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# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 28. No. 365.

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

SEPTEMBER 26, 1930.

Every Friday. TWO PENCE.

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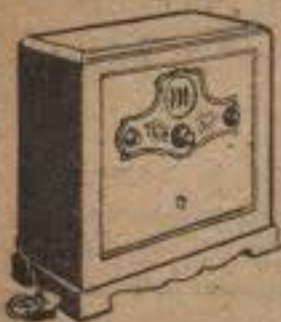
H. St. Barbé Baker

OF TALKS BY EXPERTS OPENS ON FRIDAY EVENING





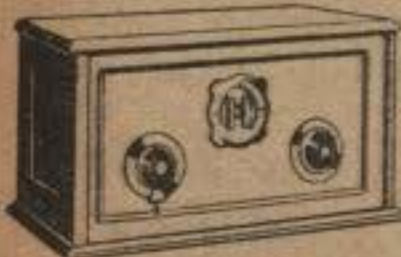
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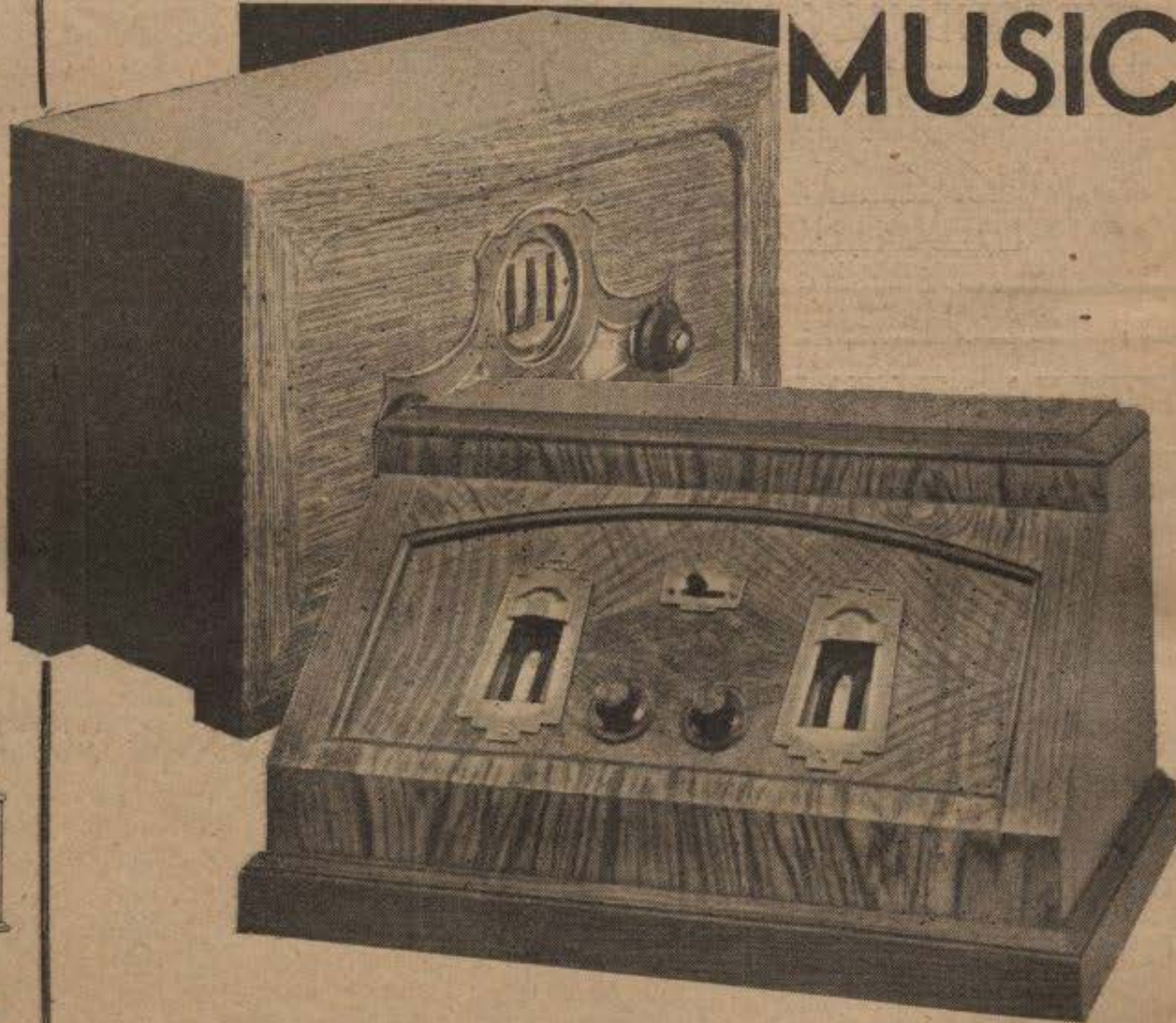
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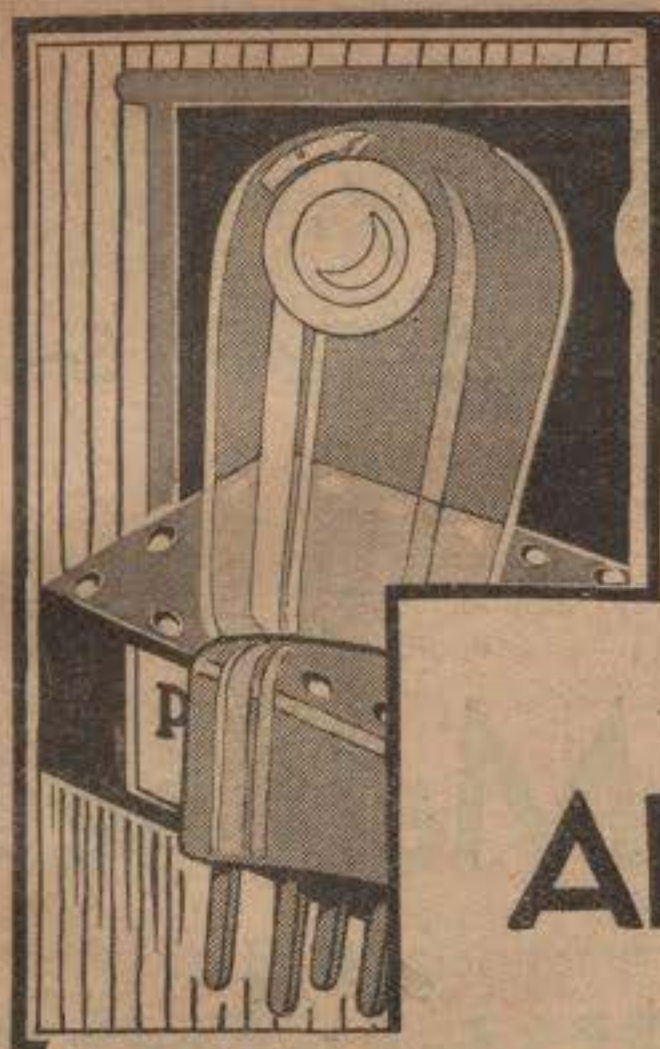
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## VOX POPULI: THE ARTIST AS ANARCHIST

IN a previous article I joined issue rather hotly with Mr. Edward Lewis for his support of the theory that there exists in *vox populi*, or Public Opinion, a vaguely-infallible jury for the proper appreciation of works of art. A correspondent, who was good enough to say that he had 'enjoyed my article in spite of the rubbish it contained,' went on to ask me in the course of his letter what I really imagine the function of art and the artist to be. It is not an easy question to answer. For if I say that I believe, as I firmly do, that it is not the function of any work of art, nor of any artist, to satisfy a mass of people, pleasant and worthy enough in themselves, but utterly lacking in critical education and ability, my correspondent will justly be able to complain that I am only repeating myself. But surely the whole trouble arises out of a general misapprehension of the words 'art' and 'artist.' The latter in particular is too often confused nowadays with 'artiste,' a word which, according to the Concise Oxford Dictionary, connotes 'a professional singer, dancer, et cetera,' or, more generally, 'any paid public entertainer.' Now the public entertainer, particularly when paid, must keep the rule of his artistry, if I may coin a word. He must entertain. He must conform, not to a vague, but to a very definite, limited public opinion—the opinion of an audience which is in the position to give him 'the bird' in England, or 'the raspberry' in America, if he fails to please. He must give the public what it wants, and, if he knows his job, that is precisely what he does. Unfortunately, 'artistes' have not been fair to themselves. Dissatisfied with the irresponsibly-cheerful status of 'rogue and vagabond,' no longer content to be a matchless craftsman—for the craft which is required to hold a music-hall

audience with a sentimental ballad, or to dive successfully off a pier on a flaming bicycle, is matchless, and in proportion fast dying out—the artiste began to long for status, *cachet*, and other un-English trappings. He put his 'h' in, and dropped his final 'e.' He called himself Artist, with the largest 'A' possible, and turned the stage into a washpot for Mayfair and a suburb of Bloomsbury. It is certainly dubious whether the change has improved either his social happiness or his standard of good work. But that is his business. Let us turn now to the artist—the creator, not the craftsman—interpreter of fine art. Where the artiste must subscribe to *vox populi*, as long as he hopes for cheers and dreads hisses, the artist dares not subscribe to the same under the threat of æsthetic and personal damnation. He is not selling cheese, nor balancing five eggs on his nose—he is not primarily selling his book or his picture. He is producing his art. Of course, he hopes to sell it. Of course, he wants to sell it. Unless he is a crank or a poseur, he values money, fame, success, as highly as any jockey, chorus-girl, or large-scale wholesale tradesman. But it is the act of creation that matters first, and often it is the act of creation that counts last from the economic point of view. The artist cannot help that. He goes ahead and creates. People, his audience, may not read or see him, may not like him if they do, will probably deny him appreciation till he has been for years in his grave. He creates, and does so in his own way. He breaks the laws—not of good form, clean collars, and marital fidelity, as his second-class imitators do—but of common-sense, prudence, economic soundness, adaptability, because he is a creative artist, and cannot help himself. He may be Leonardo or Phidias, supported in comfort by a more than usually intelligent patron or state. He may be

Chatterton, dying in a garret, or Chopin, in agony on Majorca. But whoever he is, and whatever he may be, he is an anarchist, an outcast from the herd. The tragedy of the artist is that he is intelligent enough to know that he is dependent practically on adapting himself to people and circumstances, while he knows at the same time that to adapt himself is to commit artistic suicide; more, that it is something outside his capacity, as, indeed, suicide is to most of us until we have gone mad, or temporarily been thrown off our mental balance. Whether an artist's work is generally appreciated or not, whether it appeals to one man or to five million, is important—vitally important—to him as man, with his home, his wife, his dog, and his domestic bills; but to him as artist, appreciation, whether by *vox populi* or by one critic in an 'arty' paper, is immaterial. If it ceases to be so, he ceases, *ipso facto*, to be an artist. He has joined the herd. He is the 'lonely unicorn' no longer. I do not mean that the artist must necessarily be despised and rejected. He may be enormously rich, fêted in New York, and flattered from China to Peru. But still he is 'the cat who walks by himself,' and all appreciation must be alike insignificant to the scope and aim of his work.

Democracy must face up to it. Art can be commercialized and made an elaborate brand of grocery retailed by mediocre minds, or artists must be left alone, out of the democratic system. The artist's motto must be, 'Never conform—never withdraw—never apologize!' It is hardly the motto for a humanitarian age with a Geneva conscience. Yet there is probably a place in the world for a few widely-dispersed and properly-disposed anarchists of art. If not, the Robot Age is really come.

CHARLES STAITE.







### The Late Captain Paterson.

IT was with profound regret, and a very real sense of loss, that we heard, on September 6, of the sudden death of Captain J. C. S. Paterson, R.N., Senior Assistant and Education Officer at the Birmingham Studios. Captain Paterson came to the B.B.C. after a distinguished career in the Navy. During the War he commanded submarines, was captured in a raid on Dar-es-Salaam and freed again in 1918 in time to take command of one of the famous Q-ships. His work as liaison officer between the B.B.C. and the educational organizations of the Midlands did not bring him into close contact with the ordinary listener; it was, nevertheless, of great and lasting value. His death means to his colleagues of broadcasting the loss of an able administrator and a very brave and charming gentleman.

### The Human Semaphore.

THOUGH strict silence is enjoined 'when the red light is burning,' listeners with acute hearing may on occasion have detected agitated whispering in the Studio—the Announcer receiving a last-minute message or an anxious producer dealing with some temporary hitch in his show. The Columbia Broadcasting System of America has recently announced that there will be no more whispering of any kind in its studios; sign-language will be used, instead. We hear that the transatlantic announcer is to learn a whole code of signals made by swinging the arms in various directions and extending them at various angles. The 'gesture of cutting off one's head' is to be a sign that the microphone is no longer required and the current may be switched off. Or again, 'Forming an X with the arms, and swerving the hands back and forth rapidly, indicates that the music is to cease by fading out swiftly.' Finally, 'when the studio is about to go on the air, the man behind the partition holds his arms above his head like a football quarter-back signifying a fair catch.' This human semaphore should have a devastating effect on the broadcast artist who, as our contemporary, *The Listener*, points out, is a nervous and sensitive being. 'Perhaps,' comments *The Listener*, 'it is as well there are so few



'Like a man firing a pistol.'

talks in American broadcast programmes, for we cannot but think that the sign which the productions director is instructed to make when he wishes the speaker to start—that is "pointing his finger at the microphone and jerking his hand up and down from the wrist, like a man firing a pistol"—could have no other effect but to send the broadcaster running at full speed out of the studio, in fear lest some gangster was about to make him the victim of a "surprise item" in the form of a studio hold-up!

## 'The Broadcasters' Notes on Coming Events

# BOTH SIDES OF THE MICROPHONE



### English Novelist from Cracow.

TO the average English reader, the name of Josef Korzeniowski will mean nothing, though that of Joseph Conrad will mean a great deal. Conrad, born a Pole, became, in the end, perhaps more English than any adopted foreigner in history. He is so far accepted as an English genius that, in Cracow, his native city, the Poles have erected no statue or memorial to him—a remarkable omission in a nation with so developed a national conscience. As a boy, Conrad was inspired by French translations of Marryat and Fenimore Cooper to run away to sea. Drifting into our own merchant service, he became proficient enough in English to pass a stiff exam, and become an officer. His first novel, 'Almayer's Folly,' was written during recuperation from an attack of Congo fever. The critics were quick to recognize the quality of the book—the fastidious clarity of its style, the sincerity of its realism, the elusive glamour which distinguish all his writings and which is due partly to a foreigner's use of the unusual word and phrase, partly to the response of a Slavonic temperament to that least Slavonic of elements, the sea. Within ten years, Conrad produced 'An Outcast of the Islands,' 'The Nigger of the Narcissus,' 'Lord Jim,' 'Youth,' 'Typhoon,' and 'Nostroms'—perhaps his greatest work, for, as he grew older, his reactions to romance became less vivid, and in his later books, exquisite though their writing may be, his narrative style grows less direct; people and places are sacrificed to words. He died in 1924.

### An Ambitious Venture.

FROM the beginning of broadcasting, Conrad has attracted the attention of writers seeking material for radio drama. The explanation of this may be that very 'glamour' of which we wrote above, an elusive, romantic quality to which the microphone, itself a remote and elusive medium, responds. Cecil Lewis gave us *Lord Jim*, the first truly 'radio' play; John Watt adapted *Typhoon*; and now Peter Creswell appears as adapter of *Romance*, which is to be heard in radio-dramatic form on Thursday, October 9 (Regional), and Friday, October 10 (National). Mr. Creswell, who is to produce his own play, has undertaken a considerable task. After reading his script, we are not prepared to swear that it will be successful, though we are certain that the play will be one of the most interesting pieces of production ever attempted. We have no space here in which to tell the story of the play. It must suffice to say that *Romance* is the story of a young Englishman's adventures among the West Indian pirates of the early nineteenth century. It is a love story, too. Savoy Hill has known no more delicious heroine than Seraphina. Conrad's tale of young Kemp's adventures is full of intrigue and action, little of which has been discarded by Mr. Creswell in his microphone version. The adapter has employed every known device of radio technique to enhance the romantic atmosphere of his story. He demands the use of seven studios, of music, and sound effects in plenty. We are inclined to think that in telling his tale he makes too great a demand upon the imagination and concentration of his hearers—but that is to be seen. Mr. Creswell made a success of *Carnival*. There is no reason why he should not repeat it.

### A Man of Records.

ON Wednesday, October 6, Christopher Stone is to broadcast an evening recital of American dance records—a piece of news which will delight the worshippers of Rhythm. Major Stone, who has been broadcasting weekly in the lunch-hour for several years,



'The worshippers of Rhythm.'

must know as much about the gramophone as any man alive. As editor of our lively contemporary, *The Radio Gramophone*, it is his business to pass in review every record issued by the recording companies in this country. He also keeps in close touch with recording activities on the Continent, and in the U.S.A. After years of work in this direction, he has assembled a library of records—very many thousands—which, carefully housed and indexed, form a dazzling collection. His paper, which deals with the whole field of mechanical entertainment, also covers the latest activities in films and broadcasting. No one in London leads a more energetic life than this cheerful novelist who divides his time between journalism, morning trade-shows, midnight 'matinées,' the studio at Savoy Hill, and long hours of listening to both the gramophone and the wireless. Major Stone's recital will be on the Regional wavelengths.

### Studio by the River.

AS we write, the engineers, carpenters, decorators, and electricians of the B.B.C. are busy putting into commission the largest and most picturesque broadcasting studio ever used in this country. It has been secured to meet the requirements of the new Symphony Orchestra, since no studio at Savoy Hill would be large enough to house Dr. Boult and his hundred and fourteen players. The new studio stands on Big Tree Wharf, on the south bank of the river, in the shadow of Waterloo Bridge. It is therefore only a hundred yards or so from Savoy Hill. This warehouse, in which a room thirty feet high with a floor space of over 4,000 square feet has been set aside as the actual studio, stands so close to the water that steps are being taken to build a concrete barrier against the equinoctial tides. The room is almost ideal for broadcasting purposes. Its roof, broken up with cross-beams, is free from the hard, plane surfaces which create a reflected echo. The cement floor which might, perhaps, distort sound, is being covered all over with a treble thickness of carpet. In view of the fact that very few buildings in London are acoustically suited to broadcasting, the B.B.C. is fortunate in having, with the efficient and enthusiastic co-operation of the L.C.C., secured such a temporary home for its Orchestra and National Chorus. Big Tree Wharf will make its broadcasting debut on Sunday, October 12, and will continue in service until Broadcasting House, with its super-studio, is ready for occupation.





With Illustrations by Arthur Watts  
**BOTH SIDES OF  
 THE MICROPHONE**



*Queer Addresses.*

THE recent article by Mr. J. B. Harker on our strange place names and their pronunciation has inspired Mr. Percy Merriman, O.C. the famous Roosters Concert Party, to send us some notes on the queer street names of London. 'How would you like,' he asks, 'to address your letters from Cut Throat Alley? It seems incredible, but you will find that name (it is in Bermondsey) in the L.C.C. Street Directory, the final arbiter in these matters. Pig Sty Alley is another unhappily named street. It can only be a shortage of houses that induces people to remain there. There is a Brokers' Alley near Drury Lane, a Lupus Street in Belgravia, a Pickleherring Street and Stairs in Bermondsey. Hoxton rejoices in a thoroughfare called Land of Promise, which leads, as a matter of fact, to an infirmary! Chelsea has a Crooked Usage—not a pleasant place to live in, surely, with its suggestion of the furtive. One might be happier in Ha Ha Road, Woolwich, which actually exists, though it seems almost too good to be true. Senrab Street in Stepney has almost a Biblical flavour—though it is, of course, simply an inversion of "Barnes." Any newspaper man knows Hanging Sword Alley, where Dickens housed Jerry Cruncher in "A Tale of Two Cities." Turn Again Lane, in Farringdon Street, has a genial, pantomime ring, and Christian Street is, ironically, in the heart of Jewry.

*But Of Alley has Disappeared.*

THERE is a Labour in Vain Street in Shadwell and a George and Catherine Wheel Yard in Bishopsgate. Ducking Pond Mews (in Mayfair, strangely enough) is a pleasant reminder of how our forbears used to deal with gossiping ladies. Many thoroughfares have an edible sound—Jellies Yard, in Clerkenwell; Sugar Bakers' Court, in Creechurch Lane; Dairy Supply Cottages, in Fulham; Bread Street and Milk Street, off Cheapside; Pineapple Court; Shoulder of Mutton Alley, Stepney; Padding Lane and Pie Corner, in the City, and so on. There was of old an Of Alley in the Strand, which completed a cluster of thoroughfares celebrating the name of a favourite of Charles II—George Yard, Villiers Street, Duke Street, Of Alley, and Buckingham Street (*i.e.*,



'Dealing with gossiping ladies.'

George Villiers, Duke of Buckingham). The others remain, but Of Alley has become York Place. Best of all the curious street names, though, is surely XX Place—almost too good to be true, but there it is in the official street list. It runs off Globe Road, Mile End, and celebrates who knows what beery glory of the past. London is certainly rich in oddities of this kind, but no doubt the provinces can compete. After all, does not Hull possess that most exotic and romantic of thoroughfares known as Land of Green Ginger?

*The Blind Speak for the Blind.*

NO one with imagination can fail to appreciate how much broadcasting means to the blind listener. It is for this reason that the public has in the past so generously supported the efforts of the Wireless for the Blind Fund, to provide every blind person in the country with the means of listening. This ambitious and entirely admirable scheme is a costly one, and the time has come to call again upon the support of listeners. This appeal is to be made not in the form of the usual 'Good Cause' talk, but in a programme entitled *In Total Darkness*, to be broadcast nationally on Thursday, October 9. The programme will be introduced by Captain Ian Fraser, himself blind, who has done so much for the cause both of broadcasting and of the blind. Blind performers taking part will include Sinclair Logan (baritone), Alec Templeton (pianist), Ernest Whitfield (violinist), Ronald Gourley (entertainer), and William Wolstenholme, the blind composer, at the organ. An appropriate sketch, *Embers*, by the late Austin Small ('Seamark') will form part of the programme, while the B.B.C. Orchestra will play music by Handel and Delius, both of whom lost their sight in the cause of their work. It is unnecessary to ask you to listen to what will be not only a fine entertainment, but a very poignant appeal.

*First Performance.*

IN the Prom on Thursday next (Regional) we are to hear the first performance, by Helen Perkin, of John Ireland's Piano-forte Concerto. This English composer enjoys a curiously mixed reputation with the ordinary listener (that musical man-in-the-street beloved of Sir Walford Davies), who, while he is listening to Ireland's occasional pianoforte pieces or such popular songs as *Sea Fever*, thinks him the deuce of a tuneful fellow, but at the mention of the composer's chamber and orchestral music shakes his head and murmurs 'Grim beast!' (because serious modern composers are reputed to be gloomy and eccentric people, and this one in particular has enjoyed his grimmer moments). However, those who heard *Mai Dun* broadcast from the Queen's Hall will have recognized that John Ireland can write in a vein of lyric beauty. This new Concerto he considers to be his best work—and there is no composer more self-critical (in 1908 he withdrew seven years of composition as not being representative). 'It is,' he says, 'mostly free from the "grimness" of which I am always accused . . . and, frankly, not ultra-modern. It even has quite a number of tunes in it!' In view of this it behoves us to listen respectfully, not forgetting that the first performance of such a work by John Ireland is, in the opinion of those who know something about music, rather an important occasion.

*Changes in the Bulletins.*

FROM Monday, October 6, those two most serviceable bulletins, the London Stock Exchange Report and the Fat Stock Prices, are to be broadcast at 6.35 p.m. instead of at the end of the Second General News—except on Thursdays, when the Stock Exchange report will be read at 6.30 p.m. and will be followed by the usual bulletin of Market Prices for Farmers at about 6.35 p.m. The New York Stock Market Report will continue to be read at approximately 9.15 p.m.

*For Bazaar-Lovers.*

A 'HOBBIES and Handicrafts' talk on Saturday, October 11, by Mrs. Arthur Percival, will deal with 'Organizing a Bazaar.' The ideal bazaar-organizer is yet to be found. He (or she) must combine the tact of a First Secretary with the endurance of a Weight-



'Six dark men in the crystal.'

Lifter and the courage of a Lion Tamer, for a bazaar, like all grand occasions which bring local society into contact and conflict, is as explosive a mechanism as a Chinese cracker. Mrs. Mugglethwaite will insist that no bazaar is complete without a fortune-teller. Well, we all know that Mrs. M. fancies herself with a crystal and has a pretty way of paying-out people she dislikes by prophesying horrible disasters. If she is allowed to occupy the little tent embroidered with cabalistic signs, Heaven alone knows what may happen. She may tell Miss Tipple—whom she detests—that she sees six dark men in the crystal, ogling Miss T.; in which case, Miss Tipple will rush out of the tent in a passion and wreck the needlework stall with her dog-headed umbrella. And then there is Mrs. Copp, who insists upon her poker-work blotters being priced at fifteen shillings, and is personally insulted if, just before the end of the evening, they are knocked down at two bob a nob. Oh, and there's the lemonade and the lucky dip and guessing the weight of the pineapple. It is quite plain to us that the organization of bazaars must be left to a race of experts.

*Snoring in the Studios.*

WE are constantly having edifying adventures in the Studios. One morning, recently, we passed beyond the red lamp and discovered a fat man snoring rhythmically into a microphone. He was not asleep. When his capacities for snoring became exhausted, a thin man took his place. We were slightly puzzled by this, until the fat man pointed, in the script of *Through the Looking Glass*, to the stage-direction 'The snoring of the Red King is heard.' As an authority on snoring for the microphone, he informed us that the snorer quickly tires, and it is therefore found essential, if snoring is to continue for more than two minutes, to have an understudy handy to take over the part.

*Hospital Saturday.*

TOMORROW, September 27, is Hospital Saturday, the day of the Hospital Saturday Fund's annual campaign to raise money for the voluntary hospitals of the metropolis. In previous years broadcast appeals on behalf of this very Good Cause have met with a splendid response. This year again any donation, small or large, will be welcomed and acknowledged by The Organizer, Hospital Saturday Fund, 54, Gray's Inn Road, W.C.1.

'The Broadcasters.'





Editorial Offices: Savoy Hill, W.C.2

Published Every Friday. Price 2d.

Rates of Subscriptions:

12 months (Foreign) 17s.  
12 months (British) 15s.  
including postage.

Subscriptions should be sent to the Publisher of  
The Radio Times, 8-11, Southampton Street,  
Strand, W.C.2

IN broadcasting, as in most other departments of human activity, the methods of the Old World and the New stand sharply contrasted. The American listener pays nothing directly for the programmes that he receives, although the bill is eventually footed from the profits which the manufacturer-sponsor of the programme has exacted from him elsewhere as the purchaser of life's necessities. The majority of Continental listeners, like ourselves, receive programmes as a public service, to which they have contributed directly by the purchase of a licence from the public, or semi-public, broadcasting organization. In the struggle between the Two Worlds for social, political, financial, and cultural supremacy, the more wideawake citizen keeps a strict account of ground lost and won. So far, the influence upon ourselves of an America prosperous, unwearyed by war, and unhampered by internal problems, has been more apparent than any conquest we may have made across the Atlantic. In at least two departments of entertainment, the theatre and the cinema, America has won large territories; and it was for a time feared, by one section of opinion at least, that her methods in broadcasting might gain a footing at Savoy Hill. Of recent years, however, the listening public has become so closely interested in, and sympathetic with, the problems of broadcasting as to appreciate that the difficulty of providing popular entertainment is not solved by the parrot-cry of 'Sponsored programmes!' and that the policy of 'selling the air' willy-nilly to those wealthy enough to purchase it and sponsor programmes advertising their commodities, would lead over here to just the same dissatisfaction which, little by little, is making itself felt in the United States. *The Christian Science Monitor*, of Boston, comparing in a recent article the broadcasting systems of England and America, voices this dissatisfaction with 'scrappy' programmes—programmes reduced, for commercial reasons, to the lowest common denominator of popular entertainment, programmes from which all culture and experiment is debarred by the nature of the system. It is a matter of great interest that, far from the American tradition gaining ground in this country, so powerful an organ of American opinion as the *Monitor* should be requesting, in America itself, 'the earnest consideration of the listening public, the radio companies, and the Government toward the British system.'

IN praising a recently-broadcast entertainment for its 'vitality,' the critics of the Press laid a finger upon what constitutes the most important factor in the successful presentation of any broadcast programme. In a world in which the enjoyment of art has become an almost passive process, vitality has the essence of entertainment. It is for this reason that the drama and the cinema, in which personal vitality, that is, 'personality,' is so rarely an ally of art, have fallen back upon such adventitious, blatant, and exaggerated devices as 'hundreds of beautiful girls,' 'settings of exotic splendour,' 'the play that Bournemouth banned.' In view of this fact, the task of exciting, and therefore delighting, a million people with an entertainment coming *via* an unresponsive microphone and devious mechanical routes from a shrouded studio is no mean task. For the broadcaster to be able to triumph over the remoteness, the lack of contact, the physical strain inseparable from studio work, and still retain enough vitality to titillate a public which, from the casual circumstance of its listening, is even less receptive than a theatre or cinema audience, implies qualities which are not easily found, but which, when found, are quickly recognizable 'on the other side of the microphone.'

## THE WORLD WE LISTEN IN

All of us keep somewhere in our mental portrait gallery a sketch of some ancient peasant woman. In mine, she sits in a white frilled cap beside the fire, reading through her spectacles a 'Pilgrim's Progress' in large print. Her lips move as she reads; she is forming the words; she hears their sound and the rhythm of the sentences. On a hassock at her feet is a little girl with ruddy cheeks scampering through a fairy tale. She was a playmate of my boyhood, and she used to astonish my slower wits by the pace at which she would devour our common books, though, without boasting, I may say that I remembered them much better. Her lips, did not move as she read, and I warrant you she heard nothing with her inner ear.

Into these two races mankind is divided, and the distinction between us is one which has always intrigued me. I do not know whether it is of this that Mr. Lloyd James intends to speak, when he talks on Thursday in the National Programme about Eye Language and Ear Language, but in any event the theme is worth pursuing.

I am an extreme case of the aural reader. My lips do not move as I read; to that shame has schooled me. But I hear everything with my inner ear, including the leading article in *The Daily Smatterer*. The habit has its compensations. When it is my good fortune to turn the pages of a man who could build phrases as rhythmical as Beethoven's themes, De Quincey for choice, or Sir Thomas Browne, I am richly rewarded for all that the visual writers have made me endure—the men of that antagonistic race, which adds words to words, as though they were strokes in an innkeeper's score. A poem forms itself into an arabesque of patterned sounds; I gain a rich pleasure of

the ear. But I realize, when I question my friends, that I am nearly alone. Civilized men read with the eye.

Such a thing as a purely visual language is, of course, entirely possible. There is one which unnumbered millions use to this day, and they are the inheritors of the most venerable civilization that survives upon our planet. Chinese is written in ideograms. Each character represents, not a sound, but an idea—anything and everything from sealing-wax and kings to the sublimest abstraction of metaphysics. A Chinese friend once remarked to me that a certain Mr. Wang was a great stylist. That remark provoked my aural pride. 'Pray tell me, my dear Mr. Wu,' said I, disguising as best I could my Western conceit, 'how is it possible, in your venerable language, to have style? I suppose that you hear nothing when you scan your signs? Indeed, I have been told that when scholars from various regions of China read a classic aloud, it has in their spoken dialects as many sounds as you have warring provinces.'

Mr. Wu proceeded to enlighten me. Mr. Wang, he told me, is to begin with an eminent calligraphist. He draws his ideograms with a grace which any pictorial artist might envy. And then, as he shapes his sentences, he has regard to the relations of the characters as they follow each other. They form themselves into shapely periods and patterned phrases. 'What you, dear Mr. Brailsford, said just now in a somewhat florid metaphor, is for us literal fact. Our sentences have visible shape, which in a stylist's hand may attain a surpassing and complex beauty, while yours . . . But he was too courteous to complete his thought.

I was suitably rebuked; this conception of style is at least logical. I could see its possibilities.

### Visible Musing

It even occurred to me to wonder whether my Lord—when he writes in *The Daily Smatterer* sentences which, to my ear, are as unrhythmic as their thought is crude, is in reality building for his sensitive eye structures of type which possess visual style.

I was destined, however, to make a yet more surprising discovery. I discussed this theme with a friend of mine who is a distinguished graphic artist. I turned to her with some curiosity, for she has ears as well as eyes. She talks as so few English people talk, as though she respected the dignity of spoken speech. But she, too, reads with her eyes. Stranger still, she declared that as she muses alone, or when she talks, she sees words, printed as it were, upon the air. I know her well, yet for a moment I felt myself in a foreign land. I should have felt myself less a stranger among illiterate Russian peasants; they at least hear words when they muse, for read they cannot. A civilized man passes in his mental development through three stages. In infancy, he muses without words. Colours and smells, motions and internal sensations flow in a sort of sensual film through his consciousness. Soon sounds become associated with the red ball and the brown sugar of his desires; he thinks as I do. In the third phase he sees these words as printed signs; he has become a civilized Englishman. I, it is evident, have paused at the intermediate, or barbaric stage, and so, I suspect, have most literary men; a fact which may explain the contempt in which, upon this island, our craft is held.

A. N. Brailsford



## THAT 'CERTAIN SOMETHING ABOUT THE STUDIO'

The stage actor may pity his radio colleague for having to work in an unromantic studio—but Patrick Hamilton, the novelist of theatre life, believes that the actor's incorrigibly romantic nature will do the trick.

**T**HERE is one little psychological issue of the establishment and triumph of broadcasting in this country which is worth examination by the student of the



theatrical mind. It concerns the invincibly romantic heart of the actor in relation to the invincibly practical nature of radio management.

Actors are very romantic people in regard to their profession. As far as I can see, they never leave off being romantic at any period of their lives. Lured by the stage at the beginning, they extract their first facile juvenile thrill purely from being what is called 'behind-scenes.' This wears off. Slowly they are disillusioned. They proclaim themselves disillusioned. But are they any less romantic on that account? Not they. A new form of sentiment has at once taken the place of the old one—the even more facile and romantic sentiment of being disillusioned after having gone behind-scenes—a kind of on-with-the-motley-the-paint-and-the-powder sentiment—a soft and painless revelling in the sordidness of it all—an exquisite emanation of bitterness and unhappiness.

This lasts for a considerable time, but has, like all romances, to give way to reality. Going on to the stage with your heart bursting is all very well; but an actor's life is not made up of going on to the stage with your heart bursting. Indeed, however overburdened your heart, the preliminary enigma is to find a stage to burst it upon. It is awful when one reflects how difficult actors find it to get upon the stage. It is a popular but absurd confusion to suppose that actors are 'on the stage.' That is exactly what most of them wistfully spend the greater part of their lives seeking to be, and succeed in being about three months of every year. But even to the lucky ones in fairly constant employment, the actor's daily life presents few opportunities for the roseate disillusionment I have mentioned.

Besieging fluffy young women in outer rooms of second-rate but aloof agent's offices—arriving at, say, Grimsby, from, say, Edinburgh at 3.30 on a winter's morning and dragging your suit-case along the deserted tramlines to your rooms—keeping unkept appointments with, and penning humiliating letters to, tyrannical and uncomprehending

managers—sitting in trains, sitting in trams, sitting in trains, waiting and waiting on draughty stages for rehearsals to begin—waiting and waiting on draughty stages for rehearsals to end—being told by a perfectly friendly producer to 'act up when we go through it again this time,' when you have been doing just that to your fullest capacity the last time . . . It is with incidents of this sort (which I could multiply indefinitely), and such incidents alone, that the poor importunate actor's memory is stored when he has been some years at it. Disillusionment itself is disillusioned.

And yet do actors, after agonized years of this sort of thing, ever completely expunge their romantic temper? Never.

