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THE
RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 29. No. 366.

[Registered at the
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OCTOBER 3, 1930

Every Friday. TWOPENCE.

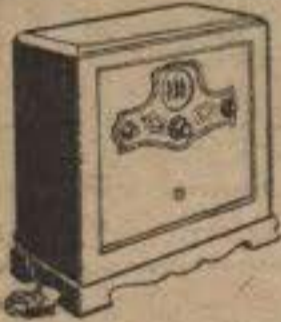
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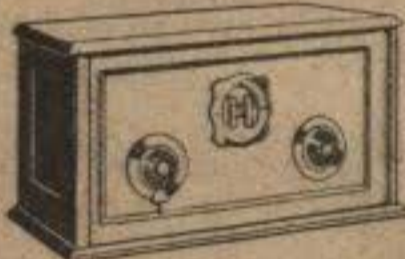
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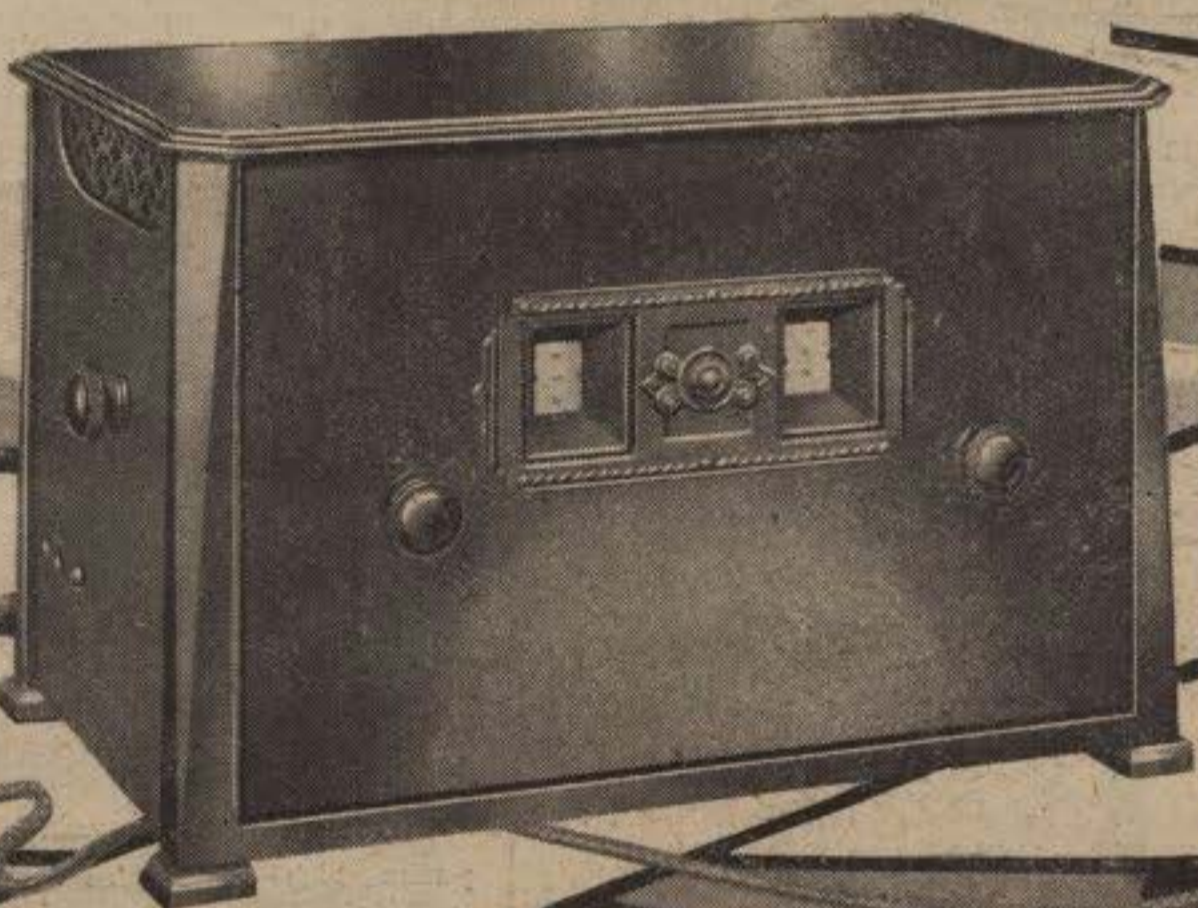
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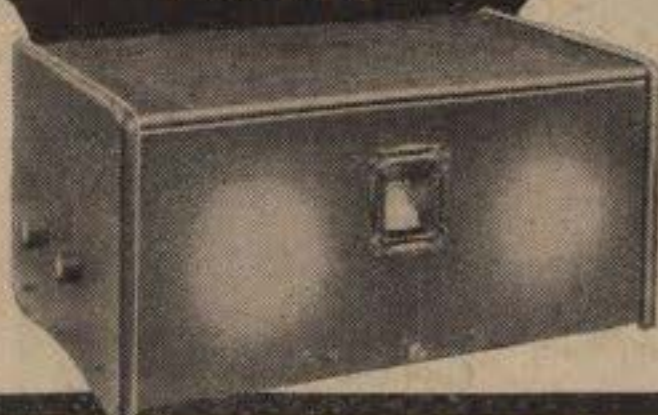
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THE RADIO TIMES

Vol. 23. No. 366.

[Registered at the
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OCTOBER 3, 1930.

Every Friday. TWO PENCE.

VOX POPULI: 'TIME, GENTLEMEN, PLEASE!'

THE controversy, which has been conducted in recent numbers of *The Radio Times*, regarding the critical significance of popular likes and dislikes of works of Art, is an excellent example of the generalization that 'generalizations are generally falsifications!' It proves, moreover, that the indulgence of the Englishman's passion for vague speculation is not confined to railway carriages, business conferences, and post-prandial discussions in private or public houses.

In these arenas, the discussion is usually brought to an end by the operation of some form of closing time: the journey comes to an end, the last Underground train must be caught, the cry goes up of 'Time, gentlemen, please!' and the argument is left unfinished. The gladiators disperse, vociferating as they go 'You entirely misunderstand me.' 'That is not what I mean at all.' 'When I say Art, Love, Life, People, I don't mean what you mean'—and so on and so on; the more we are together, the hazier we shall be. It is, however, in these parting shots that may be found some clue to their difficulties, and incidentally some sort of solution to the problem set by Mr. Edward Lewis in his article of July 11, 'Vox Populi: Is the Public Always Wrong?'

'When I say Art, I don't mean what you mean.' Mr. Lewis's article, and the replies to it by Mr. Charles Staite, and Mr. W. R. Anderson, resemble each other in one respect—the indiscriminate use of the word 'Art.' Unballasted by any weight of definition, they bandy it about between them like a puff-ball. It is responsible for the conjunction of *Journey's End*, Epstein's 'Rima,' Honegger's *Rugby*, and Shaw's *St. Joan* in one, uneasy sentence. 'Strange bedfellows they make,' says Mr. Staite. So strange, indeed, that one laughs in his sleep, and one cries 'Murder!'; one cries 'God bless us!' and 'Amen,' the other. I can hear them, and if Mr. Lewis protests that they are all works of art and should labour manfully to do their duty in that category into which it has pleased him to put them, I can only say that, for his and for our purposes, it is a misleading one, more likely to obscure than to illuminate, there is no time or space to define it, and it had better be taken for granted. After all, the classification of a piece of sculpture, or a picture, or a poem, or even a garden, as a work of Art, is of importance only to its creator and his peers. The public is for the most part content to stroll through gardens, and to stare at statues.

Having dispensed, then, with the definition of the word Art, we are left with, on the one hand, works of sculpture, painting, music, and literature and, on the other, the public. Are the opinions of the latter about the former of any critical significance? 'Yes, ultimately,' says Mr. Lewis; 'No, never,' says Mr. Staite; while Mr. Anderson says, in effect, 'I don't know.' I sympathize with him; but must point out that both he and the others ignore a factor which is bound to modify their answers, namely, the essential differences between sculpture, paint-

ing, music, and literature as means of expression.

Take sculpture and painting first. The results of these activities are concrete and material in a way that poems and musical compositions are not. They are objects, composed materially of marble or paint and canvas, into which their creators have worked deep an idea or a feeling. Their significance does not lie on the surface for those who run to read. To appreciate them, to see them steadily, and to see them whole, requires an effort depending upon leisure, relative culture, and great sensibility. And these qualifications, for reasons admirably put by Mr. Staite in his article, the majority of people in the industrial civilization of the West do not possess. Their opinions about Epstein's *Rima* and equally upon the *Venus of Milo* are based upon all sorts of critically irrelevant considerations, such as civic pride, respect for the antique, and economic value. How often, at the recent exhibition of Italian pictures in London, did one not hear, as sole comment upon Giorgione's *Tempest*, 'That picture is insured for a million pounds'? By such a standard, and it is the one that is, nowadays, most generally applied in England and America, the Albert Memorial must take a very high place in the hierarchy of representational art. It cost a great deal. It makes one feel rich to look at it. And for that reason, and for its association with Queen Victoria, who has become a sort of personification of British prosperity, it may be said to have, for a number of people, a profound appeal. But although these may be 'met' in it, I do not feel, as Mr. Lewis apparently does, that they are somehow resolved and illuminated by it.

As regards sculpture and painting, then, we are in agreement with Mr. Staite.

Music and literature are, however, a different matter. In the first place, the economic valuation of these works does not operate so generally. They have not become, except incidentally in the shape of first editions, etc., repositories of wealth, like old masters and antique marbles. Our judgment, therefore, of a musical composition or a poem is so much the purer by the absence of economic standards. In the second place, the composer and the writer make use of means of expression which, as such, are less unfamiliar to the majority of people than those used by the sculptor and painter. Most people express themselves in words, and often after a fashion in music. In fact, when our words fail, our laments and our peans often begin. And it is, after all, the words clothing the thoughts of the people, and the songs expressing their feelings, which are the raw material of literature and music. It may be argued, therefore, as Mr. Lewis does, that the people have, in their own experience, a criterion by which they may ultimately judge these works more or less correctly. It will, however, be a very belated judgment, and one which is not valid without numerous qualifications.

Take literature, for instance, leaving music to Mr. Anderson and Sir Walford Davies. What is it that the majority of people appreciate in literature? Surely their thoughts and feelings made articulate in a way that they themselves cannot compass. 'I gotta use words when I talk to you,' complains the inarticulate man in the street, who wishes to convey an idea, for him so profound that it renders him dumb. The poet does it for him: but not the modern poet. It will be Shakespeare or Milton, or Tennyson, whose works have been so appreciated that they have become part of the mind of the whole people. That is what led the old lady to complain that *Hamlet* was all quotations. She habitually conversed in Shakespeare's words, as the majority of people, especially in moments of stress, express themselves in proverbs.

To this extent, then, Mr. Lewis is right when he says that 'Vox Populi' affirms; but when he previously states that the mass 'appreciates immediately,' I cannot agree. It is not the words of contemporary poets which resolve and illumine the feelings of the man in the street. Nowadays he is always slightly behind the times. He listens to Honegger with ears full of Wagner, and reads T. S. Elliot in terms of Tennyson. He cannot digest the expression of his own age. Perhaps, the temper of it is too uncertain, the beauty of it too questionable, or the discussion of it too prolific. Possibly the latter. I do not know. So we may as well bring this discussion to a close with 'You entirely misunderstand me' and 'This is not what I mean at all.'

E. A. H.





Inflammable Celluloid.

THE dovecoats of Wardour Street appear to have been fluttered by our defence of the choice of Mr. Francis Birrell as B.B.C. Film Critic. Objection to what a distinguished trade journal has styled our 'somewhat superior' comments on the subject,



His hunch was removed in the night.

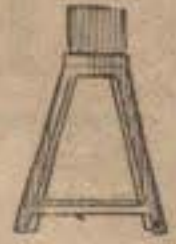
takes several forms. Mr. Birrell, it is pointed out, is a bookseller—and a bookseller cannot, presumably, possess a plain man's taste in entertainment. . . . A. B. Walkley, one of the greatest of modern dramatic critics, was, we seem to recall, a Civil Servant when not faithfully serving *The Times* in his stall, while the present critic of the same newspaper, a worthy successor to the great A. B. W., spent earlier years as an officer of the Navy. Neither the Civil Servant nor the N.O. has been accused of lack of critical faculty simply because his youth was not spent in hauling up scenery or having tea with actresses. 'The B.B.C.', says the cinema authority quoted above, 'has hesitated to hand over the business of drama and music to any but trained minds. . . . Dramatic criticism presupposes an intimacy with drama from the miracle plays, and *Ralph Roister Doister* to Georg Kaiser and *The Hairy Ape*.' Quite right, gentlemen, but if film criticism presupposes an intimacy with the cinema, from a coloured picture about a hunchback, whose hunch was removed in the night by angels, seen by ourselves in the Curzon Hall, Birmingham, circa 1904, down to Jannings in *The Blue Angel*, then we ourselves are admirably fitted to be film critics. But this is begging the question. Each one of us is a critic—though only those who have set their critical standards in order and have the gift of expression become Critics, with a capital C. The roots of music and drama extend far down into the past. Criticism of these arts demands a fullness of æsthetic (not technical) experience, which the man in the street lacks the time, and perhaps the capacity, to achieve. The cinema is a new thing. It has yet to create its masterpieces; time has yet to elapse for the public to become conscious that they are masterpieces. In the meantime, as far as the fare served up in the ordinary picture-house goes, the cinema is a jolly, vulgar, rickety stripling of an art, which has yet to learn morals and manners, and the bones of which have yet to harden to something like adult maturity. About Art of this kind, the present-day public requires to know what it says—not what it means.'

A News Service for the Children.

A PROMISING experiment is to be tried in the Children's Hour on October 17, 24 and 31. Commander Stephen King-Hall will give a vivid bird's-eye view of some of the more important happenings in the world during the past week.

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



'The Best Musician in the World.'

ONE of the few of Mendelssohn's compositions which, throughout the ebb and flow of that composer's popularity, has never lost its hold on the public affections is the Violin Concerto. If it is not a great work in the last sense of the word, it is, at any rate, a major work; and (had it been written at the time), Schumann might well have said of it what he said of the overture to *Midsummer Night's Dream*: 'There is fame enough for one man in this overture alone; his other works should be allowed to bear the names of other composers.' A slightly excessive compliment, perhaps; but then with Schumann there were no half-measures when it came to praising 'the best musician in the world.' The concerto is going to be broadcast on Monday, October 13 (National), from a Symphony Concert which will be given under the conductorship of Malcolm Sargent. The programme also includes a Mozart Symphony and Brahms' Academic Festival Overture. This last work has always seemed to us to possess a particularly unfortunate translation of title; for who would imagine it hides a vigorous medley of some of the best student tunes ever concocted?

New Novels.

THE following books were reviewed by Michael Sadleir in his talk on Thursday, September 18: 'Sir John Magill's Last Journey,' by Freeman Wills Crofts (Collins); 'The Main Chance,' by H. Herman Chilton (Hutchinson); 'The Loram Picture,' by Mrs. Fred Reynolds (John Lane); 'The Seas Between,' by George Blake (Faber and Faber); 'Roads to Glory,' by Richard Aldington (Chatto and Windus); 'The Back to Backs,' by J. C. Grant (Chatto and Windus); 'The Jesting Army,' by Ernest Raymond (Cassell); 'The Middle Watch,' by Ian Hay and Stephen King-Hall (Hodder and Stoughton); 'The Calendar,' by Edgar Wallace (Collins). On September 22 Miss V. Sackville-West included the following books in her review of books in general: 'Memoirs of an Infantry Officer,' by Siegfried Sassoon (Faber and Faber); 'As We Were,' by E. F. Benson (Longmans); 'The Englishman and his Books,' by Amy Cruse (Harrap); 'The Wind on the Heath,' an anthology compiled by Dr. John Simpson (Chatto and Windus).

Keeping an old Tune alive.

BETTY HUMBY is a young pianist whose work we particularly admire, and we suggest you make a special note of Thursday evening, October 16, when she is giving a short recital on the Regional wavelength. One of the pieces in her programme bears the charming title of 'Pawles Wharfe.' It is by Giles Farnaby. Exactly what, or where, Pawles Wharfe was, we have no idea; that it was a fashionable Thames landing-stage during the early seventeenth century is all we know. When Betty Humby plays 'Pawles Wharfe' on the piano, however, you are not to expect the musical counterpart of some Jacobean water-scene, gay with silked and befeathered courtiers. 'Pawles Wharfe' was merely a tune, popular in Farnaby's time, which the composer took to his use—much as, for instance, Byrd before him immortalized another popular ditty 'The Carman's Whistle.'

A German Musical Success.

GERMANY, we wrote recently in a state of prophetic frenzy, will soon challenge America's supremacy in the field of entertainment. Since then we have heard several theme songs from German talking films which seem to us far more melodious and 'catchy' than the cut-to-pattern stuff imported from the States. Listeners are shortly to hear, in an adaptation by John Watt, the Berlin musical comedy success, *Evelyne*. The music of this piece is by Bruno Granichstaedten, and the English lyrics have been written by Gordon McConnel. The original libretto of *Evelyne*, it is officially stated, was based upon E. Phillips Oppenheim's novel, 'The Amazing Quest of Mr. Bliss,' but the resemblance between the two stories is negligible. In his English version, John Watt has still further altered the plot, so if Mr. Oppenheim listens he may get an idea for a new novel. The heroine, *Evelyne*, is a millionairess. She feels out of spirits. Her doctor diagnoses idleness and prescribes occupation, so *Evelyne* becomes, in turn, a shop girl, a greengrocer's assistant, and a chorus lady. Her last job is that of impersonating herself at the request of a gang of crooks, who are out to rob the guests at one of her own parties. This all sounds very silly and amusing. *Evelyne* will be broadcast later in the autumn.

A New Detective.

BRANSBY WILLIAMS, familiar to every listener for his characterizations from Dickens, is to appear on Saturday, October 18 (National), in a novel type of programme—the first of 'The Incredible Adventures of Roland Hern.' Each of these plays-in-miniature, adapted by K. B. Indoe from the book by Nicholas Olde, burlesques a well-known type of detective story in which the Great Detective, Roland Hern, makes his appearance, solving the mystery with an ease common to all Great Detectives. Three 'adventures' are to be broadcast—on successive Saturdays. The first one is entitled 'The Red Weed.' Though burlesques, they are by no means entirely farcical; their plots are highly original and cleverly worked out. Bransby Williams will give further proof of his versatility by depicting in turn each of the



'The lighter side of detective life.'

characters in the story. So much for the Lighter Side of Detective Life. It is to be hoped that one of our radio-dramatists will soon turn his attention to a more serious type of detective play. It is remarkable that no one has, as yet, attempted a radio thriller on a large scale. The microphone is a most suitable medium for this sort of thing. The Control Panel allows of many and quickly changing scenes, while an atmosphere of suspense is easily conveyed from the studio by the use both of silence and judicious sound-effects.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Princess of China.