I have heard hundreds of them complaining of their lot. I have known actors who will tell you that their profession is the absurdest, the unfairest, the most sordid, the most tyrannical, the slackest in the world. They will tell you, indeed, that it cannot be regarded as a profession at all. They will beat their breasts with chagrin at their having selected this mode of life, when with a little wisdom

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### PATRICK HAMILTON

The author of this article is one of the most successful of our younger novelists and dramatists. His novels include 'Monday Morning,' 'Craven House,' 'Twopence Coloured' (a story of stage life), and 'The Midnight Bell.' In his genius for crowding a story with human and humorous characters he has been compared with Charles Dickens. He was the author of the play *Rope*, a psychological study of 'murder for fun,' which recently had a long run in the West End of London.

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or originality in the first place, they might now have been smiling butchers, electricians, dentists . . . And then suddenly they will contradict themselves with a portentous 'But . . .'

There is a Certain Something, they will tell you . . . You deferentially inquire what this may be? A Certain Curious Something, they add—an Indefinable Something . . . Somehow, whatever you may have suffered at the hands of the theatre, there is Something . . . It appears that there is a Certain Something about the smell of the greasepaint.



There is something about the sight of the floats. There is something about the look of a dressing room. There is something about the make-up, the back-stage passages,



the rehearsals, the draughts, the trains, the very discomforts, tribulations, and exasperations of it all.

I believe that this is perfect affectation and nonsense. Anyone with a clear head can perceive that, apart from a totally objectionable pervasiveness, there is nothing whatever about the smell of the greasepaint; that if there is one single thing on this planet more flat and dejecting than the sight of the floats, it is the look of a dressing room; that, in fact, the management of the majority of back-stage regions is lazy, dirty, ill-planned, inconsiderate, and sordid, and that only intolerable sentimentalists could ever be brought to regard these things in any other light.

But this is achieved and Romance triumphs yet again. And now we come to the Radio. Now that the Radio has come to stay, I am anxiously wondering what sort of sentimental adjustment the actor is going to make towards it.

Here he is up against a pretty tough proposition. Here everything is arranged with order, efficiency, cleanliness, punctuality, comfort, and precision. Rehearsals are conducted in a pleasant studio; everything is made as easy for the actor as possible, and I imagine that the least sentimental building on earth is the B.B.C. building. Indeed, if he but knew it, this is just the actor's subtle and perverse grouse against it.

But since broadcasting, as an art of its own, is well and truly upon us now, they will have to do something about it, and you may be sure that they will. It will be curious and instructive to see what form it takes. What will be their line of attack? It is hard to conceive that we will ever be told of Something about the smell of Savoy Hill—or Something about the silence of the studio, or Something about the position of the microphone, or Something about the look of the announcer, and so on and so forth. It is hard to conceive at present, but you may rest assured that actors will not for long tolerate things as they are. I urge them to contemplate this matter at once.

PATRICK HAMILTON.



## Music of the Week

## Read and then Listen

## BRAHMS AND ELGAR: TWO GREAT SYMPHONIES

*Bach's Chorale Preludes.**(National, Monday to Saturday, 6.40.)*

WITH Bach's Chorale Preludes we truly encounter a Foundation of Music, for the German chorale tunes upon which they are founded lie at the root of Bach's art, and Bach himself is fundamental to all modern music. Moreover, if we trace the path of the German chorale to its origins it takes us back to the twelfth century. 'Chorales' was the name given in mediaeval Germany to sacred songs. When the Reformation opened the doors of the church to German poetry these songs entered freely into the forms of worship. Martin Luther's was one of many collections of poems and melodies that were adapted, arranged, and composed during the period when the Reformation was spreading over Germany, and which helped to establish these melodies not only in the religious observance of the time, but in the very lives of the people. During the century that preceded Bach these songs took an important place in the art of music, which was then largely in the hands of organists. It became the practice for an organist to remind the congregation of the day's chorale melody by introducing it into his voluntary. Here was an opportunity for the display of art and skill. The organist would surround the chorale—a slow and stately melody—with more quickly moving music of his own fabrication. From this practice arose a special art and a special form of composition which, since it took birth in 'preludising' on a chorale, became known as the chorale prelude, and retained the name when it had outgrown its primitive function and had raised itself to companionship with the fugue and other dignified forms of composition. The device was used not only in organ versions of the chorales but in the sung versions that were actually part of the service, and many wonderfully elaborated pieces were made in which one set of voices sang the chorale, giving full measure to its stately phrases, while other sets of voices, with the organ or orchestra, continued with the more active music that the composer had added. Perhaps the most wonderful example of this highest development of the chorale

prelude form is the first chorus in Bach's *St. Matthew Passion*. A number of other examples are to be heard almost every Sunday in the Bach Cantata series. At present, we are concerned with the chorale preludes that Bach wrote as organ solos. About a hundred and forty of these are extant, and they are among the most prized possessions of the organ loft. The process by which a chorale prelude is made sounds academic, one stream of music being made to go with another; but in Bach's hands a chorale prelude was not a scholastic exercise, but a poetical fantasia, and it called forth some of the loveliest fruits of his imagination. These may perhaps be called the earliest tone-poems in music, for the adornments which Bach added to the chorales were (as Schweitzer, the great authority, has pointed out) musical commentaries not only on the notes of the melodies, but on the meaning and spirit of the words as well.

*Villain and Enchantress.**(National, Monday, 8.0.)*

HAGEN, a man of steadfast and evil purpose, who plays the villain's part in Wagner's *The Dusk of the Gods*, is the mortal son of Alberich the Nibelung. He has been sent among men to recover for Alberich the ring that gives the possessor of it power to rule the world. His plots are at work while he stands alone in a chieftain's hall, brooding, and keeping watch. The darker elements of Wagner's many-coloured music give a sense of foreboding to the scene. In the next excerpt, Hagen's Call to the Vassals, a wedding-feast is in preparation. Hagen summons his men to come with 'goodly weapons, savage weapons, sharp for strife,' and when they surround him, clamouring for news of the foe, he tells them, to their merriment, that they must slay bullocks and sheep and fill their drink-horns with mead and wine, for a wonderful bride, Brünnhilde, has been won by their lord, Gunther. But there has been treachery at the betrothal, and Hagen has not armed his followers without purpose. This scene introduces the only chorus singing in the whole of the 'Ring' cycle of operas. Music of a

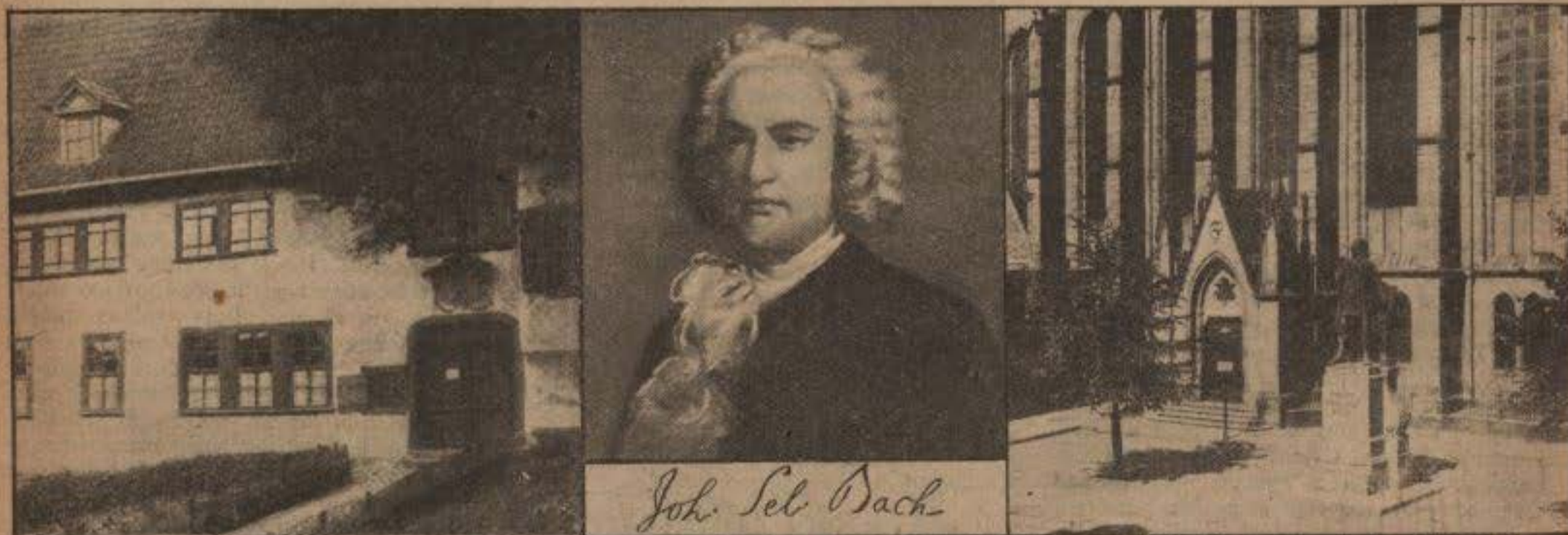
very different character—subtle and peculiarly moving in its harmonic beauty—will be heard in the third song of the evening, Kundry's appeal to Parsifal. Kundry is an enchantress, forced to do the will of the magician Klingsor. In the song 'Herzeleid' (Heart's Grief), she is trying to seduce Parsifal from the high and sacred task to which his chivalry has called him. She succeeds in touching his heart, and moving him profoundly, by telling him of his own mother, and of her grief and death when he left her to go out into the world in search of knightly adventure.

*Frank Bridge's Phantasy.**(National, Monday, 4.15.)*

THE word 'phantasy' in the present connection is but a generation old. It was chosen by the Musicians' Company for the type of chamber music that composers were invited to contribute to a series of competitions organized by Mr. W. W. Cobbett from 1905 onwards. A phantasy is a single movement that comprehends, in a unified and orderly structure, some of the diverse elements that are usually contained in the three or four movements of a sonata. Thus, in this example will be found: (1) an introduction, (2) a long-developed main idea of dignified character with, as second subject, a page of flowing melody more lyrical and settled in key, (3) a slow movement, romantic and passionate, with (4) a scherzo-like movement as its middle episode; then, after the resumption of the slow movement, (5) final references to the first two sections. This phantasy won the prize, among over sixty entries, in the 1907 competition for trios. Mr. Cobbett considers it the most important work for trio form in the British repertory.

*Brahms' First Symphony.**(National, Wednesday, 8.0.)*

WHEN this symphony came before the world in 1876 (after, it is said, having been in the composer's desk, or in his pocket, for fourteen years) it was hailed as a portent. The true classical symphony seemed to have died with Beethoven in 1827, and music

*(Continued on page 688.)*

Johann Sebastian Bach is represented in the week's programmes by his Chorale Preludes (Foundations of Music). The above illustration includes pictures of his birthplace at Eisenach (left) and his statue outside the Thomaskirche, Leipzig (right).

E.N.A.





# MASK TO MICROPHONE: HISTORY OF THE DRAMA

The Editor has pleasure in printing below the first chapter of a Miniature History of the Play, which has been specially written, with brilliant simplicity, by Mr. Ivor Brown, the distinguished Dramatic Critic of 'The Observer.'

THE average playgoer of our own time is confessedly in search of a bit of fun. Perhaps he is a visitor in town and feels that to spend an evening in a hotel sitting-room is a feat beyond endurance. Perhaps he merely turns to the theatre as somewhere to 'park' the relations who have come to stay with him. Perhaps he is dragged there by his lady friend. He certainly has no conception of the theatre as holy ground. As a rule the playgoer asserts that he 'wants to be taken out of himself.' And the average play, particularly the musical play, is built to assist that form of transportation. The people presented are usually handsome, well-dressed, and have no occupation beyond love-making or firing revolvers or being pleasantly absurd. The weather is always radiant. Nobody has a cold in the head, worries about income-tax, or wears a mackintosh. In short, the popular theatre of the white races from Broadway to Bucharest (I except the Russians, who have all the seriousness of the primitive) holds up the mirror to life as it is not and gives to the tired and the bored a highly varnished picture of what they would like the world to be. It takes them out of themselves.

But there are serious folk who deplore this attitude and talk of the higher purpose of the drama. They say that a play should take us into ourselves and not out of ourselves; it should make us think and feel; it should make us better citizens. According to this view, the theatre is not a frame for a pretty picture but a forum for profound emotions or intense

discussions. That is Mr. Shaw's idea of the drama. It must not pander to the day-dreams of voluptuaries; it must challenge accepted ideas, affirm philosophies, and tickle wits instead of ribs. Art's business is to serve a social purpose, and the theatre must be a clinic in the department of social hygiene. That is sometimes called a modern view of the drama, but it is, in fact, the oldest view of all. For the play does not begin as play at all. It begins as ritual of supreme importance to the tribe or to the state.

Anthropology has long ago dissipated the idea

BY IVOR BROWN

of the savage as a happy-go-lucky fellow who fleets the time carelessly. The study of primitive society shows it to be intensely purposive and frantically utilitarian. The primitive man lived in fear, particularly in fear of death, and he was continually seeking means to cheat death, either by charms or by such post-mortem rites as were decreed to ensure survival. He looked to his King Hero to preserve the tribe while he lived, and he particularly craved immortality for that King or that Hero because then the man of power would go on looking after the tribe from his tomb. So food and charms

were put in the tomb to keep the departed as lively as possible. Other things might help. Songs and dances, for instance. It is here that drama, which literally means 'a thing done,' began to grow.

I do not say that man never played about or indulged in mockery and mimicry for the fun of the thing. Birds are natural play-actors and mimic one another's calls. Some species have a particular ritual of movement and parade at the mating season, which is something like a dance. Monkeys insist on monkeying about. Nursemaids say of Master Dennis, 'What a little actor he is!' when he pulls faces or plays a game of make-believe. It is only natural to suppose that the Palaeolithic men who made the cave-paintings and drawings had their games of pretence. But research makes it perfectly plain that the first self-conscious miming and the first organized dramatic rites were an activity of immense social importance. They were man's response to his immortal longings. It was not Art for Art's sake, or Art for Fun's sake, but Art for Life's sake.

There are two main theories about the origin of drama. One is that drama springs from the fertility rites which still survive in all manner of social junketings. We still hear of maypoles, bean feasts, rice-throwing at weddings, and so on. It is a common notion of the simply-minded or primitive man that if you do a thing yourself in mimicry or miniature you may influence Nature or the gods to do the same

(Continued overleaf.)





(Continued from previous page)

thing on a large and profitable scale. Thus, if a man stands beside his crops and jumps into the air, it is thought that the crops will rise up and flourish abundantly in obedient imitation. Or it is believed that by spilling water in times of drought the heavens may be coaxed into shedding rain. Here then is an obvious source of dramatic ritual, which is capable of development into regular play-making.

The other notion is that drama originated round the tomb of the dead hero, and that its main object was to mime his life, death, and resurrection in the hope that this would assist his survival. This survival was intensely important to the tribe; he had been their protector in life and, if only he would keep on living in the spirit after his physical extinction, that protection would surely endure. Indeed, it was hoped that physical extinction would be prevented. So the body was mummified, food and charms placed beside it in the rock-hewn tomb, and sympathetic magic practised round about. If you imitate a man's life, surely, it was imagined, he will be persuaded to take the hint and to go on living.

The disputes of the scholars as to whether drama sprang from the cult of the King or the cult of the Corn need not detain us. By those who are specially interested the books of Professor Ridgeway on the former side and of Jane Harrison, Gilbert Murray, and F. M. Cornford on the latter should be read. To me it seems probable that both are right and that drama's origin may well have been dual. At any rate, it is perfectly certain that both strains persist. The fertility rites have continued in every country to be held on appointed days, and have usually taken the form of a simple piece of mummery in which an old man, representing Winter, is driven out or destroyed by a young man, representing Spring. The celebration of the dead hero and of his re-birth is also everywhere found. The earliest of the world's plays about which we have any definite information is the Egyptian drama about Osiris; this was an affair of immense significance; huge numbers took part in it, and the affair lasted several weeks. The Nô plays of Japan, which are still popular in that country, are mainly of this type, and in our own countryside we still have remnants of the St. George play, in which the knight is either wounded or killed and then set on his feet again. Readers of Thomas Hardy will find a fine description of it in 'The Return of the Native.'

It is a curious fact that the earliest actors are nearly always masked. When Mr. Cochran introduces a masked episode into one of his revues, he is not doing anything that is dashing modern; he is going back to the oldest drama of all. The mask was the symbol of the dead man on earth. In every great Roman house hung a row of masks which were worn at funerals; the masks represented the ancestors, and those who put them on for ritual purposes enacted the dead ancestors welcoming a new arrival to the world of spirits. These ghost-actors, who are to be found all over the world, have, as a rule, white masks or paint their faces white and wear white robes. It may sound fantastic, but I believe that the strange uniform and make-up of the traditional clown is a relic of the old ghost mummings. It is hard otherwise to explain the curious and rather frightening nature of his blanched appearance. Of the clown's immense longevity and of his conservatism in dress and habit there can be no doubt. There is a portrait of a clown on a Greek bowl of the fourth century B.C. which shows him exactly like the clown of the modern circus-ring. It is said that these are hard times for the traditional clown, whose mirth is moribund, and it may be historically true that the man of folly

has always had one foot in the grave, his pallor being the proof of it.

Tragedy, then, begins with some mimed conflict between Life and Death, or between Spring and Winter, which was of great moment to the tribe. To act the play or to watch it acted was not a matter of entertainment; it was, like the subject, a life-and-death affair. The dead hero must be propitiated; the forces of fertility encouraged. The play-actor and the playgoer were working out their own salvation. But, once you begin dressing up, even for the most solemn purposes, cheerfulness will break in. Human nature will have its laugh, and even ritual acting will have its absurdities. So comedy follows. Greek comedy certainly originated with the frankness of banter and of horse-play which accompanied the fertility rites. It is noticeable that comedy always arrives after tragedy; after the august observance comes the light relief. The natural impulse to mock and pull faces breaks free, just as little boys giggle and lark when they come out of church. The early Greek comedy was essentially abusive; it was made up of verbal and physical peltings and that licence of lampoon remained in classical times. The master of the old Athenian comedy, Aristophanes, was often ribald and obscene, but he turned the old mockery of the village festival to social and political purposes.

The progress of the play henceforward is a

Mr. Ivor Brown's second chapter, 'The Servant of the Gods,' will appear in next week's issue.

## SAMUEL PEPYS, Listener, By R. M. Freeman

Sept. 3.—Come this day to Hythe, and having found us a good lodge, here took up, to our great content. But Lord! How great a while since I was last in this quaint old place, being then a batchelour and had brother John (now alas! with God) to bear me company. Soe a rare time we 2 young batchelours had together, more than any married man, young or old, can hope to have; being a sort of servitude, however sweet a servitude. Yet whether any servitude, even the sweetest, be better or worse than even the sourest liberty, God knows.

Carried my wife to see the old church, in particular the skulls in the crypt, the greatest strength of skulls, men's, women's, children's, to be seen anywhere, they say, all ranged and numbered on shelves round the wall, in the most orderly manner possible, but the rest of the bony matters, leg-bones, arm-bones, ribb-bones and others, jumbled together anyhow in a great heap on the floor. As to which my wife doubts the fitness of making (as her own words were) a sort of raree-show of these poor bony relics rather than bury them decently out of sight. But the verger, 'Not soe, lady,' quoth he, 'For still 1,000y<sup>r</sup> after death they continue serving God and His Church more effectually, maybe, than ever they did in life.' Soe goes on to reckon the worth of these services (at 6d. per visiteur) for as good as 7<sup>d</sup> or 8<sup>d</sup> into the plate, every skull of them, on all the Lord's Days of the yeare. Whereupon an old parson of the company remarking how gladly in that case w<sup>d</sup> he change the live skulls of his own congregacioun for the dead skulls of Hythe, did set us all laughing.

Sept. 4.—Swimming in the sea this forenoon, my wife loses one of her bathing shoes. Soe presently to a draper's for a new payr, I with her and did take occasioun hereof to get me some soft collers. In discourse with the shopman, he spok very sadly of this yeare's holiday season as the worst within memory almost. And what adds to his vexatioun is having cleared all his stock of summer flimsies at July sale (weather being then cold and wet), whereby now, when he c<sup>d</sup> get a full price for them, he hath none on hand. But bitterest of all was he against the motorists that

simple development. If you mime the story of a dead hero or Nature's drama of growth and decay for the benefit of the community, it is likely that, as time goes on, the audience will want new stories or at least new treatments of the old story. The makers of the performance will also want to experiment and strike out on new paths. Consequently the play becomes released from its purpose; the story is told for its own excitement or amusement and not to propitiate superhuman forces. Art for Art's sake, or even Art for Entertainment's sake, receives its chance, and drama becomes a specialized activity of authors and performers instead of a communal ritual. But conventions die hard, and the new-born theatre still carries with it the signs and traces of its half-forgotten ancestry. A late Athenian dramatist, like Euripides, was endeavouring to make his characters realistic, but they had to appear in traditional uniform of the old heroic rites, wearing masks of a conventional kind. The shape of Athenian comedy was dictated by old rules and primitive forms even when it became a highly intellectual type of social and artistic criticism. The old slap-stick was replaced by a new clash of mind or slap-thought, but it could only be done on festal days and under conditions determined by the priests. The secularization of the theatre was a long, slow job. Religion made drama, and throughout the ages it has repeatedly used it for its devout, original purpose.

come hitherabouts in sholes, bringing most of theyr paraphernalia, food included, with them pick-nicking by day and camping-out by night. So as neither for eating nor sleeping do the locality profit as much as 1<sup>d</sup> piece by them.

My wife's noase gotten shiny at tipp by the sun, this begins to trouble her, but to my mind do rather become the wretch, being not the raw-beefy shine that most women's scorched noases have, but rather the deep mellow shine of burnished copper. Yet what sh<sup>d</sup> really trouble her—but doesn't, by her not observing it—is her daily encreasing threats of doubt-chinn; which for her good methinks I sh<sup>d</sup> mention to her as the first steps towards finding (if possible) some prophylactick remedy there-against, but for mine own peace and comfort in holiday-time did resolve upon deferring any mention hereof till our home-going.

Sept. 5.—We this day to a sweat little place named Brookland, betwixt Romaey and Rye, where is the quaintest old church ever I did behold—in particular the steeple, all of black timber, in the form of 3 candel-extinguishers one atop of other, and do rise not from a tower, but flush from the ground on North side of church. Church within keeps its unspoiled antiquity, naught touched (save for securing the fabrick) these 5 or 6 hundred yeares, and the arches either side the middle isle not upright but canting outwards. Font a rare old piece of lead-work, chased with signs of the Zodiack. And in the South-East corner, here are the old scales and measures of the daies when parson's tithes were paid him in kind and were brought to church (piggs, corn, etc.), there to be weighed or measured under his own eye.

Church-yard without in keeping. As to the older part, all left to its native wildness; as to the new, where they now bury, every grave fenced round with a wooden palisade to secure them from the sheep that are brought in to eat the grass down. Set me musing how if Tho<sup>s</sup> Gray sh<sup>d</sup> come to life again, 'tis here, rather than at now orderly, trim Stoke Poges, he sh<sup>d</sup> find the inspiring source of his Elegy, in particular the tumble-down old tomb-stones, tottering or lying all about amid the naturall grass and nettles.



# ANNIHILATION FOR GENERAL GORE'S DIVISION

More scenes from the Radio Drama 'Red Tabs' which listeners will hear on Wednesday, October 1 (Regional) and Thursday, October 2 (National).

GORE: What? Oh—yes—I'm sorry, Mayne. Stupid of me—only a nightmare—shall we get on?  
MAYNE: You're looking thoroughly done up, sir. But we're almost there.  
GORE: I only want a night's sleep. Did I—?  
MAYNE: What, sir?  
GORE: Nothing.

(Short silence. Car starts up again, and fades out slowly.)

PADRE: Oh—Captain Mayne.  
MAYNE: Yes, Padre. What are you doing here?  
PADRE: The general asked me to come over this morning. Didn't he tell you?  
MAYNE: No.  
PADRE (laughing): Oh, don't look so hurt. I feel positively guilty. It is March 21, isn't it?  
MAYNE: It is—you wouldn't forget it either, if you'd spent the last 21st of March in France that I did: March 21, 1918—sixteen years ago.

PADRE: I'm sure of that!  
MAYNE: I was with a battery behind Maissemy and the mist was so thick that the first thing we saw of the damned battle was a German machine-gun squad on our left about thirty yards away. Of course we—

GORE: Good morning, Mayne. Good of you to come over, Padre.

PADRE: Glad to get the chance of meeting you, sir.

GORE: That's all, Mayne. Will you get a meeting with the Brigadiers set for tomorrow morning at ten?

MAYNE: Very good, sir.

(Door shuts.)

GORE: Sit down, Padre. This is rather a difficult business for me to approach. You see, it isn't really official. I want your advice as man to man not as padre of my division to a general—but it's official business for all that. Comes of not being a professional soldier, I suppose.

PADRE: Anything I can do, sir, of course—  
GORE: I don't doubt it. First of all, everything I say must be strictly confidential or there may be the most serious consequences.

PADRE: I understand.  
GORE: Good. Have you been with the division long?

PADRE: Almost a year.  
GORE: What do you think of it?  
PADRE: One of the best in the whole army.  
GORE: Not—only from your own point of view?  
PADRE: I may be prejudiced, General, but I find that it does a fighting man no harm to have strong religious convictions.

GORE: Cromwell and the Mahdi, eh?  
PADRE: They're good examples of what I mean.

GORE: Perhaps that's why I've asked you to see me this morning. I'm not a man of great religious feeling, though I hope I've as deep a respect for religion, and for religious men as anyone. But I'm faced with a problem which perhaps only religious conviction can solve.

PADRE: I should be delighted to help you, if I may.

GORE: I can only give you the briefest outline of the implications of the thing. In the near future I am ordered to carry out a plan which deliberately involves the massacre of this division.

(Pause.)

PADRE: Yes, I see.  
GORE: A professional soldier would have, as I see it, no right to question such an order, but I am not a professional. I hold this job because they could find no professional so capable—I don't want to boast, Padre, but the position must be absolutely clear in our minds.

PADRE: Yes, you are justified in questioning.

## How the Story began:

In an imaginary war of the future, things are not going well with the British armies. It is Spring and, owing both to the military situation and discontent on the 'home front,' the Commander-in-Chief has decided to make an offensive. For this purpose he promotes to command a division General Gore, an unknown man unhardened in the professional school of warfare, and informs him that his troops are to make a feint attack preliminary to the 'big push' in which, in the course of two days' fighting, they will inevitably be cut to pieces. When Gore sees the men under his command marching past he is sickened by the apparent callousness of his orders. As he drives up in the front with his A.D.C., Captain Mayne, he falls asleep in the car and in his dreams is haunted with thoughts of the coming attack.

'Red Tabs' will be broadcast on Wednesday and Thursday. The final scenes of the play will be published, after the production, in our issue of Friday next.

GORE: I don't believe the plan will gain its object, even if I obey.

PADRE: Are you sure of the facts—sure enough to come to such a conclusion?

GORE (firmly): Yes. But, of course, I may be wrong. Now—am I right to throw away ten thousand men on the strength of an order, the value of which I can't credit?

PADRE: I can't possibly tell you that. I can only tell you what I should do.

GORE: And that is?

PADRE: I should obey.

(Silence.)

GORE: Would you mind explaining why?  
PADRE: General Gore, I love these men of yours—more than you can, for I've been with them longer, and I know them better. But they are only here, under you and me, for one purpose—to win this war. I believe in the justice of our cause, as I believe in God.

GORE: Of course. So do I.  
PADRE: I don't mean that in fighting we are doing God's work. But in doing our job, no matter what it is, so long as we believe that it is a job that has to be done, we are doing the work which we were put in this world to do. Further, I believe in personal immortality. Against that, twenty, thirty, seventy years of life—which count most? Is there so much difference? Death cannot be terrible weighed against Eternal Life.

GORE: Suppose you find even mortal life too hard?



PADRE: I belong to an older generation, General. That is the creed of a soft breed, which reads too many Russian novels during adolescence. It's no good shirking life, either here or hereafter.

GORE: It's not so much death—if it could be a quick, clean death for all those thousands. I'm thinking of the wounds, the hurting, the thirst, the filth, the misery at home—

PADRE: We agreed the job must be done, and these are the things that alone can get this particular job done. Speaking for myself I cannot blame you.

GORE: Yourself?

PADRE: I believe in the French method with their priests. I go into the line with a battalion tomorrow. I'm glad to know what I've to expect, and that I am sure to have a chance of being useful.

GORE: I had no idea—I'm sorry, Padre. I'd no right—

PADRE: I wish I could have been helpful. I'm afraid I've only talked platitudes—and, of course, if you're right in your belief that the whole plan is based on false premises, it alters the situation.

GORE: Well, suppose I am right on that point?

PADRE: Before I can tell you that, I'm afraid you must be quite certain in your own mind as to whether you are right or not.

GORE: But I am certain!

PADRE: Are you?

(Pause.)

GORE: No. Can't I persuade you to stay here at Headquarters?

PADRE: I'm afraid not. Frankly, I don't think I could face your problem in its later stages.

GORE: So you understand?

PADRE: I think so. Good-bye, General Gore.

GORE (mechanically): Good-bye. Oh—Padre!

PADRE: Yes?

GORE: These three brigadiers of mine—Livingstone, Edwards, and Brett—I've never met any of them before—

PADRE: You want to know what I think of them?

GORE: I know I've no right to ask such a question—but I should like to know.

PADRE: I don't want to mislead you. From my specialist angle—Livingstone is the usual sceptical man of the world; Brett believes in the Church Militant, which he thinks is the same as the Church Militarist; Edwards is an idealist—the youngest general in the army.

GORE: I see. Thank you.

PADRE: All of them first-rate at their jobs in their different ways.

GORE: I'm sure of that.

PADRE: Well—may I wish you the best of luck, sir?

GORE: Thank you. I fancy I need more than luck.

PADRE: Prayers, perhaps?

GORE: Prayers, certainly.

(Fade up gun-fire, intensify and fade. A clock strikes ten.)

GORE: I'm sorry, gentlemen, to have had to ask you to this meeting at such short notice. But I had no choice. I believe a confidential note explaining the situation was delivered to each of you? Well, I have asked you here this morning, not as your commanding officer, but as a man faced with an appalling difficulty. I want you to help me by the expression of your individual points of view. I should add that I realize only too well that the ultimate responsibility is mine. I assure you I am not trying to pass that responsibility or any part of it on to any one or all of you.

BRETT: But General Gore—you will forgive plain speech, but I can see no problem. You have been

(Continued overleaf.)



(Continued from previous page.)

given an order. It is for you, as it is for us, to carry it out—and damn the odds!

GORE: You mean, I have no right to question it?

BRETT: None, as I see it.

GORE: You believe in the Roman sentry at Pompeii? In Cardigan at Balaclava? If the latter had questioned his orders he would have saved the lives of about three hundred men.

BRETT: The legend of the Light Brigade was worth more than three hundred lives. It established the principle of unquestioning obedience to orders, which has saved the Army thousands of lives since 1854. It was a magnificent investment. Sir John's order to this division is another investment—with victory for its dividend.

GORE: If we could be sure of that—

BRETT: A soldier must have confidence in the judgment of his superiors.

GORE: Then what happens in this case? I don't believe in Sir John's scheme. Now, Brett, do you trust my judgment or Sir John's? We are both your superiors.

LIVINGSTONE: A hit, Brett!

BRETT: That's a debating point, sir. But suppose every private in the division questions your judgment?

GORE: I know. I'm not such a fool as to believe that war can be fought by committees. None of us is likely to forget what Kerensky did to the Russian Army, and Order No. 1 twenty years ago. That's only a debating point, too, Brett. I'm putting the question to you, not to irresponsible privates.

BRETT: Well, I've given you my answer. I feel it my duty to add, General Gore, that I consider this course of yours a gross breach of military etiquette! Whatever we answer, we put ourselves in an impossible position!

LIVINGSTONE: That's no excuse for your forgetting your manners, Brett.

BRETT: Thanks, Livingstone. This is an occasion for plain speech. We all know you were at Eton!

LIVINGSTONE: It's a pity that you never give us a chance to forget that you weren't!

EDWARDS: Good heavens, what are we wrangling about? General Gore asked us our opinions on a matter of importance. I expect he knows all about fourth-form behaviour, without being given a practical demonstration. I think you two are forgetting the point. This attack means the death of ten thousand men.

LIVINGSTONE: I must apologize, General. Brett and I are a couple of fools—

BRETT: Kindly speak for yourself!

LIVINGSTONE: A couple of fools. But you're insisting on the one point we must all do our best not to remember. I've been a soldier for forty years now. If I'd thought first of human lives, how many attacks could I have ordered?

GORE: Go on, please, Livingstone.

LIVINGSTONE: Exactly none. I'm a normal, kind sort of man. I hate seeing blood, I shrink from physical pain. Most of us do. But you can't win battles without pain and blood, and we've got to find out how to win battles. The wise man adapts himself to his circumstances, General.

GORE: But suppose all soldiers followed their original impulse, and did not adapt themselves? What then, Livingstone?

LIVINGSTONE: I prefer not to follow that line.

BRETT: You're an idiot, Livingstone! Why not follow it? The answer is simple. Why, you'd get no soldiers and no battles! A nice, jolly state of affairs! A world full of cranks and nut-eaters!

EDWARDS: Your occupation gone, Brett! Serious for you, I admit, but would it matter much to the rest of humanity? Surely we all agree round this table that War *par se* is the worst evil in the world?

GORE: Surely.

LIVINGSTONE: No. I don't—for this reason. Look at the average person in peace time. Money is his only standard, and sex his pet relaxation. He is flabby, selfish, and inconsiderate, and he believes that the world is bounded by the walls of his office, or the palings of his garden suburb.

EDWARDS: That's a half truth.

LIVINGSTONE: It's true enough to give us all a bit of a shudder down the spine. In the old days it was different. Security was not the be-all and end-all of world-organization. Life wasn't so much real and earnest as dam' dangerous. If you were flabby someone came along and made you sit up and do your daily dozen. But now we are humanitarians. If you're weak, or inefficient, or unlucky, someone comes along with other people's money, and gives you a hand. I don't say it's not right and proper and Christian and all the rest of it. But I do say it leads to flabbiness of body and mind. And though War is a terrible thing and a foul thing, it isn't in itself as bad a thing as flabbiness. War may blow you into bloody rags, but flabbiness hands you body and soul to the devil!

EDWARDS: If we could get rid of War, I'd back our chance to cope with the devil when the time came.

GORE: This is extremely interesting, gentlemen, but I'm afraid we can talk like this for hours and get no farther practically. I gather, Brett, that your opinion is—?

BRETT: That you must obey your orders. And you ought not to have asked us here to tell you so!

GORE (quietly): Thank you. That's frank, at any rate, Edwards?

EDWARDS: As a soldier I obey orders, General. But as you give me the opportunity to express an opinion, for which I'm more than grateful, I feel you should send in a reasoned protest to the C.-in-C., and that if he insists, you should resign. I suggest

that in the circumstances we three should support you with our resignations into the bargain. The combination would carry enough weight, I think.

BRETT: Nothing would induce me!

GORE: Thank you, Edwards. Livingstone?

LIVINGSTONE: I'm afraid it doesn't seem as simple to me as it does to Edwards and Brett. I admire both of them—Brett, because he would walk—or ride for choice—up to a battery shooting at him over open sights, without question. I couldn't do it, not without just asking myself mildly if the fellow who had told me to do such a stupid thing wasn't a bit of an ass. I should ask myself, and then, feeling a bit gloomy about it, I should go. I admire Edwards, because he wouldn't mind being cut in his mess afterwards, or called lily-livered in cheap newspapers, because he had asked why, hadn't been convinced of the necessity, and so hadn't gone. You see, General, I don't find life simple—it's not just red or white, but a sort of muddy grey. Brett believes in simply obeying orders from a superior. Edwards believes simply in obeying his own conscience. I believe that you can't be sure either of the divine right of superior officers or of superior consciences.

EDWARDS: One for me!

LIVINGSTONE: I don't mean to be rude, Edwards. But I just do not believe in infallibility. I can't. The C.-in-C. may be right, but there are too many factors in the problem for it to be reasonable for us to feel certain that he's right. Similarly, Edwards may be right in believing that it is worth sacrificing his career to save the lives of ten thousand men. But suppose he doesn't save them? Suppose Sir John accepts our resignations, puts in the Butcher to command the Division and carries on? What good have we done? Even suppose Edwards happens to have an exceptional or a diseased conscience? How can we know?

GORE: But what is your decision?

LIVINGSTONE: I'm sorry, I've been talking too much. Well, I follow my principles, I'm afraid. I question—I always do. I'm intelligent and curious—but I obey, because I've been a regular soldier for years, and because in my view the difference between the loss of one life, and the loss of ten thousand lives, is an utterly fallacious one, certainly in war. We must keep our sense of proportion, gentlemen, whatever we do. It's one of the few things that doesn't let us down. A sense of humour is the only other I know—except perhaps really old brandy.

GORE: And you advise—?

LIVINGSTONE: I suggest, General, that you do as you please, and let us like it or lump it! But, if I were you, I should minute your objections to Sir John. Then, if he persists, the responsibility is his without question.

GORE: Thank you. But you know I don't really care what posterity thinks of me according to future histories of this war.

LIVINGSTONE: I was thinking less of posterity than of the War Office.

EDWARDS: I think you might give the General credit for thinking of very little but the lives of his men!

LIVINGSTONE: That wouldn't be altogether complimentary, Edwards. How about that sense of proportion?

BRETT: O damn your sense of proportion! I've got work to do. You've had my opinion, General. D'you mind if I go?

GORE: By all means, Brett. Thanks for being so straightforward.

BRETT: I may be a fool, but I know there's something you've got, something none of us have, something pretty fine. But it's not practical, General. I'm sorry.

GORE: I think perhaps you are all assuming too promptly that I am prejudiced against this attack. I merely wanted other views against which I can check my own.

LIVINGSTONE: Then you've not decided yet, sir?

GORE: Certainly not. But you've given me plenty to think about. You shall have your orders by to-morrow night at latest. Thank you, gentlemen.

(Silence for a little. Outside a bugle sounds the Fall-in. Swell up and fade down into distant gun-fire.)

(To be concluded next week.)



'INCIDENTAL NOISES': A SCENE IN THE B.B.C. EFFECTS STUDIO.

A picture taken during rehearsals of the radio-adaptation of *The Wrecker*, Stevenson's story of the sea. Listeners will be able to hazard a guess at the effects which are being produced.

You will discover the solution of General Gore's problem if you listen to the play 'Red Tabs' on either Wednesday (Regional) or Thursday (National).



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## WHAT THE OTHER LISTENER THINKS

Selections from the Editor's Post Bag  
Enlivened by Edwin Morrow.



### A HUMAN MUSICIAN!

MR. W. McNAUGHT is the most delightfully human musician I have ever seen in print, but even he cannot quite disguise his belief that the musician is a superior being. 'If you will only find us, oh, you unmusical ones,' he says in the issue of *The Radio Times* for September 5, 'a word that will sum you up without running you down, we will gladly use it.' In other words, will the ninety-nine of us find a word to distinguish ourselves from the odd musician? We will not! We do not mind the musician thinking he is the ninety-nine, but we do not think it, nor admit it. If it were so, why have not we less theatres and more Queen's Halls? Still, Mr. McNaught is so human and so sympathetic that I fear he will one day find himself drummed out of the best musical circles with massed drums. Perhaps even find himself condemned to play the saxophone standing on his head, or something diabolical, for a serious musician, like that!—*R. Tetterhall, Mill Hill.*

### A HYMN TO AVIATORS.

You can do many things, so please do one more. Ask a trustworthy poet to compose a hymn for aviators, and set the words to a catchy tune. Number 240 in Hymns Ancient and Modern is not a bad model. Thus: 'Happy birds that sing and fly Round Thy Altars, O most high.' The majority of hymns for those at sea err on the melancholy side which is so unnecessary.—*Sinbad's Daughter.*

### 'OLD ENGLISH MUSIC.'

MAY I express my great enjoyment of the short concert of 'Old English Music' on the afternoon of September 10, as well as my regret at its having to be cut short for what one can hear so often? Hebe Simpson's singing was sheer joy, so fresh and clear and true, with not a sign of that devastating vibrato which still mars so many voices, spite of all protests!—*H. F. C., Clifton.*

### SUGGESTED FUTURE DIVERSIONS.

I TRUST that it may not be out of place to congratulate you on the wonderful Diversion Programme you provided last Wednesday, September 3. It might also have been classed with Surprise Items! I hope that you will not consider it presumption on my part if I ask, now that you have given



the North such a splendid broadcast, if you can arrange to do as well for the South. If so, I suggest the following may be included in the programme: birds nesting in Devon; milking cows in Wiltshire; blackberry gathering in Dorset; counting cysters at Whitstable; shrimping at Broadstairs; tram rides along Southend Pier; and concluding with a grand display of fireworks. If you can arrange a fanfare of trumpets between each item it might be appreciated.—*F. G., Harlow.*

### BASSES AND BARITONES.

For a long time I have been listening to many Bases and Baritones, and am still at a loss to distinguish the one from the other! The dictionary defines them thus: 'Bass—The lowest male voice,' and 'Baritone—A male voice between tenor and bass.' This I have always understood, but have recently been told that the difference is, not in the compass, but in the tone. On several occasions I have listened to a baritone following close on the heels of a bass, and have formed an opinion that the baritone is 'bassier' than the bass himself. True, there are genuine bases broadcasting who have no shadow of doubt hanging over them, but I should imagine several are self-styled. Could you enlighten me on this matter?—*W. Effenby, Hackney.*

[The difference is one of quality as well as range, and, like most things, is best explained by examples. Mozart's Don Giovanni, Rossini's Figaro, Bizet's Toreador are baritones. Mozart's Sorastro (*Magic Flute*), Wagner's Landgrave (*Tannhäuser*), Mussorgsky's Boris are bases.—*Music Editor, The Radio Times.*]

### WIRELESS PLAYS.

We have just had a very enjoyable twenty minutes listening to the Comedy *The Invalid*. With this type of short story and Morton Howard's Cotswold playlets you have solved the difficulties of obtaining the ideal wireless play: simplicity of detail, humour and pathos, few characters and each with an easily distinguishable voice quality. Surely nothing better is required when the story is worthy of telling, so please give us more and still more.—*W. R. Jones, Swindon.*

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 SIR ROBERT PEEL.

DEAR SIR ROBERT PEEL.—While appreciating the excellence of your little band, I would respectfully ask you if, in a moment of abstraction, you would care to dispense with the vocal part in many of your numbers, for one should not be offended. Is it you, Sir Robert, who makes that dreadful noise? Only the other evening the voice, after a supreme effort to keep in tune, entreated us to 'Cheer up and smile,' but I am afraid only succeeded in making me and many others nearly weep.—*S. Hyde, Westminster.*

#### TO MR. PHILIP RIDGEWAY.

DEAR MR. RIDGEWAY.—I think that you deserve very many thanks for your excellent broadcast of 'The Ridgeway Parade' on September 10. I hope that we shall soon have the pleasure again to listen to your splendid broadcasts. I enjoyed it more than anything I have heard broadcast yet.—*W. H. N., Kendal.*

#### TO MR. MARCEL DUPRE.

Cher Monsieur M. Dupré,  
I don't know what you'll say;  
I'm really quite afraid you  
Will be annoyed to hear  
That you are much too dear,  
Whatever may be paid you  
For coming all this way  
On purpose just to play  
Your Symphony seraphic,  
The witch to me it seems  
Like gurgles, hoots, and screams  
Mid London's noisiest traffic.  
—*N. L., Berwick Street, S.W.1.*

#### TO MR. REGINALD FOORT.

DEAR MR. FOORT.—I have switched off the wireless after listening to a delightful hour's music from Bournemouth, and I am sorry that I have two days to wait to hear you again. Your music is wonderful, and would you excuse me if I say that I cannot eat while listening to you? No one must talk, the parrot must be put outside, and the dogs must be spanked if they bark; so, you see, your broadcast is inclined to make me selfish. But when I have listened to such a treat for an hour I am more than satisfied, and everyone can go on talking, including the parrot. But when Tuesday or Thursday comes round again it must be 'all quiet' again for an hour. Thank you, Mr. Foort.—*C. A. W., Twickenham.*

#### TO MR. EDWARD O'HENRY.

DEAR MR. O'HENRY.—I listened with great pleasure to your organ music for half an hour on Tuesday, September 9. Although I am only twelve years old, I am a great lover of music, and I am learning the piano. There is nothing I like better than well-played organ music. The way you played the 'Soldiers' Chorus' was wonderful.—*Twelve-Year-Old.*

### ANOTHER BATHER'S THOUGHTS.

I HAVE just read H. F. Ley's article on Bathroom Wireless. I note that he says that he has never heard of another listener who has tried Bathroom Wireless. I wish to inform him that for some considerable time now I have taken the loud speaker to the bathroom when having a bath, particularly when either Jack Payne or Jack Harris are being broadcast. I think no bath is complete without wireless Dance Music. I am laughed at for this, so am very glad to see that someone else loves the same thing.—*E. H. Early, Mountmellick.*

### PLEASE ANNOUNCE MUSICAL ITEMS.

I SHOULD like to suggest that the names of the pieces that are broadcast should be announced in all cases. I play the violin



a little myself, and I have often heard pieces played which I would have liked to have bought, but have been unable to, because I did not know what the piece was called. By a great effort, a little while ago, I remembered how a tune went, and I entered a shop and said, 'I want the piece that goes tum-tum-ta-ta, etc. etc. I was gently but firmly escorted to the door. Kindly shed a tear and consider my suggestion.—*W. N. B.*

### COMMENTS ON 'COMMENTATORS.'

ONCE upon a time you introduced to the English the word 'listeners-in'; at a later date you removed the 'in' part, and for this relief much thanks. Now what are you going to do about this ugly, clumsy 'commentator'? Has not 'commentator' enough ornament for you, or is it too abrupt in the mouth? The unfortunate importance of the matter is that the B.B.C. set precedents, so that we may soon have bartenders, dissentators, preventators, and many other weird persons around us. Surely a commentator should give a running commentary or a commentator a running commendation. Have the B.B.C. any reason for their choice, or did it 'just happen'?—*J. B. Harris, Eastbourne.*

### ELOCUTIONARY ANNOUNCEMENTS.

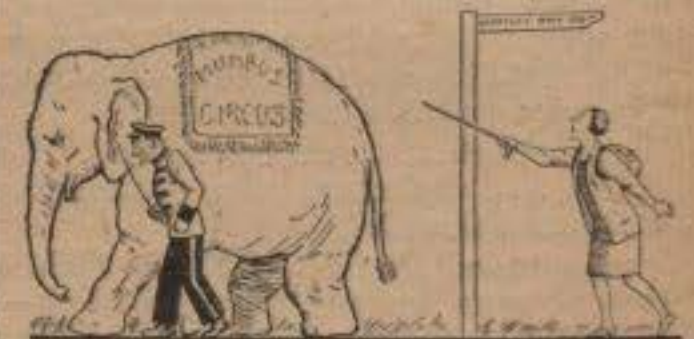
CONGRATULATIONS to a certain Dance Band announcer on recommending his broadcast of announcements with occasional short interludes by the Band. Evidently he goes to some trouble to make these elocutionary efforts longer each week. May we hope soon to hear something like this:—

'You are listening to Willie Pippen's Band from the De Luxe Hotel, De Luxe Street, W.1, in the Borough of London, in the County of Middlesex, Saturday, evening, this year of Grace, 1930. The patrons of the De Luxe, in boiled shirts and diamonds, respectively (with a touch of marabout here and there) are going to waltz to a fox-trot in one-step tempo, entitled "I'm too shy to talk—much." The clarinet obbligato in the string section will be played by the vocalist, whose saxophone was supplied by the London Drum-&Tympan Association. Hot Chorus by the Gas, Light & Coke Co., Ltd. Cigarettes by Coupons, Ltd. Wigs by Clarkson, Amen.'

—*H. Sheres, Chiswick.*

### A PLEA FOR LESS LIGHT MUSIC.

I HAVE hitherto been one of the most fervent supporters of the B.B.C., as I have some experience in preparing programmes and fully appreciate the monstrous difficulty of the task; but need we (in the North of England) have such an intolerable plague of 'Popular' and 'Light' concerts? Endless streams of hackneyed orchestral numbers and long vocal items by second-



rate singers? I confess I actually wept when I discovered that we were not to have the 'Proms' on August 13—a really incomparable programme which I would almost have walked to London to hear.—*Exeley Burgan, Whitby Bay.*

### DIVERSIONS FROM CARDIFF.

EVERY with our humble crystal set we were delighted last night with the wonderful broadcast of 'Diversion' from Cardiff—'The Underworld of the West.' Particularly was this so with regard to the singing and comments from Woolley Hole Caves. The reception was excellent, and the singing came to us as from some vast cathedral. Having visited the caves and heard the acoustic properties of those vaulted chambers, as exemplified by the guide during our visit, we expected much from the broadcast, and we were not disappointed.—*J. W. Peacock, Newcastle-on-Tyne.*

### APPLAUSE AT THE 'PROMS.'

I WANT to complain against the absurd eagerness of some of the audience at the Promenade Concerts to applaud an item almost before it has finished. The impression we get is that instead of becoming absorbed and enveloped in the spirit of the music, the minds of these individuals are solely occupied in the thought of how heartily they will clap their hands at the close. If they really appreciated the music, such mundane things as clapping should be far from their minds.—*A Scottish Listener.*

### DYSPEPTIC.

I HAVE never complained of the programmes before, but I really must complain about the dreary dirge inflicted on us with mendacious glee at lunch-time by a dyspeptic announcer, who seizes the heading 'Gramophone Records' to work his will on a helpless listener. We can almost hear his cynical laugh as he digs out a pile of records labelled 'Adagio in F Minor,' etc., etc., and then expresses his regret at 1.5 p.m. that he cannot unload the whole lot upon us. Mournful music in a minor key is not a suitable sauce for cold beef. Please try some humorous songs and extracts from the musical comedies.—*E. C. T., Mincorth.*



Musical Masterpieces of the Week:—VIII.

## THE CROWNING ACHIEVEMENT OF GENIUS

H. N. Brailsford writes of Beethoven's Ninth (Choral) Symphony, in which the National Chorus will be heard on Friday evening next (National)

ACCIDENT has willed it that the Choral Symphony (No. IX, in D Minor, Op. 125) stands as the culmination of Beethoven's work. It is the most ambitious of his symphonies, as it is also the longest, and the most advanced in its craftsmanship, though it is not the most flawless. One must not suppose, however, that in it he said all that was in him to say: his mind, when his body crumbled, three years later, was at the height of its creative power, and he had planned a Tenth Symphony. His last String Quartets are even richer and profounder: but they belong to the music of the inner life. A symphony is social art; it must mean something for humanity.

That this was Beethoven's intention, one cannot doubt. The history of this work is tangled. As his notebooks show, it had lain for twelve years germinating in his mind before, in the autumn of 1823, he sat down to write it in earnest. (First performance, Vienna, May, 1824; publication 1826.) From the superabundance of his material there crystallized not one symphony but the plans for two. It is significant of this social purpose that two of his plans demanded a chorus. The project of a classical subject, culminating in a Bacchic festival, was discarded in favour of a choral movement to Schiller's *Ode to Joy*. To write music to this ode was an ambition which he had cherished since his youth. Schiller is a poet who had more to give to his contemporaries than to us. The ode has a rhythmical swing and the high merit of simplicity, but its thought no longer stirs us and it has little verbal magic. But to the youth of 1793 this poem was a marching song. In an age bent on smashing the dividing barriers of the feudal system of caste, it expressed the revolutionary idea of brotherhood. Its God is the supreme Being of 'natural religion,' which is a discreet way of saying that it celebrated Him in a manner widely different from that which authority prescribed. These ideas were intellectual dynamite. In those days, as Wordsworth put it, 'to be young was very heaven.' At fifty-three Beethoven had preserved his mental youth more successfully than that always elderly poet. But thirty years of struggle and isolation went to the making of this music. The poem was a revolutionary manifesto: the symphony, fruit of a great man's mature experience, is an emotional commentary on life itself.

Writers distort music when they search for the idea behind it. Music cannot express ideas. But we must inquire what is the emotional content of this work. Beethoven's originality lay in this, that he was not content, as his predecessors were, to work out a lovely pattern of sound: he treated that pattern with deliberate consciousness, as a vehicle for the expression of emotion. From the *Eroica* onwards, his symphonies obey an emotional logic.

Phrase it as one may, this symphony is a unity; it expresses what Beethoven, who had his own inarticulate philosophy, felt about human life. Life, in the first movement, is the stormy experience of a soul still subject to the driving power of relentless destiny. But life brings also (in the second) its moments of exalted gaiety. It has its reflective pauses (the slow movement), its hours of revelation and heavenly peace. But in all this we are not alone: a man lives with his fellows in God's presence. And so, at last with the help of words, the chorus conveys

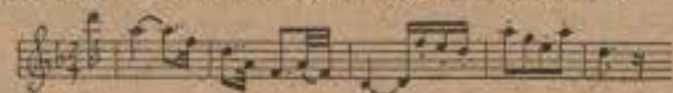


LUDWIG VAN BEETHOVEN,  
born 1770; died 1827.

to us the final summing-up of experience. The great and eternal joy of life is love and brotherhood: there is comradeship in struggle: but above all there is a friendly Power greater than ourselves.

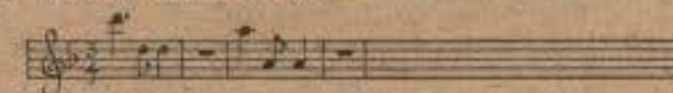
The trained musician who asks for a technical analysis has books at his command. I, who can only just grope my way through a score with the aid of the gramophone, will attempt only a few simple-minded jottings which may help readers as unlearned as myself.

I. The first movement, *allegro ma non troppo*, opens softly with a mysterious whisper of the strings. Out of this pregnant void leap the wind instruments, anticipating the first theme. It is first heard as a terrific unison of the whole band, *fortissimo*. Nothing could be simpler. It is merely the common chord of D Minor with its intervals spread over two octaves:—



Its impetuous rhythm seizes us, and dominates the entire movement, remorseless and imperious. When one knows Beethoven's mind, one does not doubt what it means. It is the power of the external world, or, as he called it, fate. Hardly has it sounded, when we hear in the woodwind a pathetic pleading theme, which tries in vain, somewhat as the piano does in its dialogue with the orchestra in the slow movement of the fourth Concerto, to appease destiny. But the implacable rhythm goes on. Near the end note the poignant passage which utters all the world's suffering under fate. The movement finishes superbly, with a flat assertion of the first theme, which seems to say with Goethe's Mephistopheles, 'In the beginning was the Fact.'

II. The second movement, *molto vivace*, is in reality the *scherzo*, out of its usual place; for Beethoven in his later life was bound by no traditional order. It opens *ff* with a startling phrase of three notes:—

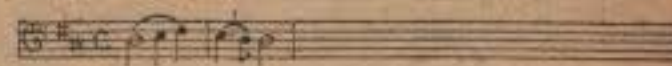


which came suddenly into the composer's mind,

as he stepped from black darkness into bright light. All is gaiety, but it is the humour of a great intellect, with a sweep and rush of invention that become a Titan at play. This phrase is developed in the manner of a fugue. But this movement, from the assurance of its opening to the laughable caprice of its conclusion, needs no commentary to elucidate its beauty.

III. In the lovely slow movement the soul is at peace after its hard contact with the world and its exhausting rush into the happy light. Its mood in this serene pause is reflective. It seems to be realizing, in spite of suffering, the beauty and order of this complex universe. There are two main subjects. The first (*adagio* in B Flat, common time) is played by the alternate choirs of the strings and the wind instruments. The second (*andante*, in D, triple time) enters on the lower strings, and ultimately dominates the movement. Their variations are not difficult to follow. The movement contains some exquisite passages for the horn.

IV. Beethoven has now to introduce his chorus. He does it by the singular device of allowing his orchestra to debate. It opens with a furious outburst of discordant clamour: it wants it knows not what. The bass strings, in the manner of a recitative, administer a dignified rebuke. Then it searches for a theme. One after the other it quotes the opening bars of each of the orchestral movements. The bass strings reject them in turn. At last, in a tentative shape, we hear in the woodwinds the first sketch of the acceptable theme. It is welcomed. Very quietly the critical bass strings consent to play it over, giving it the mature shape latent in this hint. Then the violas join in a repetition: next the violins, and finally the whole orchestra renders it.

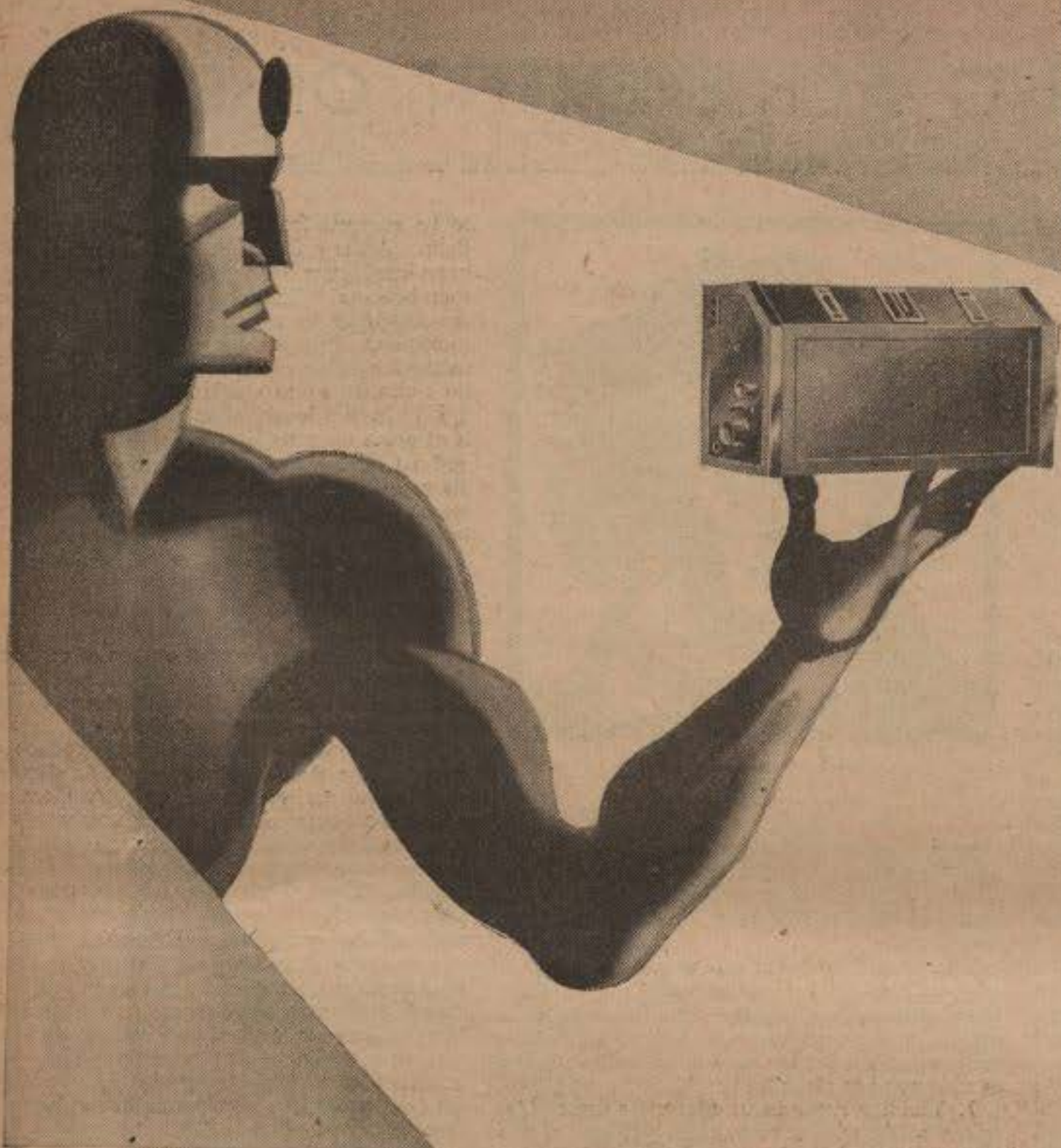


Who shall tell us why this theme moves us as it does? It runs up the scale and down again in almost unbroken sequence, and yet it conveys a whole attitude to life—manly confidence, an assurance of good—and, as it proceeds, we feel the rush of victory.

There is more clamour, milder than before, meaning, presumably, that the instruments demand the human voice. It enters: in words the bass soloist rebukes them and summons us to sing a hymn of joy. And now at last, as the glorious melody is sung by the choir, it reveals its full emotional power. We hear it also as a lovely but too brief quartet by the soloists. The next section stages humanity militant. The main theme is varied as a march, to an accompaniment of drums, cymbals, and trumpets. After a long orchestral interlude and a short chorus on the main theme, we reach the most impressive section of the whole work, a devotional movement, choral throughout, set to words that blend the ideas of brotherhood and worship. From the bold simplicity of the declaration of fraternity (still a revolutionary idea) we pass to what is the most moving rendering in all music of the attitude of awe and prostration, enhanced by an accompaniment which wings its way to the Infinite. There follows a chorus of magnificent energy, a double

(Continued on page 713.)





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SUNDAY

NATIONAL PROGRAMME



Thomas Humphreys

The Rev. ERIC SOUTHAM will give the address in the service relayed from Bournemouth tonight.

WATCYN WATCYNs  
A Sailor's Prayer ..... } Keel  
Cape Horn Gospel ..... }  
  
QUINTET  
Minuet ..... Porpora, arr. Kreisler  
Nocturne in Mists ..... Gray  
Scherzo ..... Dittersdorf  
Largo ..... Handel

5.15 A Concert  
by  
THE WINNING BAND  
From THE CRYSTAL PALACE FESTIVAL  
5.45-6.15 'SCIENCE AND RELIGION'—I  
Professor JULIAN HUXLEY

8.0 A RELIGIOUS SERVICE  
Relayed from ALL SAINTS' CHURCH,  
SOUTHBOURNE, BOURNEMOUTH  
(From Bournemouth)  
Hymn, Praise the Lord (Ancient and Modern,  
292)  
Lord's Prayer and Versicles  
Magnificat  
Lesson  
Nunc Dimittis  
Prayers  
Hymn, Lead, Kindly Light (Ancient and Modern,  
266)  
Address by the Rev. ERIC SOUTHAM  
Hymn, Jesu, Lover of my Soul (Ancient and  
Modern, 193)  
Blessing



Swaine

Lord BUCKMASTER will make the Week's Good Cause appeal tonight at 8.45.

10.30-10.45 a.m. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 51)  
BACH

'JAUCHZET GOTT' ('PRAISE HIM')  
ELSIE SUDDABY (Soprano)  
HERBERT BARR (Trumpet)  
MICHAEL MULLINAR (Harpsichord)  
  
THE B.B.C. ORCHESTRA  
(Trumpet and Strings)  
Conducted by PERCY PITT  
(For the words of the Cantata see page 689)

3.55 FOR THE CHILDREN  
Mr. E. R. APPLETON, West Regional Director, takes Joan and Betty to—  
The Building of the Temple  
(From Cardiff)

4.15 THE GERSHOM  
PARKINGTON QUINTET  
WATCYN WATCYNs (Baritone)

QUINTET  
Selection, Madame Butterfly .... Puccini  
  
WATCYN WATCYNs  
If Wishes were Horses ..... Alec Rowley  
Wood Magic ..... Martin Shaw  
Trottin' to the Fair ..... Stanford  
  
QUINTET  
Three Dream Dances .... Coleridge-Taylor  
Melody ..... Massenet



Hoppe

Professor JULIAN HUXLEY, who will give the first of the notable new series of talks on 'Science and Religion' this evening at 5.45.

8.45 The Week's Good Cause  
Appeal on behalf of THE ANAESTHETICS IN MATERNITY CASES FUND by LORD BUCKMASTER  
Contributions will be gratefully received by Lord Buckmaster, The House of Lords, S.W.1

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

9.5 String Orchestral Programme  
PARRY JONES (Tenor)  
ETHEL BARTLETT (Pianoforte)  
THE B.B.C. STRING ORCHESTRA  
Conducted by JOHN BARBIROLLI  
Concerto Grosso, No. 7, in B Flat .. Handel  
PARRY JONES and Orchestra  
Silent Worship (Ptolemy) ..... Handel  
ETHEL BARTLETT and Orchestra  
Concerto in D ..... Haydn  
Allegro; Larghetto; Gipsy Rondo  
  
ORCHESTRA  
By the Tarn ..... Goossens  
Pastorale ..... Grieg  
Allegretto ..... Marcello, arr. Barbirolli  
PARRY JONES  
June Night ..... Roland Bocquet  
Night Piece ..... Ursula Grenville  
To the Queen of Heaven ..... Dunhill  
ETHEL BARTLETT and Orchestra  
Danse Sacré et Profane ..... Debussy

10.30 Epilogue  
'THE EARTH IS THE LORD'S'  
'PRAISE YE THE LORD'  
(For details of this week's Epilogue see page 679)





BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sir HENRY J. WOOD

AT THE QUEEN'S HALL "PROMS."

Hear Song of the Rhinedaughters, "Götterdämmerung" (Mos., Nat.), No. L1995-L1994 (6s. 6d. each). Hungarian Rhapsody No. 2 (Sat., Nat.), No. DXS-DX15 (4s. 6d. each). William Tell-Overture (Sat., Nat.). ON SALE OCT. 1: Bachmaninoff's Prelude in G Sharp Minor (Sat., Nat.), No. DX87 (4s. 6d.). Volga Boat Song (Sat., Nat.), No. DX87 (4s. 6d.). OTHER PROGRAMME ITEMS RECORDED By Sir HENRY J. WOOD: Bees' Wedding (Mon., Nat.), No. 8844 (4s. 6d.).

Sunday: EGMONT-Overture (Menzelberg and His Concertgebouw Orchestra) (No. L1790-6s. 6d.).

BEETHOVEN'S SYMPHONY No. 1 (Sir George Henschel and Royal Philharmonic Orchestra) (Nos. L1889-L1892-6s. 6d. each). National.

Monday: OBERON-Overture (Menzelberg and His Concertgebouw Orchestra) (Nos. L2312-L2315-6s. 6d. each). National.

TANNHAUSER-Venusberg Music (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1982-L1985-6s. 6d. each). National.

TANNHAUSER-Overture (Menzelberg and His Concertgebouw Orchestra) (Nos. L1770-L1771-6s. 6d. each). National.

BARBER OF SEVILLE-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9166-4s. 6d.). Lon. & Reg.

LIGHT CAVALRY-Overture (Percy Pitt and Court Symphony Orchestra) (No. DX42-4s. 6d.). Mid. Reg.

Tuesday: ZAMPA-Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9582-4s. 6d.). Mid. Reg.

MUSICAL SWITCH (Phan Theatre Orchestra) (Nos. 9196-9197-4s. 6d. each). Lon. & Mid. Reg.

MOZART'S "HAFNER" SYMPHONY IN D (Sir Hamilton Harty and Hallé Orchestra) (Nos. L1783-L1785-6s. 6d. each). Lon. & Mid. Reg.

SCHUMANN'S PIANO CONCERTO IN A MINOR (Fanny Davies and Royal Philharmonic Orchestra) (Nos. 9618-9619-4s. 6d. each). Lon. & Mid. Reg.

CLOCK IS PLAYING (Bernardo Gallico and His Orchestra) (No. 9879-4s. 6d.). Mid. Reg.

SANCTUARY OF THE HEART (Albert W. Kesselberg's Concert Orchestra) (No. 9405-4s. 6d.). Mid. Reg.

Wednesday: BRAHMS' SYMPHONY No. 1 (Weingartner and Royal Philharmonic Orchestra) (Nos. L2145-L2149-6s. 6d. each). National.

SUMMER DAYS-Suite (Eric Coates and New Queen's Hall Light Orchestra) (Nos. 9369-9370-4s. 6d. each). Mid. Reg.

Thursday: TRUMPET VOLUNTARY (Sir Hamilton Harty and Hallé Orchestra) (No. L1986-6s. 6d.). Lon. & Mid. Reg.

Friday: BEETHOVEN'S CHORAL SYMPHONY (Weingartner and London Symphony Orchestra) (Nos. L1775-L1782-6s. 6d. each). National.

GIACONDA-Dance of the Hours (Milan Symphony Orchestra) (No. DX11-4s. 6d.). National.

Saturday: JEWELS OF THE MADONNA-Intermezzi Acts 2 and 3 (Percy Pitt and B.B.C. Orchestra) (No. 9091-4s. 6d.). National.

Instrumental.

Sunday: BRAHMS' WALTZES, OP. 39, Nos. 1 to 16 (Bayreuth and Czernikoff-Piano Duo) (Nos. 9230-9232-4s. 6d. each). Lon. & Mid. Reg.

Monday: DINE KLEINE NACHTMUSIK (Quartet in G) (Lohner String Quartet) (Nos. L1729-L1730-6s. 6d. each). National.

SCENE DE BALLET (J. H. Squire Celeste Octet) (No. 9825-4s. 6d.). Lon. Reg.

MOONBEAMS AND SHADOWS (J. H. Squire Celeste Octet) (No. 5639-3s.). Lon. Reg.

MEMORIES OF TCHAIKOWSKY (J. H. Squire Celeste Octet) (No. 9198-4s. 6d.). Lon. Reg.

DU BIST DIE RUM (Lionel Tertis-Viola) (No. D1647-4s. 6d.). Lon. Reg.

Thursday: KINDERSCENEN (Fanny Davies-Piano) (Nos. L2321-L2323-6s. 6d. each). Lon. & Mid. Reg.

Vocal.

Sunday: MEISTERSINGER-Prize Song (Francis Russell) (No. 9924-4s. 6d.). National.

Monday: TRUMPETER-Descriptive Ballad (Raymond Newell, Tom Swinley, Military Band and Chorus) (No. 9776-4s. 6d.). Mid. Reg.

Tuesday: NYMPHS AND SHEPHERDS (Manchester School Children's Choir) (No. 9909-4s. 6d.). Mid. Reg.

Wednesday: SEMELE-Where'er You Walk (Master John Griffiths) (No. 9615-4s. 6d.). Lon. & Mid. Reg.

NOW SLEEPS THE CRIMSON PETAL (Hon. W. Brownlow) (No. 98179-5s.). Lon. & Mid. Reg.

WHO IS SYLVIA? (Dora Labbette) (No. 4809-3s.). Lon. & Mid. Reg.

TREES (Dame Clara Butt) (No. X337-6s.). Lon. Reg.

AH! MOON OF MY DELIGHT (Hubert Eisdell) (No. 9601-4s. 6d.). Lon. Reg.

Friday: MYSELF WHEN YOUNG (Harold Williams) (No. 9889-4s. 6d.). Lon. & Mid. Reg.

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SEPTEMBER 28

626 kc/s (479.2 m.)

SUNDAY

MIDLAND REGIONAL

3.30 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

Conducted by FRANK CANTELL BEN WILLIAMS (Tenor) ORREA PERNEL (Violin)

ORCHESTRA Overture, Egmont Beethoven

BEN WILLIAMS and Orchestra The Prize Song, The Mastersingers Wagner

3.45 ORREA PERNEL and Orchestra

Violin Concerto in D (K.218) Mozart Allegro; Andante Cantabile; Andante, Allegro

4.10 ORCHESTRA

Symphony No. 1, in C..... Beethoven Adagio, Allegro; Andante cantabile; Menuetto e Trio; Adagio, Allegro



Gainsborough Studios

ORREA PERNEL is the solo violinist in the orchestral concert to be broadcast this afternoon.