NEXT week, which sees the return of opera to the programmes, will be a festival week for admirers of Puccini. *Madame Butterfly* is to be broadcast twice from the studio, on Thursday, October 16 (Regional), and Friday, October 17 (National),



'Singing about whisky and soda.'

while the Regional programme on Saturday afternoon, October 18, opens with a relay from Glasgow of the Covent Garden Opera Company's production of *Turandot*. *Madame Butterfly* requires no description here, being, with English audiences, an operatic 'best seller.' Personally, we prefer to hear this lovely music by way of the microphone, and so miss the (to us) slightly ridiculous vision of Pinkerton and Sharpless, in white ducks, singing about whisky and soda. *Turandot* is less known. It was Puccini's last work, completed, all but one scene, in the year of his death. Like his other operas, it obeys its composer's axiom that 'without melody there is no music, and melody is the one thing that gives life to opera.' The story of the Chinese princess Turandot, like those of Faust, Paul and Virginie, and Manon Lescaut, has appealed strongly to composers; there are no less than five operas based upon it. The legend of the princess whose suitors must solve three riddles or be beheaded was one of those with which Scheherazade entertained her Caliph in *The Thousand and One Nights*, though Puccini and his fellow composers (like Schiller, who made a sonorous tragedy of it), rediscovered it in the 'fables' of Carlo Gozzi. Gozzi—whom we meet in that most delicate and precious of modern fantasies, Elinor Wylie's 'Venetian Glass Nephew'—was an Italian nobleman of the eighteenth century who entranced Venetian society with his elegant, airy plays and fairy-tales.

A Quarter of a Century Ago.

THE universal popularity of *Madame Butterfly* makes it difficult to realize that, at its first production at the Scala, in Milan, it was a complete failure. From the first bars of the opening act the opera was greeted with howls of derision. Puccini, with superb control, walked up to the conductor at the end of the performance, thanked him for his pains, and carried off the score. Any further performance, of course, was thereby rendered out of the question. Later, in a slightly revised form, the opera was repeated, this time successfully. A year later (in 1905) Campanini brought it to London. When the opera is broadcast on October 16 and 17 next, the title rôle will be taken by Elizabeth Nelvi (whom listeners will remember in *Gianni Schicchi*). Others in the cast include Tudor Davies, Dorothy Helmrich, Franklyn Kelsey, and a newcomer, Vera Mulholland. Percy Pitt will conduct.

Strike at Trenartha.

IN drama, this week's adaptation from Joseph Conrad will be followed, on Tuesday, October 14 (Regional), and Wednesday, October 15 (National), by John Galsworthy's play *Strife*. A striking contrast—the elaborately romantic and the tersely matter-of-fact. *Strife* was first produced at the Duke of York's Theatre in March, 1909, with Norman McKinnel, Dennis Eadie, C. V. France, O. P. Heggie, J. Fisher White, and Lillah McCarthy in the cast. Since that year, despite the fact that there have been several Galsworthy 'seasons,' it has never been revived in London, though earlier in this year it was produced by a touring company in various industrial areas, where it excited intense interest and lively discussion. *Strife* is the story of the settlement of a strike in a Welsh tin-plate works. The case for both masters and men in this affair is put with the force and sympathy which we expect when Mr. Galsworthy tackles the ills of humanity. The extreme point of view on either side is embodied in John Anthony, the chairman of the Trenartha Tin Plate Company, and David Roberts, the leading spirit of the workmen's committee. The final settlement involves these two men being thrown overboard by their respective parties. As many listeners will condemn the die-hard attitude of old Anthony as will deplore the bitterness of Roberts. A minority will understand and respond to the spirit of both of them.

A Labour Leader on 'Strife.'

THE following pertinent criticism of *Strife* reaches us from Mr. Walter M. Citrine, General Secretary of the Trades Union Congress General Council and President of the International Federation of Trades Unions. 'Candidly, I think it is a play which dates somewhat. Nevertheless, I regard *Strife* as a good play, although it has not the force that it had twenty years ago. It can be interpreted as a play exposing the futility of strikes. This, in my opinion, is not its true interpretation. As a matter of fact, the strike which forms the sombre background of the conflict of personality in the play was not futile; it brought both parties to a state of mind which made acceptance of a reasonable settlement possible. The irony of its conclusion on the exact terms which were drawn up jointly by the representative of the trade union and the secretary of the company, before the fight began, might lead one to think that the dramatist intended to enforce the lesson that the whole thing was a stupid and pointless struggle, involving bitter losses and unhappiness on both sides. But Mr. Galsworthy does not take sides, and assuredly he does not take sides against the workers; the very title of the play is non-committal, and there is not a line in the text to suggest that Mr. Galsworthy felt one side had more justification for its attitude than the other. He had, I think, a profounder purpose in view in showing the intensity of the class antagonism embodied in the fanatical and embittered strike leader, Roberts, on the one hand, and the obstinate and dominating old chairman of the company, Anthony, on the other; the real 'strife' is the struggle between these two men, both tenacious of their point of view, ruthless, unyielding and, in a sense, unscrupulous in their methods of maintaining their position.'

Galsworthy's passionate Love of Justice.

MR. CITRINE continues: 'To those who are familiar with the conduct of industrial disputes, there are some aspects of the play which will appear to them to be somewhat exaggerated, or over-dramatized. It is difficult for me to imagine a situation in which, in real life, the influence of the trade union would be so indecisive as it is in the play. I think, too, the dramatist has exaggerated both the fanaticism of Roberts and the granitic qualities of the old chairman, Anthony, defending a policy and a philosophy of industrial autocracy which no longer commands respect even among employers. But the play is beautifully constructed in exhibiting not only the impact of two antipathetic personalities, but the class antagonisms, the inner conflict of sentiment and sympathy which troubles the younger generation (for example, in Anthony's son and daughter), and the still more fundamental clash between the emotions of women and the ideas of men, which is perhaps the most irreconcilable conflict of all. In dramatizing these conflicts, Mr. Galsworthy displays his deep insight, and his pitying comprehension of the mixed motives, the prejudices, the impersonal and the purely selfish feelings which govern the actions of men and women. I have said that Mr. Galsworthy does not take sides; but on every page of his play there is evidence of his passionate love of justice and of his belief in the solvent power of truth and kindness in social as well as individual human relationships.' . . . Listen to the play and see whether you agree with Mr. Citrine's views.

Beating the Big Drum.

SEVERAL days ago we watched the entrance into Savoy Hill of the largest drum in London. It is four-foot-six in diameter, and may, for all we know, be a world's champion among drums (though there is probably a larger one in America; there always is). The drum was being eased into a lift by two anxious artisans. It had come to take part in Cecil Lewis's production of *R.U.R.*, in which it represented the booming of the guns of the battleship which the Robot revolutionaries turned on humanity. Curious as ever, we followed the drum into the effects studio,



'Two anxious artisans and a big drum.'

where it was installed among the motor-engines, thunder-sheets, water tanks, coconut shells, etc., from which the wizards of the B.B.C. basement conjure their 'sound effects.' For a treat, we were allowed to manufacture gunfire all on our own. We also had a shot at the thudding of a liner's engines—a most realistic 'effect' which we should immediately patent, if we were not so lazy.

'The Broadcasters.'



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IN the highest meaning of the word, broadcasting is journalistic, both in technique and content. It is even more journalistic than the written word. It is Everyman's living contact with the world about him. That is a truth not clearly enough realized by those vociferous critics who, of late, have been shaking their heads over the subject-matter of certain talks. The new syllabus itself provides perhaps the best answer to their disapproval. These talks, our critics affirm, are too modernist. These talks, the syllabus affirms, represent a complete and unqualified break with academism: they are planned on the clear assumption that broadcasting is the most vivid approach to life at present available to the masses; they aim, primarily, not at teaching and preaching, but at stimulating the listener's imagination. Imagination is the very breath of spiritual life, and that is what the organizers of the talks have realized in planning their syllabus. Facts, anyhow, are available in the nearest encyclopædia: what broadcasting must do is to plough the mind and make it fertile, by the stimulation of the imagination, for the reception of those facts. Thus the talks are designed to relate to the immediate experience of the listener. This is the 'excuse' for such arresting series as, for instance, 'Science and Religion'; 'The Dark Continent'; 'Industry Looks Ahead'; 'The Future of the Race'; and, perhaps even more than all these others, Professor Toynbee's 'World Order or Downfall?' Here are talks which are not so much an education as an enlightenment. They cannot fail to stimulate the national imagination. And a keen national imagination would be our greatest asset in the world today.

THE broadcast critic of the *Observer* has been airing a plea, recently, for a far more generous allotment to talks on music. Music, he argues, occupies from sixty to seventy-five per cent. of the whole time of broadcasting; it is no more than reasonable, therefore, that it should receive a proportionate share of the talking time. 'We may even come to talks along with music,' he continues; 'but that, I gather, horrifies Savoy Hill. I wish we could be told why.' Well, there is no secret about the answer. The B.B.C. does not believe that any good and general purpose would be served by prefacing its musical programmes, or even items in

those programmes, with explanatory talks on the music about to be heard. The enjoyment of music is, or surely should be, an end in itself: an entertainment, first and foremost. To anticipate the listener's enjoyment by inflicting upon him someone else's ideas as to what the music means, how it is built, and so on, is only to confuse his sense of values when he comes, immediately afterwards, to listen to it himself. He should be encouraged to use his own ears; and if the *Observer* critic adds that such encouragement implies a necessity for the very talks for which he is appealing, the answer is that such talks must come at other times. Dissection belongs to the laboratory. Only in the rarest instances (Stravinsky's *Le Sacre* or Schonberg's *Pierrot Lunaire*) might it be advisable to bring the talks into direct juxtaposition with the music concerned. The first purpose of the B.B.C. (despite the many unreasonable accusations that are made to the contrary) is to entertain—to provide, in fact, the best of all best things available.

THE WORLD WE LISTEN IN

It happened to me in my early twenties to spend some months at work in Greece. I was fresh from college, and full of a boy's enthusiasm for the heritage of this land. Without much difficulty I managed to modernize what I had learned of its ancient language. In those days it was the fashion among educated Greeks, at least on the platform and on formal occasions, to use as many classical words as they could remember. This suited me. If, in conversation, I did not know the modern word, I boldly used the ancient equivalent, and polite people would say to me, 'What a beautiful, what a pure language you speak!' Indeed, I recall that while I was in Athens, the Archbishop wrote a letter to the newspapers, in which he exhorted their editors to introduce three ancient words each day, straight out of Thucydides, into their leading articles. Presently my work took me into the villages of Macedonia and Crete, and I lived intimately among unschooled peasants. My pride soon left me; my 'purified' language was useless; I could not talk to a shepherd on the hills. Gradually their living speech came to me, and soon I was revelling in their ballads and their folk-songs.

Why did these old poems move me, while the stilted and artificial language of modern Athenian literature left me cold? This experience set me reflecting about words as I had never done before. One may invent words, as Esperantists do, or dig them out of a classic, as the Archbishop proposed. They will ring as cold as an algebraical symbol. But these racy words that I had learned from the shepherds had the colour and music of life. Each came to me, as it were, with an *obligato* from memory. Some words, as I recall them now, set tinkling in my ears the bells of the sheep within their wattled coles on Pindus. There are some that recall the kindly smell of my spirited little horse, for it was my fancy as I unsaddled him and fed him to talk to him in Greek. Others, again, have in them the sting of the salt Ægean foam on one's brow, for I learned them from the fishermen.

It will be, I do not doubt, of the power of words to recall experience and revive emotion that Mr. Squire will speak, 'Overtones' when he talks on Friday in the London Regional Programme about 'the atmospheres and associations of words.' It is the subtlest study in which a critic could indulge. Musicians will readily grasp this quality of words by an analogy from their art. An oboe and a violin may play a note of the same pitch, which one represents by the same symbol in the score. But each, as one hears it, has its own characteristic sound, especially in a cathedral, where the bare stone walls and the involutions of the architecture seem to magnify these delicate differences. One hears, so the physicists tell us, not merely the tone written in the score, but certain 'overtones,' which make continuous harmonies, and these are peculiar to each instrument. So it is with words. We are aware not merely of the bald meaning, which the dictionary may define, but of an infinity of suggestions as well, which have accumulated in our memories as we heard and used each word. The composer knows that he will produce in his hearers a different emotional effect by assigning a certain phrase rather to the horn than to the 'cello. A writer knows that while several words might convey the mere intellectual content of his thought with equal accuracy, he has a choice which enables him to play subtly and unperceived upon our feelings. There are homely words and dignified words. There are the words of the nursery and the words of the Senate. Some march into a sentence with the tramp of a Roman legion, while others bring with them the mystery of a Gothic choir.

It is easy to understand how words acquire for each of us these emotional 'overtones.'

The Poet's Wine

There are a few words which, to this day, I always hear in my father's characteristic intonation. But literature can make no use of these personal associations. Other words have associations which differ sharply from one social group to another. The word 'grace' will have one set of 'overtones' for an evangelical Protestant, and another for an artist. When a Diehard and a Liberal hear the [word 'people,' it causes certain chemical changes in their blood, unpleasant to the former, soothing to the latter. Here we are quoting more or less consciously. Something in the Liberal's brain continues his axiom: the voice of the people is the voice of God. But we are always quoting, when we use words—our mothers or our schoolmasters, our sweethearts or our drill-sergeants. The words that we borrow from the dialects of these relationships are charged with emotion. But in a sense more literal than this, we are inevitably quoting. The atmosphere of certain words is fixed for ever by their use in some high passage of great literature, which is our common possession. There are certain words which recur in the litany which will carry for ever their overtones of penitence and awe. One drops on one's knees, as it were, if poet or creator knows how to use them aright. The psalms, and some old songs, with the more familiar passages of Shakespeare, have stamped the words that leap out from them as significant with associations that make the common culture of our race. We do not discard a word when a poet has used it, as men will break a glass in which they have drunk a stirring toast. We cherish it, for within it lingers the perfume of that poet's wine.

A. N. Brailsford

WHEN DRAMA WAS THE SERVANT OF THE GODS

In this second chapter of our specially written Miniature History of the Play, Mr. Ivor Brown describes the stately procession of drama through Greece and Rome, up to the days of mediaeval England.

IN the history of drama the word follows the deed. What we have so far traced is the action of the mime who celebrates a rite of funeral or of fertility. The mime is usually the member of a company or chorus who sing and dance in massed formation. The great change comes when one of the number stands forth to speak. Then the play is born. For the play is a marriage of the thing done with the word spoken.

That change came in Ancient Greece. We have in our language the word 'hypocrite,' which is a transliteration of the Greek word for 'answerer.' In Greek 'the answerer' came to mean the actor, because the answerer was the man who stood out from the chorus and conversed with it. To the historical, but dimly illumined, figure of Thespis is attributed the development of 'answering' or acting. Hence our use of the word 'Thespian' for an actor.

The new technique of conducting the choral celebration or dithyramb must have been popular, for it gained ground quickly, and within less than a century the Greek drama had grown to its full estate. There was a steady expansion of this 'answering' of the tragic chorus; the actor continually gained ground which the chorus had held; at first only one actor was allowed, then two, then three. The choric aspect of drama rapidly diminished. The first Greek tragedy of which we have the text is 'The Suppliant Women' of Æschylus, which is largely a choral play, relying on the mass-effects of singing and of mime which were achieved by the use of 150 or possibly 300 performers. But, as the idea of the play developed, the singing and dancing were cut down and rhetoric and dialogue took their place. The latest tragedies of Euripides were much more like modern plays; the songs were brief and sometimes sung by a soloist.

Modern play-goers who are taken to see a Greek tragedy in English in an English theatre are naturally apt to be mystified and perhaps considerably bored. It is a constant rule of the theatre that a play can only be properly understood in relation to the conditions for which it was written. That is a principle which I shall have to insist on repeatedly in this outline of the drama. Now the Greek theatre was a temple in the open air. It was only used on sacred occasions, when the whole city was on solemn holiday. It was not a place of entertainment in our sense and nobody was trying to make money out of it. The tradition of a sacred rite lived on although the dramatist, particularly the sceptical humanist, Euripides, might be using tragedy to question the morality and the rationality of the old myths. The actors retained the mask of the old mummery, were padded, and wore buskins—a kind of ancient parallel to the surgical boot—in order that they might seem larger than life and worthy to present the great heroes of old. There was no thought of realism as we understand it, and

really no acting as we know it. For the mask prevented facial play, and the stilted, padded figures could not move easily or naturally. The actor's job was to speak his lines to a vast assembly in the open with clearness and dignity.

When Greek drama is played in an English theatre the entire atmosphere is changed. The chorus, which ought to be in a large dancing-place where the stalls are now set, is on the stage, and gets most tiresomely in the way. The actors are not masked or padded and endeavour to act in the modern style, although the rhetorical and narrative quality of the original was never meant for anything but declamation. The Greek dramatists were bound to use only myths about the vanished heroes,

By IVOR BROWN

and these were often of a fatalistic kind which seem nonsensical to us. Ædipus, for instance, received supernatural warning that he would commit the appalling sins of killing his father and marrying his mother. The first he did by accident, but when he met Jocasta he appears to have married her without asking any relevant questions. Voltaire's query 'Was this Ædipus then a lunatic?' is not unjustified.