4.37 BEN WILLIAMS

As I gaze on this Spot; Foolish indeed is the Swain Lully, arr. Grockez Halleluja Hummel

ORCHESTRA

Russian Folk Songs Lindo

5.0-5.30 London Regional Programme

8.45 The Week's Good Cause

An Appeal on behalf of THE WOLVERHAMPTON ROYAL HOSPITAL by Mr. W. H. HARPER. Contributions will be gratefully received by NORVAL B. GRAHAM (Chairman), THE ROYAL HOSPITAL, WOLVERHAMPTON

8.50 'The News'

WEATHER FORECAST and GENERAL NEWS BULLETIN

9.0 Midland News

9.5 London Regional Programme

10.30 Epilogue

NOTES ON THE WEEK'S MUSIC

(Continued from page 678.)

had diverged into romantic ways with Schumann and Chopin, Liszt and Wagner. But amid this rosy and scented dawn of a new musical era there were many who viewed it as a degeneration of the art. They believed, in no reactionary spirit, that music could make progress without cutting adrift from the old ideals. Their hopes centred at length in Johannes Brahms, whose early sonatas and chamber works combined the nineteenth century richness of feeling with the structural clarity and aristocratic idiom of the classical age. For long they waited for him to produce a symphony, and when at length, at the age of forty-three, Brahms released (there is no other word for it) this carefully-matured Symphony in C Minor, it more than fulfilled their desires. For a generation no work had appeared in which imagination and discipline had been brought into so close a unity. One enthusiast hailed the symphony as 'the tenth,' meaning that it was one more added to Beethoven's nine. That was a high compliment, but if we pass over inherent differences between the two composers and look only on their manner of addressing themselves to the world, it places this symphony in its proper rank.

A Surprise For Cambridge.

A YEAR after the symphony had been brought out at Carlsruhe, it was performed at Cambridge by the University Musical Society, which was then being

awakened to new life by Charles Stanford. This was the first performance in England. The audience in that home of the good and the true listened in deepest approval to the austerities of the first movement, the reveries of the second, the restless melodies of the third, and the dramatic beginnings of the fourth, with their suggestion of big events in the air. When this much-heralded crisis arrives it is like a sudden dawn. In place of the prevailing key of C Minor one is thrown, with a flood of light, into radiant C Major, and the horn plays, fortissimo, a broad, serene and highly un-academic tune. Wherever and whenever it is heard, this tune, with its striking character and sudden emergence, makes the pulse beat a little faster. At Cambridge, on March 8, 1877, it must have come with startling effect, for its first two phrases are almost identical with one of the familiar chimes of the city, known to everybody as Cambridge Quarters. Brahms, it is said, had no idea that he was plagiarizing. It is curious that the next big tune in this movement was also an echo of a tune already well known; in one or two bars it greatly resembles the Ode to Joy in Beethoven's Ninth Symphony. Somebody was injudicious, or malicious, enough to point this out to Brahms. 'Any fool can see that,' was the answer.

(Continued on page 700.)



# SEPTEMBER 28 ★ 8.42 kc/s (356.3 m.) ★ SUNDAY

## LONDON REGIONAL

### 3.30 An Orchestral Concert

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

Conducted by FRANK CANTELL

BEN WILLIAMS (Tenor)

ORREA PERNEL (Violin)

ORCHESTRA

Overture, Egmont ..... Beethoven

BEN WILLIAMS and Orchestra

Prize Song (The Mastersingers) ..... Wagner

### 3.45 ORREA PERNEL and Orchestra

Violin Concerto in D (K.218) ..... Mozart  
Allegro; Andante; Andante, Allegro

### 4.10 ORCHESTRA

Symphony No. 1, in C ..... Beethoven  
Adagio, Allegro; Andante cantabile; Menuetto e Trio; Adagio, Allegro

### 4.37 BEN WILLIAMS

As I gaze on this Spot ..... Tully, arr. Groves  
Foolish indeed is the Swain

Halleluja ..... Hummel

ORCHESTRA

Russian Folk Songs ..... Liadov

### 5.0-5.15 BIBLE READING

THE LETTERS OF ST. PAUL—IX  
Ephesians v and vi

### 8.0 National Programme

### 8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;  
Regional News



KATE WINTER  
sings in the Military Band Concert to be broadcast at 9.5.

### 9.5 A Military Band Concert

KATE WINTER (Soprano)

PERCY HEMING (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, The Sicilian Vespers ..... Verdi

### 9.17 PERCY HEMING

Siesta ..... Besby  
The Grey House ..... Messenger  
Oak Tree Bough ..... Bairstow  
O that it were so ..... Bridge

### 9.26 BAND

Ballet, Sylvia ..... Delibes

### 9.42 KATE WINTER

Arise, sweet Messenger of Morn }  
O come, O come, my Dearest } Arne, arr. A. L.  
The Lass with the delicate Air }

### 9.51 BAND

Midnet d'Amour (Old English Suite).... Cowen

### 9.57 PERCY HEMING

O how pleasant 'tis to love ..... Purcell  
Oh, the pretty creature ..... }  
Oh, willow ..... } arr. Lane Wilson  
Ralph's ramble in London .. }

### 10.6 BAND

Six Waltzes from Op. 39 (1st Selection)  
Brahms, arr. Gerrard Williams

### 10.13 KATE WINTER

The Dandelion ..... Dunhill  
When Myra sings ..... A. L.  
I wish I were a tiny Bird ..... Loeb

### 10.20 BAND

Brandenburg Concerto, No. 3  
Bach, arr. Gerrard Williams

### 10.30

### Epilogue

## THIS WEEK'S BACH CANTATA

### Cantata No. 51, JAUCHZET GOTT (Praise Him)

In 1731 and 1732 Bach wrote a number of solo cantatas, possibly because the choir of the Thomaskirche was not up to his standard. This is one of two beautiful cantatas for soprano voice, one which lends itself specially well to the clear quality of a boy's treble voice, though it may possibly have been written for Anna Magdalena. The first number is a brilliant aria in coloratura style, in which a solo trumpet has an almost equally important share with the voice. There follows a beautiful Recitative, like an arioso, fully accompanied, and then another expressive aria. The next number makes use of the chorale 'Sei Lob und Preis mit Ehren,' with a very full and effective accompaniment, one which is counted as among the finest in Bach's cantatas. The Alleluja with which it closes, is worked out like a concerto, and here again the trumpet has so important a part that it is like a duet with full orchestral accompaniment. In vigorous fugal style, it is a splendid expression of exuberant feeling.

#### I.—Aria :

Praise Him, all ye peoples, praise Him!  
Heav'n and earth His glory shew,  
Ev'ry creature here below,  
Praiseth Him, the King of Heaven;

For that He is God indeed,  
So a sacrifice we bring Him,  
Whoso lieth in woe and need,  
Evermore shall God upraise Him.

#### II.—Recitative :

We pray Thee, in this holy place,  
Thy word and truth professing,  
Light Thou our way, each coming day,  
And grant us, Lord, Thy blessing.  
As Thou dost keep us ever in Thy grace,  
To sing Thy glorious praise,  
My voice is weak and lowly,  
Yet shall it rise above  
Unto Thy Throne, most Holy.

#### III.—Aria.

Father, be Thy grace and blessing  
Ever day by day renew'd,  
So our hearts in gratitude,  
Evermore Thy truth confessing,  
Still may keep Thy precepts holy,  
Bless us all, Thy children lowly.

#### IV.—Chorale :

Let praises rise unceasing  
To Father, Son, and Holy Ghost!  
So we in grace increasing  
May join our anthems with the host

Of them that truly know Him  
And trust in Him for aye,  
So may we ever shew Him  
With hearts that seek His way,  
That ev'ry one believeth;  
Then sing with one accord  
Amen! grace he receiveth  
Who trusteth in God's Word,  
Alleluja!

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

Cantatas for the next four Sundays are:—

- Oct. 5th. No. 27, 'Wer weiss, wie nahe mir mein Ende.'  
( 'Who knows how soon my last Hour neareth.')
- Oct. 12th. No. 114, 'Ach leben Christen soll getrost.'  
( 'Beloved Christians, weep no more.')
- Oct. 19th. No. 130, 'Herr Gott, dich loben alle wir.'  
( 'Lord God, we praise Thee.')
- Oct. 26th. No. 56, 'Ich will den Kreuzstab gerne tragen.'  
( 'Gladly my Cross-staff will I carry.')



# MUSIC OF THE

## VICTOR OLOF SEXTET

- Of Wireless Fame*  
 R. 638. **Serenata Amorosa.**  
**Venetian Barcarolle.**  
 R. 429. **Molly on the Shore.**  
**Handel in the Strand.**  
 R. 407. **Supplication.**  
**The Darsset Daisy.**

## MARIA SANDRA

- Appealing Negro "Spirituals" with LAURENCE BROWN at the Piano.*  
 R. 680. **Swing Low.**  
**Didn't the Lord**  
**deliver Daniel?**  
 R. 528. **I got a Home in Dat**  
**Rock.**  
**I know de Lord's**  
**laid His Hands on me.**

## FRANK WESTFIELD'S ORCHESTRA

- From the Prince of Wales' Playhouse Llandudnam*  
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 E. 6301. **Country Girl.** 2 Parts.  
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 E. 6151. **Maritana.** 2 Parts.  
 E. 6126. **The Geisha.** 2 Parts.  
 E. 6233. **Iolanthe.** 2 Parts.  
 E. 5972. **Lilac Time** 2 Parts.

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 R. 667. **Washing Dishes.**  
**You're in Love.**  
 R. 580. **That's the worst of**  
**having people upstairs.**  
 R. 507. **In the Parlour.**  
**Park yourself close**  
**to me.**

## ROSS & SARGENT

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 R. 505. **Seven Veils.**  
**Its unanimous now.**  
 R. 665. **Why do you suppose.**  
**Hungry Women.**

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SEPTEMBER 28

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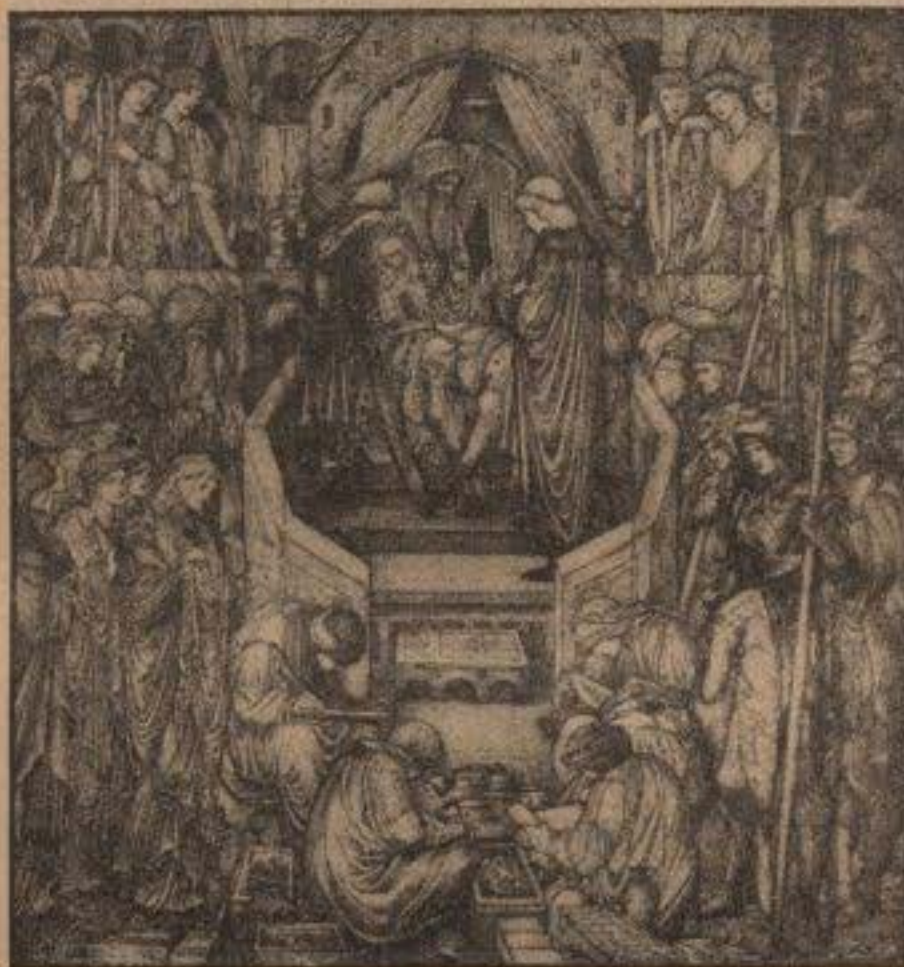
# WESTERN REGION

3.0 *National Programme*

3.55 **FOR THE CHILDREN**  
*(National Programme)*  
 Mr. E. R. APPLETON,  
 West Regional Director,  
 takes Joan and Betty to  
**THE BUILDING OF THE TEMPLE**

4.15-6.15 *National Programme*

8.0-8.45 *National Programme*



THE PLANNING OF THE TEMPLE.

Burne-Jones's picture of David instructing Solomon about the building of the Temple. Mr. Appleton will take Joan and Betty to the building of the Temple this afternoon.

8.50 *National Programme*

9.0 *West Regional News*

9.5 *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*

8.0-8.45 *National Programme*

8.50 *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*

8.0-8.45 *National Programme*

8.50 *National Programme*

9.0 *Local News*

9.5 *National Programme*

10.30 *Epilogue*

## BOURNEMOUTH

3.0-6.15 *National Programme*

8.0 *National Programme*

10.30 *Epilogue*

## MANCHESTER

797 kc/s (376.4 m.)

## and LEEDS

1,500 kc/s (200 m.)

3.0 *National Programme*

4.15 **'Harvest Home'**

*THE NORTHERN WIRELESS ORCHESTRA*

Conducted by T. H. MORRISON  
 (Leader, JOHN BRIDGE)  
 JOHN WARDLE (Readings)

5.15-6.15 *National Programme*

8.0 *National Programme*

8.45 **The Week's Good Cause**

An Appeal on behalf of THE MANCHESTER DIOCESAN ASSOCIATION FOR RESCUE AND PREVENTIVE WORK by THE LORD BISHOP OF MANCHESTER (DR. GUY WARMAN)

All donations will be gratefully received by the Hon. Treasurer, Manchester Diocesan Association for Rescue and Preventive Work, 90, Deansgate, Manchester

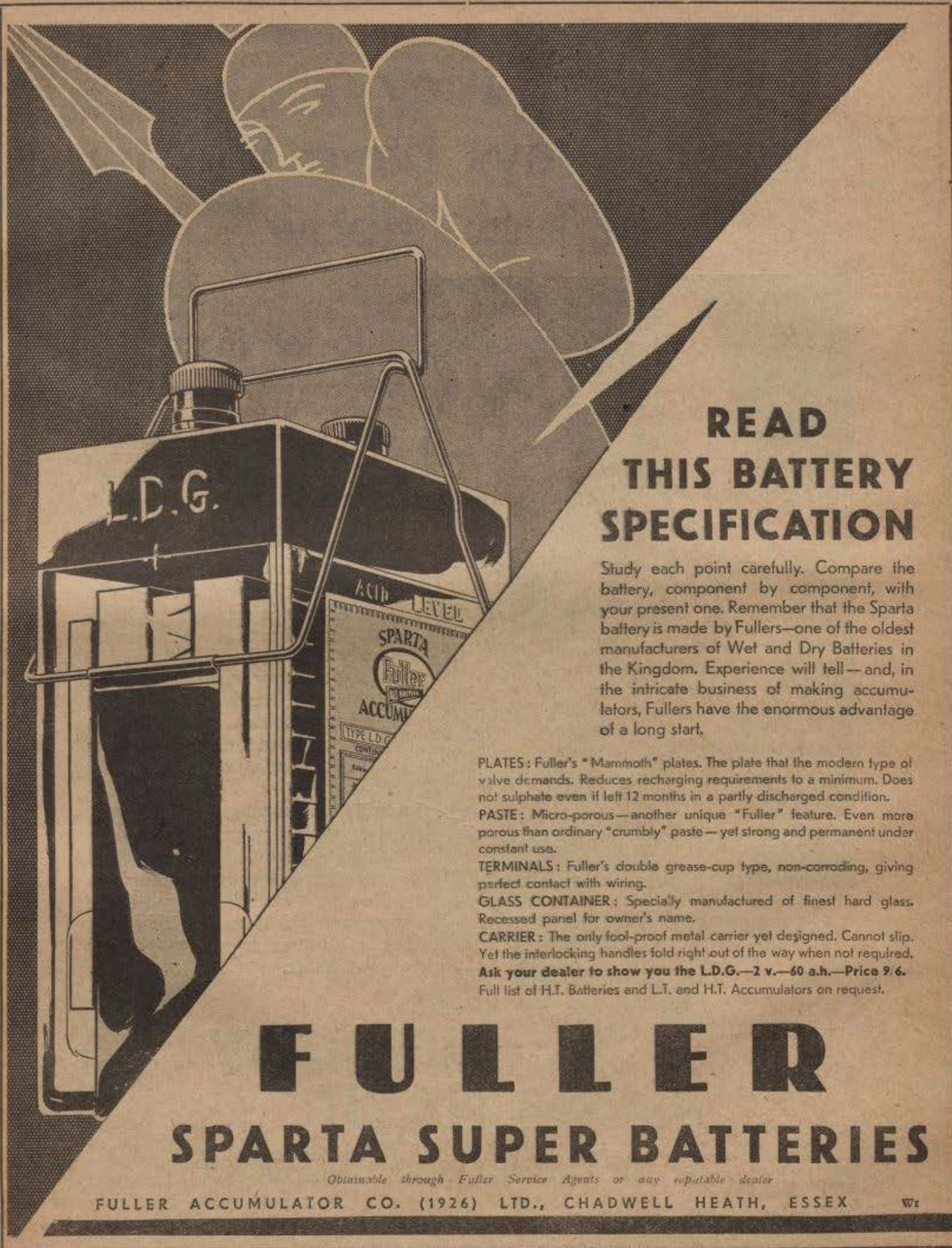
8.50 *National Programme*

9.0 *North of England News*

9.5 *National Programme*

10.30 *Epilogue*





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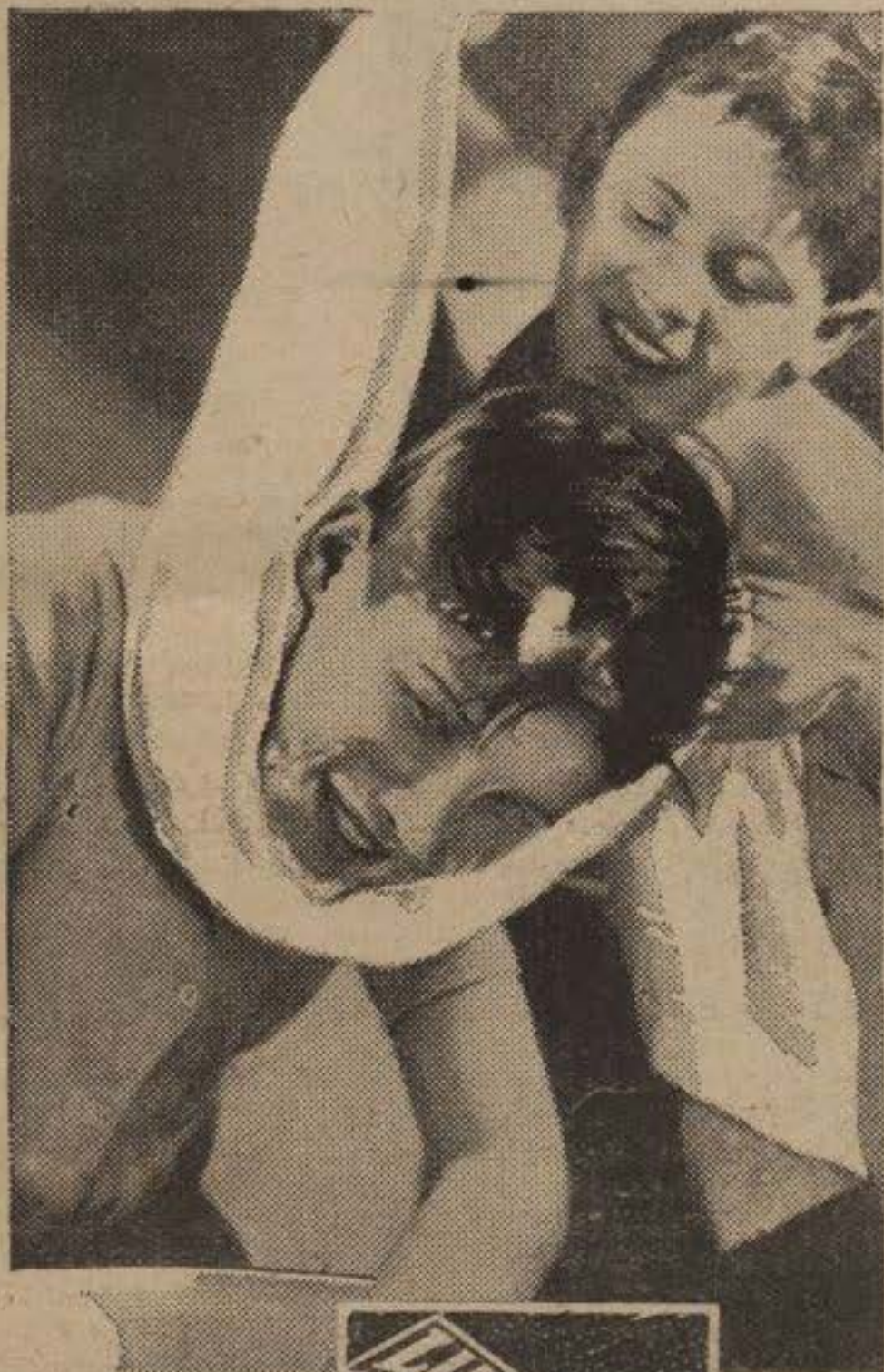
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SEPTEMBER 29 1,148 kc/s (261.3 m) \* 193 kc/s (1,554.4 m)

MONDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'BOYS AND GIRLS AT WORK'—II Mrs. C. U. COLE: 'Welfare in 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 PHYLIS JAMES (Mezzo-Soprano)

1.15-2.0 An Orchestral Concert

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

Overture, Oberon.....Weber  
On hearing the first Cuckoo in Spring Delius  
Eine kleine Nachtmusik (A little Serenade).....Mozart  
Rhapsodic Dance, The Bamboula Coleridge-Taylor

2.0 (1,554.4 m. only) East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIÈRE: French Reading— I. Racine: 'Iphigénie,' Acts II and III (Published by Hachette, 1s. 6d.)

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other Days: The Middle Ages— II, Harold the Sea-Rover'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—II, Why the Sun shines more brightly than the Moon (Philippine)'

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

4.15 A Concert

JEANNE HERRIES (Soprano) THE HETTY BOLTON TRIO

HETTY BOLTON (Pianoforte); ROWENA FRANKLIN (Violin); EDITH LAKE (Violoncello) Trio in E Flat, Op. 70, No. 2.....Beethoven Poco sostenuto, Allegro; Allegretto; Allegretto; Allegro

4.45 JEANNE HERRIES Sonntag (Sunday).....Brahms  
Wie Melodien zieht es mir (Soft Melodies flow from my Thought).....Strauss  
Allerseelen (All Souls' Day).....Brahms  
Immer leiser wird mein Schlummer (Ever fainter grows my Slumber).....Brahms  
Auf dem Kirchhofe (In the Churchyard) Botschaft (Message).....Brahms

4.58 TRIO Phantasia Trio in C Minor.....Bridge

5.15 The Children's Hour

Minuet and Serenade (Schutt) and other Piano-forte Solos played by CECIL DIXON 'The Sole Survivors' (H. Mortimer-Batten) The Story of 'The Grey Elephant,' from 'What Happened Then' (W. M. Lettis)

8.0 A Promenade Concert

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

MURIEL BRUNSKILL (Contralto) NORMAN ALLIN (Bass) LAURI KENNEDY (Solo Violoncello) THE B.B.C. SYMPHONY ORCHESTRA (Leader, CHARLES WOODROUSE) Conductor, SIR HENRY WOOD WAGNER

ORCHESTRA Venusberg Music (Tannhäuser) Prelude (Tristan and Isolde) (With Wagner's Close) NORMAN ALLIN and Orchestra Arias: Hagen's Watch.....(The Dusk of Hagen's Call to the Vassals.....the Gods)

ORCHESTRA Song of the Rhine.....(The Dusk of Daughters.....the Gods) Funeral March..... MURIEL BRUNSKILL and Orchestra Kundry's song, Herzleide (Parsifal) ORCHESTRA Overture, Tannhäuser

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

9.55 Mr. COMPTON MACKENZIE: 'Butterfly Days'

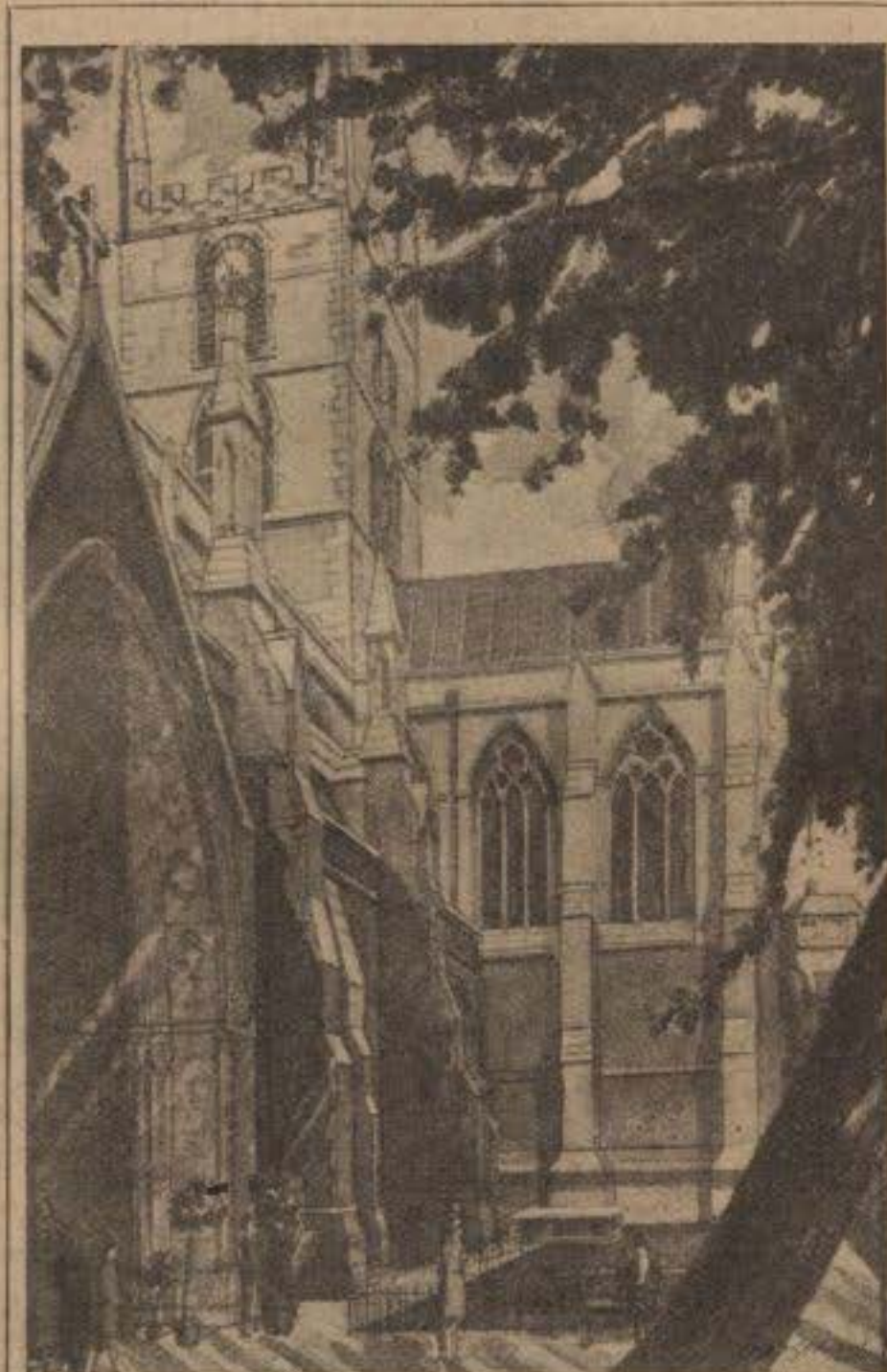
10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20 THE VICTOR OLOF SEXTET

ERIC GREENE (Tenor)

SEXTET From the Casse-Noisette (Nutcracker) Suite.....Tchaikovsky Marche; Danse de la Fée-Drigée (Dance of the Sugar-Plum Fairy); Danse des Mirlitons (Reed-Pipe Dance)

10.30 ERIC GREENE I heard you singing.....Eric Coates An English Rose.....German Clorinda.....Orlando Morgan



SOUTHWARK CATHEDRAL.

A drawing, by Karl Hagedorn, of the Cathedral, from which an organ recital by EDGAR T. COOK will be relayed at noon today.

6.0 POETRY OF TODAY

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

6.40 The Foundations of Music BACH'S CHORALE PRELUDES FOR ORGAN Played by EDWARD D'EVRY

7.0-7.20 'NEW BOOKS' By Mr. DESMOND MACCARTHY

7.25 Mr. BASIL WILLEY: 'The Novels of Thomas Hardy'

7.45 ERNEST LUSH (Pianoforte) Sevilla.....Albeniz A Sea Idyll.....Frank Bridge The Prince.....

10.37 SEXTET The Daisies Daisy.....Melvin Moment Musicale.....Schubert, arr. Kreisler The Bees' Wedding....Mendelssohn, arr. Olof

10.45 ERIC GREENE Absent, yet present....Maude Valerie White Jane.....Lois Barker Sigh no more, Ladies.....R. J. S. Stevens

10.52 SEXTET Fantasy, Samson and Delilah..Saint-Saëns

11.0-12.0 (1,554.4 m. only) DANCE MUSIC

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



SEPTEMBER 29

626 kc/s (479.2 m.)

MONDAY

# MIDLAND REGIONAL

**'Good  
Smoke  
Everybody,  
GOOD  
SMOKE!'**



**WILLS'S  
'GOLD  
FLAKE'  
SATISFY.  
The value is in the  
Cigarettes**

B.W. 468

12.0 *London Regional Programme*

2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**  
Conducted by **ERNEST PARSONS**

Overture, Oberon ..... *Weber*  
Tango, The Hour of Love ..... *Mirrio Robert*  
Selection of Edward German's Songs  
*arr. Hutchinson*  
Tone Poem, The Sea ..... *Kostall*  
Suite, Intermezzi ..... *Rosse*  
Selection, Gipsy Love ..... *Lehar*

MARY ABBOTT

Three Studies ..... *Chopin*  
No. 2 (of Trois Nouvelles Etudes) in A Flat;  
Op. 10, No. 8, in F; Op. 25, No. 3, in F

7.35 **BAND**

Descriptive Fantasia, A Summer Day  
*Greenwood*

WILFRED BANNISTER

The Harvester's Night Song ..... *Baynton Power*  
Sweet as her Roses ..... *Cowen*

**BAND**

March, The vanished Army ..... *Alford*

8.0 *London Regional Programme*



THE DUNLOP WORKS BAND, conducted by Arthur Tomlinson, will give a concert in the Midland Regional programme this evening at 6.40.

5.15 **The Children's Hour**

'The Story of a Michaelmas Goose,' by Agnes  
Taunton  
Songs by **DAPHNE HICKMAN** (*Soprano*)  
**HENRY BENTLEY** (*Violoncello*)  
Another Yarn by 'Housemaster'

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 **A Band Concert**

**THE DUNLOP WORKS BAND**  
Conducted by **ARTHUR TOMLINSON**  
March, Australasian ..... *Rimmer*  
Overture, The Barber of Seville ..... *Rossini*  
**MARY ABBOTT** (*Pianoforte*)  
Rhapsody in G Minor, Op. 11, No. 1 .. *Dohnanyi*  
**BAND**  
Trombone Solo, The Firefly ..... *Moss*  
(*G. SUTTLE*)

7.10 **WILFRED BANNISTER** (*Bass*)

The Trumpeter ..... *Airlie Dix*  
The Menin Gate ..... *Lauri Bowen*

**BAND**

Selection from the Music of Halévy .. *arr. Round*

8.30 **DANCE MUSIC**

**JACK KERR** and his **BAND**  
Relayed from **TONY'S BALLROOM, BIRMINGHAM**

9.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 **Midland News**

9.20 **A Light Orchestral  
Programme**

**THE MIDLAND WIRELESS ORCHESTRA**  
Conducted by **FRANK CANTELL**  
Overture, Light Cavalry ..... *Suppé*  
Baletto No. 1 ..... *Phillips*  
**ALEC JOHN** (*Tenor*)  
Love's Quarrel ..... } *Cyril Scott*  
Arietta ..... }  
Pleading ..... *Elgar*  
**ORCHESTRA**  
First Suite, Peer Gynt ..... *Grieg*

10.0 **ALEC JOHN**

Sweet Evenings come and go ..... } *Coleridge-*  
Eleanor ..... } *Taylor*  
She rested by the broken Brook...

**ORCHESTRA**

Waltz, The blue Danube ..... *Johann Strauss*  
First Suite, La Farandola ..... *Dubois*

10.30-11.0 *London Regional Programme*



# SEPTEMBER 29 ★ 842 kc/s (356.3 m.) ★ MONDAY

## LONDON REGIONAL

**12.0 A Ballad Concert**  
 MARGARET FIELD-HYDE (Soprano)  
 GEORGE JEFFCOCK (Baritone)

**1.0 Light Music**  
 THE PICCADILLY RESTAURANT ORCHESTRA  
 Under the direction of MAX JAFFA  
 From the PICCADILLY HOTEL

**2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA**  
 Conducted by ERNEST PARSONS  
 (From Midland Regional)

Overture, Oberon ..... Weber  
 Tango, The Hour of Love ..... Mirrio Robert  
 Selection of Edward German's Songs  
 arr. Hutchinson  
 Tone Poem, The Sea ..... Kostall  
 Suite, Intermezzi ..... Rosse  
 Selection, Gipsy Love ..... Lehar

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

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

**6.40 Light Music**  
 NELLIE PALLISER (Soprano)  
 THE J. H. SQUIRE CELESTE OCTET

Scène de Ballet ..... de Beriot  
 Romance in G ..... Svendsen  
 Moonbeams and Shadows ..... J. H. Squire

**6.55 NELLIE PALLISER**  
 The Loreley ..... Liszt

**7.2 OCTET**  
 Waltz, Memories of Youth  
 Labitzky  
 An Ant's Antics. J. H. Squire  
 Memories of Tchaikovsky  
 arr. Sear

**7.22 NELLIE PALLISER**  
 Love's Philosophy ..... Quilter  
 The early Morning ..... Peel  
 At the Well ..... Hagemann

**7.30 OCTET**  
 Nocturne and March of the  
 Dwarfs ..... Grieg  
 An Irish Love Song  
 J. H. Squire

**7.42 NELLIE PALLISER**  
 Der Neugierige (The  
 Questioning One)  
 Rastlose Liebe (Rest-  
 less Love) ..... Schubert  
 Du bist die Ruh  
 (Thou art Repose)



**NELLIE PALLISER,**  
 soprano, sings in the concert of light music  
 to be broadcast this evening at 6.40

**7.50 OCTET**  
 Grand Valse Romantique ..... G. M. Campbell

**8.0 FRENCH LANGUAGE TALK**  
 Monsieur E. M. STÉPHAN

**8.30 An Organ Recital**  
 by  
**R. H. DIXON**  
 Relayed from THE TOWER BALLROOM, BLACKPOOL  
 (From Manchester)

Chromatic Waltz, No. 5 ..... Godard  
 Cheer up and smile ..... Conrad  
 Sing, you Sinners ..... Colson  
 Falling in Love again ..... Hollander  
 When I passed the old Church Door ..... Nicholls  
 Exactly like you ..... Fields  
 Gee! but I'd like to make you happy  
 Shay and Ward  
 Oh, Maiden, my Maiden ..... Lehar  
 Blue is the Night ..... Fisher

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

**9.20 Chamber Music**  
 CLARA IRGENS (Soprano)  
 THE BROSA STRING QUARTET:  
 BROSA, WISE, RUBENS, PINI

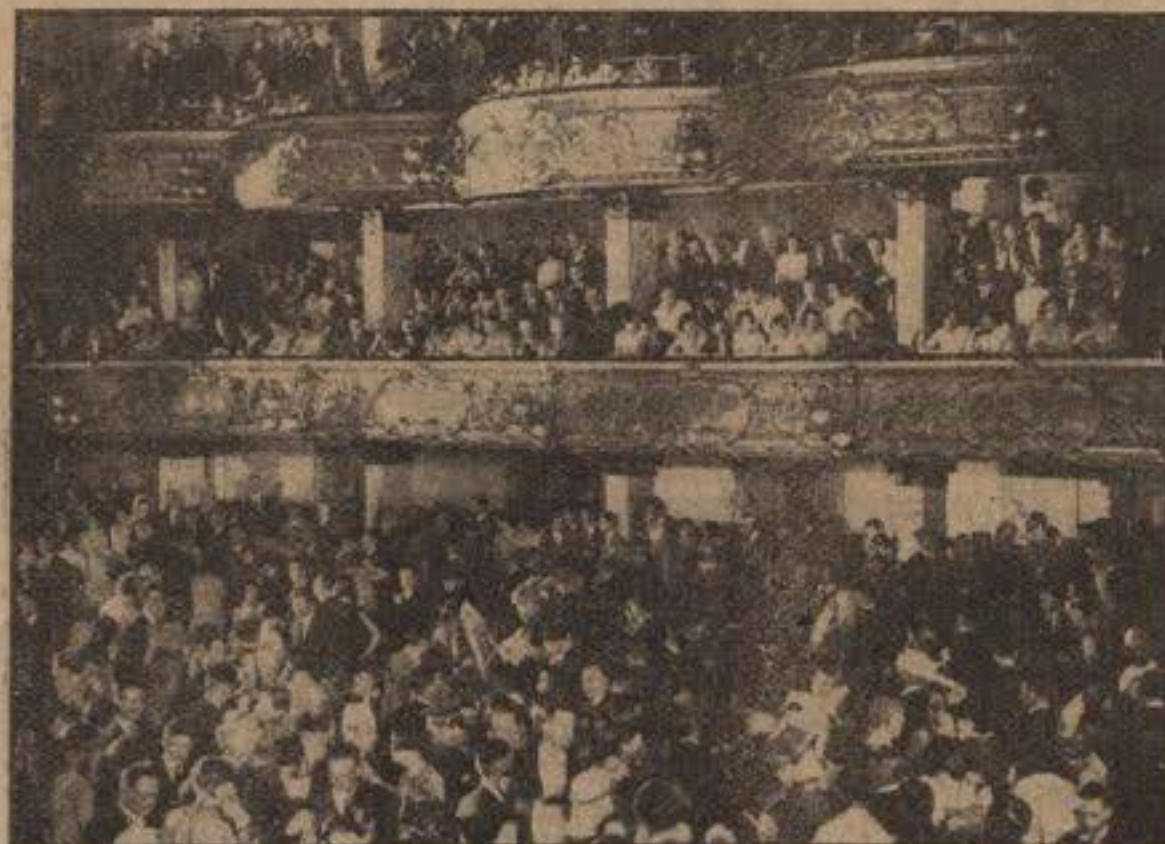
Quartet for Strings, in E Flat (K.428) ... Mozart  
 Allegro ma non troppo; Andante con moto;  
 Menuetto, Allegro; Allegro vivace

**9.45 CLARA IRGENS**

Med en vandlilje ..... Grieg  
 Med en Primula veris ..... Grieg  
 Ved Ronderne ..... Grieg  
 Min svane ..... Grieg  
 Vaaren ..... Grieg  
 Ragnhild ..... Grieg

**10.5 QUARTET**  
 Quartet for Strings (Op. 22) ..... Hindemith  
 Fugato (very slow crotchet); Quick quavers  
 (very energetic); Quiet crotchet; Moderately  
 quick crotchet attacca; Rondo (comfortably  
 and with grace)

**10.30-12.0 DANCE MUSIC**  
 THE PICCADILLY PLAYERS, directed by SID BRIGHT,  
 and THE PICCADILLY GRILL BAND, directed by  
 JERRY JOEY, from THE PICCADILLY HOTEL



**THE TOWER BALLROOM AT BLACKPOOL,**  
 which is, as the picture shows, one of the most crowded and popular  
 pleasure-resorts in the North. An organ recital will be relayed from the  
 ballroom tonight at 8.30.

**New Gramophone Records**  
**T**HE *Death of Nelson* (Col. DX.85), a description record, in which the voice of the B.B.C. Chief Announcer is heard as narrator, began Christopher's Stone's programme of new records on Friday, September 19, followed by two pot-pourris, *Memories of Beethoven* (Regal MX.14), and *From Mozart's Treasure Store* (H.M.V. C1900). Dame Clara Butt was heard in *O Lovely Night* (Col. PX1), and Keith Falkner in a Handel aria, *What tho' I Trace* (H.M.V. C1940). Maurice Chevalier (H.M.V. B3517), Blaney and Farrar (Col. DB219), and Melville Gideon (Parlo. R731), provided lighter fare with Ambrose (H.M.V. B5869), White-man (Col. CB116), and Frank Browne (Sterno 434) in dance tunes. Towards the end Bruno Walter conducted a symphony orchestra in Wagner's *Meister-singer Overture* (Col. DX86).



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# SEPTEMBER 29 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, Oberon ..... Weber  
On hearing the first Cuckoo in Spring .. Delius  
Eine kleine Nachtmusik (Little Serenade) Mozart  
Rhapsodic Dance, The Bamboula Coleridge-Taylor  
2.10 National Programme  
4.15 NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, Tannhäuser ..... Wagner  
BLODWEN CAERLEON (Contralto) and Orchestra  
O Don Fatale (O fatal Gift) ..... Verdi  
ORCHESTRA  
Suite, Callirhœe ..... Chaminade  
BLODWEN CAERLEON  
Plaisir d'Amour (Love's Happiness) .. Martini  
Morning Hymn ..... Henschel  
Love's Philosophy ..... Quilter  
THE ORCHESTRA  
Variations on a once Popular Song Haydn Wood

5.15 THE CHILDREN'S HOUR 'FAIRY TALES IN MUSIC'  
MARGARET WILKINSON (Soprano)  
NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

6.0 Mr. WILLIAM MITCHELL: 'South Wales Bowling Topics—A Review of the Season.' (From Swansea)  
6.15 National Programme  
10.10 West Regional News  
10.20-11.0 National Programme

## SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
1.15-2.0 National Programme  
2.10 National Programme  
4.15 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 'THE GREY ELEPHANT' from 'What Happened Then' by W. M. LETTS and A MERRY MENAGERIE Stories, Verses and Music (ELSIE JEAN)  
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 and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
2.10 National Programme  
3.20 THE NORTHERN WIRELESS ORCHESTRA  
MURIEL BATEY (Soprano) (From Newcastle)  
MARION DE BOER (Pianoforte) (From Leeds)

5.15 THE CHILDREN'S HOUR THE GYPSY TRAIL  
Songs by DORIS GAMBELL and HARRY HOPEWELL, including I ain't agoin' no more a-coatin' (Gideon), The Wedding of Sara Leo (Martin), The Four Cross-Roads (Phillips)

6.0 WOMEN'S LIVES IN OTHER LANDS—IV  
Mlle. E. L. TIANO: 'The Women of Franco'  
6.15 National Programme  
10.10 North of England News

10.20-11.0 Marches and Waltzes  
THE NORTHERN WIRELESS ORCHESTRA  
March, The B'hoys of Tipperary ..... Amers  
Waltz, The Voice of Spring .. Johann Strauss  
March, Under the Banner of Victory von Blon  
Waltz, Illusion ..... Waldteufel  
March Medley ..... arr. Winter



## WHAT SHALL I MAKE FOR A CHANGE?

**TRY** potted pork, instead of potted meat and you will find it appreciated.

### Potted Pork.

1 lb. of pork	½ lb. of ham
2 teaspoonfuls of chopped parsley	1 teaspoonful of grated lemon rind
3 hard-boiled eggs	½ oz. leaf gelatine
Pepper, salt, a pinch of cayenne, and mace	1½ gills of good stock

Decorate the sides and bottom of a mould with slices of the hard-boiled eggs, arranged in any pretty design. Then sprinkle the bottom with some of the chopped parsley. Cut the pork and ham into neat cubes, place in a stew jar with 1 gill of the stock, the seasonings, and lemon rind; cover with a piece of greased paper and cook very gently until quite tender. Add the remaining ½ gill of stock, to which the gelatine has been added long enough before to have half melted it. Fill the prepared mould with the cooked meat, stock, and remaining hard-boiled egg and chopped parsley. Leave it to cool and set. When required turn out on a suitable dish, and garnish daintily with parsley. The stock should be made from the trimmings of the pork and ham, together with a piece of carrot, turnip, and onion—or any white stock you have on hand will do.

### Potato Ribbons.

Take each potato and peel in the ordinary way, then take the peeled potatoes and peel like an apple, with a knife that is not too sharp, making the strip or ribbon as long as you possibly can. You can go on peeling the potato round and round till there is nothing left. These ribbons are thrown into boiling oil, or oiled butter, and removed as soon as they begin to turn colour. When piled up carelessly in a dish, the effect is very uncommon.

### Special Favourite Cake.

This is just the cake for the hundreds of tuck-boxes which are being filled this month.

1½ lbs. flour	½ lb. butter or dripping
½ lb. sugar	½ lb. currants
½ lb. sultanas	3 ozs. mixed peel
2 ozs. desiccated cocoa-nut	½ pint of milk
4 eggs	½ a teaspoonful of salt
2 heaped teaspoonfuls baking powder	

Well grease a deep baking tin or a cake tin. Sieve together the flour, baking powder, and salt. Clean and stalk the fruit, chop the peel coarsely, mix it and the cocoanut with the other fruits. Cream the butter and sugar until they are soft and white, then add the eggs, beating each one in separately. Beat the mixture for about 5 minutes, then add the flour lightly, next the fruit, and lastly the milk. Put the mixture into the tin, smooth it evenly over, and bake in a moderate oven for about an hour and a quarter, or until a skewer, pushed into the centre, comes out quite clean. Put the cake on a sieve and leave it until cold.

### Cheese Balls With Lettuce.

Take any nice cream cheese and roll it into balls with the butter hands. Place these on small, round cheese biscuits that have been lightly spread with butter. Arrange the biscuits on a dish and garnish with small leaves of lettuce or watercress. A little finely-chopped pickle may be sprinkled over the biscuits, if something more piquant is desired.—*From a talk by Mrs. Andrew Armstrong.*

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# PELMANISM VERSUS PESSIMISM.

## Wonderful Mind-Training System Which Banishes Depression and Brightens and Braces Your Mind.

**D**ESPITE the Trade Depression the number of people who are taking up Pelmanism steadily increases.

One reason for this is the fact that Pelmanism brightens and braces the mind and not only increases its general all-round efficiency but develops a sane and healthy Optimism and Self-Confidence which is an invaluable antidote to the gloom and pessimism which is too prevalent in many quarters at the present time.

Another reason is that thousands of people feel that now—when there is so much unemployment—is just the time to make their positions more secure by increasing their efficiency with the aid of this wonderful system of scientific Mind-Training.

Here are a few examples of the results produced by Pelmanism as described by men and women who are practising it.

**A Police Officer** writes that he has developed a keener and more optimistic outlook. (C.B.2326)

**A Joiner** writes: "It has changed me from a pessimist to an optimist." (D32413)

**A Teacher** writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D32263)

**A Farmer** writes: "The Course has given me an optimistic outlook. Memory is also much improved." (B33247)

**An Assistant Manager** writes: "It has sharpened up my memory and has given me a new Self-Confidence." (L32258)

**A Health Visitor** writes: "It has meant a new life, a veritable rescue from drift and despondency." (R31366)

**A Shorthand-Typist** writes: "I am much happier, for I have found the pleasure which comes from self-confidence." (L33030)

**A Clerk** writes: "The Course has greatly improved my memory, my powers of concentration, and above all, my confidence in myself." (P32204)

**A Solicitor** reports that he has increased in self-confidence, alertness and self control. He has also gained stronger powers of perception and concentration. (W3265)

**A Turner** writes: "My self-confidence and will power have greatly increased. In fact, I think Pelmanism was one of the main factors in helping me to obtain my present employment." (J3205)

**A Shop Manager** writes: "This Course has been a great benefit to me: to have a happier and brighter prospect is something to be thankful for indeed." (S32412)

**A Draughtsman** writes: "I have improved in memory and observation, both professionally and generally. I have a more optimistic view on life. I have greater confidence in myself and stronger Will-Power." (F34283)

**A Business Man** writes: "I have no fears now: they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago." (G31309)

**A Clerk** writes: "Since I started the Course my self-confidence has gradually increased and now I can attend social gatherings, etc., and enjoy them, when formerly I used to keep away from them whenever possible." (K33181)

**A Housewife** writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life." (H11166)

**A Nurse** writes: "I have a much brighter outlook on life, and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything." (A32142)

**A Salesman** writes: "I have obtained the position of managing salesman, with an increase in salary of 100 per cent, with a possible further increase in a few months' time. I have to thank the Pelman Course." (B22471)

**A Clerk** writes: "My memory is far better than it was. I am also interested in everything I see. In talking to anyone I have lost that 'withdrawing' feeling. Lately I have spoken at debates—a thing unheard of before." (C31297)

**A Business Man** writes: "My general alertness and cheerful outlook, the direct result of Pelman principles in practice, have attracted the notice of a successful Business Man. This new association promises new experiences and also financial returns." (H32575)

**A Housewife** writes: "I have learnt now to control my mind better and how to notice details more easily. I can plan out my work so that I have more leisure. I do not find some of my jobs so disagreeable and I remember things better. I really feel mentally toned up." (M35100)

**An Engineer** writes: "It has created enthusiasm in me to make the most of my life both for the benefit of myself and others. My chief Engineer now consults me on matters which were considered outside my sphere a short time ago. I have now an aim." (W34419)

**A Corporal** writes: "I take more interest in life generally. I have more confidence and am less self-conscious. I am happier, more alert, and, I believe, more sincere, having got rid of moods of melancholy and cynicism, which are common to many people who have resided in Iraq for any length of time." (C32585)

**A Manager** writes: "Having developed confidence in myself, and have gained the confidence of my employer. He has been away for two weeks, and I ran the business. He was surprised and pleased with the result, and told me he could go away any time now contented. He gave me £10 as a present." (F28043)

**A Canon** writes: "I have experienced much benefit, and wish I had undertaken the Course earlier in life. Had I known at the age of 30 certain things which I know now—largely through the Pelman lessons—I think I could have avoided one or two painful nervous breakdowns. . . . I think I have gained a better orientation towards life." (S32449)

### SUCCESSFUL SELF-MANAGEMENT.

A course of Pelmanism brings out the mind's latent powers and develops them to the highest point of efficiency. It discloses to you the secret of successful self-management. It banishes such defects as:—

- |                   |                           |
|-------------------|---------------------------|
| Depression        | The "Inferiority Complex" |
| Timidity, Shyness | Indecision                |
| Forgetfulness     | Weakness of Will          |
| The Worry Habit   | Pessimism                 |
| Unnecessary Fears | Procrastination           |
| Indefiniteness    | Boredom                   |
| Mind-Wandering    |                           |

which interfere with the effective working

Lady Neish writes: "Pelmanism teaches you to capitalise your brain-power, and to express your thoughts in an orderly manner. It brings out of that vast and little appreciated storehouse of your subconscious mind the deeper powers that lie latent there, only awaiting recognition. All our minds are full of hidden and often for ever undiscovered treasures. Pelmanism will bring them to the surface, bring them into our objective minds, and teach us to put them in order and express them to the world. I should be sorry to part with my 'Little Grey Books,' the real friends of my brain."



LADY NEISH.

power of the brain, and in their place it develops such qualities as:—

- |                  |                   |
|------------------|-------------------|
| —Concentration   | —Organising Power |
| —Optimism        | —Presence of Mind |
| —Cheerfulness    | —Courage          |
| —Observation     | —Self-Confidence  |
| —Judgment        | —Self-Control     |
| —Initiative      | —Tact             |
| —Will-Power      | —Reliability      |
| —Decision        | —Driving Force    |
| —Originality     | —Salesmanship     |
| —Resourcefulness | —Business Acumen  |
- and a Reliable Memory.

If, therefore, you wish—

- To strengthen your Will-Power,
- To develop your powers of Concentration,
- To act with foresight and decision,
- To become a first-rate organiser,
- To develop Initiative and Originality,
- To become a clever salesman,
- To acquire a strong personality,
- To banish Depression,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To appreciate more intensely the beauties of Art and Nature,
- To widen your intellectual outlook,

in short, to make the fullest use of the powers now lying latent, or only semi-developed, in your mind, you should write at once for a free copy of "The Efficient Mind."

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It will be posted free to any address on application to-day (using the coupon printed below) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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SEPTEMBER 30 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

TUESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Miss Godby: 'How to Use Your Gas Stove'

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

12.0 A Ballad Concert  
MARGARET BISSETT (Contralto)  
RICHARD HAWKINS (Tenor)

12.30 EDWARD O'HENRY  
At THE ORGAN OF TUSSAUD'S CINEMA

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

2.0 Experimental Transmission for the Radio Research Board  
By the Fultograph Process

2.5 (1,554.4 m. only)  
East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS  
Mr. ERIC PARKER: 'Out of Doors Week by Week—II, Autumn Blossoms'

2.25 Interlude

2.30 Sir WALFORD DAVIES: 'Music—II, Rhythms for Tunes'  
(a) 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  
'MODERN SCIENTIFIC ACHIEVEMENTS'—I  
Professor A. O. RANKINE, D.Sc.: 'The Origin of Talking Pictures'

4.25 Interlude

4.30 THE PRINCE OF WALES PLAYHOUSE ORCHESTRA  
Conducted by FRANK WESTFIELD  
From THE PRINCE OF WALES PLAYHOUSE, LEWISHAM

March, Le Père la Victoire.....Ganne  
Overture, Poet and Peasant.....Suppl  
Selection, Norma.....Bellini  
Waltz Song, Adorée.....Friml  
Song, Oh Maiden! My Maiden.....Lehar

Waltz, Blue Pacific Moonlight.....Payne  
Morceau, One Night alone with You.....Stone  
Selection, Our Miss Gibbs.....Caryll, arr. Monckton

5.15 The Children's Hour

'HOW WALTER SERVED THE CABIN'S BREAKFAST,' from 'JOHN TRUSTY' (S. G. Hulme Beaman), arranged as a Dialogue Story, with incidental music played by THE GEORGIAN TRIO



MR. RAMSAY MACDONALD.

Tonight at 9.55 the Prime Minister will broadcast a talk on the Imperial Conference, which opened at St. James's Palace today.

6.0 Topical Talk

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

6.40 The Foundations of Music  
BACH'S CHORALE PRELUDES FOR ORGAN  
Played by EDWARD D'EVRY

7.0-7.20 THE MONTH IN SCOTLAND  
By Major WALTER ELLIOT

7.25 'STANDING ROOM ONLY—A STUDY IN POPULATION'—I  
By Professor A. M. CARR-SAUNDERS

7.45 THE GERSHOM PARKINGTON QUINTET  
ENA FORST (Contralto)

QUINTET  
Gipsy Suite.....German

ENA FORST  
Talisman.....Frederic d'Erlanger  
L'Abbesse.....Frederic d'Erlanger

QUINTET  
Iberia.....Albeniz  
Seronata.....Albeniz

ENA FORST  
Romance.....Debussy  
Lullaby.....Cyril Scott  
Viens Aurore (1594).....Martinville

QUINTET  
Sérénade à Columbine.....Pierrot  
Down in the Forest.....Lawton Ronald

8.0-8.30 (1,554.4 m. only)  
THE MIND OF A CHILD—I

Dr. CYRIL BURT: 'The Growth of Intelligence'

8.30 Vaudeville

STUART ROBERTSON (Baritone)  
BURNS and ALLEN  
The Famous American Musical Comedy Duo

HAROLD HEMSLEY  
Child Impersonations  
EDITH GUNTORPE and CECIL BAUMER  
In Duets for Two Pianos

'CAVALLERIA COCKNIANA'  
By EDITH REYNOLDS  
Polly.....VIVIENNE CHATTERTON  
Piero.....DINO GALVANI  
Anita.....YVETTE DARNAC  
THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS

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

9.55 'THE IMPERIAL CONFERENCE'  
by the  
Rt. Hon. J. RAMSAY MACDONALD

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

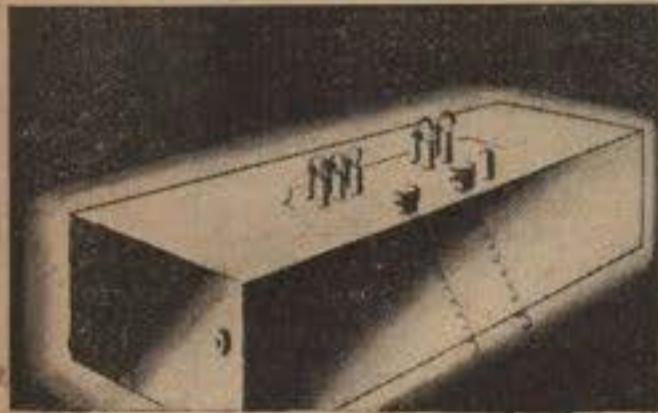
10.25-12.0 DANCE MUSIC  
BILLY MASON and his CAPHEANS, from THE CAFE DE PARIS

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

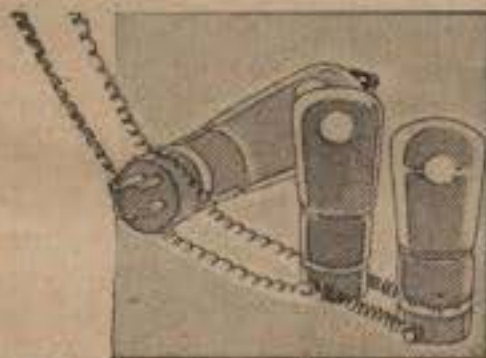
This Week's Epilogue:  
Epilogue  
'THE EARTH IS THE LORD'S'  
'PRAISE YE THE LORD'  
A. and M., No. 292, 'Praise the Lord! Ye Heavens adore Him'  
Psalm 145, 10-21  
Psalm 150 (Grand Chant)  
Revelation xix, 5 and 6



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SEPTEMBER 30

626 kc/s (479.2 m.)

TUESDAY

## MIDLAND REGIONAL

12.0 London Regional Programme

1.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM

Overture, Zampa ..... *Hérold*  
The Clock is playing ..... *Blaasoe*  
The Sanctuary of the Heart ..... *Ketelbey*  
Selection, Rigoletto ..... *Verdi*  
Intermezzo, The Wedding of the Rose ..... *Jessie*  
Andantino ..... *Lemarc*  
Selection, High Society Blues ..... *Connelly*

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, Marco Spada ..... *Auber*  
Humoresque, A Musical Switch ..... *Alford*  
Selection, Sybil ..... *Jacobi*  
Serenade, Baby's Sweetheart ..... *Corri*  
Waltz, The Prodigal Son ..... *Wormser*  
Norwegian Dances ..... *Grieg*

5.15 The Children's Hour

'The Return of Hiawatha,' a Fantasy, by JANET  
MUIR

With Songs by GEOFFREY DAMS (Tenor) and  
Incidental Music by THE MIDLAND PIANOFORTE  
SEXTET

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 CANTELL

Fantasy, Aida ..... *Verdi, arr. Tavan*  
ANNE JONES (Soprano)  
Nymphs and Shepherds ..... *Purcell*  
Songs my Mother taught me ..... *Dvorak*  
Cymn Frach ..... *Richards*

ORCHESTRA  
Ballet Music, Lakmé ..... *Delibes*  
ANNE JONES  
Slave Song ..... *del Riego*  
The Lilac Tree ..... *Garitan*

ORCHESTRA  
Suite, Four Ways ..... *Eric Coates*

7.30 Organ Recital

by

GILBERT MILLS

Relayed from THE CHURCH OF THE MESSIAH,  
BIRMINGHAM

Prelude and Fugue in E Minor ..... *Walmisley*  
Elevation ..... *Guilmant*  
Nuptial March ..... *Guilmant*  
Voluntary in F ..... *Matthew Locke*  
Intermezzo (Sonata in E Minor) ..... *Rheinberger*  
Festal Commemoration ..... *West*

8.0 London Regional Programme

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.55 Midland News

10.0-10.30 'Come, Pipe a Song'

THE MIDLAND WIRELESS CHORUS  
Under the direction of CHARLES BREWER

## NOTES ON THE WEEK'S MUSIC

(Continued from page 688.)

### Brahms' Songs.

('National,' Wednesday, 3.30 and 8.0.)

ELSEWHERE in these notes Brahms appears as a severe and weighty classic. But behind the massive and, as many listeners find, somewhat oppressive personality, revealed by his symphonies and concertos, there is another, more warm-hearted and companionable, that shows itself in his two hundred songs. So naturally and spontaneously do the tender melodies flow in these lyrical pages that many of his critics look upon the song-writer, rather than the symphonist, as the real Brahms. The three songs that Sibyl Cropper is to sing on this afternoon show how much of gentleness there was in Brahms' composition. In their music we see a true projection of the poems, the first of which is a longing to return to the days of childhood, the second an eight-line plea of bashfulness, the third a light-hearted query as to the domestic felicity of a swallow. At the evening's Promenade Concert Olga Haley opens her group of Brahms' songs with the most familiar of serenades, perhaps, after Schubert's. This one, however, describes the scene of moonlight and music from the outside, and does not act a part in it; there are, moreover, three serenades, 'with flute and violin and zither.' The second is a song of quiet marvelling at a necklace and its wearer. The opening words

of the third—'Sorrow, so wilt thou again bind me in chains?'—gives a clue to the feverish pulsation of the music.

### Elgar's Second Symphony.

('Regional,' Thursday, 8.0.)

A GOOD deal of what is said above in summing up Brahms' First Symphony is true also of Elgar's second. Here, too, are classical firmness of design and the orderly collection of ideas, and within these bounds a wealth of passionately-expressed ideas. Elgar has been called the most romantic of the classics; no description will do justice to him that does not bring out these dual powers, which in this symphony make equal claims upon our admiration. We are drawn to this music by the heart that beats and the fire that burns in it, and we are held in bondage by the broad, inevitable design that brings each movement to its full stature. Music that so commands the listener is seldom written nowadays, when composers seem deliberately to throw down the reins of their art, and it is small wonder that the symphony keeps its hold on the affection of the English musical world—conductors, players, critics, and audiences being agreed in giving it their homage. It consists of four

(Continued on page 724.)



SEPTEMBER 30 ★

842 kc/s (356.3 m.) ★

TUESDAY

LONDON REGIONAL

12.0 A Concert  
 NELLIE FINCH (Soprano)  
 KENNETH PARK (Violoncello)  
 DOROTHY HILDRETH (Pianoforte)

1.0 KELVIN BUCKLEY  
 AT THE ORGAN OF THE REGENT  
 CINEMA  
 Relayed from BOURNEMOUTH

2.0-3.0 Light Music  
 (From Midland Regional)  
 THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by FRANK CANTELL  
 Overture, Marco Spada ..... *Auber*  
 Humoresque, A Musical Switch  
 Selection, Sybil ..... *Alford*  
 Serenade, Baby's Sweetheart ..... *Jacobi*  
 Waltz, The Prodigal Son ..... *Wormser*  
 Norwegian Dances ..... *Grieg*

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

6.15 'The First News'  
 WEATHER FORECAST, FIRST GEN-  
 ERAL NEWS BULLETIN

6.40 A Brass Band  
 Concert  
 (From Newcastle)  
 THE BLYTH L. AND N.E.R.  
 BAND  
 ERNEST POTTS (Bass)

BAND  
 Selection, The Student Prince  
 Romberg, arr. Ord Hume  
 Suite, Mignon ..... *Beethoven*  
 ERNEST POTTS  
 English County Songs:  
 Twankydllo ..... } arr. Broadwood  
 King Arthur ..... }  
 The Lincolnshire Poacher ..... } *Whittaker*  
 Turnout hoeing ..... }  
 Ther Derby Ram ..... } *Broadwood*



SCHUMANN

TONIGHT'S  
 PROMENADE  
 CONCERT,

Relayed from  
 THE QUEEN'S HALL  
 at 8.0.

PROGRAMME:

Symphony in D, No. 35 (Haffner), K.385 .. *Mozart*

MAY BUSBY and Orchestra

Scena and Aria, Softly sighing (Der Freischütz)  
 (The Marksman) ..... *Weber*

MAURICE COLE and Orchestra

Pianoforte Concerto in A Minor ..... *Schumann*

ROBERT EASTON and Orchestra

Aria, Madamina (Don Giovanni) ..... *Mozart*

ORCHESTRA

Symphony No. 2, in B Minor ..... *Borodin*



MOZART.

MAY BUSBY (Soprano)  
 ROBERT EASTON (Bass)  
 MAURICE COLE  
 (Pianoforte)

THE B.B.C. SYMPHONY  
 ORCHESTRA

Leader, CHARLES WOOD-  
 HOUSE

Conductor,  
 Sir HENRY WOOD



BORODIN.

BAND  
 Selection, Maritana ..... *Wallace*  
 ERNEST POTTS  
 Mynhoer Vandunek ..... *Walthew*  
 Quaff with me the purple Wine  
 Shield, arr. Carmichael

Sonata in D ..... *Handel*  
 Largo maestoso; Allegro; Larghetto; Allegro  
 con brio  
 Nocturne in E Minor ..... *Chopin, arr. Auer*  
 La Chasse ..... *Cartier, arr. Kreisler*  
 Waltz, Op. 39 ..... *Brahms, arr. Tod Boyd*  
 Capitan Fracassa ..... *Castelnuovo-Tedesco*

The Jug of Punch... arr. Wood  
 The Ould Plaid Shawl... Haynes  
 BAND  
 Waltz, Casino Tanz ..... *Gung'l*  
 Selection of Leslie Stuart's Songs  
 arr. Ord Hume

8.0 A Promenade  
 Concert

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

MAY BUSBY (Soprano)  
 ROBERT EASTON (Bass)  
 MAURICE COLE (Pianoforte)  
 THE B.B.C. SYMPHONY  
 ORCHESTRA

(Leader, CHARLES WOODHOUSE)  
 Conductor, SIR HENRY WOOD  
 Symphony in D, No. 35 (Haffner),  
 K.385 ..... *Mozart*

MAY BUSBY and Orchestra  
 Scena and Aria, Softly sighing (Der  
 Freischütz) (The Marksman)  
*Weber*

MAURICE COLE and Orchestra  
 Pianoforte Concerto in A Minor  
*Schumann*

ROBERT EASTON and Orchestra  
 Aria, Madamina (Don Giovanni)  
*Mozart*

ORCHESTRA  
 Symphony No. 2, in B Minor  
*Borodin*

9.40 'The Second News'  
 WEATHER FORECAST, SECOND GEN-  
 ERAL NEWS BULLETIN; Regional  
 News

10.0-10.30 A Violin Recital  
 by  
 ISOLDE MENGES

**B**ORODIN shared his short and strenuous life between music and chemistry, making his mark in no uncertain fashion on both. He delivered one of his lectures to the medical school at Petrograd on the very day on which he died. He used to say himself that the only times he could spare for composition were when he was too ill to do his medical work, so that friends used to greet him, not with the customary, 'I hope you are well,' but rather, 'I hope you are ill.' The East always appealed to him strongly; he had something of it in his blood, and his father was a Prince of the old State of Imeretia, beyond the Caucasus. The vivid suggestions of Oriental pomp and colour which can be heard in his music are thus no mere imitations, but as natural an expression of his own feelings as are any national characteristics in music.

SECOND SYMPHONY  
 OF BORODIN  
 from the Queen's Hall tonight

There are four movements in the symphony, which is pretty much in the classical form. The principal theme of the first movement is easily recognized; it begins emphatically on all the strings in unison at the outset. The second tune, of which much use is made, is like a Russian folk-song, and one other tune, similarly Russian and song-like in character, completes the material for the first movement.

The second movement is a Scherzo with the usual three sections, first and third being the

same, with a contrasted middle part. First and third are very quick, with a more gracious tune in the middle which the oboe plays at first. The slow movement begins in a restless way, and something of striving and searching may be imagined in the earlier part of it until the big flowing tune, which begins on the basses and soars upwards, seems to set all doubts at rest.

In the last movement there is more suggestion of the barbaric East than in the other three. It calls on all the available resources of the orchestra, and the noisiest members of the band are exploited with a wholehearted gusto. Listeners will hear two principal tunes, a merry, bustling one in a rhythm which changes from three to two in the bar; it appears immediately after a short introduction. The other flows along happily in a steady three in the bar.





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SEPTEMBER 30

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  
SPIC and SPAN  
SOME SONGS by Auntie BRONWEN

6.0 'SOME WELSH PIRATES'—I  
Mr. A. R. DAWSON: 'Howel Davies' Adventures'

6.15 National Programme

7.0 EGWYL GYMRAEG  
A WELSH INTERLUDE

Mr. IORWERTH PEATE, of the Department of Archaeology, National Museum of Wales: 'Penodau Cynfal Hanes Cymru—I, Dechreuad Pethau.' 'Early Chapters in the History of Wales—I, Beginnings'

7.25 National Programme

7.45 A Welsh Programme

THE STATION TRIO  
FRANK THOMAS (Violin)

RONALD HARDING (Violoncello)

HUBERT PENGELLY (Pianoforte)

All through the Night... } arr. Reginald Redman  
The Bells of Aberdovey... }

'Across the Water'

A One Act Play by W. J. GRUFFYDD  
Translated from the Welsh and Adapted for broadcasting by D. GRUFFYDD

Scene: The parlour of the Ferry Inn on the banks of the Menai Straits, by the ferry called Moel y don, in Caernarvonshire

Midday: towards the end of the year 1746

Characters:

Hugh, a farmer from Anglesey JACQUE THOMAS  
Margaret, the Hostess of the Inn

MARY MACDONALD TAYLOR  
Morris Parry, a Visitor..... SIDNEY EVANS  
Stranger ..... DONALD DAVIES  
Beadle ..... TOM JONES

THE TRIO

Departure of the King... } arr. Reginald Redman  
The Dove..... }  
Rising of the Sun..... }

8.30 National Programme

10.15 West-Regional News

10.25-12.0 National Programme

**SWANSEA**

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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 West-Regional Programme

7.25 National Programme

7.45 West-Regional Programme

8.30 National Programme

10.15 West-Regional News

10.25-12.0 National Programme

**PLYMOUTH**

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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

6.0 National Programme

7.0 Miss ETHEL M. HEWITT: 'Thomasina Bonaventure'

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

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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. 2.10:—National Programme. 5.15:—Children's Hour. 6.0:—Mr. W. W. Pettigrew: 'Bull Growing in Town.' 6.15:—National Programme. 7.0:—Farming the Sea—I—Professor Walter Garstang. (From Leeds.) 7.25:—National Programme. 7.45:—The Bradford Triennial Festival of Chamber Music. A Concert relayed from The Queen's Hall, Bradford. (From Leeds.) 8.45:—The Duds Concert Party. (From Liverpool.) 9.40:—National Programme. 10.15:—North of England News. 10.25-12.0:—Dance Music.



DAFYDD GRUFFYDD

has adapted for broadcasting, and translated from the Welsh, the play *Across the Water*, that will be broadcast during the Welsh programme at 7.45.