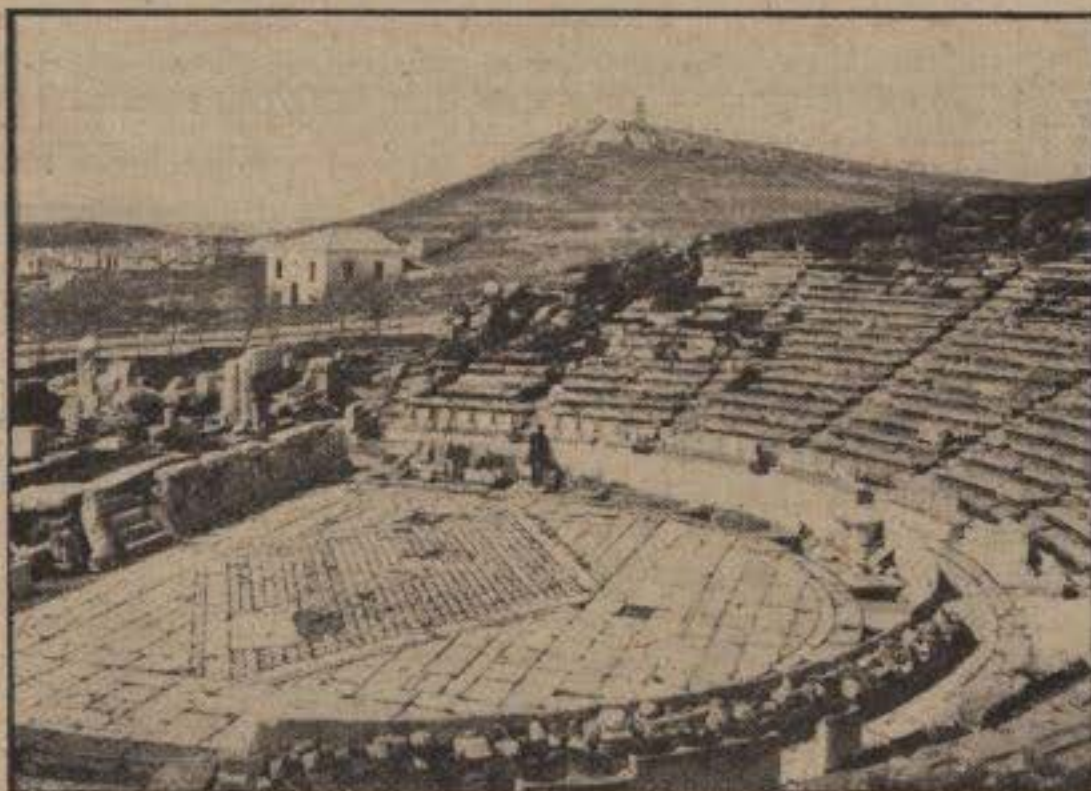
To appreciate Greek tragedy one must get all English preoccupations out of one's head and consider it as a piece of production, a tribal ritual which had been used and beautified by a nation with a genius for creating beauty. One must think of a sunny day in Athens, of the gracious movements of the chorus, of the resonant delivery of noble lines written in the most musical language ever invented by man. One must not think of grease-paint, applause, press-notices, and all the glamour of the painted stage. It were better to have in mind the image of a religious service magnificently in-

toned and performed with all processional honours by the celebrants. Above all, it is important to remember that the spirit of performance was communal. There was, until the latest times, no 'starring' of actors, and the dramatist spoke rather as the voice of the city than as an individual with fads and feelings of his own. What makes Euripides seem so modern is his individualism. His was a searching, critical mind, and he used the myths to comment on the universe. It is worth noting that this made him extremely unpopular. This radicalism, despite his genius, finally drove him into exile, and he won far fewer laurels than the good conservative playwrights of whom Sophocles is the perfect type.

The Romans conquered the remnants of Greek power and were conquered by the remnants of Greek culture. Their comedy is purely derivative. Terence and Plautus took their plots from the new Greek comedy of manners which had followed the old Greek comedy of licence and of savage, social cartooning. Then tragedy remained a frigid restatement of the old myths and was mostly a formal, literary business. The Roman philosopher, Seneca, composed many tragedies, which had a great influence on the early Elizabethans. But they are almost unreadable and rich in absurdity. I have never forgotten one line of Seneca. In his 'Hippolytus,' a mourning father is piecing together the severed limbs of his dead son and remarking over one of the ingredients: 'What part of you this is, I know not. But it is a part of you.' Imagine that sort of stuff at a moment of high tragedy! The Romans need not detain us, although English scholasticism has paid to Rome the compliment of constant study and translation of the chief comic dramatists, Terence and Plautus. But it is worth remembering that the Renaissance of classical culture in the fifteenth and sixteenth centuries made Seneca a model for tragedians, and that Senecan influence on pre-Shakespearean drama is very large. When Shakespeare was a boy the Universities were busy with the refurbishing of Plautine farce and the Senecan drama of calamity.

Beneath the literary surface of the Roman versions of Greek invention the mummer and the variety artist and the puppet continued to amuse the villagers. Mr. Punch, for instance, is a figure at least as old as Rome, and our old friend Pantaloon was being mocked for public laughter in the Latin villages long before Rome rose and Carthage fell. Through the Dark Ages the Jongleur piped his song and the players never gave up the game, despite the frowns of the Church. It is impossible at this point to separate theatre from social rites and rituals. The old pagan festivals either survived intact or were taken over and given a Christian façade by the prudent clergy who saw that it was better to adopt the merriment of the heathen than to attack it with small prospect of

(Continued overleaf.)



THE RUINS OF THE THEATRE OF DIONYSUS, IN ATHENS.
 'One must think of a religious service magnificently intoned and performed with all processional honours by the celebrants.'

(Continued from previous page.)

suppressing it. So the myths and mummings about spring and winter, the rites of the Maypole and Leafman and Bean King, the Feast of Fools and the antics of the Lord of Misrule, were kept alive and flourished everywhere and in abundance.

Gradually the Church took over and tamed that which it could not eradicate. It harnessed the common impulse for make-believe to the service of its own sagas and doctrines. The result was the medieval Miracle plays which were a democratic dramatization of the Bible stories, performed by the Guilds for the edification and amusement of the people. The stage was of the toy-theatre kind. Three floors represented Heaven, Earth, and Hell, and the various characters, divine and human, had symbolic articles of dress or make-up so that they might be easily recognized. St Peter, for some reason, was always presented wearing a gilt beard, the Holy Ghost enjoyed the covering of a good buckram coat, and God was marked out by His gloves. There was no irreverence and no suspicion of irreverence. It was not then considered wicked to see laughter in the ways of the Lord; the simple actors of the Guilds were His servants and enjoyed the pleasures, as they suffered the pains, of preparing dramas which are fairly described as divine services.

In an age of universal faith nobody could be suspected of blasphemy. Consequently jokes were freely made on divine topics and God was permitted to be impersonated, as He is not today when the spread of irreligion has made the religious far more touchy. A recent and beautiful parallel to the Morality play was written and staged in America. It is called *The Green Pastures*, and in it Mr. Marc Connelly has faithfully and tenderly set down the American Negro's dream of Heaven, in which 'De Lawd' is an elderly Negro who presides over the 'fish fry' which is the simple Negro's idea of bliss and therefore his idea of life beyond the skies. Everyone who has seen this play (or who has read it with any sympathy) praises its gracious fidelity to the naïveté of an anthropomorphic but kindly and humorous Christianity. But because 'De Lawd' is introduced as a character, it may not be acted here. According to the standards of modern Censorship the Miracle Plays would mostly be judged offensive!

The Miracles were locally performed in cycles, of which York, Chester, and Coventry had the most ambitious, by Guilds of Workers, each Guild providing its appropriate episode; the wood-workers would act Noah in his Ark. After this, as the movement of thought is generally from the concrete to the abstract, the dramatic impulse was turned to symbolic and allegorical drama, and we get the Morality plays, in which the characters are personified qualities or ideas, such as Vice, Life, Death, and so on. The best-known of these pieces is *Everyman*, written about the end of the fifteenth century and frequently revived in our own time. The Morality play is really the triumph of ecclesiasticism; for the pagan element of mummery has here been suppressed altogether, and the actor, so far from being a turbulent vagabond, is the recruited soldier in the army of ethical instruction.

But, even so, the Church did not have things all its own way. It was allied with the

'respectable' citizens and the merchant class in its dislike of strolling players, but the latter continued to stroll. The moral enthusiasm which followed the Reformation intensified the distrust of acting, which has remained a constant feature of English middle class life even up to our own time. To dress up and play about is an eternal pastime of mankind, but there is an equally eternal feeling of the moralist that this practice is unworthy of a reasonable adult. The dread of the mummer is not only a Christian characteristic. Plato was nervous of the effect which shows and showmanship would have on the people, and deemed it morally dangerous for men to pretend to be other than they are.

We are, at last, escaping from this panic, and nowadays the amateur actor is especially encouraged to 'express himself' in terms of pretence and make-believe. Old folk-songs,



THE PUPPET DRAMA OF THE MIDDLE AGES.

Two of the peep-shows that, with the miracle and morality plays, made up the bulk of the people's theatre of the Middle Ages in Europe.

Reproduced from Hartley and Elliot's 'Life and Work of the People of England in the Fourteenth Century,' by courtesy of Messrs. B. T. Batsford.



dances, and revels are studied and revived with an enthusiasm which is almost ethical. But the thorough-paced Puritan remains, and he would doubtless agree that sound statesmanship drafted the famous Statute of 1572 which outlawed all 'Fencers, Beare-wardes, Common Players in Enterludes and Minstrels,' as being among the 'Roges, Vagabondes, and Sturdy Beggars,' against whom society had to protect itself. The Mystery and Morality Plays died out for lack of variety. The nobles, with their retained troupes of players, naturally wanted something more courtly, more classical, or more novel. We have reached another turning-point, for it is here that the drama's lifelong connection with religion is snapped. From the resurrection drama of *Osiris* through Greek tragedy to the mystery of *Everyman* the gods had presided over the performance. Now the secular drama begins.

Chapter Three, 'The Players Organized,' will appear next week.

'RED TABS'

[The conclusion of the stirring radio drama, which was broadcast on October 1 (Regional) and October 2 (National), and the earlier text of which appeared in 'The Radio Times' over the last two issues.]

MAYNE: Good-evening, Sergeant. Who's Signals Officer on duty?

SERGEANT: Mr. Stanford, sir.

MAYNE: Ask him to—O, Stanford! The General will want a line urgently to the three brigades in about five minutes.

STANFORD: Very good, sir. All's very quiet this evening. We're ready when the General is.

MAYNE: Good.

GORE (distant): Captain Mayne!

MAYNE: All set, when you are, sir.

GORE: Capital! Here are the orders for the brigades. Order of seniority of course—that means General Livingstone first.

MAYNE: Yes, sir. But I didn't realize these were to be the orders for the attack. I shall want the cipher book.

GORE: No. Send them *en clair*.

MAYNE (stupefied): *En clair*, sir?

GORE: I said so, Captain Mayne.

MAYNE: But the enemy are bound to be tapping in, sir. I know it's not my business, but—

GORE (pleasantly): There's a method in my madness, Mayne. It's the only chance for the division. The enemy won't believe that orders sent *en clair* can possibly be real orders. We may pull wool over their eyes after all—and it may halve our casualty list.

MAYNE: But suppose they remember Tannenberg, sir? You remember—the Russians sent their orders without ciphering, and the Germans had 'em on toast. If they do take the orders on their face value it means massacre, sir.

GORE: Then we shall only have done as we were told, Mayne. By the way, I shall make an early start the morning of the attack. I shall watch from the front line.

MAYNE: Yes, sir.

GORE: I shall go up alone.

MAYNE: But, I say, sir, that's—

GORE: I shall go up alone. Is that understood?

MAYNE: Yes, sir.

GORE: Good. Then send those orders.

MAYNE (whispering): Insanity and suicide, poor devil! God help the division! Sergeant! Line to the 89th Brigade, please.

(Telephone buzzer.)

SERGEANT: 89th Brigade, sir.

MAYNE: I want the Brigade Major.

SERGEANT: On the line, sir.

MAYNE: Right! Hullo, that you, Bearstead? Listen: Orders for the Brigade for March 31st—April 1st. Can you hear me? The battalion in the line will be relieved during the night of the 30th. White tapes and shelter trenches will be laid out as a preliminary to a general assault. . . .

(Mayne's voice fades gradually out into soft gun-fire which gradually swells up into a heavy bombardment, and finally into the rattle of machine-gun-fire. Dead silence for a few seconds.)

C.-in-C.: Hullo, Walter, what is it?

CHIEF-OF-STAFF: The 25th Division have done their job all right, sir. A marvellous attack! I'm afraid they've smashed themselves to bits.

C.-in-C.: I was afraid so.

C.-of-S.: They say Gore is missing, sir.

C.-in-C.: Really? Perhaps it's just as well.

C.-of-S.: What do you mean, Sir John?

C.-in-C.: Look at this, Walter. Just in from Third Army. Enemy attacked this morning and broke through in three places.

C.-of-S.: Good heavens!

(Continued on page 30.)

Musical Masterpieces of the Week -IX.

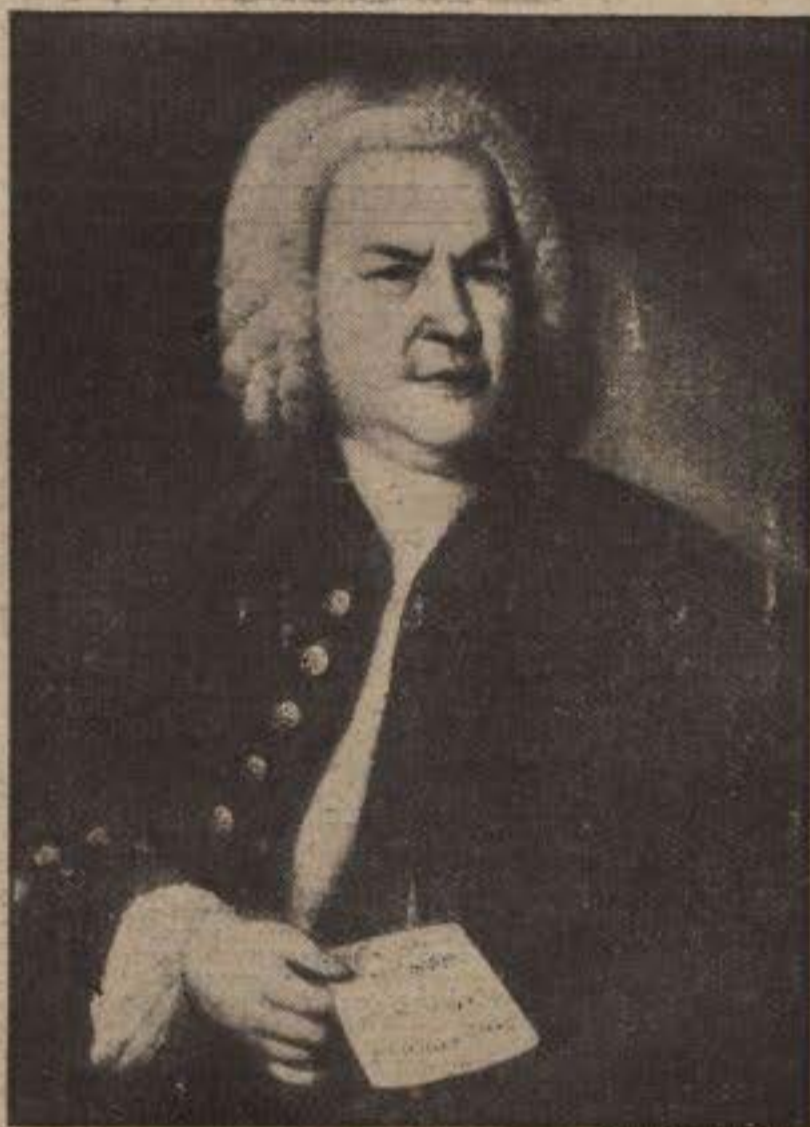
THE ELOQUENCE OF A MIGHTY FUGUE

Scott Coddard writes below on Bach's great *Tocatta and Fugue in D Minor*, an orchestral version of which will be heard from the Queen's Hall next Saturday (Oct. 4: National)—the last night of the Proms.

IT was R. L. Stevenson who coined the word, when he wrote 'But enough of this tushery,' or something like that, as memory serves. Whether or not that is the exact phrase, the pungent word 'tushery' is verifiable enough, and it is that word which has an especial interest in a discussion of Bach's D Minor Organ *Tocatta and Fugue* (the first of the two). Probably Stevenson had little idea of any musical application of his newly-discovered 'tushery.' For him it expressed, in a flash of intuition, that useless, nonsensical sound-for-sound's-sake with which vapid people embroider their talk and their writing. (And their music, he might justifiably have added, were it not that music entered hardly at all into his range of æsthetic experience.) 'Tushery' is the sort of thing that pianoforte tuners indulge in when 'trying over' an instrument before and after treatment; that disjointed succession of chords, so completely meaningless, and yet, in a way, of a meaning so trite that the performance becomes instinct with a palpable idiocy. Stevenson would have called that 'tushery.'

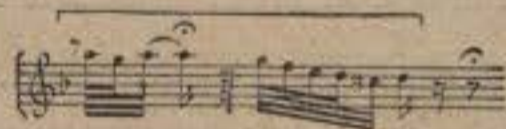
In sixteenth-century Venice they called it 'toccata,' something with which to test an instrument of touch (they first called it *intonazione*, something to tune in with), and also to test or show off one's powers of running up and down the keyboard at high speed, and then of combining spreading chords into pleasant harmonic progressions. The early Venetian toccata was, indeed, in its beginnings, simple 'tushery,' useless decoration, effect-mongering, perhaps pretty, but truly immature art. There is, nevertheless, a passing interest for us in the likeness of the two words. (Philology has its pitfalls; but one cannot always go warily, and there is some exhilaration in jumping a chasm that might be too tiresome to bridge.) One can go back from the Stevensonian tushery, by way of *tush* (the exclamation of annoyance similar to what a Frenchman says when he has been *touché* in a duel, or an argument) to *tuck o' drum* and Shakespeare's *tucket*. Thence it is a safe step to *toccata*, and R. L. Stevenson's happy invention is securely grounded in the work by J. S. Bach we are now discussing.

And that is all. Playing once through Bach's First D Minor *Tocatta* will show that there is no imaginable likeness between that organized piece of conscious artifice and the sixteenth-century sets of runs and chords. Those may have turned out rather like what we have been describing as 'tushery'; Bach's work is reasoned eloquence. In comparison those early fumbblings are like a distant image, barely visible through the wrong end of Bach's spy-glass. Between Andrea Gabrieli's toccata (early sixteenth century) and Bach's (a century later) there is so great a difference in manner that the one important link of basic principle appears so insignificant as positively to need insisting upon. After Gabrieli the licence of the toccata was gradually tamed and the fantasy curbed until it became securable within the bounds of artistic form. What had once been a vague stringing together of note to note, chord to chord, assumed the nature of an artistic improvisation (Frescobaldi), then became a controlled, though still improvisatory, form (Buxtehude), and finally the vehicle of consecutive expressiveness,



JOHANN SEBASTIAN BACH,
whom Liszt called 'the St. Thomas Aquinas of Music.'

still highly decorative, and never losing its original property of display (both of instrument and performer), but invested at last with a substantial dignity of utterance. The toccata, under Bach's fingers, had come into its own, as the most impressive representative of the baroque in music.