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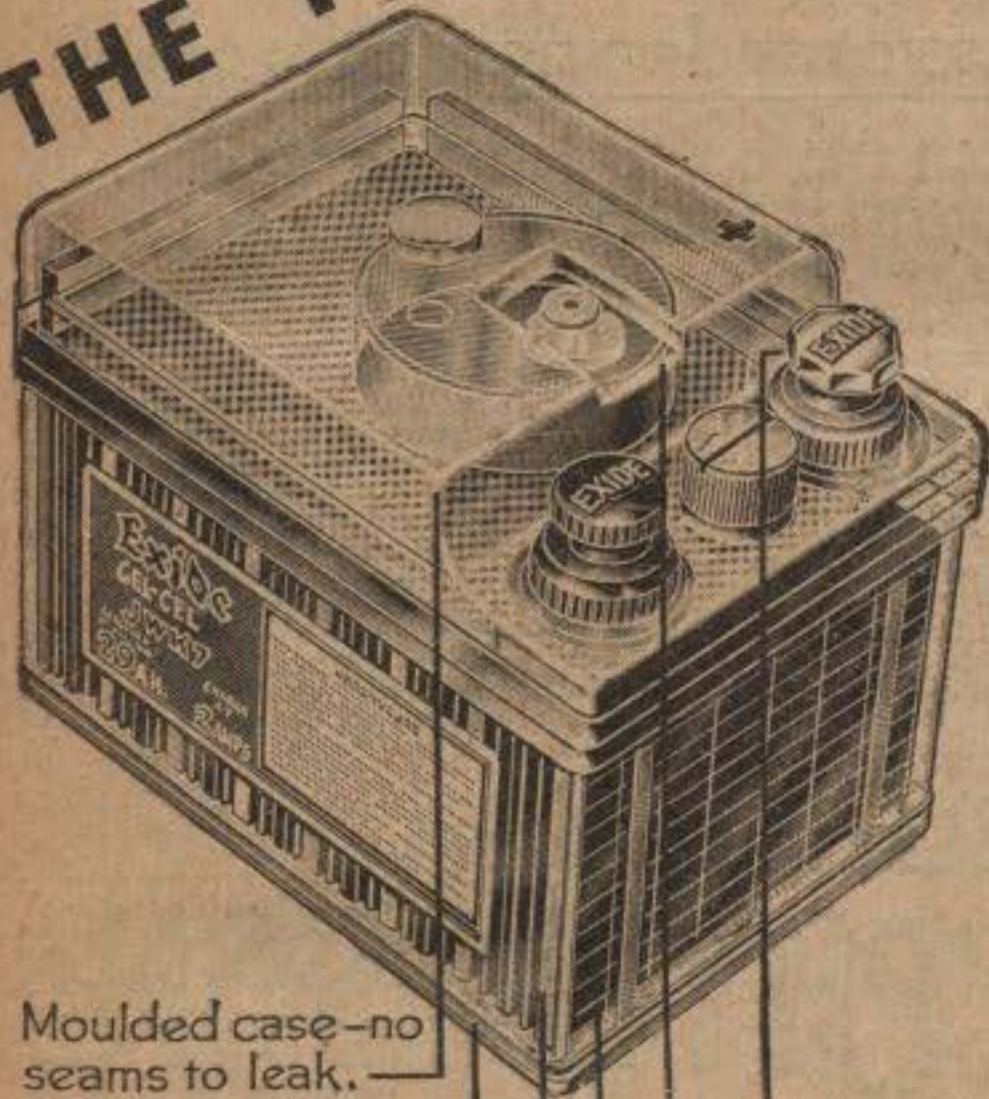
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# OCTOBER 1

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# WEDNESDAY

## NATIONAL PROGRAMME

### 10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. STOCKS: '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  
Directed by GEORGES HALCK

FROM THE RESTAURANT FRASCATI

2.0 Songs by F. AYLWARD and F. ALLITSEN

MABEL FERGUSON (*Soprano*)  
ROBERT POOLE (*Baritone*)

ROBERT POOLE  
Love's Coronation.... } *Aylward*  
Song of the North Wind }

2.8 MABEL FERGUSON  
My Laddie ..... *Allitsen*  
Beloved, it is Morn .... *Aylward*

2.15 ROBERT POOLE  
An Old English Love } *Allitsen*  
Song ..... }  
The Late Player .... }

2.22 MABEL FERGUSON  
Deep in my Heart a } *Aylward*  
Lute lay hid ..... }  
The Bird I love the }  
best ..... }  
A Song of Thanksgiving *Allitsen*

### 2.30 FOR THE SCHOOLS

Professor WINIFRED CULLIS, C.B.E.: 'Biology and Hygiene for Senior Schools: Your Body Every Day—II, How the Body is Built Up'

2.55 (1,554.4 m. only) East Anglian Herring Fishing Bulletin

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE, 'Children in Books—II, A Whole Family Adrift (The Swiss Family Robinson)'

3.25 Interlude

### 3.30 A Light Classical Concert

SIBYL CROPPER (*Contralto*)  
THE ALTRA STRING QUARTET  
(Leader, MARY MELLIS)  
WINIFRED STOCKEN (*2nd Violin*)  
WINIFRED STILES (*Viola*)  
RUTH TANNER (*Violoncello*)

Quartet in G ..... *Haydn*

3.50 SIBYL CROPPER  
O wüsst ich doch den Weg zurück (The Poet longs for Childhood's Days).... } *Brahms*  
Dein blaues Auge (Your Eyes of blue) }  
Das Mädchen spricht (Maiden's Song) }

3.58 QUARTET  
Interludium in modo antico ..... } *Glazounov*  
Orientale ..... }

4.10 SIBYL CROPPER  
A Swan ..... *Grieg*  
Soft-footed Snow ..... *Sigurd Lie*  
The Nightingale ..... *Delius*

4.18 QUARTET  
Londonderry Air ..... *arr. Frank Bridge*

### 4.28 SIBYL CROPPER

Les Berceaux (The Cradles) ..... *Fauré*  
La Paix (Times of Peace) ..... *Hahn*  
Un air de Valse ..... *Gustave Doret*

### 4.35 QUARTET

March of the Little Folks ..... }  
Peat Reek ..... } *McEwen*  
Scherzino ..... }  
Red Murdock ..... }

### 4.45 REGINALD NEW

AT THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Overture, Orpheus in the Underworld *Offenbach*  
La Vierge (The Virgin)..... *Massenet*

### 7.45 ROY HENDERSON (*Baritone*)

Sea Fever ..... *Ireland*  
The Pretty Creature ..... *arr. Lane Wilson*  
The Vain Serenade ..... *Brahms*  
Tomorrow ..... *Keel*  
Mothgrubs (Translated by John Coates) *Weingartner*

### 8.0 A Promenade Concert

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

OLGA HALEY (*Mezzo-Soprano*)

ARTHUR CATTERALL

(*Solo Violin*)

LAURI KENNEDY

(*Solo Violoncello*)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)  
Conductor, SIR HENRY WOOD

### BRAHMS

ORCHESTRA  
Two Minnets (Serenade in D)

ARTHUR CATTERALL, LAURI KENNEDY, and Orchestra  
Concerto in A Minor

OLGA HALEY and Orchestra  
Ständchen (Op. 106, No. 1)  
Die Schuur, die Perl an Perle (Op. 57)  
Wehe, so willst du mich wieder (Op. 32)

ORCHESTRA  
Symphony No. 1, in C Minor

### 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 THE B.B.C. ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, Così fan tutte (The School for Lovers) *Mozart*

GARDA HALL (*Soprano*)

Voce di primavera..... *Strauss*  
I heard a piper piping..... *Bax*  
I'll rock you to Rest ..... *Stanford*

ORCHESTRA  
Waltz (The Sleeping Beauty) ..... *Tchaikovsky*

### 10.42 GARDA HALL

Twilight Fancies ..... *Delius*  
Lullaby ..... *Kreisler*  
A Funny Fellow ..... *Head*

ORCHESTRA  
Waltz and Finale from Ballet, Sylvia .. *Delibes*

11.0-12.0 (1,544.4 m. only)

### DANCE MUSIC

HENRY R. HALL'S GLENEAGLES HOTEL BAND from the MIDLAND HOTEL, MANCHESTER



THE GATEWAY OF AUSTRALIAN TRADE.

An impressive view over the great docks down the Thames, where the ships trading with Australia come and go. Mr. Setchell will give a talk on 'Our Trade with Australia,' this evening at 7.0

Minnets ..... *Boccherini*  
Selection, The Merry Widow ..... *Lehar*

### 5.15 The Children's Hour

Xylophone and Vibraphone Solos played by RUDY STARITA  
The Story of 'The Stealer' from 'Tails-up Ranch' (*Derek McCulloch*)  
Various Folk Songs sung by FREDERICK GRISEWOOD  
'Up in the Morning Early' (*Maud. Morin*)

6.0 Ministry of Agriculture Fortnightly Bulletin

### 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

### 6.40 The Foundations of Music

BACH'S CHORALE PRELUDES FOR ORGAN  
Played by EDWARD D'EVRY

7.0-7.20 Mr. H. L. SETCHELL, H. M. Trade Commissioner, Melbourne: 'Aspects of our Trade with Australia' (Under the auspices of the Department of Overseas Trade)

### 7.25 'INDUSTRY LOOKS AHEAD'—I

Dr. SARJENT FLORENCE: 'The Science of Industrial Relations'



OCTOBER 1

WEDNESDAY

626 kc/s (479.2 m.)

# MIDLAND REGIONAL



**All stations  
will  
now switch  
over to**

*Player's  
please*



N.C.C.79

12.0 *London Regional Programme*

1.30 **THE MIDLAND WIRELESS NONET**  
Under the direction of FRANK CANTELL  
Overture, The Yellow Princess... *Saint-Saens*  
Musical Gems from Tchaikovsky... *arr. Langey*  
HORACE PRIESTLEY (Tenor)  
Where e'er you walk (Semele)... *Handel*  
Now sleeps the crimson Petal... *Quilter*



HORACE PRIESTLEY (tenor) sings in the concert to be broadcast at 1.30 today, and EDA KERSEY gives a violin recital tonight at 8.30.

2.0 NONET  
Spring Song... *Mendelssohn*  
La Cinquantaine... *Gabriel-Marie*  
CYRIL COPE (Violoncello)  
Tarantella... *W. H. Squire*  
Si mes vers avaient des ailes (If my Songs had Wings)... *Hahn, arr. Mouton*  
HORACE PRIESTLEY  
Who is Sylvia?... *Schubert*  
Coming Home... *Charles Willeby*  
Vale... *Kennedy Russell*  
NONET  
Selection of Plantation Songs... *arr. Clutsam*

2.38-3.0 CYRIL COPE  
Elegy... *Glazounov*  
NONET  
Suite, The Pagoda of Flowers *Woodforde-Finden*

5.15 **The Children's Hour**  
'A Canadian Prairie School,' a Talk, by ROBERT MARTYN  
Songs by HAROLD CASEY (Baritone)  
'The Week's Sport,' by MAURICE K. FOSTER  
EDA KERSEY (Violin)

6.0 *London Regional Programme*

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

6.40 **THE MIDLAND WIRELESS NONET**  
Under the direction of FRANK CANTELL  
Overture, Orpheus in the Underworld... *Offenbach*  
GERTRUDE ENTWISTLE (Contralto)  
O Sole mio (O my Sun)... *di Capua*  
The Forge... *Brahms*  
Ombra mai fu (Largo)... *Handel*  
NONET  
Selection of Italian Songs... *arr. Langey*

7.10 W. A. CLARKE (Bassoon)  
Humoresque... *Guy Jones*  
Impromptu... *Stratton*  
NONET  
First Children's Suite... *John Ansell*  
GERTRUDE ENTWISTLE  
The young Nun... *Schubert*  
Reconciliation... *del Riego*  
NONET  
Hymn to Saint Cecilia... *Gounod*

7.40 W. A. CLARKE  
Polonaise... *Jacobi*  
NONET  
Suite, Summer Days... *Coutas*

8.0 *London Regional Programme*

8.30 **Violin Recital**  
by  
EDA KERSEY  
Sonata No. 6, in G... *Bach*  
The Walnut Tree... *Schumann, arr. Auer*  
Slav Dance, Op. 46, No. 6... *Dvorak*  
Spanish Suite... *Nin*  
Vieja Castilla; Murciaga; Catalana; Andaluza  
(At the Piano, MARGARET ABLETHORPE)

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

9.15 *Midland News*

9.20-11.0 *London Regional Programme*

11.0-11.5 *Experimental Transmission for the Radio Research Board by the Faltograph Process*

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Good  
Holiday?**

*Then assure your mind good fare for the winter*

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OCTOBER 1

★ 842 kc/s (356.3 m.) ★

WEDNESDAY

LONDON REGIONAL

17.0 Organ Recital  
by  
**WALTER VALE**  
FROM ALL SAINTS', MARGARET STREET  
**BRUCE FLEGG (Tenor)**

WALTER VALE  
Study in B from Six Studies in Canon Form.  
Op. 56 .....Schumann  
Pastorale in F .....Kullak

BRUCE FLEGG  
Bowed with grief (2nd Passion, 1716)  
Handel, arr. Walter Ford  
Benedictus .....Bach

WALTER VALE  
Sonata No. 4, in A Minor, Op. 98 .....Rheinberger  
Tempo moderato; Intermezzo; Fugue

BRUCE FLEGG  
On Gazing at an old Painting .....Wolf  
Speak, Music .....Elgar  
The Knight of Bethlehem .....Thomson

WALTER VALE  
Prelude and Fugue in G .....Bach

1.0 Gramophone Records

1.30 THE MIDLAND WIRELESS NONET  
Directed by FRANK CANTELL  
(From Midland Regional)

Overture, The Yellow Princess .....Saint-Saëns  
Musical Gems from Tchaikovsky .....arr. Langey

HORACE PRIESTLEY (Tenor)  
Where'er you walk (Semele) .....Handel  
Now sleeps the crimson Petal .....Quilter

2.0 NONET  
Spring Song .....Mendelssohn  
La Cinquantaine .....Gabriel-Marie

CYRIL COPE (Violoncello)  
Tarantella .....W. H. Squire  
Si mes vers avaient des ailes (If my Songs had  
Wings) .....Hahn, arr. Mouton

HORACE PRIESTLEY  
Who is Sylvia? .....Schubert  
Coming Home .....Charles Willeby  
Vale .....Kennedy Russell

NONET  
Selection of Plantation Songs .....arr. Clutsam

2.38-3.0 CYRIL COPE  
Elegy .....Glazounov

NONET  
Suite, The Pagoda of Flowers .....Woodforde-Finden

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

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

6.40 Light Music  
MURIEL SOTHAM (Contralto)  
HARDY WILLIAMSON (Tenor)  
THE VICTOR OLOF SEXTET  
Selection, Edward German's Songs  
arr. Holy-Hutchinson

6.52 MURIEL SOTHAM  
The Silver Ring .....Chaminaile  
A Blackbird singing .....Head  
Five Eyes .....Armstrong Gibbs

7.0 SEXTET  
Colonial Song .....Grainger

7.8 HARDY WILLIAMSON  
Go, lovely Rose .....Quilter  
Trees .....Rasbach  
Ah! Moon of my Delight .....Liza Lehmann

7.15 SEXTET  
Magic Circle (El Amor Brujo)  
(Love, the Magician) .....de Falla  
Spanish Dance (La Vida Breve)  
(Life is short) .....de Falla

7.22 MURIEL SOTHAM  
Wind of the Western Sea .....Graham Peel  
When two from each other are parted  
David Emmell  
The little blue Boy .....del Riego

7.30 SEXTET  
Der Nussbaum (The Walnut Tree) } Schumann  
Widmung (Dedication) }  
Serenade .....Strauss

7.40 HARDY WILLIAMSON  
The Star .....J. H. Rogers  
Apart .....Sanderson  
The English Rose .....German

7.48 SEXTET  
Selection of Bizet's Melodies .....arr. Urbach

8.0 GERMAN LANGUAGE TALK  
Mr. OTTO SIEPMANN

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

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

9.20 'Red Tabs'  
Characters in the order of their appearance  
A Newspaper Boy. A Politician.  
Two Men in a Club. An Infantry Subaltern.  
His Company Commander. 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  
Lieut. Stanford (Signals)  
A Military Historian. A Typist  
Time: The near future  
The play produced by VAL GIELGUD  
CLIFTON GIBBS; ALBAN BLAKELOCK; MALCOLM  
GRAEME; V. C. CLINTON BADDELEY; JOHN  
PERRY; LIONEL MILLARD; CARLETON HOBBS;  
RICHARD GOOLDEN; PHILIP WADE; HARMAN  
GRISEWOOD; H. G. STOKER; DOUGLAS BUR-  
BIDGE; LINDSELL STUART; LOUIS GOODRICH;  
ERIC STANLEY; PETER HANNEN; HERMIONE  
GINGOLD

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

10.30-12.0 HENRY R. HALL'S GLENEAGLES HOTEL  
BAND from THE MIDLAND HOTEL, MANCHESTER

'RED TABS,' a radio play,

will be broadcast in the London Regional programme tonight  
at 9.20, and in the National Programme tomorrow night

For full particulars see col. 3 above

The second instalment of the script of the play appears on  
p. 681, and the final instalment will be printed in next week's  
issue of *The Radio Times*, which will be published on Friday





OCTOBER 1

CARDIFF

WEDNESDAY

968 kc/s (309.9 m.)

# WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 A Symphony Concert

Relayed from  
THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

THE ORCHESTRA

Selection, The Geisha . . . . . Sidney Jones

9.40 National Programme

10.10 West Regional News

10.20-11.0 National Programme

## SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 West Regional Programme

2.0 National Programme

5.15 West Regional Programme

6.0 National Programme

7.45 West Regional Programme

9.40 National Programme

10.10 West Regional News

10.20-11.0 National Programme

## PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

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 and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.30:—National Programme. 3.30:—The Northern Wireless Orchestra. The Revellie Male Voice Quartet. Phillip Hecht (Violin). 5.15:—The Children's Hour. 6.0:—National Programme. 10.10:—North of England News. 10.20-11.0:—Musical Comedy Selections. The Northern Wireless Orchestra



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24/27, High Holborn, W.C.1.



RONALD HILL (left) and RICHARD PHILLPOT (right) of the Footlights Club, Cambridge, will take part in the Variety Programme this evening at 7.45.

2.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

### 7.45 A Variety Programme

NATIONAL ORCHESTRA OF WALES LIGHT ORCHESTRA

Conducted by REGINALD REDMAN

Selection, The Gondoliers . . . . . Sullivan

LIONEL FALKMAN (Violin)

Souvenir . . . . . Drella

Humoreske . . . . . Dvorak

Perpetuum Mobile . . . . . Rics

LILIAN KEYES (Soprano) and Orchestra

The blue Room (The Girl Friend)

Thinking of You (Five o'Clock Girl) Richard Rogers

Far away (Silver Wings) . . . . . Kalman and Ruby

What is a Maid to do? (Three little Maids) Leslie Sarony

THE ORCHESTRA Paul Rubens

Nautical Scenes . . . . . Fletcher

'Accidents will Happen'

A Sketch

By RONALD JEANS

RONALD HILL and RICHARD PHILLPOT

of the

'Footlights Club,' Cambridge

with Two Pianos

THE ORCHESTRA

Hungarian Rhapsody, No. 1 . . . . . Liszt

GILLIE POTTER (The Popular Comedian)



**80%**  
*Higher  
Constancy*



**The New  
DUO-ACTIVE COMPOUND  
Supercharges and Conserves**



**RED LINE**

A wonder battery. Expertly constructed. For two and three valve receivers of average power.

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- 66 volts - - 7/6
- 9 volts - - 1/3

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- 66 volts - - 9/6
- 9 volts - - 1/9

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- 66 volts - - 12/6
- 9 volts - - 2/-

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**STRAIGHT LINE** is the new electric radio Battery built for the long Winter programmes. Hour after hour it delivers vital power, never failing, always constant. In this wonder Battery a newly-developed and chemically-refined compound is densely packed. It richly and fully supercharges every cubic inch with constant, abundant, long-lasting, smooth electric power, and conserves this wealth of unfailing energy, too. **STRAIGHT LINE** construction amasses power and power to spare behind your valves, bringing greater range, increased volume, purer, clearer, richer tone. Made in three Grades for every Radio need, **TEN TIMES TESTED** and finally tested under a 200 m/a load! Insist upon Straight Line. Stocked by every Radio Shop from Land's End to John o' Groat's. In cases of difficulty send the name and address of your dealer to the manufacturers.

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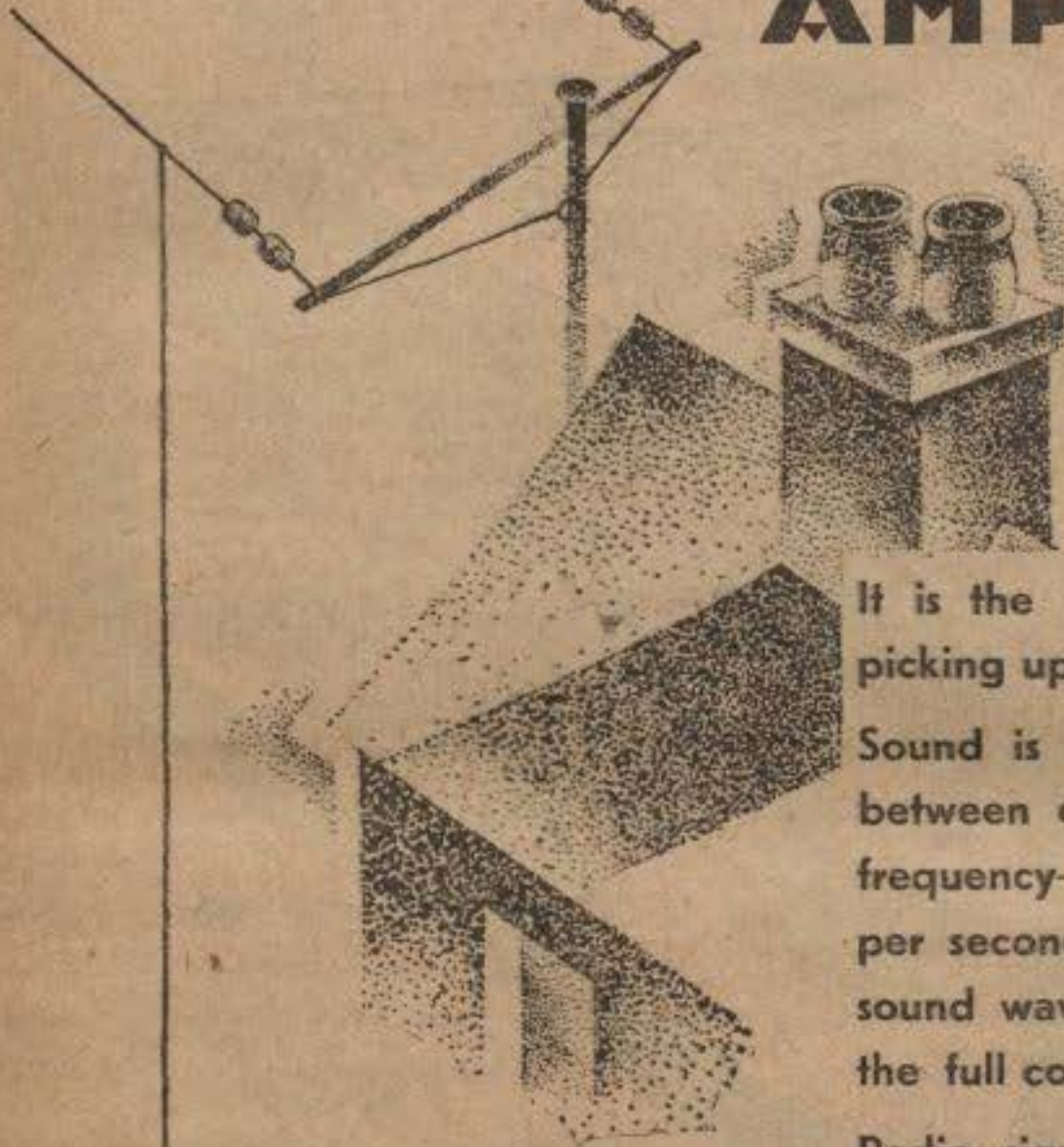
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HIGH TEST BATTERY**

**POWER... AND POWER TO SPARE**



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## HIGH FREQUENCY AMPLIFICATION



It is the first stage in the marvellous operation of picking up a radio programme from the air.

Sound is transmitted in wave form—the difference between one sound and another is a difference in frequency—frequency is a matter of number of waves per second—the human ear can only detect those sound waves whose frequency are those met with in the full compass of the piano.

Radio signals are transmitted at a high frequency much above the range of the human ear and though in all cases the signal picked up by your aerial is weak, the strength varies with the power of the transmitting station and the distance travelled.

It is the function of the H.F. valve to amplify the high frequency signals intercepted by your aerial, the more efficient your H.F. valve the more efficient your reception in volume, range and choice of programme.

Our experience proves very clearly that good radio on any receiver is a matter of correct usage of valves.

# Mullard

**THE · MASTER · VALVE**





OCTOBER 2

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—V  
Dr. HOLLOWAY: 'Teeth Troubles'
- 11.0-11.30 Experimental Television Transmission by the Baird Process  
(356.3 m. Vision; 261.3 m. Sound)
- 12.0 A Concert  
MADGE NICHOLSON (Soprano)  
CHARLES BYE (Violin)  
ARTHUR HORMAN (Bass)
- 1.0-2.0 KELVIN BUCKLEY  
At THE ORGAN OF THE REGENT CINEMA  
(From Bournemouth)
- 2.0 (1,554.4 m. only)  
East Anglian Herring Fishing Bulletin
- 2.10 FOR THE SCHOOLS  
Dr. ERNST DEISSMANN and Herr HEINZ WALZ: 'German Dialogues'—I, Unterhaltung auf der Reise von London nach Berlin (Conversation on the journey from London to Berlin)
- 2.25 Interlude
- 2.30-2.45 Mr. A. LLOYD-JAMES:  
'English Speech—II, More about Letters and Sounds. Eye Language and Ear Language'
- 3.0-3.45 EVENSONG  
From WESTMINSTER ABBEY
- 4.5 'THE MUSIC OF SOME GREAT COMPOSERS'—II  
Mr. C. ARMSTRONG GIBBS
- 4.25 Interlude
- 4.30 Light Music  
THE GROSVENOR HOUSE ORCHESTRA  
Directed by JOSEPH MERUS  
From GROSVENOR HOUSE
- 5.15 The Children's Hour  
'ROBERT LOUIS STEVENSON,' as recorded by GEOFFREY BRADLEY, with Songs to suit the occasion by GEORGE PARKER
- 6.0 A READING  
by  
V. C. CLINTON BADDELEY  
From 'DAVID COPPERFIELD,' by CHARLES DICKENS



Tonight **'RED TABS'** at 8.55  
A RADIO PLAY

'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.

Characters in the order of their appearance:

A Newspaper Boy. A Politician. Two Men in a Club.  
An Infantry Subaltern. His Company Commander. 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  
Lieut. Stanford (Signals)

A Military Historian. A Typist.

Time: The near future

The play produced by VAL GIELGUD.

The second instalment of 'Red Tabs' appears on page 681, and the last instalment will be printed in next week's issue, published October 3. For cast see column 3 on this page.



- 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 CHORALE PRELUDES FOR ORGAN  
Played by EDWARD D'EVRY
- 7.0-7.20 'NEW NOVELS'  
By Mr. MICHAEL SADLER
- 7.25 DISCUSSION  
'THE WORLD AND OURSELVES'—I  
AMERICA  
Mr. EVELYN WRENCH  
Mr. S. K. RATCLIFFE  
Mr. RAYMOND SWING
- 7.55 Vaudeville  
MABEL CONSTANDUROS and MICHAEL HOGAN  
'The Bugginses' Picnic'  
STAINLESS STEPHEN  
Comedian  
DOROTHY McBLAIN  
The Girl who whistles in her throat  
NANCY LOGAN  
Syncopated Songs at the Piano  
LESLIE WESTON  
Comedian  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 8.55 'Red Tabs'  
A Radio Play  
Produced by VAL GIELGUD  
The cast includes:  
Clifton Gibbs; Alban Blakelock; Malcolm Graeme; V. C. Clinton Baddeley; John Perry; Lionel Millard; Carleton Hobbs; Richard Goolden; Philip Wade; Harman Grisewood; H. G. Stoker; Douglas Burbidge; Lindsell Stuart; Louis Goodrich; Eric Stanley; Peter Hansen, and Hermione Gingold
- 9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.55 THE WEEK IN GENEVA  
By Mrs. M. A. HAMILTON, M.P.  
(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



Here's  
Happiness  
and Prosperity  
for you and yours.

# £275 A YEAR FOR LIFE, WHEN YOU RETIRE

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

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

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

### £275 a Year for Life.

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

### £20 a Month if Unable to work.

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

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

### Income Tax Rebate.

If Income Tax remains as now, you will save over £200 during the term of the arrangement. This is additional to the profit you make on the transaction.

### £2,000 for Your Family if Anything Happens to You.

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. If death results from an accident the sum would be increased to £4,000, plus the profits.

### Any Age, Any Amount.

Though 35 and £275 a year for life have been quoted here, the plan applies at any age and for any amount, even for a policy of only £100. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

### £116,000,000 Assets.

The Sun Life of Canada has assets of over £116,000,000, the investment of which is under Government supervision. In addition to the foregoing plan, this great Annuity Company is responsible for protecting thousands of men and women under its Group Assurance and Pension Policies, and it also specialises in provision for Children's Education.

### FILL IN AND POST THIS FORM TO-DAY

To H. O. LEACH (General Manager),  
SUN LIFE ASSURANCE CO. OF CANADA  
(Incorporated in Canada in 1865 as a Limited Company),  
12, Sun of Canada House, Cockspur Street,  
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Assuming I can save and deposit £.....per

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(Mr., Mrs., or Miss)

Address .....

Occupation .....

Exact date of Birth.....

R.T. 26/9/30

OCTOBER 2

626 kc/s (479.2 m.)

THURSDAY

# MIDLAND REGIONAL

11.40 Speeches  
at the Opening of  
NOTTINGHAM GOOSE FAIR  
Relayed from THE FAIR GROUND, NOTTINGHAM

12.0 London Regional Programme

1.0 A Ballad Concert  
LESLIE HORSMAN (Bass)  
Vulcan's Song .....Gounod  
Invictus .....Huhn  
Arise, ye subterranean Winds.....Purcell

NONET  
Aria, Softly awakes my Heart.... Saint-Saëns  
Thé Dansant .....Fletcher

2.38-3.0 MARJORIE ASTBURY  
Fantasy, Carmen.....Bizet, arr. Hubay

NONET  
Folk Tune and Fiddle Dance .....Fletcher

5.15 The Children's Hour  
'Gipsy Mischief,' a Nature Sketch by DOROTHY COOPER  
ALFRED KIRBY and his Banjo  
TONY will entertain

6.0 London Regional Programme



KATHLEEN TIMMINS (left) plays the pianoforte in the concert at 1.0 today. REGINALD MORGAN (centre) will sing and MARJORIE ASTBURY will give some violin solos in the concert that will follow at 1.30.

KATHLEEN TIMMINS (Pianoforte)  
Scherzo in C Sharp Minor.....Chopin  
DORIS WATKINS (Soprano)  
Cuckoo Song.....Quilter  
The Songs my Mother sang.....Grimshaw  
The Unforeseen .....Cyril Scott  
Where the Bee sucks .....Sullivan

1.30 THE MIDLAND WIRELESS NONET  
Under the direction of FRANK CANTELL  
March, The Lion of St. Mark.....Pabiani  
Fantasy, Don Pasquale .. Donizetti, arr. Tavan  
REGINALD MORGAN (Tenor)  
The Ballad Monger .....Easthope Martin  
Tired Hands .....Sanderson  
Linden Lea.....Vaughan-Williams

1.55 NONET  
First Arabesque .....Debussy  
Suite, Le Roi s'amuse (The King's Diversions)  
Delibes

MARJORIE ASTBURY (Violin)  
'Two Pieces (My Country).....Smetana

REGINALD MORGAN  
I care not if the Cup I hold.....Sullivan  
Cedars of Lebanon.....Brewer  
Phyllis hath such charming Graces  
arr. Lane Wilson

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

6.40 London Regional Programme

7.0 A Military Band Concert  
THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARKE  
Overture, Mignon.....Ambroise Thomas  
Selection, Patience .....Sullivan  
Two Glees:  
Sleep, gentle Lady.....Bishop  
Mynheer van Dunck .....Bishop  
Entr'acte, Mimi.....Clarke  
Ballet Music, Prince Igor.....Borodin  
The Jockey Galop.....Godfrey  
Selection, The Belle of New York.....Kerker

8.0 London Regional Programme

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

9.55 Midland News

10.0-10.30 London Regional Programme



OCTOBER 2



842 kc/s (356.3 m.)



THURSDAY

LONDON REGIONAL

12.0 THE SHEPHERD'S BUSH PAVILION ORCHESTRA

Directed by LOUIS LEVY
From THE SHEPHERD'S BUSH PAVILION

1.0 A Ballad Concert (From Midland Regional)

- LESLIE HORSMAN (Bass)
Vulcan's Song ... Gounod
Invictus ... Huhn
Arise, ye subterranean Winds ... Purcell
KATHLEEN TIMMINS (Pianoforte)
Scherzo in C Sharp Minor ... Chopin
DORIS WATKINS (Soprano)
Cuckoo Song ... Quiller
The Songs my Mother Sang ... Grimshaw
The Unforeseen ... Cyril Scott
Where the Bee sucks ... Sullivan

1.30 THE MIDLAND WIRELESS NONET

Directed by FRANK CANTELL (From Midland Regional)

- March, The Lion of St. Mark ... Fabiani
Fantasy, Don Pasquale .. Donizetti, arr. Tavan
REGINALD MORGAN (Tenor)
The Ballad Monger ... Easthope Martin
Tired Hands ... Sanderson
Linden Lea ... Vaughan Williams

1.55 NONET

- First Arabesque ... Debussy
Suite, Le Roi s'amuse (The King's Diversions) ... Delibes
MARJORIE ASTBURY (Violin)
Two Pieces (Native Country) ... Smetana
REGINALD MORGAN
I care not if the Cup I hold ... Sullivan
Cedars of Lebanon ... Brewer
Phyllis has such charming Graces ... arr. Lane Wilson

NONET

- Aria, Softly awakes my Heart ... Saint-Saens
The Dansant ... Fletcher

2.38-3.0 MARJORIE ASTBURY

- Fantasy, Carmen ... Bizet, arr. Huboy

NONET

- Folk Tune and Fiddle Dance ... Fletcher

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 'BANKING'—I



HELEN PERKIN

plays a new pianoforte concerto by John Ireland, which is being given its first performance, in the Prom. tonight.

7.0 Musical Comedy Programme

VIVIENNE CHATTERTON (Soprano)
FRANK WEBSTER (Baritone)
THE B.B.C. ORCHESTRA
Conducted by JOHN ANSELL

8.0 A Promenade Concert

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

GEORGE PARKER (Baritone)
LEON GOOSSENS (Oboe)
HELEN PERKIN (Pianoforte)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, SIR HENRY WOOD

BRITISH COMPOSERS

- Trumpet Voluntary ... Purcell
LEON GOOSSENS and Orchestra
Oboe Concerto ... Eugene Goossens (First Performance)
GEORGE PARKER and Orchestra
The Vagabond ... (Songs of Travel)
The Roadside Fire ... J. Vaughan Williams
HELEN PERKIN and Orchestra
Pianoforte Concerto ... Ireland (First Performance)

ORCHESTRA

Symphony No. 2, in E Flat ... Elgar (Conducted by THE COMPOSER)

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Regional News

10.0-10.30 A Pianoforte Recital

by

HILDA DEDERICH

- Tocatta in G Minor ... Bach
Sonata in C ... Scarlatti
Kinderscenen (Scenes of Childhood) ... Schumann
Night Fancies ... B. J. Dale
En Route ... Palmgren

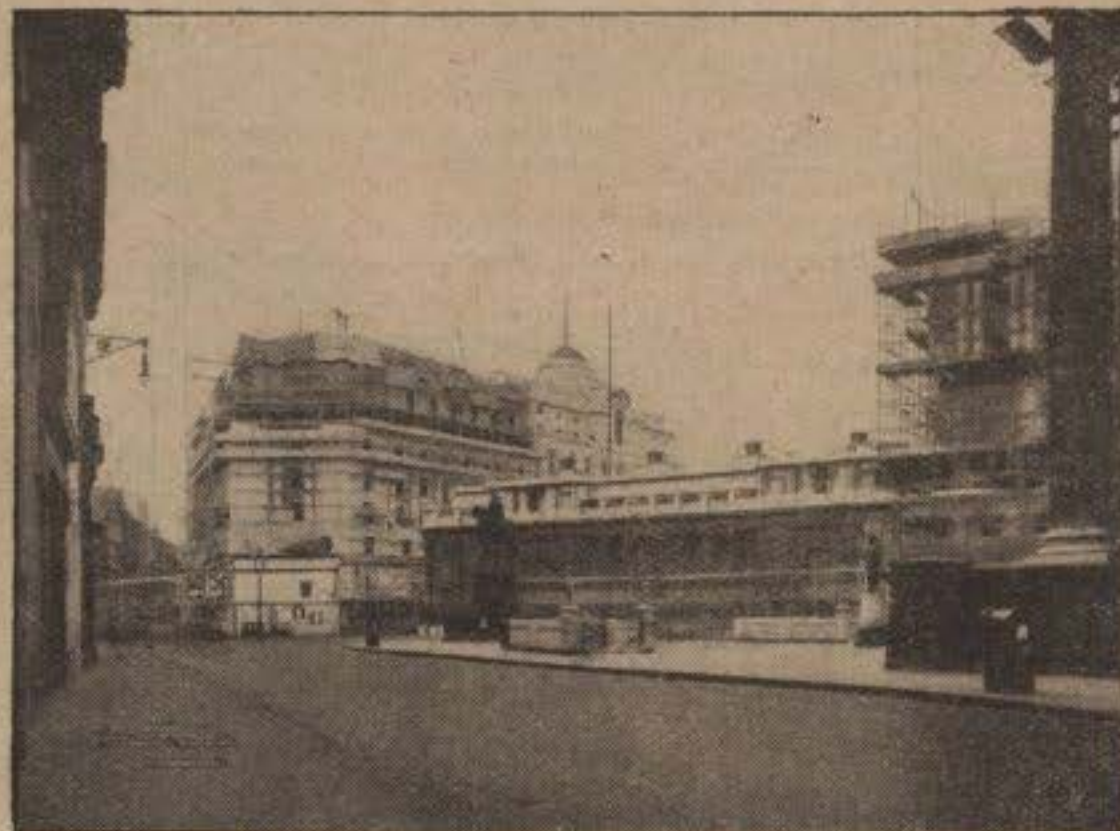
THE NINTH SYMPHONY

(Continued from page 685.)

fugue, in which the theme of the last section blends with the main melody, fraternity with joy. After a gay and exquisite quartet for the solo voices, we come to the rapid final chorus, an ecstatic shout of rejoicing.

But Beethoven was always merciless to the human voice, and even when a professional choir of vocal athletes does manage to sing the more impossible passages without evident strain (as I have heard the choir of the Moscow Opera do), one must concede that this is not the way to use the voice to produce beautiful musical effects. Beethoven was now so deaf that at the first performance a singer had to turn him gently round so that he might see the applause which he could not hear. It is not surprising that he would write passages which have an intellectual significance, but mean little for the physical ear, even if they can be sung or played. Yet, with its flaws and lapses, this symphony remains the sublimest effort of the creative imagination in the world of sound.

H. N. BRAILSFORD.



THE HEADQUARTERS OF BANKING REBUILDS.

This view of the great banking centre of London shows on the right the new extensions to the Bank of England now in course of erection, and in the centre the great new buildings of one of the other big banks. The first of a new series of talks on Banking will be broadcast this evening at 6.40.



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OCTOBER 2

CARDIFF

THURSDAY

968 kc/s (309.9 m.)

## WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

4.45 Light Music  
by  
BOBBY'S STRING ORCHESTRA  
Relayed from  
BOBBY'S CAFE, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR  
'BLANKET FAIR'  
by  
DOROTHY WORSLEY

6.0 Mr. CLIFTON KELWAY, Director of the Church  
Congress Exhibition, Newport: 'The Treasures  
of the Church in Wales'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.55 A Symphony Concert

Relayed from  
THE ASSEMBLY ROOM, CITY HALL, CARDIFF  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Geneulaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, Otello . . . . . Dvorak  
(First performance in Wales)  
Andante with Variations (Suite in F Sharp)  
Dohnanyi

MEGAN THOMAS (Soprano) and Orchestra  
Recit., Crudele (Cruel One) } (Don Giovanni)  
Aria, Non mi dir (Tell me not) } Mozart

THE ORCHESTRA  
Symphony No. 4, in D Minor . . . . . Schumann

8.55 National Programme

10.15 West Regional News

10.25-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

4.45 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

7.55 West Regional Programme

8.55 National Programme

10.15 West Regional News

10.25-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.10 National Programme

5.15 THE CHILDREN'S HOUR  
Learning French  
and  
More French  
(LAWSON)  
and some of the  
'Strange doings of Rosemary'  
(M. J. REDMAN)

6.0 National Programme

10.15 Local News

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

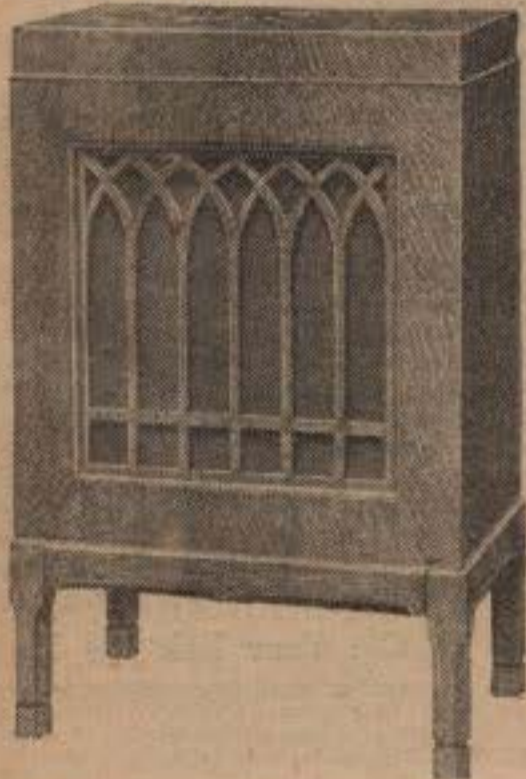
### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert (From Newport), Phyllis Rickard (Contralto), Peggy Robson (Violoncello), Lax and Gilligan (Entertainers). 2.10-4.30 (Leeds only):—National Programme. 4.30:—An Orchestral Concert, Relayed from Parker's Restaurant, Manchester. Parker's Restaurant Orchestra. Musical Director, Laddie Clarke. 5.15:—The Children's Hour. 6.0:—Mr. W. W. Pettigrew: 'Bull-growing in Town.' 6.15:—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.



# THIS . . . . . IS WHAT YOU'VE WAITED FOR!

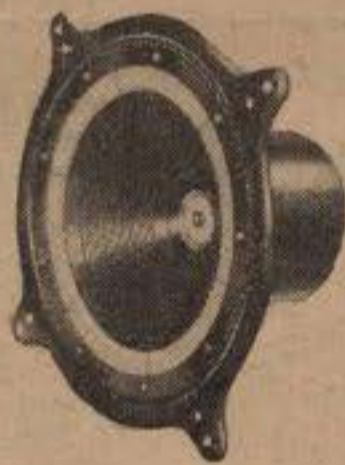


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"Big order?"

"Yes, Mrs. Evans and her friend saw some of my work to-day and gave me a big order on the spot. They were astounded at the quality of the work, and said they would have to pay many times my prices in the West End. And I make £4 10s. And, Jim, this is the best news. Even if I don't want to sell to friends and shops, I am sure of a regular income each week from the Cymbal Company. Here is their guarantee to buy all the work I care to send them for three years, at good prices too."

What about you, dear reader? There's no room to explain here how you can have an extra regular income of your own and have beautiful things to wear for next to nothing, so we have provided the coupon below for you to use. You have everything to gain and nothing to lose by posting it.

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**BABY'S WOOLLIES**—leggings, coats, hats, etc., as sold for 17/6 to 35/-, made for 3/6 in 3 hours!

**GOLF HOSE**—in any mixtures as sold for 6/6 to 10/- per pair, made for 2/9 in 30 to 50 minutes!

**COUPON**

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Please send me free and post free in plain packing your 32-page illustrated Book which explains all about the Cymbal Knitter, and shows all the kinds of garments that can be made with it, even by anyone who doesn't know how to knit. Explain also very clearly how I could be assured of a regular income under your spare-time salary plan. It is clearly understood, of course, that sending this coupon places me under no obligation whatsoever.

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# OCTOBER 3

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

# FRIDAY

## NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'STRANGE PEOPLES AND PLACES,' II  
Mrs. OWEN O'MALLEY: 'Chido,' I

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

12.0 A Sonata Recital  
MERCIA STOTESBURY (Violin)  
BERTRAM HARRISON (Pianoforte)  
Sonata in B Minor..... Respighi  
Moderato; Andante espressivo; Passacaglia

12.40 ORGAN RECITAL  
By LEONARD H. WARNER  
Relayed from ST. BOTOLPH'S, BISHOPSGATE  
FRANK MERCER (Bass)

LEONARD H. WARNER  
Prelude and Fugue in G .... Parry

FRANK MERCER  
O God have Mercy.... Mendelssohn  
Within these sacred Bowers Mozart

LEONARD H. WARNER  
Allegretto from Hymn of Praise  
Mendelssohn, arr. Cruikshank  
Choral Melody ..... C. F. Waters

FRANK MERCER  
Honour and Arms..... Handel  
Consider and hear me Alfred Wooler

LEONARD H. WARNER  
Choral in E ..... Franck

1.30 A Recital of Gramophone Records  
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS  
'Rural Science'  
Mr. C. E. HUDSON: 'The School Garden—I, Soils and Cultivations'

2.55 (1,554.4 m. only)  
East Anglian Herring Fishing Bulletin

3.0 'PEOPLES AND LANDS OF THE BRITISH EMPIRE'  
II, 'Canada.' Mr. ALAN SULLIVAN: 'Life on the Tundra—The Eskimo'

3.20 Interlude

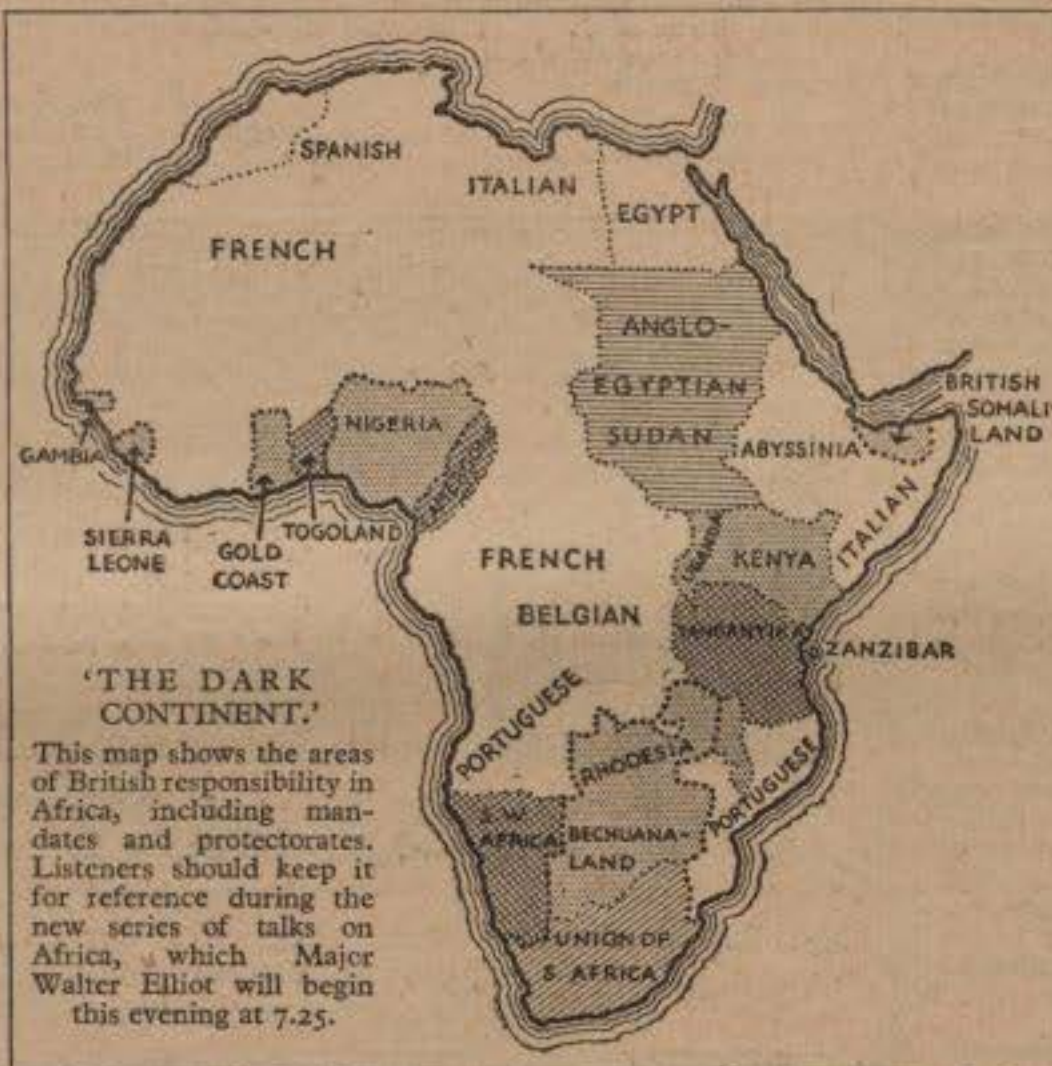
3.25 FRANK ROSCOE: 'Friday Afternoon Stories and Talks—II'

3.40 Interlude

3.45 Dramatic Reading  
Scenes from  
'THE TAMING OF THE SHREW'  
(Shakespeare)

4.30 Light Music  
MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

5.15 The Children's Hour  
Native Songs and Stories by Chief OSKE-NON-TON  
'Hiawatha and the Pearl-Feather,' from  
'Hiawatha' (Longfellow)  
A few contributions by GENIAL JEMIMA



'THE DARK CONTINENT.'  
This map shows the areas of British responsibility in Africa, including mandates and protectorates. Listeners should keep it for reference during the new series of talks on Africa, which Major Walter Elliot will begin this evening at 7.25.

6.0 Miss ELIZABETH CRAIG: 'Many Dishes from One Chicken'

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

6.40 The Foundations of Music  
BACH'S CHORALE PRELUDES FOR ORGAN  
Played by EDWARD D'EVRY

7.0-7.20 Mr. GERALD HEARD: 'This Surprising World'

7.25 'THE DARK CONTINENT'—I  
Major WALTER ELLIOT, M.P.: 'Downing Street and Africa'

7.45 CECIL DIXON (Pianoforte)  
Intermezzo, Op. 36, No. 12 ..... } Arensky  
Le Ruisseau dans la Forêt ..... }  
Intermezzo, Op. 5, No. 2 ..... }

8.0 A Promenade Concert  
Relayed from THE QUEEN'S HALL, LONDON  
(Sole Lessee, Messrs. Chappell and Co., Ltd.)  
ELSIE SUDDABY (Soprano)  
MARGARET BALFOUR (Contralto)  
FRANCIS RUSSELL (Tenor)  
HORACE STEVENS (Baritone)  
ORREA PERNEL (Solo Violin)  
THE NATIONAL CHORUS

THE B.B.C. SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)  
Conductor, SIR HENRY WOOD  
BEETHOVEN  
ORCHESTRA  
Overture, Namensfeier (Name Day)  
ORREA PERNEL and Orchestra  
Two Romances, No. 1 in G; No. 2 in F  
ELSIE SUDDABY, MARGARET BALFOUR, FRANCIS RUSSELL, HORACE STEVENS, THE NATIONAL CHORUS, and ORCHESTRA  
Symphony No. 9, in D Minor  
Beethoven

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

9.55 'PEOPLE AND THINGS'  
The Hon. HAROLD NICOLSON

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

10.20 THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS  
KENNETH ELLIS (Bass)

ORCHESTRA  
Overture, Abu Hassan ..... Weber

10.28 KENNETH ELLIS and Orchestra  
Il lacerato spirito (Simon Boccanegra).... Verdi

10.34 ORCHESTRA  
Intermezzo, Cavalleria Rusticana .... Mascagni  
Dance of the Hours (La Gioconda) .. Ponchielli

10.46 KENNETH ELLIS  
The Return ..... Holliday  
The Darset Daisy ..... Melvin  
The Dip ..... Martin Shaw

10.53 ORCHESTRA  
Finale, Prometheus Ballet Music .... Beethoven

11.0 (1,554.4 m. only)  
DANCE MUSIC  
THE AMBASSADOR CLUB ORCHESTRA, conducted by EDDIE GROSS-BART, from THE AMBASSADOR CLUB

11.15-12.0 BILLY COTTON and his CIRO'S CLUB BAND, from CIRO'S CLUB

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





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OCTOBER 3

626 kc/s (479.2 m.)

FRIDAY

**MIDLAND REGIONAL**

12.0 THE MIDLAND WIRELESS NONET

Under the direction of FRANK CANTELL

Overture, Mirella ..... Gounod  
First New Selections of Sullivan's Music  
arr. Godfrey

STANLEY BLOWER (Bass)

A Sergeant of the Line ..... } W. H. Squire  
The Bo'sun's Lament ..... }

NONET

Selection, A Little Dutch Girl ..... Kalman  
Minuet, Berenice ..... Handel, arr. Best

STANLEY BLOWER

Myself when Young ..... Lisa Lehmann  
Out on the Deep ..... Lohr

Characters  
Lady Rosemary  
Maryon (her Cousin)  
Lord Charles Melton  
Sir Julian Garde  
A Highwayman  
A Coachman  
Guests at a Ball in the Pump Room

Prologue  
The Bath Road

Scene I  
The Bath Road a year later

Scene II  
The Ball in the Pump Room

The cast includes

MAI RAMSAY, KATHLEEN HENRY, VIVIEN LAMBELET, CYRIL LIDINGTON, TREFOR JONES, GODFREY BASELEY, VINCENT CURRAN, and IVOR MADDOX

**'A WISP OF LACE.'**  
*An episode of the Pump Room, Bath.*

Libretto and Music by VIVIEN LAMBELET  
This evening at 6.40

**CHARACTERS**  
Lady Rosemary  
Maryon (her Cousin)  
Lord Charles Melton  
Sir Julian Garde  
A Highwayman A Coachman  
Guests at a Ball in the Pump Room

**PROLOGUE:** The Bath Road. **SCENE I.** The Bath Road a year later.  
**SCENE II:** The Ball in the Pump Room.

The cast includes:  
MAI RAMSAY, KATHLEEN HENRY, VIVIEN LAMBELET, CYRIL LIDINGTON, TREFOR JONES, GODFREY BASELEY, VINCENT CURRAN, and IVOR MADDOX.  
THE MIDLAND WIRELESS CHORUS and NONET, under the direction of FRANK CANTELL.

NONET

First Czardas ..... Moretti  
Incidental Music, Monsieur Beaucaire.... Rosse

1.15 London Regional Programme

2.15-3.0 DANCE MUSIC

JACK KERR and his BAND  
Relayed from TONY'S BALLROOM, BIRMINGHAM

5.15 The Children's Hour

'The Children of Vienna,' a Travel Story, by ANTHEA NORTH  
Musical Selections by THE D'ALTON INSTRUMENTAL QUARTET  
JACKO and a Piano  
'Scraps of History—Carthage and Rome—207 B.C.,' by WILLIAM HUGHES

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 'A Wisp of Lace'

An Episode of THE PUMP ROOM, BATH  
Libretto and Music by VIVIEN LAMBELET

THE MIDLAND WIRELESS CHORUS and NONET  
Under the direction of FRANK CANTELL

7.30 Light Music

PATTISON'S SALON ORCHESTRA,  
Under the direction of NORRIS STANLEY  
Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM

Overture, The Magic Flute ..... Mozart  
Waltz, Trésor d'Amour (Love's Treasure)

Love everlasting ..... Friml  
Waldteufel

NORRIS STANLEY (Violin)  
Hymn to the Sun (Sadko)

Rimsky-Korsakov, arr. Kreisler  
Hojre Kati ..... Hubay

ORCHESTRA  
Fantasy, La Traviata ..... Verdi, arr. Tavan

HARRY MILLER (Violoncello)  
Song of Night ..... Elgar

ORCHESTRA  
Selection of Sanderson's Popular Songs

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



OCTOBER 3



842 kc/s (356.3 m.)



FRIDAY

LONDON REGIONAL

12.0 THE MIDLAND WIRELESS NONET

Directed by FRANK CANTELL  
(From Midland Regional)

Overture, Mirella .....Gounod  
First New Selection of Sullivan's Music  
arr. Godfrey

STANLEY BLOWER (Bass)

A Sergeant of the Line ..... } W. H. Squire  
The Bo'sun's Lament ..... }

NONET

Selection, A Little Dutch Girl.....Kalman  
Minuet (Berenice) .....Handel, arr. Best

6.40 'A Wisp of Lace'

An Episode of THE PUMP ROOM, BATH  
(From Midland Regional)

Libretto and Music  
By VIVIEN LAMBELET

Characters

Lady Rosemary  
Maryon (her Cousin)  
Lord Charles Melton  
Sir Julian Garde  
A Highwayman  
A Coachman

Guests at a Ball in the Pump Room

Prologue  
The Bath Road

8.12 QUINTET

Valse Caprice ..... Rubinstein  
Rêve Charmeur ..... Hallyux  
Shepherd's Cradle Song .....Somervell

8.30 'The Enjoyment of Words'—I

Mr. J. C. SQUIRE: 'Introduction: The Meaning  
of Words'

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Regional News



PEOPLE IN THIS EVENING'S PROGRAMMES. (From left to right) MAI RAMSAY, CYRIL LIDINGTON, VIVIEN LAMBELET, who take part in 'A Wisp of Lace,' to be broadcast in the Midland and London Regional programmes at 6.40; DENNIS NOBLE who sings in the Concert at 7.30 and LUCILLE LONG, the singer in the Military Band Programme at 9.20.

STANLEY BLOWER

Myself when young .....Lisa Lehmann  
Out of the Deep .....Lehr

NONET

First Czardas ..... Moretti  
Incidental Music, Monsieur Beaucaire....Rosse

1.15 Light Music

MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

2.15-3.0 DANCE MUSIC

(From Midland Regional)  
JACK KERR and his BAND  
From TONY'S BALLROOM, BIRMINGHAM

5.15 JACK PAYNE

and his  
B.B.C. DANCE ORCHESTRA

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

Scene I  
The Bath Road a year later  
Scene II  
The Ball in the Pump Room

The cast includes

MAI RAMSAY, KATHLEEN HENRY, VIVIEN  
LAMBELET, CYRIL LIDINGTON, TREFOR JONES,  
GODFREY BASELEY, VINCENT CURRAN, and IVOR  
MADDOX

THE MIDLAND WIRELESS CHORUS and NONET  
Directed by FRANK CANTELL

7.30 THE GERSHOM PARKINGTON  
QUINTET

DENNIS NOBLE (Baritone)

QUINTET  
Selection, The Merry Widow .....Lehar

7.43 DENNIS NOBLE

On the road to Mandalay .....Hedgcock  
O that it were so .....Frank Bridge  
Tyrnanogue .....Bani

7.52 QUINTET

Prelude, No. 17 .....Chopin  
Melody in F .....Rubinstein  
Tempo di Minuetto .....Pugnani, arr. Kreisler

8.4 DENNIS NOBLE

Oasis (Songs of the Pavement) }  
London River ..... } Thomas Hewitt  
In old Piccadilly ..... }

9.20 A Military Band  
Programme

LUCILLE LONG (Contralto)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL

Overture and Two Dances (The  
Opritshnik) .....Tchaikovsky  
Polonaise from Third Suite.....}

9.38 LUCILLE LONG

By the Waters of Minnetonka.....Lieurance  
Absent .....Metcalf  
Night .....Mary Helen Brown

9.45 BAND

Selection, Hérodiade .....Massenet

10.5 LUCILLE LONG

Sweetest Story ever told .....Stutz  
Memory .....Denmore  
Her Shadow .....Cadman

10.12 BAND

Divertimento, No. 11  
Mozart, arr. Gerrard Williams  
Allegro molto; Menuet; Rondo; Marcia alla  
francesa

10.30 DANCE MUSIC

THE AMBASSADOR CLUB ORCHESTRA, directed by  
EDDIE GROSS-BART, from THE AMBASSADOR CLUB

11.15-12.0 BILLY COTTON and his CIRO'S CLUB  
BAND, from CIRO'S CLUB



# f.o.r.d

## —ANNOUNCING

Fine progress is being made in the erection of the great new Ford works at Dagenham.

What a little more than a year ago was hundreds of acres of waste land overgrown with weeds is now buried under thousands of tons of smooth, tenacious British concrete. Where there were only a few farm buildings to break the monotony of the skyline, there are now ton upon ton of British constructional steel work. The vast bulk of the foundry, machine shops and assembly shops can already be made out, their skeletons half covered with brick, glass and steel.

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OCTOBER 3

CARDIFF

FRIDAY

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## WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0 National Programme

5.15 THE CHILDREN'S HOUR  
'THE AMBER CROSS'  
by  
DOROTHY CHAMPION

6.0 Mr. ROBERT GRAN-  
THAM: 'A Wanderer  
in the West'

6.15 National Programme

10.10 West Regional News

10.20-11.0 Songs of the West

A Programme in which will be sung Songs of the Sweet Soil of Somerset and Ballads by Writers of the West

Arranged by FROM TYLER

who will introduce the Songs and will read a West Country 'thriller' entitled

'THE MYSTERY OF THE MALTESE MONEY-LENDER'

BEATRIX RICHARDS (Soprano)

WILLIAM PARSONS (Baritone)



W. F. Taylor

### 'SONGS OF THE WEST.'

Cheddar Gorge, Somerset—one of the most noted scenes in the county whose music will form the programme to be broadcast tonight at 10.20.

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

Dreaming (Tony Galloway) of 'Sir Niketty Nox,' Yesterday, from Nonsense Songs (Marchant)

6.0 National Programme

10.10 Local News

10.20-11.0 National Programme

## SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0 National Programme

5.15 West Regional Programme

6.15 National Programme

## BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30-11.0 National Programme

## MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.30:—National Programme. 4.30:—The Northern Wireless Orchestra: Haydniana (arr. King); Lotus Blossom, and Old Porcelain (Humphries); Selection, Doris (Cellier). 5.15:—The Children's Hour. 6.0:—Miss Christine Stratham: 'Ancient Halifax.' 6.15:—National Programme. 7.45:—'On Both Sides of 'The Ring.' A Circus Entertainment. Arranged by George Lockhart, Ring Master Tower Circus, Blackpool, and Victor Smythe, John Horke. The Northern Repertory Players. The Northern Wireless Orchestra. George Lockhart. Doodles. 9.40:—National Programme. 10.10:—North of England News. 10.20-11.0:—Favourite Songs. Gunwille Hamlyn (Baritone) with The Northern Wireless Orchestra.



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- ★ **T**HIS double fabric is achieved without extra weight or thickness, retains its warmth and softness and is unshrinkable.

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# OCTOBER 4

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# SATURDAY

## NATIONAL PROGRAMME

### 10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'HOBBIES AND HANDICRAFTS'—IV  
Miss JULIA CAIRNS: 'Passe Partout'

### 1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT

Relayed from THE COMMODORE THEATRE, HAMMERSMITH

Overture, Fingal's Cave  
*Mendelssohn*  
Song Waltz, Killarney is my Paradise.....*Johnson*  
Selection, Judea.....*Halter*  
Song, Secret Passion...*Young*  
Ballet, Sicilian Vespers...*Verdi*  
Trombone Solo, Joy Wheel  
*Moss*  
Entr'acte, Prelude in G Minor  
*Rachmaninov*  
Russian Tartar Song and Dance.....*Dubensky*  
Selection, Gloriana.....*Friml*

3.25 (1,554.4 m. only) East Anglian Herring Fishing Bulletin

### 3.30 THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

HILDA BLAKE (Soprano)  
STEWART GARDNER (Baritone)

BAND  
Ballet Music, Prince Igor  
*Borodin*

### 4.30 STEWART GARDNER

I pitch my lonely Caravan at Night...*Eric Coates*  
I know of two bright Eyes.....*Clutsam*  
The golden City of St. Mary...*Corningsby Clarke*

### 4.37 BAND

Overture, Banditen Streiche (The merry Robbers)  
*Suppe*

### 4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Hungarian March (Faust).....*Berlioz*  
The Dicky Bird Hop.....*Gourley*  
Salut d'amour.....*Elgar*  
Four Dances (The Rebel Maid).....*Phillips*

### 8.0 A Promenade Concert

Relayed from THE QUEEN'S HALL, LONDON  
(Solo Lessee, Messrs. Chappell and Co., Ltd.)

EVELINE STEVENSON (Soprano)  
CARLTON GAULD (Baritone)  
ARTURO BONUCCI (Solo Violoncello)  
THE B.B.C. SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)  
Conductor, Sir HENRY WOOD  
LAST NIGHT OF THE SEASON

ORCHESTRA  
Tocatta and Fugue in D Minor for Full Orchestra  
*Bach*

Prelude in C Sharp Minor  
*Rachmaninov*  
The Hauliers on the Volga  
*Traditional*

EVELINE STEVENSON and Orchestra

Aria, Pleurez, mes yeux (Weep, my Eyes) (Le Cid)...*Massenet*

ORCHESTRA  
Suite for Orchestra....*Puccini*

ARTURO BONUCCI and Orchestra  
Violoncello Concerto in A Minor  
*Saint-Saens*

ORCHESTRA  
Overture, William Tell  
*Rossini*

CARLTON GAULD and Orchestra  
Scene and Aria, Wo berg ich mich  
nich (I fain would hide) (Euryanthe).....*Weber*

ORCHESTRA  
Hungarian Rhapsody, No. 2, in D Minor and G.....*Liszt*



THE LAST 'PROM' OF THE SEASON  
will be relayed from the Queen's Hall, tonight.

3.42 HILDA BLAKE  
Jardin d'Amour (Love's Garden).....*arr. Koel*  
Obstination.....*de Fontenailles*  
Serenade.....*Gounod*

3.50 BAND  
Two Intermezzi, The Jewels of the Madonna  
*Wolf-Ferrari*

3.58 STEWART GARDNER  
Love's Enchantment.....*Batten*  
O, Flower of all the World...*Woodforde-Finden*

4.5 BAND  
Idyll in Autumn.....*Tchaikovsky*  
Mazurka de Salon.....*Tchaikovsky*

4.15 HILDA BLAKE  
The little Waves of Breffney... } (The Country  
The early Morning..... } Lover)  
Wander Thirst..... } *Peel*

4.22 BAND  
Two Dances (Incidental Music to Faust)  
*Coleridge-Taylor*  
Dance of the Witches—Broken Scene; Dance  
and Chant—Devil's Kitchen Scene

5.15 The Children's Hour  
'CORRIGAN'S ISLAND'  
being the eighth adventure in the 'SOUTHWARD  
HO!' Series (*Franklyn Kelsey*)

8.0 Interlude

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

8.40 London Sports Bulletin

6.45 The Foundations of Music  
BACH'S CHORALE PRELUDES FOR ORGAN  
Played by EDWARD D'EVRY

7.0 Topical Talk

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

7.30 STUDENTS' SONGS  
STANLEY RILEY (Bass)  
THE WIRELESS SINGERS

7.45 'THE EDGES OF THE WORLD'—V  
Mr. R. B. VAN WART: 'A Schoolmaster in  
India'

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

### 9.55 Promenade Concert Part II

10.45 (1,554.4 m. only) Shipping Forecast and  
Fat Stock Prices

### 10.55-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL

**THE RADIO TIMES.**  
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OCTOBER 4

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SATURDAY

# MIDLAND REGIONAL

3.30	<b>DANCE MUSIC</b> JACK KERR AND HIS BAND Relayed from TONY'S BALLROOM, BIRMINGHAM HELEN ALSTON ( <i>Entertainer at the Piano</i> )	6.45	<b>'What a Nerve!'</b> A Farcical Sketch By STUART READY Presented by VERA ASHE and SIDNEY EVANS
4.45	<b>REGINALD NEW</b> At THE ORGAN OF THE BEAUFORT CINEMA Relayed from WASHWOOD HEATH, BIRMINGHAM Hungarian March, Faust ..... Berlioz The Dicky Bird Hop ..... Ronald Gourley Salut d'Amour (Love's Greeting) ..... Elgar Four Dances, The Rebel Maid ..... Phillips	7.15	<b>A Popular Concert</b> Relayed from THE CENTRAL HALL, BIRMINGHAM <i>Artists</i> HAROLD WILLIAMS ( <i>Baritone</i> ) EVELYN CREES ( <i>Contralto</i> ) ERNEST GREVES ( <i>Violin</i> ) YVETTE ( <i>in Anglo-French Humour</i> )
5.15	<b>The Children's Hour</b> 'A true Patriot,' a tale of Queen Elizabeth's time, by ESTELLE STEEL-HARPER HELEN ALSTON will entertain 'The blue Envelope,' a Surprise, by FRANCES PEARMAN	8.0	<b>London Regional Programme</b>
6.0	<b>London Regional Programme</b>	9.0	<b>'The Second News'</b> WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
6.15	<b>'The First News'</b> WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN	9.15	Midland News
6.40	Midland Sport	9.20-11.0	<b>London Regional Programme</b>
		11.0-11.15	<i>Experimental Transmission for the Radio Research Board by the Fultograph Process</i>

## NOTES ON THE WEEK'S MUSIC

(Continued from page 700.)

movements, which occupy nearly an hour in performance. The first begins and ends in jubilation, and in its quieter moments strikes a note of contentment; there is an enigmatic middle episode, of mysterious contours and colours. The second movement is a funeral rhapsody (scarcely a funeral march, as it has been called) that in its spaciousness and nobility is scarcely to be paralleled in modern music. A touch of malevolence, as of a witches' dance, enters into the scherzo that follows, and gives a setting—now fully appropriate—for that enigmatic music from the first movement, which is here pounded out with fine storm and stress. The last movement is a flood of warm, noontide melody (with again a middle episode of cloud and questioning), and it ends in peace. The motto of the symphony is a line of Shelley: 'Rarely, rarely comest thou, spirit of delight.' How far it throws a light upon the symphony—this music of the firm tread and clear eye, with now and then a spell of doubt—the composer has not told us.

### John Ireland's Pianoforte Concerto.

(*Regional, Thursday, 8.0.*)

THE new Pianoforte Concerto that is to be broadcast as part of Thursday's Promenade concert is by a composer whose name does not appear very often in orchestral programmes. While others eagerly court the glamour and publicity of orchestral performance, John Ireland has preferred to work in the more secluded world of chamber music, where he has won the highest honours. The only orchestral works that he has hitherto brought before the public are 'The Forgotten Rite' and the rhapsody 'Mai-Dun,' which was broadcast on August 21. The new concerto is in many ways important. It is Ireland's first

work of the kind; it brings into the concerto form a style of pianoforte writing that is highly personal to the composer and in which the showy devices typical of most concertos have no place; and it displays a charm and amenability that have not hitherto been noticeable in Ireland's music. The concerto is composed of three movements, of which the first is a complex modern version of classical sonata form. The second movement, which is mainly lyrical and expressive, is interrupted at its close by a drum passage that grows quicker and animates the whole orchestra. This passage leads straight into the Finale, a cheerful *allegretto* in which much play is made with a rhythmic tune. It is worth noting that the instruments of percussion make their first entry in this movement. The concerto was written specially for Miss Helen Perkin, who is to play it on Thursday. Miss Perkin, who is herself studying to be a composer, has recently identified herself with Ireland's music, of which, in the composer's opinion, she has an intimate understanding.