The especial toccata we are talking about begins, as above, with a shake high in the treble, followed by a rapid downward run turned backward on itself at the finish. It is a motto, and there is no mistaking either its forceful energy or its clear-cut shape. It stands there, immediately visible from all sides like a statue suddenly unveiled. When you hear it you may think what you, personally, like; but at least you will think something, see some vision. The urgent impact of those nine notes is too positive to leave anyone's listening mind merely an empty frame. It may start only another dream going, but it will definitely start it. After that the movement goes forward, highly improvisatory and free, yet artistically designed. (Technicalities are banished from this article. But I am dealing with musical forms in which science is part of the enjoyment, and the musical reader will only need a hint, which is this: the motto of the toccata becomes the subject of the fugue, an unusually close connection even for J. S. Bach; then the motto of the coda at the end of the fugue is founded note for note on the answer—but that we cannot discuss without having recourse to those

fearful technicalities, though the matter is beautiful in its construction and worth a little trouble in finding out—besides the whole aspect of the interdependence of the three sections is what gives this D Minor *Tocatta and Fugue* its exquisitely balanced significance).

The fugue begins as soon as the toccata has reached a climax and a cadence. This is its subject:—



(The square ties show how the two movements are related.) In general a toccata is free, and a fugue, by contrast, formal. In this case the fugue itself has some of the toccata's free stretches of ornamentation where the bass is silent and the upper parts play with slight figurations, repeated endlessly like the decorations on the façade of a baroque church. As the fugue goes on, the subject will be heard time after time, appearing in many keys and in all possible degrees of pitch, high or low, but always easily recognized. (Bach was strangely content, in this fugue, to allow the subject to reappear as it is, not to turn it upside down, or to double, or halve, its length, or to use any of the other devices of fugal construction.)

A pause comes on a full chord, which ends the fugue proper. What follows is a coda in the manner of the opening toccata that brings the whole work round again to the initial idea. In those final bars of florid runs interspersed with ponderous chords, and ending with a slow sequence progressing through chords that are superbly arranged, there is one of the finest examples of Bach's sense of style. Listening to this coda, it is impossible not to realize the profound change that he made in the writing of such improvisatory movements. On the main fabric of staid and balanced harmonic progression (listen to that in the opening toccata) there flowers, with marvellous freedom—seemingly so riotous, really in absolute compensating euphony—a richly fantastic variety of embellishments. Everything now has meaning, as Bach sets it out, and is able to move us because of its æsthetic fitness. It is the perfection of shape and texture that the aware listener will notice in this toccata and fugue. The work is delicate, not blustering, but full, rather, and generous. It wants careful treatment in performance on the organ, or in arrangement for the orchestra. All the more interesting in this instance, then, to hear how Mr. Paul Klenovskiy (who has arranged the orchestral version to be broadcast from Saturday's Promenade Concert) fares.

SCOTT GODDARD.

With the close of the Proms this week, the first series of the 'Musical Masterpieces of the Week'—a popular series designed to be of special aid to the interested but 'unmusical' listener—comes to an end. It will be resumed, however, with the opening of the Symphony Concerts on October 22, when Wilfrid Rooke-Ley will contribute an article on Ravel's 'Daphne and Chloe.'



WHAT THE OTHER LISTENER THINKS

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



PROSE WRITERS OF AMERICA.

W. T. RALEY, in his article of September 19, 'Talkie Talk,' states that 'The imported English . . . of Henry James . . . is dying out.' Is it? I am no lover of things American, but even I am constrained to admit the value of the considerable output of American prose authors at the present time. Dreiser, Anderson, Willa Cather, Cabell, Edith Wharton, Tarkington, Upton Sinclair, Sinclair Lewis, Hergesheimer, Thornton Wilder, Hemingway, Morley, Mencken—all alive and producing! As far as I can see, all these write English quite as recognizable as Hardy's, Conrad's, or Meredith's, even if not equal to, say Pater's. But how many of us read Pater? Which of living English authors does write the language pure and undefiled? We have left one prose writer worth discussion—George Moore, and he is about eighty years of age.—J. S. Lilley, Rugby.

A SUNDAY SUGGESTION.

SUNDAY programmes always seem to 'drag' so, particularly for the young. What an improvement it would be to have an hour's community singing of hymns. I feel sure that many homes would appreciate this during the coming winter, between the hours of five and six.—C. M. Whately, Wrotham.

DREAM OR PROPHECY?

SITTING in an armchair the other night with my headphones on, I fell asleep, and in my dreams I was transported to The B.B.C. Opera House, which, thanks to the enterprise of the Savoy Hillards, had recently been opened in London, and



built with special consideration to facilities for the broadcast of performances, as well as to the acoustical properties requisite to those who preferred to witness performances from within the building. The B.B.C. was in the happy position of being able to give performances nightly throughout the year of grand and comic opera without worry over the financial success or otherwise of such a venture. The occasion was, curiously enough, the first performance of Hely Hutchinson's new opera with John Armstrong in the leading rôle. And then I woke up. But—if only my dream came true.—N. I.

ELGAR'S FIRST SYMPHONY.

STRANGE longings for we know not what: strange dreams That ring so true, and in a flash escape To unremembered memories without shape: Yearnings and fears, shot through with thrilling gleams Of realized endeavour, that beseech Man's ultimate destiny, when as the ape And tiger shall have died, and the rich grape Of life shall yield its gladdening wine—such themes Sweep from the pulsing strings to stir the soul To its inmost fibres where no mortal speech But only music's ecstasy can reach, Interpreting its needs, pointing its goal, Bearing great words of hope to all and each, The weak to nerve, the saddened to console.

H. F. S.

IS HANDEL NEGLECTED?

I HEARTILY endorse all Mr. Petrocokine says regarding the recent excellent performances by the B.B.C. of Handel's wonderful arias. For sheer beauty and dignity they stood unapproachably alone. Would that we could hear more of them. At the present time, Bach is being 'done to death,' and it is more than time that his mighty contemporary came into his own again. The B.B.C. certainly have a grand opportunity of reviving Handel's too-long-neglected masterpieces. The more I hear of Handel's music, the more I feel the truth of the great Beethoven's statement that Handel was 'the greatest musical composer the world has ever seen.'—H. Conder, 17, Talbot Road, Highgate, N.6.

POOR REPRODUCTION.

CONCERNING the Promenade Concerts about which so many of your correspondents have written, might I suggest that the reason for many people not enjoying these concerts is the poor quality reception given by their sets; although there are some, of course, who genuinely dislike the music. I suggest that scarcely one receiving set in a hundred will reproduce reasonably the tone qualities of a large orchestra, but that when one meets with one of the up-to-date sets that will, why, the pleasure derived from hearing one single Promenade Concert is not infrequently worth the whole of the licence one has to pay for a whole year's listening—if one can so value the enjoyment.—H. A. Bunnell, Luton.

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 ANONYMOUS CORRESPONDENTS.

DEAR FOLKS.—Why, oh, why, when writing to artists personally, do you hide your identity under a *nom-de-plume*, such as 'A Listener,' 'An Admirer,' or 'Disgusted,' and so on? We all welcome your criticisms, whether good or bad—many are very valuable and helpful—but we would like to know who you are and where you live, so, in future, do please have the courage of your convictions and sign your letters to us.—Norman Long, 15, Queensborough Road, S.E.26.

TO MR. CHRISTOPHER STONE.

DEAR MR. STONE.—Is it really necessary to warn us that you are going to give us a selection of dance records, and promise us chamber music? It is rather like promising us rice pudding and warning us that we are going to have trifle! In any case, the Jacond Dance with which you started a recent programme was wrongly named. It was positively funeral! Do please give us a programme that sends us back to our respective occupations in a cheerful frame of mind, then you'll have done your good deed for the day!—Babs Mault, 9, Melville Road, Coventry.

TO MR. RUSSELL GREEN.

DEAR SIR.—I was extremely interested by your article upon 'Lewis Carroll' in the issue of *The Radio Times* for September 12, but I feel compelled to point out one small inaccuracy. You ask, 'How many men could tell off-hand that "Through the Looking Glass" was the source of the immortal phrase: "He only does it to annoy because he knows it teases."?' In point of fact, the above occurs nowhere in 'Through the Looking Glass,' but is to be found in the song sung by the Duchess in 'Alice in Wonderland.'—J. P. Hunter-Bruton, 17, Parkside Gardens, Wimbledon, S.W.19.

TO DIRECTORS OF DANCE BANDS.

GENTLEMEN.—Your music is getting worse and worse. The syncopation is so overdone that it is impossible to tell what you really are playing at times, so far have you departed from the original tune. The rubbish served up by some of your instrumentalists, who fondly believe that they are syncopating, merely gives us a headache, and some of you think you can sing! Please have mercy on our ears. Also, please let us hear more of the piano. This instrument, which is an orchestra in itself, is swamped by the rest of the noise-making brigade.—Sava.

TO THE HON. HAROLD NICOLSON.

DEAR SIR.—My husband and I look forward to your weekly talk as much as to any item in the B.B.C. programme. Your sense of humour, your powers of description, and, last but not least, the tone of your voice, all combine to give us a quarter of an hour's real refreshment after a busy day.—M. B., Guildford.

THE MODERN MEDICINE MAN.

I DO NOT think there is another orchestra in the world enjoying such a tremendous popularity as Jack Payne's B.B.C. Dance Orchestra. The house of dance music that Jack has built is unique. Doctor Jack, he should be called, the real 'medicine man' for the blues, and there is a tonic in every tune he plays. Here is a suggestion: Would it not be possible, instead of some



hotel band, for a recital of British and American dance records to be broadcast? And if a popular leader like Jack Payne were to conduct the whole thing, choose the records, etc., I am convinced that it would be, as our American friends say, a 'wow.' I can almost hear Jack giving a delighted grunt of approval when you ask him about it. You will, won't you? You will never regret it!—Gigola.

Lieut.-Colonel G. K. M. MASON, D.S.O., M.P., asks us to state that he was not the writer of the letter given under the heading 'The Complete Anti-feminist' which appeared in our issue of August 22 and bore the signature 'Lieut.-Colonel Mason (retired) West Kensington.'

THE CINEMA ORGAN.

In his letter in *The Radio Times* of September 19, Mr. A. J. Meacher mentions the 'truly terrible performances' on the 'so-called organ' at various cinemas in the country. He recommends cinema directors to go to a leading organ builder and get them to install a good concert organ. May I inform him that these cinema organs are built by some of the best organ builders in the country, that in the cinema organs the features of a concert organ are present with the addition of many others; that their cost, running into thousands of pounds, is quite in keeping with the amount of money spent on the places of amusement in which they are installed, and last, but not least, that the cinema organists are highly qualified musicians.—W. E. Cunningham, Clapham.

THOUGHTS ON ORGAN MUSIC.

I HAVE got it! What I have been long looking for. The correct description of cinema organ music, your chief programme padding, I found it in 'Angel Pavement,' J. B. Priestley's brilliant London mosaic. Well? This . . . shaking-out cascades of treble sound, . . . trembling with sugary ecstasies. Even Bela Bartok's cacophony is preferable to this lush mush, as sarsaparilla is more palatable than glycerine. But why not ban both?—D. E. Aisy, Castle Douglas.

EARLY MORNING MUSIC.

IT IS good to have one's opinion backed up by so all-embracing an authority as 'The World We Listen In.' Here, on page 176, in your issue of July 25, we read in cold print 'when one has heard great music before one begins the day's work, there is



dignity in the architecture of the world through which one moves, of which one was unaware before. The trivial things sink to a subdued hum, and over them rings that affirmation of triumph which Beethoven had set singing in one's brain! When are we to have early morning music?—G. H. Bailey.

BARK OR BARE?

WITH reference to the recent discussion broadcast from London and to the article in *The Radio Times* concerning English place-names, may I venture to point out that one pronunciation mentioned is incorrect. The pronunciation of Barugh (Yorkshire) was given as 'bark,' whereas locally the name is pronounced 'bark.' The gazetteer enumerates five villages of Barugh, in Yorkshire, and also gives the pronunciation as 'bark.' I am particularly interested in this example of pronunciation, more especially as my surname, which is Barugh, is pronounced 'bark.'—Margaret C. Barugh, 130, Lennard Road, Beckingham, Kent.

'NOT AT ALL AT SEA.'

'T. SANDERSON,' of Sheffield, says: (Announcers may be wary) The B.B.C. pronounce two ways This 'Weston-super-Mare.' But may I state, in their defence, I earned my living there, You may say each without offence —Per Mare' or —Per Mbre.' G. L. Coulson, Bishop's Stortford.

WESTON-SUPER-MARE.

In reply to 'The Lad fra Lancashire,' DEAR Critic, you express your view In words both rash and fiery; Have you not read, nor heard it said: 'Fools rush in where angels fear to tread,' O lad from Lancashire?

Good gracious me! How could you be So reckless, so unwary? One thing is put—no doubt of that— You were not educated at A Weston seminary.

'For strange to say, down Weston way 'Mare' we know is Latin. But there, there, there, we do not care, You, if you wish, may call it 'Mare' (If you've a pipe put that in). Lad fra Weston super Marey.

THE LAST WORD.

Is it not time the heading of your correspondence page was changed? Obviously, 'think' is the wrong word.—Cacather.

JOSEPH CONRAD: LAUREATE OF THE SEAS

Russell Green tells the story of the author of 'Romance,' the novel which has been adapted for the microphone in a play to be broadcast on Thursday (Regional) and Friday (National) this week.

THERE are fashions in biography no less than in clothes. Fifty years ago it was fashionable to glorify your subject, adding an inspiring title to indicate his immense rise in the world—'From Prison to Parliament,' let us say. Since the war, Lytton Strachey and Philip Guedalla have taught us to blend irony with truth, and the picturesque with both. In Paris, during the last few years, a new art of 'vies romancées' or 'novelized biographies' has arrived—'The Painful Life of A.B.' or 'The Glorious Life of C.D.' But how thus to describe in a single phrase the long and eventful life of Joseph Conrad, born in Poland in December, 1857, and duly christened 'Teodor Josef Konrad Korzeniowski,' is no easy task. It was very definitely a fortunate life, beginning under the shadow of the Russian persecution and ending in a golden rain of royalties. An adventurous life, ranging from the Congo to Cape Horn, from Moscow to Samarang. A toilsome life, a wilful life, a life of waywardness and duty, of poverty and affluence. Exile before he was six, a duel before he was twenty-one. And there were other factors. For instance, in that period the novels of our great Marryat were enjoying a vogue in Poland; and emigration of the better class of Polish families enjoyed an equal and more sinister vogue, encouraged by the Russian knout; and further, the sickle of Time had not yet swept all sails from the seven seas.

NOW, all these scattered circumstances directed the life of Conrad. But he also inherited other elements which must be brought to account in this, as in every man's, life history. His father was himself a man of wide reading, who translated into Polish works of Heine and Victor Hugo. And it was, according to the statement of Mr. Jean-Aubry in his admirable biography, the perusal of his father's translation of 'Two Gentlemen of Verona' which gave Conrad his first experience of English literature, as his version of Hugo's 'Toilers of the Deep' first opened his eyes to the romance of the sea. Of its reality he was first made aware at the age of sixteen, when he walked with his tutor over the soft sands of the Lido—but this was in 1873, before the Lido had even dreamed of assuming the present resemblance to the South Shore at Blackpool.

Hardly more than a year later, he took his first definite step towards the profession of mariner. As he had been brought up to speak French with perfect accent and fluency, it was natural that this venture should start at Marseilles. The next four years, with shipwreck, poverty, gun-running, and political intrigues, gave him a foundation in the knowledge of men and ships and sea which settled his course for life. Then followed voyages in English vessels to Australia and Singapore, and by 1886 he had acquired a Master's Certificate, naturalization papers as a British subject, and a rejection slip accompanying a story which he had submitted for a prize competition in *Tit-Bits*.

But our young seaman was in no haste to immolate himself on the agonizing altar of literature—as he was later to find it. For it was not till 1889 that he began his first long story, 'Almayer's Folly.' And even then this Hercules was halting at the cross-roads. For, as he himself tells us in 'A Personal Record,' it was not till the end of 1892, while he was sailing as mate on the *Torrens* for Australia, that he first showed his manuscript to any human being. This was a young Cambridge man, whose verdict was at once discerning and laconic:—

'Well, what do you say?' I asked at last. 'Is it worth finishing?' This question expressed exactly the whole of my thoughts.

'Distinctly,' he answered in his sedate, veiled voice, and then coughed a little.

'Were you interested?' I inquired further, almost in a whisper.

'Very much!'

It is such trivial incidents that form the comedy and tragedy of individual lives. For without that encouragement, it is not at all impossible that Conrad would have remained at sea and died an obscure retired master-mariner in Paris, Brussels, or Marseilles; for even after the publication of 'Almayer's Folly,' he was still half inclined to return to the sea.

But already Fate had arranged an ingenious trap for Captain Conrad.

There is an exotic and cloistered band of martyrs in the literary world, individually unknown, but generically and almost mythically styled 'Readers,' comparable to those 'praegustators' of the later Roman emperors in that it is their grim duty to 'taste' manuscripts and decide whether they will furnish unpoisonous nurture for the august publisher. Still happily preserved as the sure leader of that lost legion—a Prometheus chained to his rock—Edward Garnett was, in 1894, Reader to Fisher Unwin. It was to this firm that Conrad submitted the MS. of 'Almayer's Folly,' in June of that year; and it was the discernment of Garnett—as one of those inexorable but sensitive judges in whose court even the obscurest author receives trial by a justice unknown to the crude criteria of the common law—which led to its publication in the following year. Its *succès d'estime* brought Conrad the friendship (he had a genius for friendship) of the rising hopes of the middle 'nineties—such as Wells, Galsworthy, and Bennett.