### A New Work for Oboe.

(*Regional, Thursday, 8.0.*)

AT the same concert we are to hear the first performance of an Oboe Concerto by Eugene Goossens. Mr. Goossens is the third bearer of the name to achieve distinction in the world of music, and he bids fair to add greater lustre to the family annals as a composer than his distinguished father and grandfather did as conductors. His music is quite definitely original, and, though in many ways as modern as most of the present-day school, it is not so strange in its idiom as some of late years, by which concert-goers have been rather baffled.



OCTOBER 4



842 kc/s (356.3 m.)



SATURDAY

LONDON REGIONAL

3.30 *National Programme*  
 4.45 REGINALD NEW  
 AT THE ORGAN OF THE BEAUFORT CINEMA  
 Relayed from WASHWOOD HEATH, BIRMINGHAM  
 (From Midland Regional)  
 Hungarian March (Faust)..... *Herbier*  
 The Dicky Bird Hop..... *Ronald Gourley*  
 Salut d'Amour (Love's Greeting)..... *Elgar*  
 Four Dances (The Rebel Maid)..... *Phillips*  
 5.15 DANCE MUSIC  
 JACK KERB and his BAND  
 Relayed from TONY'S BALL ROOM, BIRMINGHAM  
 6.15 'The First News'  
 WEATHER FORECAST, FIRST GENERAL NEWS  
 BULLETIN; Football Results  
 6.40 London Sports Bulletin  
 6.45 Light Music  
 ALICE VAUGHAN (*Contralto*)  
 HORACE VINCENT (*Tenor*)  
 REGINALD KING'S ORCHESTRA  
 Suite, Mignonette ..... *Friml*  
 6.58 HORACE VINCENT  
 Romanze, Spirito gentil (Spirit so fair) (La  
 Favorita)..... *Donizetti*  
 It is a charming Girl I love (The Lily of Killarney)  
*Benedict*  
 7.5 ORCHESTRA  
 Norwegian Dances, 3 and 4..... *Grieg*

TONIGHT'S VAUDEVILLE  
 (9.20-10.30) will include:  
 STUART ROBERTSON  
 BARITONE  
 BURNS AND ALLEN  
 THE FAMOUS AMERICAN MUSICAL COMEDY DUO  
 HARRY HEMSLEY  
 CHILD IMPERSONATIONS  
 EDITH CUNTHORPE  
 AND  
 CECIL BAUMER  
 IN DUETS FOR TWO PIANOS  
 'CAVALLERIA COCKNIANA'  
 BY EDITH REYNOLDS  
 POLLY ..... VIVIENNE CHATTERTON  
 PIERO ..... DINO GALVANI  
 ANITA ..... YVETTE D'ARNAC  
 THE B.B.C. ORCHESTRA  
 CONDUCTED BY JOSEPH LEWIS

7.15 ALICE VAUGHAN  
 Breton Hill ..... *Dalhousie Young*  
 When'er a Snowflake..... *Lisa Lehmann*  
 The early Morning..... *Graham Peck*

7.22 ORCHESTRA  
 Spanish Serenade ..... *Friml*  
 7.28 HORACE VINCENT  
 When other Lips (The Bohemian Girl).... *Balfe*  
 Moonlight Blossom ..... *Kennedy Russell*  
 7.35 ORCHESTRA  
 Suite, Innisfail ..... *John Ansell*  
 7.45 ALICE VAUGHAN  
 Minya Puschka ..... *Hayman*  
 String of Pearls..... *Phillips*  
 Hawthorn ..... *Brake*  
 Wind of the Western Sea.....  
 7.52 ORCHESTRA  
 How can I help loving you?  
*Morgan, transcribed Reginald King*  
 Agüero ..... *Franco*  
 8.0 DANCE MUSIC  
 JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
 8.30 'The Spirit of Adventure'—I  
 'Elizabethan Seamen and the North-  
 West Passage'  
 9.0 'The Second News'  
 WEATHER FORECAST, SECOND GENERAL NEWS  
 BULLETIN; Regional News  
 9.20 Vaudeville  
 (See col. 2.)  
 10.30-11.0 DANCE MUSIC  
 AMBROSE'S BAND from THE MAY FAIR HOTEL

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The programme of Talks, September to December, is now ready and can be obtained free of charge from any B.B.C. Office (or by post, for a penny stamp). It should be in the possession of every listener.

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OCTOBER 4 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  
(Cerdlorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, Light Cavalry ..... *Suppe*  
Suite, Ballet Russe (Russian Dance).... *Luigini*  
Canto Popolare, In the South ..... *Elgar*  
Waltz, Veil of Pierrette ..... *Dohnanyi*

3.30 National Programme

4.45 DANCE MUSIC  
By THE ESPLANADE HOTEL DANCE BAND  
(Leader, R. CECIL HURN)  
Relayed from  
THE THE DANSANT, ESPLANADE HOTEL,  
PORTHCAWL

5.15 THE CHILDREN'S HOUR  
A COUPLE OF COONS, with Song and Jest  
VIVIEN LAMBELET and MAI RAMSAY (duets)

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 A Talk with a GOWER COASTGUARDSMAN

7.20 National Programme

10.45 West Regional News

10.55-12.0 National Programme

7.0 West Regional Programme

7.20 National Programme

10.45 West Regional News

10.55-12.0 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 A Gramophone Recital  
A MISCELLANEOUS PROGRAMME  
Overture, Crown Diamonds ..... *Auber*  
Ave Maria ..... *Bach-Gounod*  
Selection, Nautical Moments ..... *arr. Winter*  
The Whistler and his Dog ..... *Peyor*  
Song, A Bachelor Gay am I ..... *Tata*  
Intermezzo (The Jewels of the Madonna) *Ferrari*  
Violin:  
Killarney ..... *Bolle*  
Eileen Alannah ..... *Thomas*  
Song, I have twelve Oxen ..... *Ireland*

3.30 National Programme

5.15 THE CHILDREN'S HOUR  
The Information Bureau will be re-opened  
at 5.15 p.m.

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

10.45 Local News and Naval Notes

10.55-12.0 National Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 West Regional Programme

3.30 National Programme

4.45 West Regional Programme

6.0 National Programme

6.40 West Regional Sports Bulletin

6.45 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 and LEEDS**

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra, Grace Angus (Soprano) (From Newcastle). 3.30:—An Afternoon Concert, The Northern Wireless Orchestra, Tom Sherlock (Baritone), Dina Copeman (Pianoforte). 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. W. P. Crozier: 'How the North Moves.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 10.45:—North of England News. 10.55-12.0:—National Programme.



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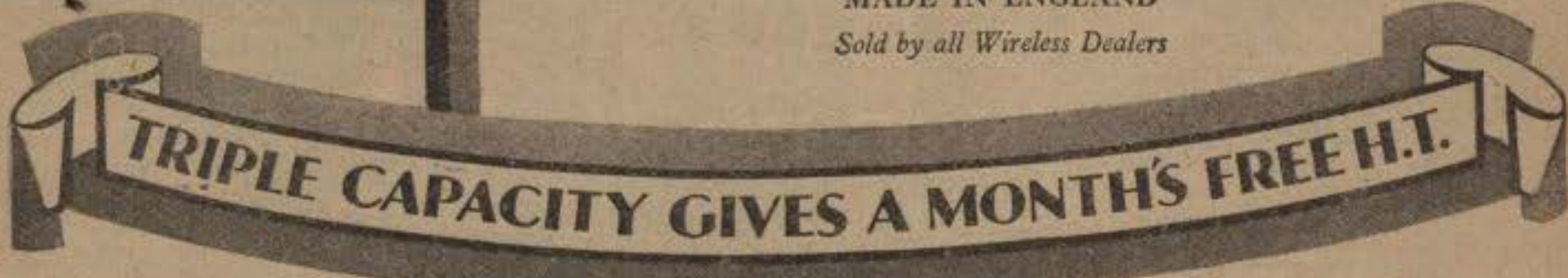
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'MERCIAN'S' NOTES FOR MIDLAND LISTENERS

## ANOTHER RADIO REVUE FROM BIRMINGHAM

Clapham and Dwyer in the Cast—A Record in 'Light Features'—Appreciations from Foreign Listeners—City Orchestra's New Conductor—New Work by Midland Composer—Music Festival broadcast from Leicester.

### The Birmingham City Orchestra.

THE City Orchestra's first Symphony Concert, on Thursday, October 9, will introduce us to its new conductor, Leslie Heward. When Dr. Adrian Boult joined the B.B.C., the orchestra's committee looked round for a conductor. Several men were 'tried out' at the Sunday night concerts. None were unsuccessful, but Mr. Heward's performance, with its youthful energy, completely captured his audience. On October 9 listeners will love his gallant way with the *Magic Flute* Overture and his manner of handling the curling phrases of Dvorak's *Fourth Symphony*. He is a musician with that touch of the actor which makes vivid and dramatic every piece of music he conducts. Indeed, Mr. Heward has so much of the actor in him that his love of the stage runs music very closely. Amateur acting is his favourite hobby. On one occasion, when two operas by Dame Ethel Smyth were being produced, he was asked to take the part of the drunken sailor in *The Bo'sun's Mate*. He reeled and sang delightedly, only getting off the stage just in time to scrub off his make-up before going on to conduct *Fête Galante*. But before he could get out of his costume the curtain was rung up and Mr. Heward had to rush on to the rostrum just as he was, in an evening jacket, corduroy breeches, and traces of grease paint still sticking to his hair!

### A Handel Concerto.

HANDEL'S *Concerto in E Minor No. 3* for two violins and 'cello, which is included in Mr. Heward's programme has been arranged by the conductor himself. Mr. Paul Beard, the orchestra's leader, will be one of the fiddlers. He was elected an associate of the R.A.M. and he was still in his very early twenties, when he was appointed leader of the Birmingham City Orchestra. The Beards have been connected with Midland music for years. As long ago as 1864, Paul Beard's grandfather was singing at the principal concerts in the district, while his father, J. Albert Beard, has played the viola in every orchestra in Birmingham for the last thirty or forty years.

### 'You're Through Again.'

THEY have been to the studio again—the inimitable Clapham and his monocle—this time with the very latest model in Automatic Radiophones! You will remember their previous visit. So that Midland listeners can judge the thing for themselves a special demonstration has been arranged for Saturday, October 11. Clapham's partner—Dwyer—is coming down for it, and there are to be other important visitors, including Colleen Clifford, Edith James, and Alfred Butler. Charles Brewer has written the book and additional music.

### Birmingham's Producer.

CHARLES BREWER, the well-known producer, has 'put over' thirty-four 'Light Features' and about sixteen one-act plays since last January. Surely that is a record! He is a great hand at writing, too, and out of the thirty-four features, fifteen of the 'books' have been his own work. If an extra song is needed he can sit down and write one—words as well as music. Listeners will remember one of his light shows called *Cabaradio*. This show broke the station's letter-bag record, no fewer than 869 letters of appreciation being received. One postcard from Leatherhead represented the thanks of two hundred blind men! Other letters came from abroad—France, Belgium, Sweden, Saxony, the Rhine, and even from Cairo, so now we know where revues are popular!

### Character Studies.

MR. WORTLEY ALLEN'S 'Dickens' recitals are one of the delights of the Birmingham studio. During the interval of the Symphony Concert on Thursday, October 9, he will give some more of his wonderful little character studies. Mr. Allen is also something of a Shakespearean. He has done a good deal of amateur acting. As a youth he studied pictorial art and engraving with a famous French master. On October 9 his recital will include characterizations of Sidney Carton, Tony Weller, and our old friend Mr. Micawber.

### The Leicester Musical Festival.

ALL the artists appearing in the concert which is to be relayed from the de Montfort Hall, Leicester, on Saturday, October 11, will be heroes for the day. They will have vanquished their musical enemies and come out at the top of their class. Besides winners in solo classes, there will be vocal quartets, church choirs, male voice choirs, and choirs of ladies. The concert will be a competition, too, for the performances will be closely watched by a panel of adjudicators, and the finest choir will carry off the silver challenge bowl, while its conductor will be presented with a bâton. The Leicester Musical Festival has two main objects in view. First it encourages the art of music, especially among the young. Its second object is charitable; it raises money for local hospitals. Already the Leicester Royal Infirmary has received £1,250 and over £400 has been given to other deserving causes. Of course, this would not be possible unless all the work of the Festival were honorary. The adjudicators are the only people who are paid. The Festival covers a wide field of musical art and for the first time this year has included four elocution competitions in the lists. The entries this season break the record, and it is rumoured that an extra adjudicator is to be engaged next year in order to get through the work in good time.

### A Midland Composer.

A NEW work by a Midland composer will be broadcast from the Birmingham studios on Sunday, October 5. Miss Winifred Flavell is to give the first radio performance of Sydney Grainger's *Valse Caprice* for violin and piano during a concert by the Military Band. Mr. Grainger is a pioneer of music in Wolverhampton, where he is an organist. He believes in the organ as a means of training the young idea in the way of music, and has organized a series of organ recitals for school children. A student at Birmingham University under Sir Granville Bantock, Mr. Grainger brings a wide experience to his work, for he has travelled extensively.



THE DE MONTFORT HALL, LEICESTER, from which a prize-winners' and competition concert will be relayed on October 11.

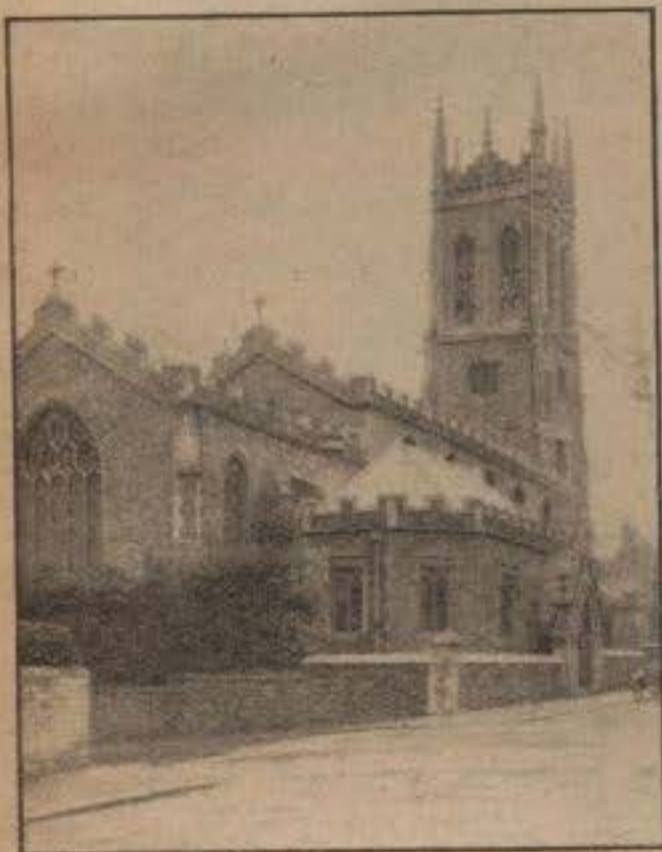
J. Herbert



A WEST REGIONAL PAGE BY 'STEEP HOLM'

# NATIONAL ORCHESTRA OF WALES AT SWANSEA

Opening of the Autumn Season of Patti Pavilion Concerts—Wagner Night at Cardiff City Hall—Another West Country Programme—Gold Mining in the Welsh Mountains—Church Congress Service relay from Newport.



B. S. Johns

ST. MARK'S, NEWPORT,  
from which a special service in connection with the Church Congress will be relayed on October 5.

### A West Country Programme.

MISS JOYCE WRIGHT (violin), a new broadcast artist, will be heard during the West Country Programme on Monday, October 6, at 7.45 p.m. She received her early instruction from Mr. A. W. Fletcher, father of Percy Fletcher, the composer, and later she was a pupil of Albert Sammons. Miss Beryl Tichbon and Mr. Norman Jones, who will also take part in the same programme, have already been heard from Cardiff. They play works for two pianofortes, and have often been chosen to give first performances of new works in London and the provinces. Another interesting item will be a short play entitled *Money Makes a Difference*, by F. Morton Howard, the West Country writer, which is to be presented by the Bristol Drama Club. Hilda Eager (mezzo-soprano) is to sing two groups of songs, and the programme will conclude with an organ recital by Mr. Ralph T. Morgan, relayed from the Colston Hall, Bristol.

### Gold Mining in Carmarthenshire.

TRAMPING and gold mining are not so remote as joint occupations as might appear at first sight, and Mr. George Eyre Evans, who claims to be described as a trumper, will tell the story of gold-mining in Carmarthenshire during the programme on Thursday, October 9. He will describe Roman gold-mining at Dolancothy, the ancestral home of the Johnes family, and the Ogafau (caves), and all they reveal. Early this year a petition was presented to the Lord Privy Seal for a Government inquiry into the prospects of gold-mining in the Welsh mountains. Most people may not know that the wedding-rings of the Queen and of Princess Mary were made of gold obtained from mines in Wales.

### National Orchestra of Wales.

THE Park Hall series of Sunday evening concerts by the N.O.W. will be resumed on Sunday, October 5, at 8.15 p.m., when listeners will hear the programme between 9.5 and 10 p.m. Tatiana Makushina (soprano) is the solo artist. The autumn series of concerts at the Patti Pavilion, Swansea, also begins during the same week, the first being on Tuesday, October 7, at 7.45 p.m. The programme will be a symphony one, and the singer Miss Olive Gilbert (soprano). On Saturday, October 11, at 7.45 p.m., a Wagner Concert will be given in the Assembly Room, City Hall, Cardiff. This will be the first Popular Concert of the season, and the artists are May Blyth, Walter Widdop, and Keith Falkner. The programme will be relayed from 9.35 to 10 p.m. Keith Falkner will also be the singer at an orchestral concert at 3.30 p.m. on the same day, which is to be relayed to listeners on the National wavelength.

### Pirates!

OLDER children will want to listen to the programme at 6 p.m. on Tuesday, October 7, when Mr. A. R. Dawson will tell a fascinating story of pirates. In particular, he will speak of Bartholomew Roberts, once the terror of the seas. No pirate had such great success within so short a time, or was so much dreaded. The strange part of the story is that this redoubtable eighteenth century figure was a Puritan. He disliked playing cards, he usually drank weak tea while his men drank rum, and he disapproved of work on Sundays. This scruple, however, was overruled when it came to capturing a merchant ship. There is no doubt that the Welsh excelled as pirates, and many explanations have been advanced to account for this curious development.

### A New Vocalist.

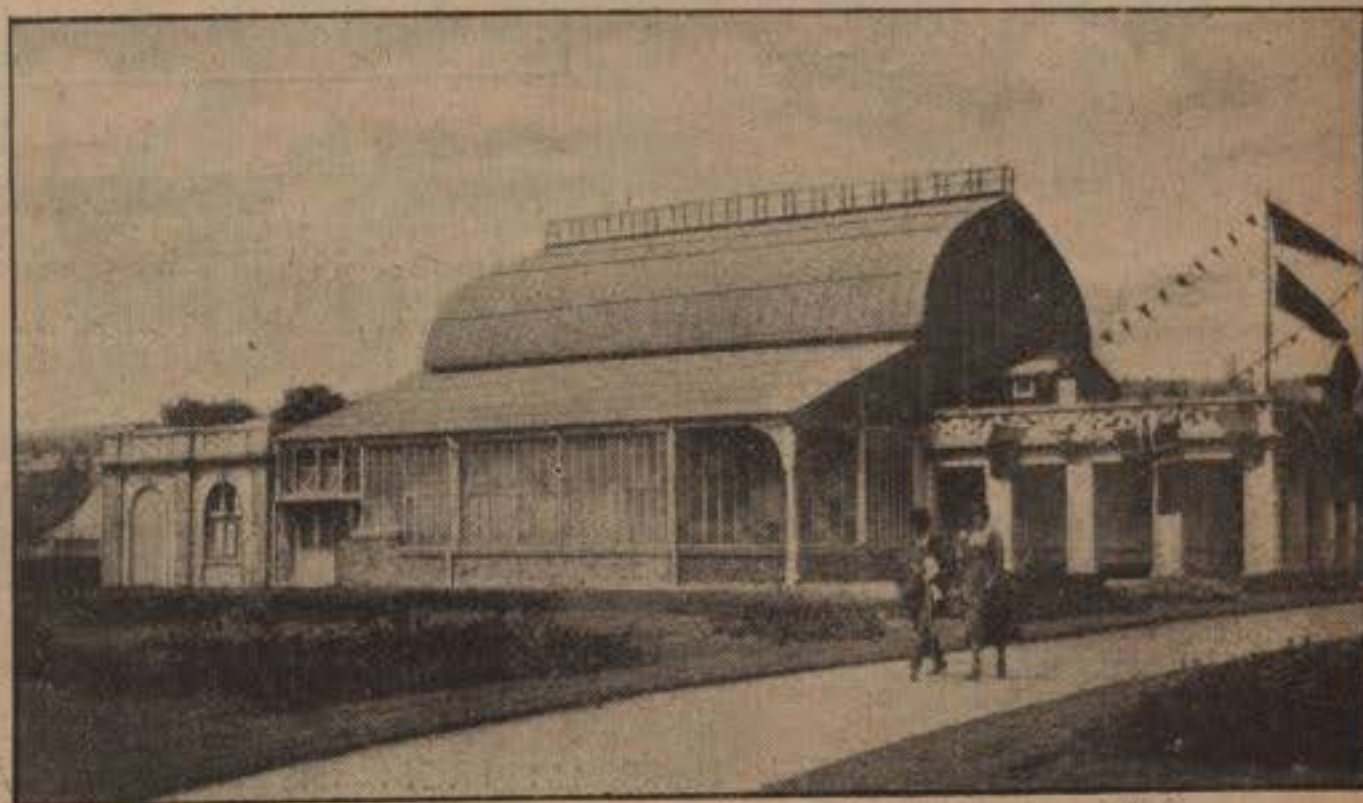
LISTENERS have heard Miss Margaret Tann Williams on many occasions as a member of the choirs of the Cardiff University Madrigal Society and the Silent Fellowship but they have yet to hear her as a soloist, which they will do on Wednesday, October 8, at 3.30 p.m., when she sings during an Orchestral Concert. Miss Tann Williams has been a student at the University College, and has taken leading parts in the annual college concerts conducted by Professor David Evans. For three consecutive years she has competed with her sister in the open duet of the Inter-Collegiate Eisteddfod, and on every occasion they have taken first place.

### Wales Today and Tomorrow.

A NEW series of talks, entitled 'Wales Today and Tomorrow,' begins on Saturday, October 11, when at 7 p.m. Mr. Jenkin James, Secretary of the Council of the University of Wales will deal with 'The Educational Aspect.' Mr. James is to describe some of the educational problems facing Wales at the present time, and the steps being taken to solve them—in particular the future of the Adult Education Movement and of University Education in Wales.

### Church Congress Service.

A SPECIAL service in connection with the Church Congress which, as already stated in these notes, is being held in Newport from October 4 to 10, is to take place at St. Mark's Church, Newport, at 6.30 p.m., on Sunday, October 5, when the preacher will be the Very Rev. the Dean of Llandaff. The service will be broadcast to listeners throughout the West Region.



THE PAVILION THAT MADAME PATTI BEQUEATHED TO SWANSEA.

The autumn series of concerts by the National Orchestra of Wales at the Patti Pavilion will begin on Tuesday, October 7.



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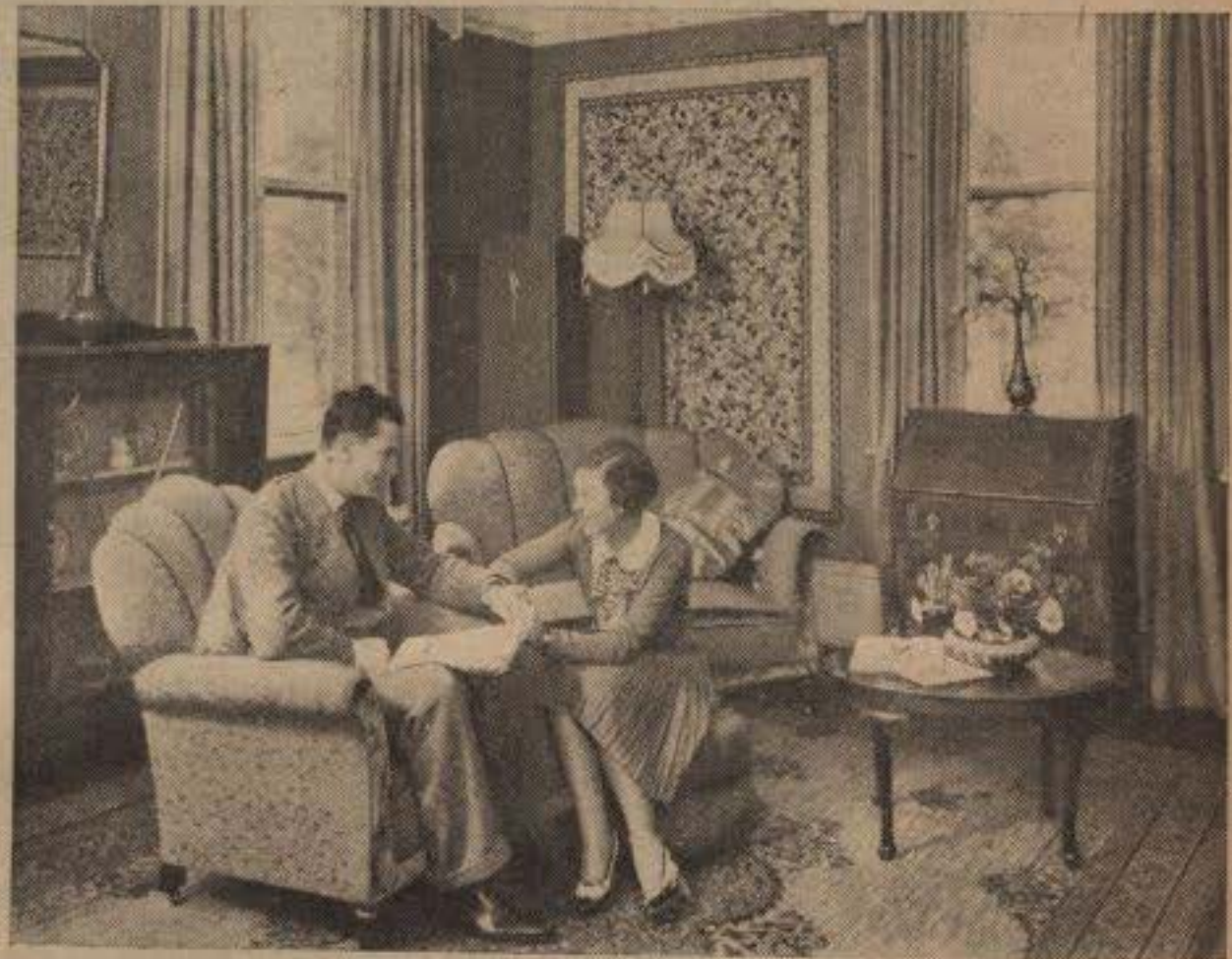


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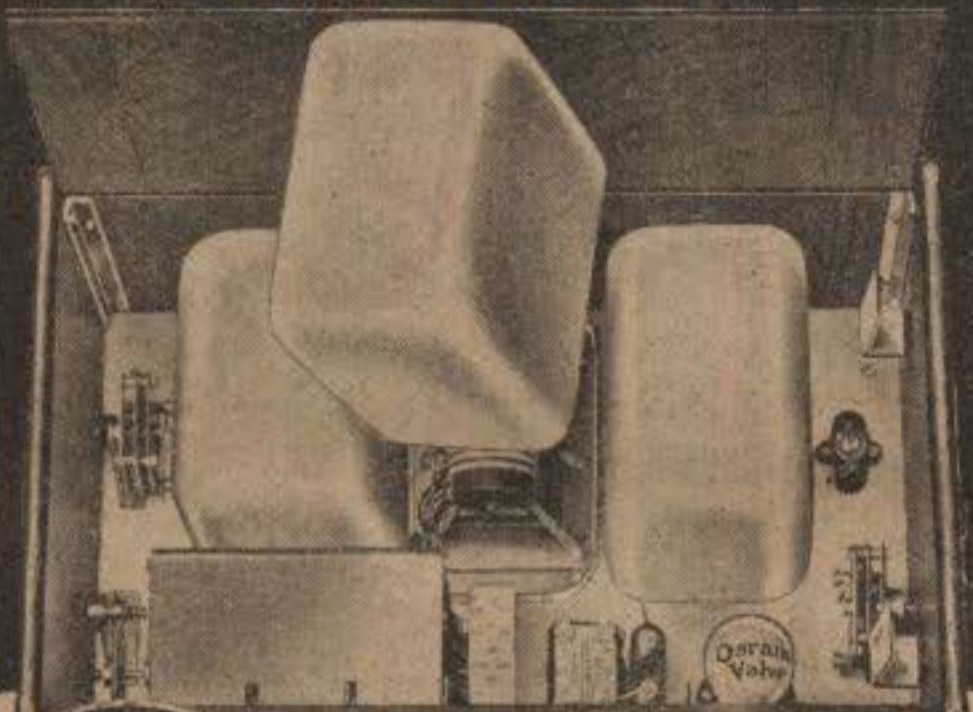
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# 1931 "EKCO" TABLE

The accepted Encyclopaedia of All-Electric Radio!

ALL-ELECTRIC RECEIVERS		REMARKS	PRICE COMPLETE	
MODEL	DESCRIPTION		D.C.	A.C.
Model 312	Detector and Pentode Valves	Cabinets of "Tenacit Bakelite" in three tones; dark jade, dark mahogany and medium oak to match any furnishing scheme. Set and Speaker together form one symmetrical unit.	£14-10-0	£14-10-0
Model 313	Screen Grid, Detector and Pentode Valves		£22-10-0	£22-10-0
<b>"EKCO" LOUD-SPEAKERS</b>				£4-10-0
"Ekcone" L.S.1	Incorporates balanced armature movement		£8-12-6	£11-0-0
"Ekcoil" L.S.2	Incorporates very latest type moving-coil unit			

ALL-POWER UNITS				REMARKS	PRICE
MODEL	H.T.	OUTPUT	G.B.		
C1.A	60 m/a., 4 tappings S.G.; 0-120 var., 120/150-v. and POWER.	.3 to 1 amp. max. at 2, 4 or 6-v.	7 tappings up to 21-v.	Completely Electrify Your Radio Set with no alterations whatsoever to set, wiring or valves. Westinghouse Rectifier in A.C. Models.	£17-15-0
C2.A	20 m/a., 3 tappings S.G.; 60 and 120/150-v.	.2 to .5 amp. max. at 2, 4 or 6-v.	5 tappings up to 12-v.		£10-17-6
CP.1	20 m/a., 3 tappings S.G.; 0-120 var. and 120/150-v.	.25 amp. at 2, 4 or 6-v. (Trickle Charger)	—	Fits quickly and snugly into any Portable Set.	£6-0-0
ACV	30 m/a., S.G. and 150-v.	(Raw A.C.) 4-v. From 2 to 4 amps. 6-v. from .25 to 1 amp.	—	Can be built in any set to make it "All-Electric."	£6-0-0
CONTROL UNIT				Accessory to Model ACV	£1-5-0

H.T. UNITS			
MODEL	CURRENT OUTPUT	VOLTAGE TAPPINGS	PRICE
2 F. 10	10 milliamperes. For 1-3 Valve Sets or those not requiring more than 10 m/amps	60 and 120	£1-19-6
2 A. 10	—	—	£3-10-0
3 F. 20	20 milliamperes. For 1-5 Valve Sets or those not requiring more than 20 m/amps	S.G.; 60; 120/150	£1-17-6
1 V. 20 (Portable)	—	S.G.; 0-120 var.; 120/150	£2-10-0
1 V. 30	30 milliamperes. For Multi-valve Sets or those not requiring more than 30 m/amps	S.G.; 0-120 var.; 120/150; 150/170	£2-19-6
4 T. 60	60 milliamperes. For Multi-valve Sets or those not requiring more than 60 m/amps	S.G.; 0-120 var.; 120/150; POWER	£2-19-6
4 A. 60	—	—	£3-15-0
			£8-10-0

OTHER UNITS			
T. 500	Trickle Charger	Charges 2, 4 or 6-v. Acc. From A.C. Mains at .5 amp.	£2-12-6
R.A. 20	Rectifier Unit	For attaching to D.C. Units for use on A.C. Mains	£3-10-6
L.T. 1	L.T. Unit	2-6 volts from .3 amp. min. to 1 amp. max.	£8-15-0
I. Tr.	Isolating Transformer	For isolating speaker, etc., from set when using a Power Supply Unit.	15s. 0d.



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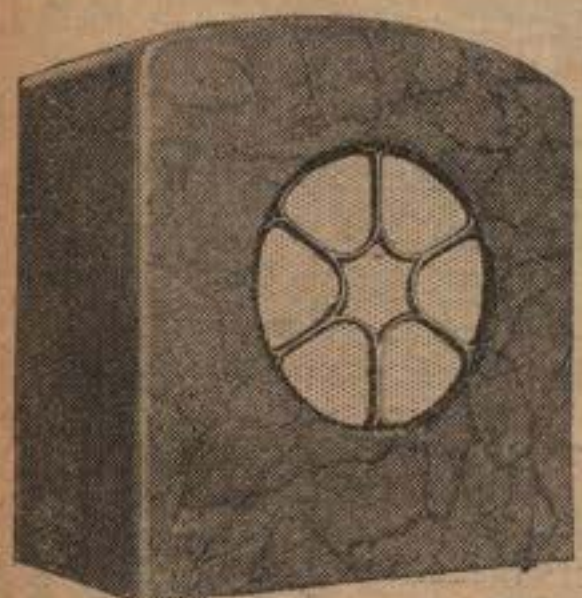
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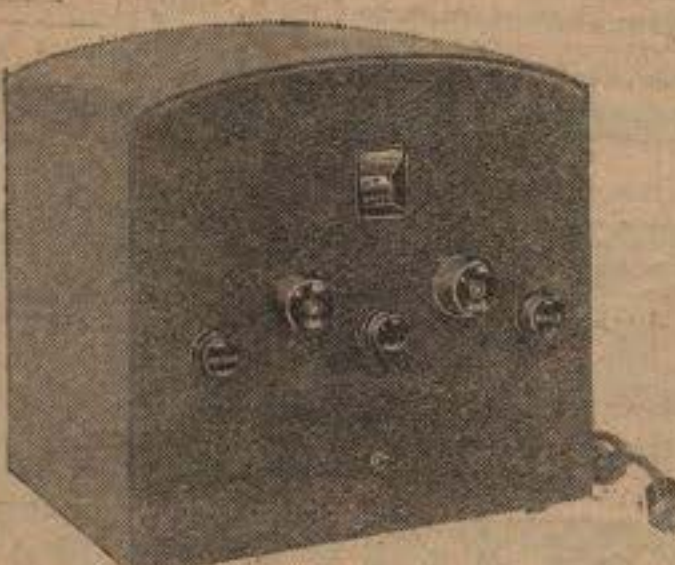
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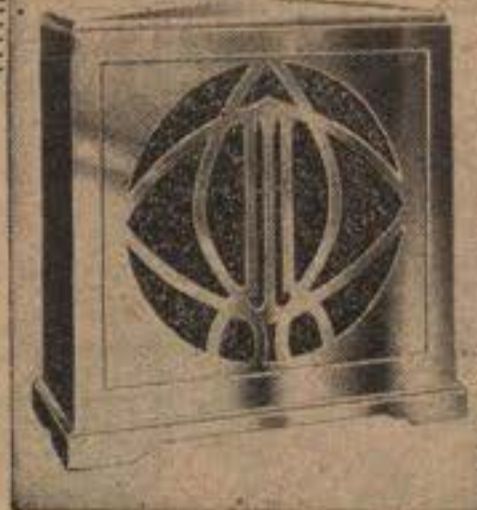
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