BEHOLD, then, this romantic mariner launched upon an unknown sea—an outcast of the islands facing the typhoons of the literary life. How did he appear on the *Torrens* some two years before? 'Very dark,' writes Mr. Galsworthy in 'Reminiscences of Conrad'—'tanned, with a peaked, brown beard, almost black hair, and dark brown eyes, over which the lids were deeply

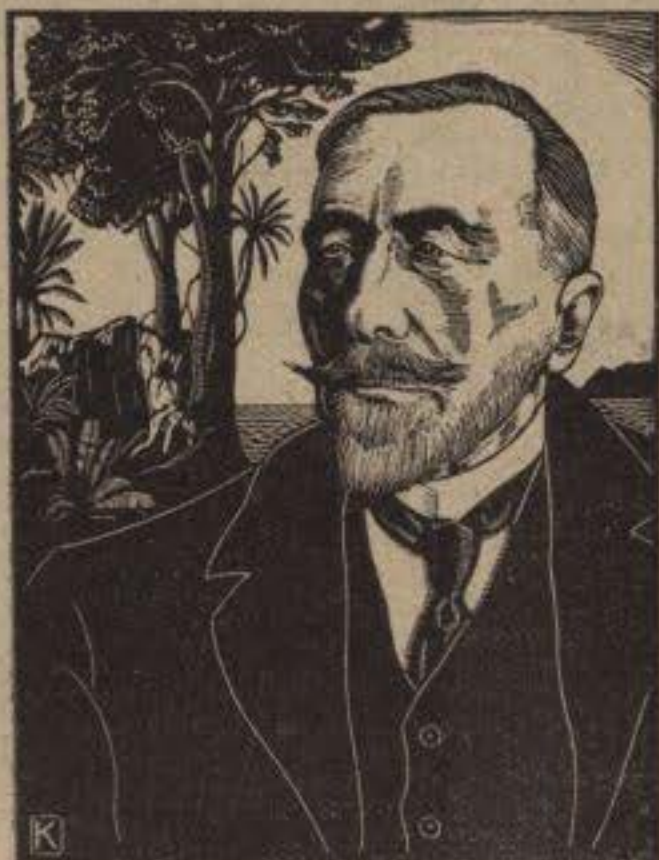
folded. He was thin, not tall, his arms very long, his shoulders broad, his head set rather forward. . . .'

Conrad had already lived two lives—his first seventeen years in Poland, the next twenty years on the sea. His third life was to demand an endurance far greater than that of Captain MacWhirr in 'Typhoon.' He himself, in 'A Personal Record,' describing the creation of 'Nostromo' (1904), speaks of 'the intimacy and strain of a creative effort in which mind and will and conscience are engaged to the full, hour after hour, day after day, away from the world, and to the exclusion of all that makes life really lovable and gentle.' And as early as 1895, in a letter quoted by Mr. Jean-Aubry, he insists that the agony of creation must be so severe 'that at the end of your day's work you should feel exhausted, emptied of every sensation and every thought, with a blank mind and an aching heart. . . . A pity, indeed, that Dr. Samuel Smiles, who published his famous compilation, 'Self-Help: with illustrations of Conduct and Perseverance,' in 1859, had no access to this record of monstrous wrestling with the shadows of the mind, a terrific strife rising sometimes to such reality that Thackeray could cry out, with streaming eyes: 'I have killed Colonel Newcome!' If romance be, in Chesterton's definition, 'the literature of unexpected victory,' we may say that in his third life, even more truly than in his first and second, Conrad lived romance. . . .

AND now for the novel of that name. R. L. Stevenson once claimed that 'there is nothing more disenchanting to man than to be shown the springs and mechanism of any art.' How naive that sounds to our more subtle age which recognizes, with a certain humble pride in our reverent scepticism, that analysis merely makes mystery still more mysterious! As if curiosity implied disrespect! And so, of the collaboration by Conrad and Ford Madox Ford (F. M. Hueffer) in the novel entitled 'Romance,' we are fortunate in possessing accounts by both authors almost as elaborate, taken together, as Mr. J. D. Beresford's dissection of the creative process in his 'Writing Aloud.' It was in 1900 that the two authors began work on this novel in which, notes Conrad, 'the tale as it stands was based on Ford Madox Hueffer's MS. of "Seraphina," a much shorter work and different in tone. On this we went to work together, developing the action and adding some new characters.' But for the chief account we are indebted to that charming and luminous book of F. M. Ford's, 'Joseph Conrad: a personal Remembrance.' Once the collaboration began, at Mr. Ford's Sussex farm, every form of rare hazard threatened its nascent life: 'the very existence of that work hung in the balance'—'Conrad would pace for hours and hours'—'the differences in our temperaments were sufficiently well marked'—'our readings aloud that lasted for years'—'Mr. Wells came to persuade the writer not to collaborate with Conrad.'

The days of sail are dead. 'He has a new and wonderful field in this East Indian novel of his,' declared H. G. Wells, reviewing 'Almayer's Folly,' in the old *Saturday Review* in 1896. But the days of sail are dead. . . . and where Captain Korzeniowski paced the bridge in the midnight watch, soon, very soon, shall every schoolgirl fly and speed-boats churn the blue, and jazz bands . . . but enough!

RUSSELL GREEN.



Music of the Week

Read and then Listen

PICTURES THAT INSPIRED A FAMOUS COMPOSER

Relaxation after Toil.

THIS week there is a slight lull in musical activity at Savoy Hill, as there is bound to be after the Promenade Concerts have closed down. It is not to be wondered at if, after providing orchestral concerts on a big scale for forty-nine consecutive evenings, the B.B.C. music department should take a breather before proceeding with its autumn season. There is a full programme ahead, in which the Symphony Concerts are only one item, if a considerable one; the first of them occurs on October 22, when the newly-founded B.B.C. Symphony Orchestra, conducted by Mr. Boult, will be introduced to the public in full force. While these big affairs are in preparation, the music of the moment is chiefly borrowed from the provinces—for the present week at least. A concert by the Liverpool Philharmonic Orchestra will be relayed on Tuesday evening, Wednesday afternoon's concert comes from Bournemouth, and on Saturday afternoon an operatic performance will be heard from Glasgow. From the London Studio there will be one orchestral concert, on Wednesday evening, with a light-weight classical programme. So, what with a few items of chamber music, a military band concert and a Bach Cantata, a week of relaxation is by no means a week of rest.

*Choruses from Handel's Operas.**(Regional. Tuesday, 7.45.)*

THE broad facts of Handel's career as a composer are that he settled in England as a young man, wrote forty operas which nobody now performs, and at the age of fifty-three began the series of oratorios that have given him immortality. The operas were written in breathless series for one management after another and one theatre after another in competition with rivals, continual struggle with the caprice of *prima donnas*, and a usually disastrous race with insolvency. At the end of the story, in 1837, Handel was bankrupt, exhausted, and seriously ill. Not even then, however, did he give up composing operas (it was in *Xerxes*, a work of 1738, that he wrote the song known to all the world as Handel's *Largo*), but the great oratorios, *Saul* and *Israel in Egypt*, had opened out a new vista in the realm of music, and an Indian summer in the career of the composer, who nevertheless did not fail to go bankrupt again in the course of it. Handel's operas are, apart from virtuous revivals, dead. But many songs from their pages are very much alive; on two occasions they have shared the Foundations of Music with songs from the oratorios, and a number of them have never been absent from the general repertory of singers. About ten years ago it occurred to Sir Henry Wood, or to some

friend who passed the tip on to him, to see whether some of the choruses in the operas might perhaps be as useful to modern choirs as the songs are to modern soloists, and the result was the little collection of bright-hearted numbers that the Liverpool Choir is to sing on Tuesday. Sir Henry Wood, who had just been appointed conductor of the triennial Handel Festival at the Crystal Palace, arranged the five choruses in a form suitable for the concert platform, and the first performance was given, amid acclamations, at the festival of 1926. Since then they have formed a popular gem in many a choral society programme, for Handel always wrote music that choirs delight to sing.

When Librettos were Tosh.

THE first number, 'Crown him Ruler,' is a sprightly address of welcome from the opera *Lothario*. One of the reasons for the neglect suffered by Handel's operas is the poor quality of the librettos. Any trumpety jingle and empty sentiment would serve in those days as a peg for music. The next chorus, 'Hark how the woods,' from *Atalanta*, is a good example of the flimsy material upon which Handel built so firmly (the words quoted are a modern version):—

Hark how the woods and the rivers make holiday,
Fauns chasing dryads and threading a roundelay.
All in our praise!

'The heart that's content,' from *Admetus*, restores the key, both of music and of humour, that was set by the first chorus. 'Now cometh May,' a chorus for female voices from *Rinaldo*, is the daintiest piece of the five; its melodic style is a study in grace and quiet fun, especially the middle portion that the contraltos begin with the words 'Now glory lead you to shun sweet maidens.' *Rinaldo*, by the way, is the source of a tune familiar to modern ears—the one which found its way into *The Beggar's Opera*

as the chorus of robbers, 'Let us take the road.' The hand that wrote that tune will be recognized in the last and most sparkling of these choruses, 'The foolish lover squanders his moments brief of joy,' from *Deidamia*. In this case Handel allowed a little more scope to his powers of design. Not that he called in the strength of his oratorio style; such full-laden music is not for the light occupations of a stage chorus. These are but things of the moment, casual interludes dropped in to dress the stage for the more consequential and highly-paid work of the principals. Handel would be astonished to find us paying all this attention to his snippets.

*Wolf's Italian Serenade.**(National. Wednesday, 3.30.)*

HUGO WOLF, thought by many people whose opinion is worth while to be the greatest song-writer since Schubert, died at an early age in a mental institution. All his life he was a queer, restless mortal, working sometimes for quite long stretches at fever heat and then relapsing into idleness for months, or even for years. This piece, one of his few instrumental works, was composed originally as a string quartet. It is a bright little movement with a strumming rhythm and many a turn of phrase that sets the picture in the sunny south. There is nothing conventional, however, in its strains, which run along with a subtle play of ideas that belong to the style of the string quartet rather than to that of song. The present version is scored for quite a small orchestra—ten wind instruments beside the usual strings.

*A Synthetic Suite (from Bach).**(National. Wednesday, 3.30.)*

IN this Suite Sir Henry Wood has collected and arranged for modern orchestra six pieces from different parts of the great master's work. The first movement, hurrying along at great speed, and scored in the daintiest and most delicate way, is the third *Prelude* from 'The Well-tempered Clavier.' The second movement is a *Lament*, from a pianoforte work, 'Caprice on the Departure of a Beloved Brother.' The melody is for the most part on the woodwinds, with expressive harmonies from the horns. A very quick *Scherzo* is the third movement; it is arranged from the 'Third Partita for Pianoforte.' In this orchestral form flute, clarinet, and bassoon all have brilliant parts. The fourth movement is taken from the 'Sixth English Suite for Clavier,' a *Gavotte and Musette*. The *Gavotte* is sedate and very much in the grand manner of that courtly dance; the *Musette*, a trio for oboe, viola, and horn, with a pedal bass, forms a happy contrast. Number five, *Andante mistico*, is also taken from 'The Well-tempered Clavier,' the



Hans Jordaens' amusingly accurate picture of the 'Interior of an Art Gallery.' Mussorgsky's music, which you will hear on Friday (Regional), was inspired by an exhibition of pictures.

(Continued on page 66.)

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BEETHOVEN AND THE SERVANT PROBLEM

To compose great symphonies, argues Matthew Quinney, it was not necessary for Beethoven to live in dirt and muddle.

IN my last article I said that Beethoven's death, while still in his prime, was caused partly by bad feeding: the printer has changed it to 'bad feeling.' The misprint might easily have been less accurate, for with so uncertain a temper as Beethoven's bad feeling was always on tap. Nevertheless (if the printer will allow me), I still hold that injudicious feeding was the prime cause of most of his woes; for no less surely than an army marches on its stomach is a creative artist at the mercy of his digestion.

I said that a good managing wife—a typical *Hausfrau*—would have made all the difference to Beethoven. Let us see how. For a start, she would have put a stop to the numerous flittings that must have disorganized his work and sacrificed his nerves. It is a pious and picturesque custom to mark with a suitably inscribed plate the houses in which the great have passed their lives. To distinguish in this way all the dwelling places of Beethoven in Vienna, however, would be impossible, for there were thirty of them! On an average he packed up and moved about once a year, and only a few of his lodgings are known to-day. Nor can the reason for his frequent migrations be ascertained, though we can easily guess at some of them. His eccentricity, violent temper, irregular habits, and (it must be said with regret) his casualness in matters of personal hygiene, must have made him an undesirable tenant; the probability is that he received notice to quit as often as he gave notice of quitting. In the matter of personal hygiene we must not be misled by his excellent habit of pouring jugs of water over his head. Such enthusiastic ablutions weigh little against some less desirable habits, such as spitting on the floor of any room and in any house in which he happened to be. Nor did he confine his marksmanship to the floor; occasionally (we read) he would regard a large mirror as an attractive area, and . . . however, this may have been mere absence of mind. But the worst on this subject cannot be told in a refined, family journal such as *The Radio Times*. His devoted slave and worshipper, Schindler (who was so proud of his servitude that he printed on his visiting cards, '*L'ami de Beethoven*') says, after speaking of Beethoven's shortage of underwear, 'I must hesitate to describe his condition exactly as it was.'



Think of the difference a first-rate wife would have made!

Yet, though he worshipped some women (albeit never the same one for long at a time) and even more women worshipped him (in spite of his embarrassing manners), a wife was not for Beethoven. His pursuits were as vain as they were fleeting. 'Now you can help me to hunt a wife,' he wrote to his friend Count Gleichenstein, in 1810, during a period of comparative affluence; and he bids the Count to buy him 'at least half a dozen neckties,' in preparation for the chase; and a few months later he goes even farther than neckties, asking another friend to obtain his (Beethoven's) birth certificate as a preliminary to the documentary part of the ceremony.

Among the women who fluttered round him, however, was one who deserves honourable mention for her disinterested devotion. She was Nanette von Streicher, wife of a noted pianoforte maker. As a child of eight, by the way, she had lessons from Mozart, and so was a link between the two great men. She undertook from time to time to straighten out things for Beethoven when they got too bad even for him. We may safely guess that it was to the faithful Nanette that Beethoven wrote the list of questions that is still preserved in the State Library at Berlin:—

What ought one to give two servants to eat at dinner and supper, both as to quantity and quality?

How often ought one to give them roast meat? Ought they to have it at dinner and supper, too?

That which is intended for the servants, do they have in common with the victuals of the master, or do they prepare their own separately, i.e., do they have different food from the master?

How many pounds of meat are to be reckoned for three persons?

What allowance per day do the housekeeper and maid receive?

How about the washing?

Do the housekeeper and maid get more?

How much wine and beer?

Does one give it to them, and when?

Breakfast?

Domestic worries of all kinds played a large part in Beethoven's correspondence, and most of them were due to his constant change of servants. In order to realize the kind of agitated procession that went on we have only to glance at this extract from one of his notebooks:—

On April 17 the kitchen-maid came.

May 16, gave notice to the kitchen-maid.

May 19, the kitchen-maid left.

May 30, the woman entered upon her duties.

July 1, the new kitchen-maid came.

July 28, the kitchen-maid ran away in the evening.

July 30, the woman from Lower Döbling entered service.

September 9, the girl entered service.

October 22, the girl left.

December 12, the kitchen-maid entered service.

December 18, the kitchen-maid gave notice.

No doubt there were some trying specimens among them, but it must be admitted that they started work under a heavy handicap, for there seems to have been a natural animosity between Beethoven and the genus. On June 8, 1818, he writes: 'The new housekeeper arrived—troglodyte, inhabitant of Hell!'

As Beethoven was wont to be even more frank in speech than on paper, we may imagine that the new housekeeper soon found herself called something far worse than a troglodyte.

Nor did he stop at words. Hear what happened to a slut named Nany:—

The evening before last Nany began to jeer at me for ringing the bell, after the manner of all low people, so she already knew that I had written to you [Frau Streicher] about it. Yesterday the infernal tricks recommenced. I made short work of it, and threw at her my heavy chair; after that I was at peace the whole day.

But Nany was evidently used to assorted missiles:—

I have endured much today from N., but have thrown half a dozen books at her head as a New Year's gift.

He was no better off when he tried men-servants:—

Again unfortunate with a servant and probably also robbed. Already on the 4th I gave him 14 days' notice, but he gets drunk, stays whole nights out of the house, and is so bold and coarse that I would like to send him away still sooner.

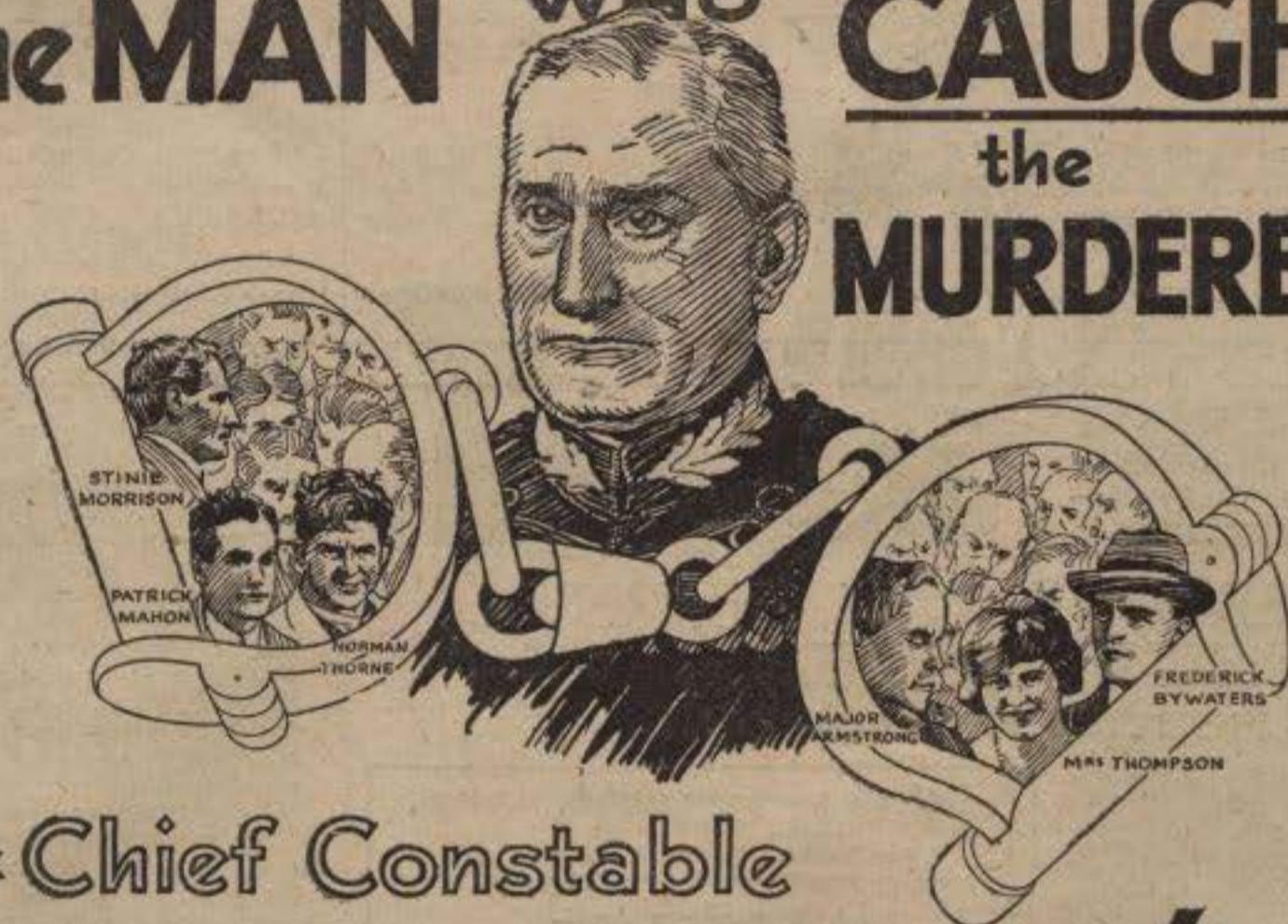
Musical friends tell me that all these trials played their part in making Beethoven's music what it was; the angry explosions (say they) that are so frequent in his music are in part the result of the spiritual unrest brought about by his physical and domestic tribulations. It may be so. I dare not venture into regions where only musicians can tread with certainty. All I know is that to me (a plain man not without bowels of compassion for my suffering fellows) it seems incomprehensible that in order to make the Fifth Symphony the cataclysmic work it is, Beethoven should have had to spend half his working life in a state of muddle and torture indicated by such letters as I have quoted.

I have so far heard little of Beethoven's music, and that little with only a confused notion as to what all the turmoil was about; but I am ready to salute him as a great man. For only a hero—however untidy and unhygienic—could stand up against all squalid discomfort and do his life's work in such a way as to rank (as Beethoven seems to rank) among the world's greatest benefactors. (But I still maintain that marriage with the right woman would have enabled him to do his job even better than he did.)

Matthew Quinney



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(G. C. 408.)

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(S. T. 319.)

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(S.W. 522.)

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(L.M. 124.)

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(I.A. 113.)

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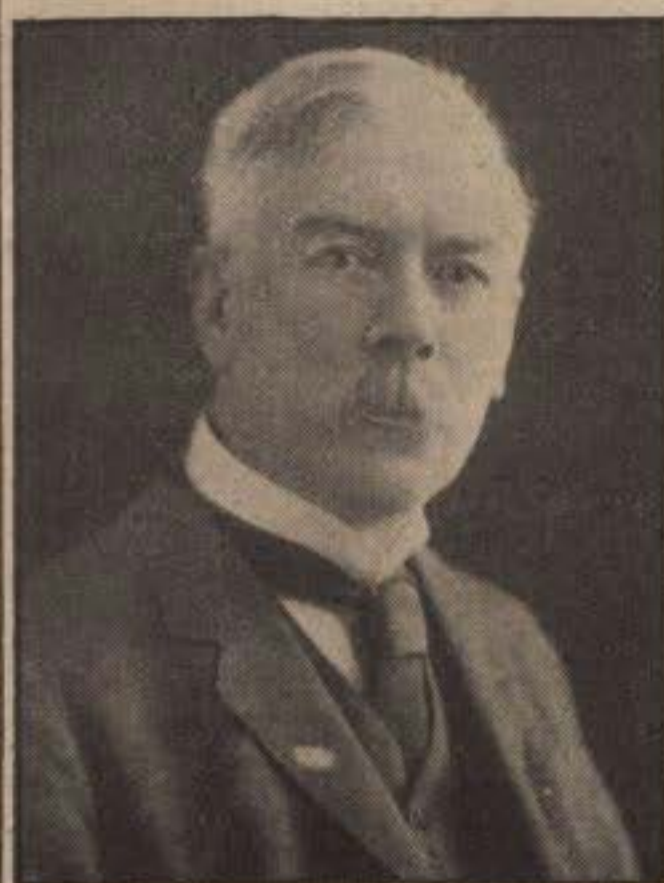
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OCTOBER 5

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SUNDAY

NATIONAL PROGRAMME



Elliott and Fry

Sir J. ARTHUR THOMSON, the biologist, gives the second talk in the 'Science and Religion' series, this evening at 5.45.

4.15 Orchestral Concert

(From Manchester)

THE NORTHERN WIRELESS ORCHESTRA

Conducted by ADRIAN BOULT

(Leader, JOHN BRIDGE)

Overture, The Wasps *Vaughan Williams*
Concerto in B Flat for Bassoon and Orchestra
Mozart

Allegro, Andante, Tempo di minuetto

(Solo Bassoon, ARCHIE CAMDEN)

Rhapsody, A Shropshire Lad *Butterworth*

Second Symphony in D, Op. 73 *Brahms*

Allegro; Adagio; Allegretto; Allegro

5.45-6.15 'SCIENCE AND RELIGION'—II

Sir J. ARTHUR THOMSON, M.A., LL.D.

8.0 A RELIGIOUS SERVICE

From ST. CUTHBERT'S PARISH CHURCH, EDINBURGH

(From Edinburgh)

Psalm 23, The Lord's my Shepherd (Tune, Swanston)

Prayer

Hymn, Soldiers of Christ, arise (R. C. H., No. 534, and Eng. H., No. 479)

Scripture Lesson

Prayer

Anthem, Sanctus *J. W. Cowie*

Address by the Rev. DAVID H. HISLOP, M.A.

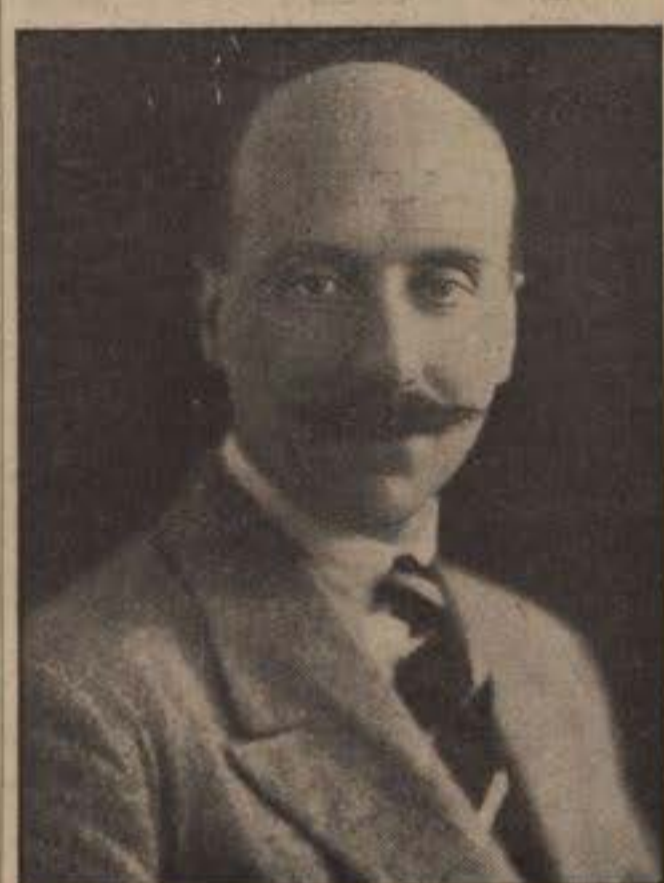
Hymn, Art thou weary? (R. C. H., No. 391, and Eng. H., No. 366)

Benediction

8.45 The Week's Good Cause

Appeal on behalf of THE NATIONAL POLICE COURT MISSION by Mr. SEYMOUR HICKS

Contributions will be gratefully received by Mr. Seymour Hicks, National Police Court Mission, 40, Marsham Street, Westminster, S.W.1



Vaughan and Freeman

ADRIAN BOULT conducts the Northern Wireless Orchestra in its concert this afternoon at 4.15.

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

3.0 CHURCH CANTATA (No. 27) BACH

WER WEISS WIE NAHE
(Who knows how near)

Singers:

MARY HAMLIN (Soprano)

GLADYS RIPLEY (Contralto)

THE WIRELESS CHORUS

WILLIAM BARRAND (Bass)

Players:

MICHAEL MULLINAR
(Harpichord)

LESLIE WOODGATE (Organ)
THE B.B.C. ORCHESTRA
(Trumpet, Oboes and Strings)

Conducted by
STANFORD ROBINSON

(For the words of the Cantata see page 25)

3.45 CHILDREN'S SERVICE

From ST. JOHN'S, WESTMINSTER

Conducted by The Rev. Canon C. E. WOODWARD

Hymn, Now thank we all our God (E. H., 533; A. and M., 379)

Prayers

Psalm 150

Lesson, St. Matthew xiii, 1-9

The Creed

Prayers

Hymn, O God of Bethel (E. H., 447; A. and M., 512)

Address by Canon WOODWARD

Hymn, We plough the fields (E. H., 293; A. and M., 383)



King and Rutledge

TEACHING BOYS A TRADE

at a home run by the National Police Court Mission, an appeal for which will be broadcast by Mr. Seymour Hicks (inset) tonight at 8.45.

8.50 'The News'

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9.5 ALBERT SANDLER

and

THE PARK LANE HOTEL ORCHESTRA

OLIVE GROVES (Soprano)

From THE PARK LANE HOTEL

ORCHESTRA

Hungarian Rhapsody, No. 1

Liszt

Dreams *Wagner*

OLIVE GROVES

Vissi d'arte (I have lived for Art) *Puccini*

ALBERT SANDLER

Chanson Arabe

Rimsky-Korsakov, arr. Kreisler

Scherzo Tarantelle *Wieniawski*

Caprice Viennois *Kreisler*

OLIVE GROVES

A Blackbird Singing *Head*

Fairy Tales of Ireland

Eric Coates

ORCHESTRA

Fantasy, Samson and Delilah

Saint-Saens

Poem *Fibich*

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

'THY KINGDOM COME'

(For details of this week's Epilogue see page 37)



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band. Sunday: SUITE OF SERENADES Spanish and Chinese (London Royal Cinema Orchestra) (No. 336-5a). Monday: FLIGHT OF THE BUMBLE BEE (Sir Hamilton Harty and Halle Orchestra) (No. 5908-4a, 6d.). Tuesday: CARNEVAL-Overture (Sir Hamilton Harty and Halle Orchestra) (No. 12036-6a, 6d.). Wednesday: MARRIAGE OF FIGARO-Overture (Paris Conservatoire Orchestra) (No. 11975-6a, 6d.). Thursday: IL SERAGLIO-Overture (Zurich Tonhalle Orchestra) (No. 8652-4a, 6d.). Friday: WIENER BLUT-Waltz (Bruno Walter and Berliner Staatskapelle) (No. 12270-6a, 6d.). Saturday: LA PALOMA (Paul Whiteman and His Orchestra) (No. 9453-4a, 6d.).

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Ask to hear: Any Rags, Bottles or Bones and Will Anybody Here Have a Drink? (both "Variety" Records), No. CH100 (3a.); Shoo the Hoodoo Away (One Step) and With My Guitar (Fox Trot), No. CH107 (3a.).

Instrumental. Sunday: BRAHMS' WALTZES, Nos. 1 to 16 (Op. 39) (Dorothea and Cecylia-Piano Duo) (Nos. 8250-9252-4a, 6d, each). Monday: CLAIR DE LUNE (Percy Grainger-Piano) (No. 11829-6a, 6d.). Tuesday: EVERYBODY'S MELODIES (J. H. Squire Celeste Octet) (No. 9748-4a, 6d.). Wednesday: ENGLISH DANCE (Billy Mayeri-Piano) (No. 8845-3a.).

Vocal. Monday: MEISTERSINGER-Prize Song (Francis Russell) (No. 9924-4a, 6d.). Tuesday: I KNOW OF TWO BRIGHT EYES (Celebrity Quartette) (No. 5526-3a.). Wednesday: SILENT NOON (Norman Allin) (No. 8805-4a, 6d.). Thursday: MY MOTHER BIDS ME BEND MY HAIR (Dora Lobbette) (No. 4809-3a.). Friday: WHEN THE KING WENT FORTH (Norman Allin) (No. 12038-6a, 6d.). Saturday: TOM DER REIMER (Tom the Rhymer) (Ivar Andreac) (No. 12372-6a, 6d.).

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OCTOBER 5

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SUNDAY

MIDLAND REGIONAL

3.30 Organ and Pianoforte Recital

Relayed from THE ALBERT HALL, NOTTINGHAM. BERNARD JOHNSON (Organ). HELEN GUEST (Pianoforte). Pianoforte Concerto in E, Op. 59... Moszkowski.

4.15 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL. Miniature Suite... Eric Coates. Two Preludes (Nos. 6 and 7) Chopin, arr. Heinrich. Selection of Sullivan's Songs... arr. Henley. Suite, Sylvan Scenes Fletcher.

5.0-5.15 London Regional Programme

7.50 A RELIGIOUS SERVICE

Conducted by the Rev. PAUL GIBSON, M.A. (Principal of Ridley Hall, Cambridge)

Relayed from St. MARTIN'S PARISH CHURCH, BIRMINGHAM

THE BELLS. Order of Service. Hymn, Let the whole Creation cry (416, Songs of Praise). Prayers. Hymn, Lord of Health, Thou Life within us (296, Songs of Praise).

Lesson. Anthem, I will greatly rejoice in the Lord Baird. Address. Hymn, King of Glory, King of Peace (285, Songs of Praise). Prayer. Benediction. Organist and Master of Choristers, RICHARD WASSALL.

8.45 The Week's Good Cause

Appeal on behalf of THE NATIONAL POLICE COURT MISSION by Mr. SEYMOUR HICKS. Contributions will be gratefully received by Mr. Seymour Hicks, National Police Court Mission, 40, Marsham Street, Westminster, S.W.1 (National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A Military Band Programme

THE BIRMINGHAM MILITARY BAND. Conducted by W. A. CLARKE. LILIAN COOPER (Soprano). WINIFRED FLAVELL (Violin)

BAND. March, The Queen of Sheba... Gounod. LILIAN COOPER. Du bist die Ruh' (Thou art Repose)... Schubert. Wiegenlied (Lullaby) Strauss. Vergebliches Ständchen (The vain Suit)... Brahms.

BAND. Sursum Corda Elgar. WINIFRED FLAVELL. Tambourin Rameau, arr. Kreisler. Waltz Caprice Sydney E. Grainger (First broadcast performance, accompanied by THE COMPOSER).

9.30 BAND. Overture, Der Freischütz (The Marksman)... Weber. In this Hour of softened Splendour Piniuti.

LILIAN COOPER. In my Garden Liddle. Where the Bee sucks Sullivan. Down in the Forest Landon Ronald. BAND. Selection, Madame Butterfly... Puccini.

10.10 WINIFRED FLAVELL. Ave Maria... Schubert, arr. Wilhelmj. Czardas... Monti. BAND. Ballet Music, Victoria and Merrie England Sullivan.

10.30 Epilogue. 'UNPAILING STRENGTH'. Hymn 257 (Ancient and Modern). St. Luke, chapter xviii, vv. 28-43. Hymn 260 (Ancient and Modern). Benediction.

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WINIFRED FLAVELL plays violin solos in the Military Band programme tonight at 9.5.

OCTOBER 5



842 kc/s (356.3 m.)



SUNDAY

LONDON REGIONAL

3.30 The Wireless Military Band

Conducted by B. WALTON O'DONNELL
HELEN OGILVIE (*Soprano*)
CARLTON GAULD (*Baritone*)

BAND

Overture, *Homeland*
Deorak, arr. Gerrard Williams

3.41 CARLTON GAULD

Idéale (in French) *Tosti*
Duna (in English) *McGill*
Le Miroir (in French) *Ferrari*
Hills (in English) *La Forge*

3.50 BAND

Six Waltzes from Op. 39 (2nd Selection)
Brahms, arr. Gerrard Williams

4.0 HELEN OGILVIE

Songs

4.9 BAND

Ascanio *Saint-Saëns*
Bacchus and the Bacchantes; Appearance of Phœbus, Apollo and the Nine Muses; Entrance of Love; Love appears to Psyche; Variation of Love; Ensemble; Finale, Waltz

4.23 CARLTON GAULD

D'uno Prison (in French) *Hahn*
The blind Ploughman *Clarke*
A Memory (in English) *Fairchild*
The last Hour *Kramer*

4.32 BAND

Festal March, Variations (from Op. 26)
Goldmark, arr. Gerrard Williams



CARLTON GAULD
sings two groups of French and English songs in the concert this afternoon.

4.46 HELEN OGILVIE

Songs

4.55 BAND

Suite of Serenades *Herbert*
Spanish; Chinese; Cuban; Oriental

5.0-5.15

BIBLE READING
THE LETTERS OF ST. PAUL—X
Philippians i and ii

8.45

National Programme

8.50

'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN;
Regional News

9.5 An Orchestral Concert

BETTY BANNERMAN (*Contralto*)

THE B.B.C. ORCHESTRA

Conducted by
PERCY PITT

ORCHESTRA

Symphony No. 3, in E Flat *Mozart*
Andantino for Strings *Rossi*

BETTY BANNERMAN and Orchestra

Aria, Ombra mai fu *Handel*

ORCHESTRA

Siegfried Idyll *Wagner*

BETTY BANNERMAN

Phyllis *arr. Diack*
Blow, blow, thou Winter Wind *Arne*
Silver *Armstrong Gibbs*
Five Eyes *Armstrong Gibbs*

ORCHESTRA

Carnaval des Animaux *Saint-Saëns*

10.30

Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 27, WER WEISS WIE NAHE (Who knows how near)

This is one of several cantatas written about 1731, which have important obligato organ parts. The certainty of death is its theme, and all through the first chorus there is a regular beat in the bass like the steady stroke of a pendulum, to lay stress, doubtless, on the relentless march of life to its close. It is a very impressive chorus, this first number, based on the chorale which gives the cantata its name. And between the lines of the chorale there are meditations in recitative, given to the different voices in turn, while the orchestra adds its plaint of sorrow above the steady rhythm of the bass. There is a very full orchestral accompaniment, with a prelude and interludes as well as an instrumental close, to the alto aria, and the orchestral part of the aria for bass makes use of two characteristic figures, one to present the world's turmoil, and the other the gladness of the spirit at departing. These are played off against one another in the most effective way. The final chorale is in five parts, all of which have some independence before settling down to close the cantata with simple strength and solemnity.

I.—Chorus:

Who knoweth how soon my last hour nearcheth?
Th' Almighty God alone doth know

The times and seasons, be they long or brief
Of my pilgrimage below,
Swift passeth time, how near is death,
And surely there shall come a day
When they together stand before me.
How brief my day ere he appeareth
To bid me draw my latest breath!
Who knows if ev'n today my mouth
Its dying words may speak?
So shall I ever pray,
'My God, the Saviour died for me,
In death so let me be with Thee.'

II.—Recitative (Tenor):

My life shall still be order'd so
That when mine hour is come, my spirit
A crown of glory may inherit.
So shall I live alway
Prepared for my latter day.
Whate'er I do, whate'er betide,
I see the face of death before me
And feel his hand already o'er me;
In peace who dies, in peace shall bide.

III.—Aria (Alto):

Then gladly will I greet him,
When at last Death shall appear,
Gladly will I follow
His behest unto rest.
Only sorrow was my portion here.

IV.—Recitative (Soprano):

Ah, would that I in Heaven were!
The bonds I fain would sever

That from Thy side, my spirit, blessed Lord, divide,
And dwell within Thy courts for ever.
Lend me wings! Ah, would that I in Heaven were!

V.—Aria (Bass):

Fare ye well that do despite me!
Sin and darkness pass away;
Unto God's eternal Day
His own love ere long shall light me.

VI.—Chorale:

World, farewell! my spirit groweth
Weary and would seek release,
In that bourne whereto it goeth,
Where alone it findeth peace,
Nought but strife I found in thee,
World, thy ways are vanity!
There, in Heav'n, when life is o'er
Peace and Joy for evermore.

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

Cantatas for the next four Sundays are:—

- Oct. 12. No. 114, 'Ach lieben Christen seid getrost.'
('Beloved Christians, weep no more'.)
- Oct. 19. No. 130, 'Heer Gott, dich loben alle wir.'
('Lord God, we praise Thee'.)
- Oct. 26. No. 56, 'Ich will den Kreuzstab gerne tragen.'
('Gladly my Cross-staff will I carry'.)
- Nov. 2. No. 180, 'Schmücke dich, O liebe Seele.'
('Deck thyself in holy gladness'.)



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OCTOBER 5

CARDIFF

SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

3.0 National Programme

4.15 A Band Programme

(From Swansea)

THE EMLYN COLLIERIES PRIZE BAND (Late PENYGOES SILVER BAND)

Conducted by D. WILLIAMS

March, B.B.C.F. Ord Hum^o

EMLYN BURNS (Tenor) and EMLYN JONES (Bari-tone)

In this solemn Hour Verdi
Y. Bardd a'r Coeddor W. Davies

DEWI OWEN (Violin)

Aubade Provençale Couperin, arr. Kreisle^r
Souvenir Drella

Allegro Piacco, arr. O'Neill

THE BAND

Selection, The Mastersingers Wagne^r

IRENE OWEN (Mezzo-Soprano)

Where shall I fly? Handel
O Fy Hen Gymraeg D. Emlyn Evans

EMLYN BURNS and EMLYN JONES

Stars of the Summer Night Ernest Newton
Flow gently, Deva Parry

THE BAND

Cornet Solo, Irene Bidgood
(MYRDDIN GRIFFITHS)

Selection Liszt

5.45-6.15 National Programme

6.30 A RELIGIOUS SERVICE

(In connection with the CHURCH CONGRESS at NEWPORT, 1930)

FROM ST. MARK'S CHURCH, NEWPORT, MON.
Order of Service

Hymn, All people that on Earth do dwell (A. and M., 166)

Psalm

1st Lesson

Magnificat Myles Foster A.

2nd Lesson

Nunc Dimittis Myles Foster A.

Anthem { Duet, Now we are Am- (St. Paul)
bassadors
Chorus, How lovely are the Messengers } Mendelssohn

Hymn, Loving Shepherd of Thy Sheep (A. and M., 334)

Sermon by the Very Rev. THE DEAN OF LLANDAFF

Hymn, The Church's one Foundation

8.0 National Programme

9.0 West Regional News

9.5 A Concert

Relayed from THE PARK HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genodiaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Finale, Serenade No. 9, in D. K. 320.... Mozart

TATIANA MAKUSHINA (Soprano) and Orchestra

Recit. and Air of Lisa (Queen of Spades)

Tchaikovsky

THE ORCHESTRA

Suite Impressions of Italy Charpentier

TATIANA MAKUSHINA and Orchestra

Song of Lell (The Snow Maiden). Rimsky-Korsakov

THE ORCHESTRA

Overture, Carnival Dvorak

10.0 National Programme

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SWANSEA

1,040 kc/s (288.5 m.)

3.0 National Programme

4.15 A Band Programme

(West Regional Programme)

5.45-6.15 National Programme

6.30 West Regional Programme

8.0 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 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 and LEEDS

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

3.0:—National Programme. 4.15:—Orchestral Concert. National Programme, The Northern Wireless Orchestra. (Leader, John Bridge.) Conducted by Adrian Boult. 5.45-6.15:—National Programme. 6.0:—National Programme. 9.0:—North of England News. 9.5:—National Programme. 10.30:—Epilogue.

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A COLOUR	R		D		
WORN ON THE HEAD		A			
PRECIOUS METAL		O			
LAW-BREAKER	T		I		

Each row of pictures and letters shown represents a word. In front of each word a clue is given. The solutions are found by taking the initial letters of the words illustrated in the little pictures, and adding the given letter or letters where they occur. For example, look at the first row of pictures and letters. The clue given is "A NUMBER." The solution is SEVEN. There is the letter S, followed by a weather vane pointing to E, then the letter V, an ear which gives you E, and the letter N. First set of Eight Pictures and full conditions appear in PEARSON'S WEEKLY, now on sale.

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PEARSON'S WEEKLY is the only paper in the world paying over £1,300 A YEAR FOR LIFE to PENSION PRIZE WINNERS. These are:

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- £5 A WEEK FOR LIFE, won by Miss E. J. Tracy, 8, Cromwell Road, Southampton.
- £5 A WEEK FOR LIFE, won by E. J. Durham, 36, Chapel Park Road, St. Leonards-on-Sea.
- £2 A WEEK FOR LIFE, won by Miss E. M. Sirc, 69, Cranfield Road, Brockley, London, S.E.4.
- £2 A WEEK FOR LIFE, won by P. Biggs, Lettravance, Newcastle, Monmouth.
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PEARSON'S WEEKLY

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F. O. (Mrs.).

I have a simple but WONDERFUL REMEDY for Rheumatism, Neuritis, and "acid" complaints. Not a drug nor medicine but a tropical plant called HERVEA. A beverage is made of the tiny leaf, which you prepare and drink like ordinary "Tea." No trouble or fuss, you make it in your own home; the RELIEF IS FELT AT ONCE, and becomes evident more and more every day. Hundreds of people in all ranks of life have received lasting benefit and have sent me letters praising this wonderful little plant. Drink a cupful of HERVEA each morning and you will feel a different being. The reason is that it expels the uric acid poisons and PREVENTS NEW ACCUMULATIONS of further acid deposits in the system.

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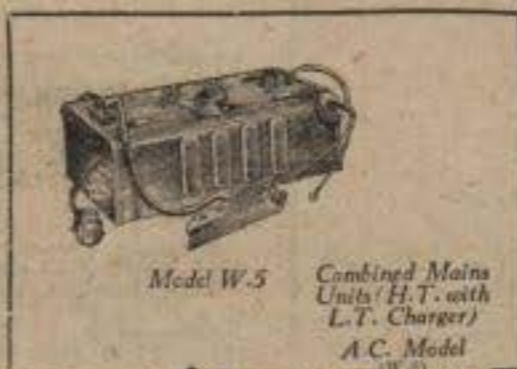
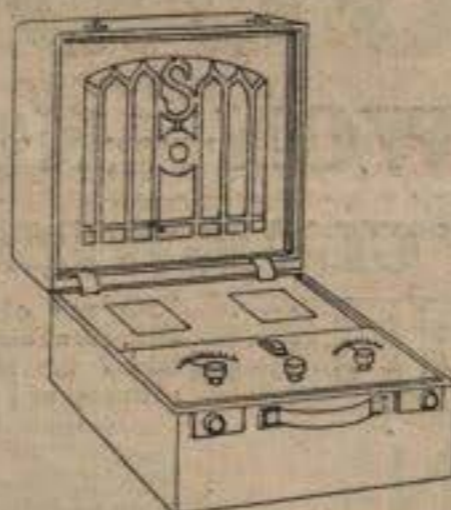
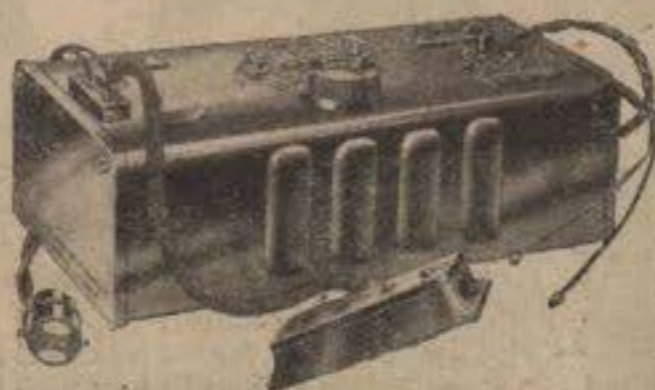
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OCTOBER 6

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 'THE YOUNG WORKER'—III
DAME KATHERINE FURSE, G.B.E.: 'Recreation 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
GLADYS CURRIE (Soprano)

1.15-2.0 An Orchestral Concert

Relayed from THE NATIONAL MUSEUM OF WALES
(From Cardiff)

NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by
WARWICK BRAITHWAITE
Overture, Fidelio Beethoven
Suite, El Amor Brujo (Love, the Magician)..... de Falla
Rhapsody on March Themes
German

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

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIERE and Monsieur E. M. STÉPHAN: French Dialogue—II, 'Une Promenade à la Campagne'

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other Days: The Middle Ages—III, From Page to Squire'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—III, Anna Maria and the Three Boxes' (Austrian)

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

4.15 A Concert

HERBERT DE LEON (Baritone)
THE CARLTON MASON SEXTET
Three English Dances Quilter, arr. Fletcher
First Arabesque Debussy, arr. Mouton

4.31 HERBERT DE LEON
Priore (Prayer) Gounod
La Petite Maisonnette (The Little House)
Ernani Braga
Le coeur de ma mie (The Heart of my Love)
Jacques-Dalerose

4.38 SEXTET
Sarabande-Espagnole du XVIIth Siècle Massenet
Prize Song (The Mastersingers)
Wagner, arr. Lotter

Waltz Carae

4.50 HERBERT DE LEON
A Pair of blue Eyes..... William Kernell
The Rose of Tralee
Charles W. Glover, arr. Edwin Schneider

4.58 SEXTET
Serenade (The Wand of Youth)..... Elgar
Passacaglia Cyril Scott, arr. F. Howard
First Fantasy (Faust) Gounod, arr. Tavan

7.0-7.20 'NEW NOVELS'
By Miss V. SACKVILLE-WEST

7.25 'THE NOVELS OF THOMAS HARDY'—II
By Mr. BASIL WILLEY

7.45 A Brass Band Concert

(From Newcastle)
THE BLACKHILL COLLIERY PRIZE BAND
Conducted by Mr. W. DAWSON
March, Pompous Mien..... S. Douglas
Selection, The Merry Wives of Windsor..... Nicolai

WILLIAM HENDRY (Baritone)
Wood Magic Martin Shaw
Full Fathom Five... }
Cavalier..... P. Turnbull
Five-and-twenty Sailormen
Coleridge-Taylor

BAND
March, Hale and hearty.... Powell
Selection, Robert the Devil
Greenwood

WILLIAM HENDRY
Go to my Love Alice Borton
Milkmaids Peter Warlock
Sailor's Dance Molloy
The Old Bold Mate... Esmond Bristol

BAND
Selection, A Sailor's Life Cope

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast; New York Stock Market Report

9.20 Topical Talk

9.35 Chamber Music

ALBERT SAMMONS (Violin) and VICTOR HELY HUTCHINSON (Pianoforte)
Sonata in D Minor (Op. 108) Brahms

ANNE THURSFIELD (Mezzo-Soprano)
Wir wandelten }
Das Mädchen spricht } Brahms
Nicht mehr zu dir zu gehen }
Wie Melodien..... }
Botschaft..... }

ALBERT SAMMONS
Andante from Suite in A Minor }
Gavotte from Suite in E } Bach

ANNE THURSFIELD
Le flute enchantée }
Air de l'enfant } Ravel
Anne qui me jecta de la neige }
Sainte }
Nicolette }

ALBERT SAMMONS and JOHN IRELAND (Pianoforte)
Sonata No. 11, in A Minor Ireland

11.0 (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

11.15-12.0 JOHNNY HAMP and his KENTUCKY SERENADERS from the KIT CAT RESTAURANT



JOHNNY HAMP AND HIS KENTUCKY SERENADERS, a band newly arrived from the United States, whose dance music will be relayed from the Kit Cat Restaurant tonight.

5.15 The Children's Hour

'Billy Boy' (arr. Rutland) and other Pianoforte Solos played by CECIL DIXON

'THE VISIT OF BLACK DOG,' being the first of the Series from 'TREASURE ISLAND' (Robert Louis Stevenson)

The Little Captain of Plymouth, and other songs, sung by ARTHUR WYNN

'Lance's Adventure,' from 'What Happened Then' (W. M. Lettis)

6.0 A POETRY READING

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report and Fat Stock Prices for Farmers

6.40 The Foundations of Music

RUSSIAN SONGS
Sung by TATIANA MAKUSHINA and PAUL MOLCHANOFF

TATIANA MAKUSHINA
The star of the North Glinka
I Suffer }
Listen, tender Maiden } Dargomizhky

PAUL MOLCHANOFF
Midnight Review .. Glinka
Oh, thou red Sun Slonov
Spanish Serenade Rechkaïnov

The World's Most Beautiful Women



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OCTOBER 6

626 kc/s (479.2 m.)

MONDAY

MIDLAND REGIONAL

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS

Festival MarchStrauss
Overture, Marinarella.....Fucik
Clairo de Lune (Moonlight).....Debussy
Selection, The Mikado.....Sullivan



SAMUEL SAUL and SARA SABONY take part in the concert, with the Midland Studio Orchestra, this evening at 6.40.

Entr'acte, Dancing Doll.....Poldini
Hymn to the Sun (Iris).....Mascagni
Galopade, Café Chantant.....Fletcher

5.15 The Children's Hour

'The Sunshine Man,' a Story, by CICELY FLEMING
SARA SABONY in Light Songs
'Keeping you clothed,' a Talk, by Major VERNON BROOK
FRANK RAWLINGS and his Xylophone
PERCY FREEMAN and a Piano

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Midland Studio Orchestra

Under the direction of FRANK CANTELL
Fantasy on Russian Melodies.....arr. Krien

SAMUEL SAUL (Baritone)

The Wanderer } Schubert
The Lime Tree }
Pigeon Post }

SARA SABONY
in an Act of Reminiscence

7.10 ORCHESTRA

English Folk Songs
Vaughan Williams

SAMUEL SAUL

Since first I saw your Face
Campion, arr. Fellowe
Diaphenia Broune
The Clock..... Loewe

ORCHESTRA

Canzonetta..... Godard

SARA SABONY
in further Reminiscences

7.45 ORCHESTRA

Selection, Lilac Time.
Schubert, arr. Clutsam

8.0 London Regional Programme

8.30 Midland News

8.35 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

'RED TABS'

(Continued from page 14.)

C.-in-C.: Yes. We didn't anticipate that. Nor that Gore would try to be so damned clever by not ciphering his orders. Between the two we're in the soup. The main attack must be cancelled. See to it, Walter. The reserves must go south at once.

C.-of-S.: I see. It's bad luck, sir.

C.-in-C.: It's worse luck for Gore and his division.

C.-of-S.: I wonder. We're still alive, sir.

C.-in-C.: Yes. It's just a question of point of view.

(Fade up gun-fire into machine-gun-fire, and the latter into the tapping of a typewriter.)

Epitaph.

AN ELDERLY VOICE: You're not the young woman I had yesterday.

TYPIST: No, sir.

ELDERLY V.: She could type, and she wasn't a fool. No, don't argue about it. This work is important and can't wait. Take a fresh piece of paper, two carbons, and pay attention.

Now—Heading. A History of the Second World War, 1936-1939, Volume III, Chapter 6. Got it?

(Clatter of typewriter.)

Come along, you're very slow, you know, young woman.

Paragraph. The year opened with an unfortunately typically catastrophic example of futile leadership.

(Clatter of typewriter.)

Spelling, please. Catastrophic is not spelt with a K.

Paragraph. Major-General Repton Gore, who was suddenly promoted to the command of a division, apparently for no better reason than that his experience had been confined to the home front, launched a frontal attack on the strongest sector of the enemy front. It has since been established that the enemy were fully aware of his plan, as, with criminal folly, he despatched his orders to his brigadiers without bothering to have them enciphered. His callous disregard for the lives of his men was undoubtedly one of the factors which contributed to the serious mutinies which took place in four divisions during the early part of the year—

(Clatter of typewriter.)

Come along, come along! We're writing history, you know!

(Fade out typewriter.)

THE END

OCTOBER 6

842 kc/s (356.3 m.)

MONDAY

LONDON REGIONAL

AUTUMN TALKS

A Glance at the New Prospectus.

THE new programme of broadcast talks, September to December, is now available. It is impossible here to mention more than a few of the many series which have been arranged. One which is sure to attract much attention is 'Science and Religion,' and in this series twelve speakers are going to discuss their personal interpretation of the relations of science and religion. These will include the Bishop of Birmingham, Dean Inge, Professor Julian Huxley, and Sir Arthur Eddington, and all taking part are eminent as Churchmen, scientists, or philosophers. The talks will be given on Sunday afternoons, starting on September 28, at 5.45 to 6.15 p.m.

In another series, new of its kind, which begins on Monday, October 20, at 9.20, the future of medicine will be discussed by various experts. Sir George Newman will give the first talk and the series will be summed up by Sir Humphrey Rolleston. In other talks, Lord Moynihan on Surgery, Professor Russ on Radiology, and others, will give listeners the latest information on different aspects of the science of health. There is to be a series at 7.25 on Fridays, called 'The Dark Continent,' in which Major Walter Elliot, M.P., the Rt. Hon. W. G. Ormsby-Gore, M.P., the Marquis of Lothian, and others will try to open up the vast and mysterious continent of Africa, describing its strange scenes and telling you of the many difficult and urgent problems, including those of racial differences and trade development, which have to be faced there today.

'Standing Room Only' and 'A1 or C3? The Future of the Race' are the titles of two consecutive series on Tuesday evenings, both of which will deal with population. As the title implies, the first series by Professor Carr-Saunders will discuss the question in terms of numbers, and the second by Major Leonard Darwin and Mrs. Mary Adams, in terms of quality. 'Industry Looks Ahead' is the title of a series of talks on Wednesdays. The human element in industry will be the subject of the first five talks, in which the relations between employer and employed and the means of industrial arbitration will be discussed, as well as the effects of mass production and rationalization on the individual worker. The rest of the series will be concerned with the enormous changes which are taking place nowadays in the management and organization of industry. Sir Josiah Stamp will speak on modern directorship and management, Mr. Frank Hodges on the change in industrial control, and Sir Francis Goodenough on the important part which salesmanship has to play in modern industry. There will be two courses of talks dealing with international affairs—'World Order or Downfall,' by Professor Arnold Toynbee, and a number of what will form international conversations in which representatives of France, Germany, Italy, Russia, and the United States will in turn discuss with representatives of Great Britain national differences in character, habits, and general outlook. Mr. Evelyn Wrench, the founder of the English-Speaking Union, will act as chairman to this series.

Of the many other series, there are two which are certain of a large audience: Dr. Cyril Burt on 'The Mind of a Child,' will be continuing his popular talks about psychology, and Sir James Jeans, the author of 'The Universe Around Us,' will talk about 'The Stars in their Courses.'

Full details of dates and speakers in all these series will be found in 'Broadcast Talks,' which can be obtained from any B.B.C. Station. If you want a copy sent by post, please send a penny stamp, *not* an envelope.

- 12.0 **A Ballad Concert**
Songs of the Western Hemisphere
THELMA TUSON (*Soprano*)
GERALD ADAMS (*Tenor*)
JOAN ALLEN (*Violin*)
- 1.0 **LIGHT MUSIC**
LEONARDO KEMP and his PICCADILLY ORCHESTRA
FROM THE PICCADILLY HOTEL
- 2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
Conducted by ERNEST PARSONS
(From *Midland Regional*)
- 5.15 **JACK PAYNE**
and his
B.B.C. DANCE ORCHESTRA
- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

- 7.35 **SEPTET**
In Mozart's Empirearr. Urbach
- 7.47 **MARY MADDOCK**
DaffodilSydney Rosenbloom
When the Swallows Homeward fly
Maude Valerie White
- Spreading the NewsOliver
- 7.54 **SEPTET**
SerenadeFerraris
Cortege du SardareIppolitov-Ivanov
- 8.0 **Monsieur E. M. STÉPHAN: French Talk**
- 8.30 **Regional News**
- 8.35 **A Pianoforte Recital**
by
POUSHNOFF
The LilacRachmaninov
Polichinelle



FULL DRESS FOR THE 'RIDGEWAY PARADE.'

PHILIP RIDGEWAY is here seen rehearsing his company, who now play in costume in order to get more atmosphere into their performance. The third of the Ridgeway Parades will be broadcast in the London and Midland Regional programmes tonight, and in the National programme on Wednesday night.

- 6.40 **THE RENGES SEPTET**
SEPTET
Le roi l'a dit (The King hath said it)
Delibes, arr. Mouton
Ouvre tes yeux bleus (Open thy blue eyes)
Massenet
- 6.53 **NORMAN VENNER (Baritone)**
Come to me in my DreamsBridge
Down Vauxhall WayHerbert Oliver
- 7.0 **SEPTET**
Waltz, Spring's Delight O. Strauss, arr. Kaiser
BonitaMezzacapo
- 7.9 **MARY MADDOCK (Soprano)**
Birds in the NestNicholas Chaveaux
For RemembranceMargaret Woolmer
(Words by the late F. E. WEATHERLY)
Nightingale of June (Waltz Song)....Sanderson
- 7.16 **SEPTET**
Souvenir d'UkraineFerraris
Tango, Aromas MendocinasCunita
- 7.28 **NORMAN VENNER**
The Harvester's Night Song.....H. B. Power
From the Land of the sky-blue Water...Cadman
Sigh no more

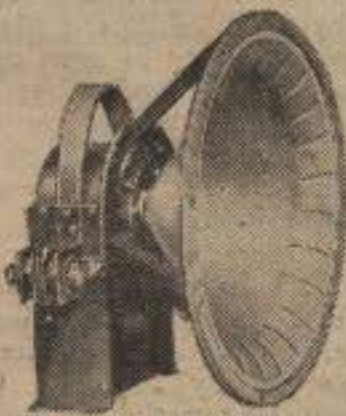
- FlameColombatti
The Flight of the Bumble-Bee
Rimsky-Korsakov, arr. Strimer
Two Studies, Op. 31, Nos. 3 and 1....Glazounov
Isolda's Love Death.....Wagner, arr. Liszt
- 9.0 **'The Ridgeway Parade'—III**
Music arranged by DOROTHY HOGGEN
Additional numbers composed by PHILIP RIDGEWAY
Devised, written and produced
by
PHILIP RIDGEWAY
- 10.15 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.30 **DANCE MUSIC**
THE PICCADILLY PLAYERS, directed by SID BRIGHT,
and THE PICCADILLY GRILL BAND, directed by
JERRY HOEY, from THE PICCADILLY HOTEL
- 11.15-12.0 **JOHNNY HAMP and his KENTUCKY SERENADERS** from THE KIT CAT RESTAURANT

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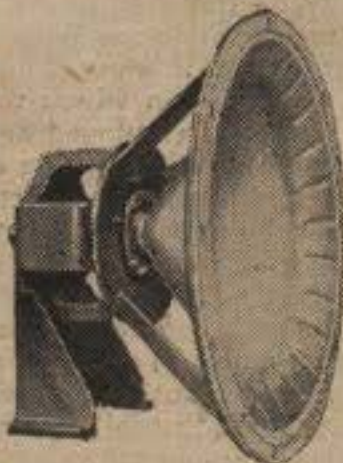


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OCTOBER 6 CARDIFF MONDAY

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 (Cerdoria Genedlaethol Cymru) (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 Overture, Fidelio Beethoven
 Suite, El Amor Brajo (Love the Magician) de Falla
 Rhapsody on March Themes German

2.10 National Programme
 5.15 THE CHILDREN'S HOUR
 'Tony and Ann' No. 2. Lantern Land
 By DOROTHY COOMBS

Scene
 The living room of a cottage in a Cotswold village
 The home of the Bartons
 JOYCE WRIGHT (Violin)
 Rondino on a Theme by Beethoven arr. Kreisler
 Hymn to the Sun Bimsky-Korsakov
 Tempo di Minuetto Pugnani, arr. Kreisler
 HILDA EAGER
 Star Rogers
 Sing, sing, Blackbird Phillips
 Border Cradle Song Kemp

AN ORGAN RECITAL
 By RALPH T. MORGAN
 relayed from
 THE COLSTON HALL, BRISTOL

9.0 National Programme
 9.15 West Regional News
 9.20-11.0 National Programme



NORMAN JONES and BERYL TICHBON take part in the West Country Programme from Cardiff this evening at 7.45.

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 1.15-2.0 National Programme
 2.10 National Programme
 5.15 West Regional Programme
 6.15 National Programme
 9.15 West Regional News
 9.20-11.0 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 Little Brown Sentry' (H. Mortimer-Batten) stands guard—and NELLIE SANDOW (Contralto) sings

6.0 National Programme
 9.15 Local News
 9.20-11.0 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:—Northern Wireless Orchestra Ruby Longhurst (Mezzo-Soprano) (From Newcastle). 4.20:—John Cavanahara (Entertainer) (From Leeds). 5.15:—The Children's Hour 6.0:—National Programme. 7.45:—A Brass Band Concert. (National Programme from Newcastle.) The Blackhill Colliery Prize Band, conducted by Mr. W. Dawson, William Hendry (Baritone). 9.0:—National Programme. 9.15:—North of England News. 9.29-11.0:—National Programme.

6.0 Mr. A. S. BURGE: 'Rugby Football Topics'
 6.15 National Programme

7.45 A Variety Programme

By West Country Artists

BERYL TICHBON (Pianoforte) and NORMAN JONES (Pianoforte)

Two Transcriptions:
 The Bees' Wedding .. Mendelssohn, arr. Corder
 Waltz in D Flat Chopin, arr. Corder
 Jazz Study Edward Burlingame Hill
 Tourbillon Melan-Gueroul

HILDA EAGER (Mezzo-Soprano)
 A Summer Night Goring Thomas
 Bird Songs at Eventide Eric Coates
 Spring's a-coming to Town Carver

THE BRISTOL DRAMA CLUB
 in a sketch

'MONEY MAKES A DIFFERENCE'
 By F. MORTON HOWARD

Characters

Peter Barton, a small-holder
 Bill Pinker, a woodman
 Horace Tidway, a grocer's assistant
 George Longford, a clerk
 Louisa Barton, Peter's sister

GRAND AUTUMN SALE

BY THE WITNEY BLANKET CO., LTD., WITNEY

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Don't wait; send now while you can secure great Bargains at low Sale Prices. Decide now to share in this wealth of warmth from Witney. Health is vital - guard your health with Witney's Wealth of Warmth. Your blankets bargains, when received, will show you a deep pile of woolly warmth, rich in its thickness and substance to cover your beds for greatest comfort of all your household during Britain's coldest nights. Have your patterns and get your Bargains from this GRAND AUTUMN SALE, but you must send NOW. Do it immediately while the coupon is handy.

SPECIAL SALE OF KAPOK DOWN MATTRESSES

EVERY SIZE REDUCED IN PRICE.

The 'Softest and Purest Thing to Sleep on! Great Offer by THE WITNEY BLANKET CO., LTD., WITNEY. MADE IN OUR GARDEN FACTORY ENSURING PURITY. A New Note in Mattress Production - Purity and Softness. "DOWN-LIKE" BEDS as SOFT and WARM as a DOWN QUILT. KAPOK IS SOFT, LIGHT and YIELDING - AND SO VERY PURE. KAPOK IS DAMP-PROOF - INVALUABLE FOR RHEUMATIC SUFFERERS. MARVELLOUSLY LIGHT IN WEIGHT. KAPOK IS PURITY ITSELF. Secure now a Bargain Mattress of a NEW and LOVELY STYLE which cannot become lumpy or hard. FILL IN COUPON FOR FREE PATTERNS OF THE SPECIAL (AND DIFFERENT) BEAUTIFUL TWILL TICKS AND SPECIMENS OF KAPOK AND FULL PARTICULARS.

Everyone knows the softness and lightness of a Down Quilt, how it covers you with a light mantle of rich warmth. Here in the Kapok Down Mattresses now offered by The Witney Blanket Co., Ltd., you have the same softness and warmth to lie on, but in much more thick and substantial form.

"The Mattress of any bed should be of Kapok - nothing has yet been discovered to replace or surpass Kapok for comfort and right thorough restfulness." - *Vide Press.* TICKETS ARE MADE OF TWILL, and are supplied in four soft colours of Khaki, Rose, Blue and Helle.

EVERY SIZE REDUCED IN PRICE but all Kapok Mattresses are still of the same standard high quality. Owing to favourable contracts we are enabled to produce this Mattress at a lower price than ever before.

Kapok Down Mattresses are as pure as Nature, because Kapok is a natural pure vegetable down. Free from dust, dirt or anything deleterious. In this pure state it is made into these mattresses. Kapok Mattresses are therefore absolutely the purest beds you can buy. These Mattresses do not become lumpy or hard. **KAPOK IS DAMP-PROOF,** and these Kapok Mattresses are invaluable for Rheumatic sufferers.

SOFT AS DOWN
Kapok is VERY LIGHT IN WEIGHT.



Purity
PURE as the LILY

SOFT YIELDING THICKNESS MARVELLOUSLY LIGHT

How light and easy to handle, therefore, are these mattresses when making beds. **SAVE YOURSELF EXERCISE IN BED-MAKING.** Think of a down quilt thickened to an enormous degree, then you will have brought to your mind the lovely qualities of these mattresses.

Great Bed-Comfort Bargain Offer. The purity of the bedding you sleep on is a Vital Matter to your Health, which in itself is Your Most Vital Matter. Your health is your life - sleep healthily, and with a Kapok Down Mattress sleep gloriously warm and comfortable. Humanity derives from Nature many wonderful, beautiful and useful things, and here in these Kapok Down Mattresses you have bedding of voluminous thickness, softness and warmth.

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For FREE PATTERNS & PARTICULARS of WITNEY BLANKETS DIRECT FROM WITNEY, OR FOR PATTERNS OF MOTOR RUGS To THE WITNEY BLANKET CO., LTD., Butter Cross Works, WITNEY, Oxfordshire. No. 1. Please send me, post free, patterns of Witney Blankets. No. 2. Please send me patterns of Motor Rugs. I promise to return patterns within 3 days. (Cross out wording not required.)

NAME (Block Letters) _____
ADDRESS _____
Radio Times, Oct. 3, 1930.

THE WITNEY BLANKET CO. LTD

WITNEY



MORNING NOON and NIGHT

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OCTOBER 7

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 **'WHERE YOUR FOOD COMES FROM—III, FISH FROM HOME WATERS'**

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

5.15 **The Children's Hour**
'THE ESCAPE'
which concludes the Story of 'JOHN TRUSTY'
(S. G. Hulme Beaman)
arranged as a Dialogue Story
with Incidental Music played by
THE GEORGIAN TRIO

6.0 **MISS KNOTT: 'The 1930 Hockey Season'**

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

QUINTET
La plus que lente
Nuit d'Etoiles
Goliwog's Cake Walk

GWEN KNIGHT
C'est l'extase langoureuse ('Tis the langorous Ecstasy)
Aquarelles (Water Colours)
Chevaux de Bois (Wooden Horses)

QUINTET
Petite Suite

12.0 **A Ballad Concert**
FLORODITH RELTON
(Soprano)
ARTHUR BROUGH
(Baritone)

12.30 **EDWARD O'HENRY**
AT THE ORGAN OF TUSSAUD'S CINEMA

1.0-2.0 **Light Music**
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0 **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—III, Birds in Flock'

2.25 **Interlude**

2.30 **Sir WALFORD DAVIES: 'Music—III, Rise and Fall of Tunes'**
(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**
'Careers'—II, Major WALTER ELLIOT, M.P.: 'Agriculture'

4.25 **Interlude**

4.30 **THE PRINCE OF WALES PLAYHOUSE ORCHESTRA**
Conducted by FRANK WESTFIELD
Relayed from LEWISHAM
March, Fighting Strength *Jordan*
Overture, The Men of Prometheus *Beethoven*
Selection of W. H. Squire's Popular Songs
..... *arr. Baynes*
Ballad, My Secret Passion *Young*
Waltz, The Same as we used to do *Campbell*
Morceau, Without a Song *Youmans*
Selection, Song o' my Heart *arr. Finch*



THE PRINCE OF WALES PLAYHOUSE ORCHESTRA, conducted by Frank Westfield, are always a popular outside broadcast. Their music will be relayed from Lewisham this afternoon at 4.30.

6.35 **London Stock Exchange Report and Fat Stock Prices for Farmers**

6.40 **The Foundations of Music**
RUSSIAN SONGS
Sung by **TATIANA MAKUSHINA**
Minnet *Tansiev*
The Queen of the Sea *Borodin*
Life's Morning *Tchaikovsky*
Polina's Song *Tchaikovsky*
Brightly sings the Lark *Rimsky-Korsakov*
Sulamith *Liapounov*

7.0-7.20 **'PLAYS AND THE THEATRE'**
MR. JAMES AGATE

7.25 **Professor A. M. CARR-SAUNDERS: 'Standing Room Only: A Study in Population'—II**
(From *Liverpool*)

7.45 **THE GERSHOM PARKINGTON QUINTET**
A DEBUSSY PROGRAMME
QUINTET
Suite Bergamasque
GWEN KNIGHT (Soprano)
Les Cloches (The Bells)
Le Jet d'eau (The Fountain)
Les innocens (The Innocents)

HANS KINDLER
Adagio } *Tartini*
Gavotte }
Three XVIIth century Dutch Melodies:
I have my Sorrows; Solicitors and Barristers;
See, how mighty (Song from the Spanish War)

9.51 **KEITH FALKNER**
Prometheus }
Wanderer's Nachtlied (Wanderer's Night Song) } *Schubert*
Heimliche Aufforderung (Secret Invitation) *Strauss*

10.5 **HANS KINDLER**
Romance *Glinka, arr. Kindler*
Roumania *arr. Kindler*
Malagueña *Bizet*
Serenade Espagnole *Glazounov*

10.16 **KEITH FALKNER**
Lyonesse } *Armstrong Gibbs*
By a Bierside }
Blackberry Time *Stanford*
Evening Hymn *Purcell*

10.30-12.0 **DANCE MUSIC**
BERTINI'S DANCE BAND, from THE EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL
(From *Manchester*)

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

GWEN KNIGHT
Beau Soir (Fair Evening)
Romance
Voici que le Printemps (See how the Spring)

QUINTET
First Arabesque
Second Arabesque
Carol

8.0-8.30 (1,554.4 m. only)
Dr. CYBIL BURT: 'The Mind of a Child—II, The Backward Child'

9.0 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast; New York Stock Market Report

9.20 **Sir H. WALFORD DAVIES**
'MUSIC AND THE ORDINARY LISTENER'

9.40 **A RECITAL**
KEITH FALKNER (Baritone)
HANS KINDLER (Violoncello)



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OCTOBER 7

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TUESDAY

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Selection, The Gipsy Princess Kalman
Poem Fibich
Incidental Music, Monsieur Beaucaire Rosse
Waltz in D Flat Chopin
Chanson Friml
Intermezzo, The Bells of St. Malo Rimmer
Serenade Schubert
Suite, Summer Days Eric Coates

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA
Under the direction of FRANK CANTELL
Fantasy on the Music of Weber ..arr. Schreiner
A Summer's Morn Haines
Three English Dances Quilter
Selection, Fallen Fairies German
Two Hindoo Pictures Hansen and Lotter
Suite, Cobweb Castle Liza Lehmann

5.15 THE CHILDREN'S HOUR
'Fernseed,' a Fairy Story and Play, by UNA
BROADBENT
MURIEL TOOKEY (Violin)
Songs by HAROLD CASEY (Baritone)

6.0 *London Regional Programme*

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

6.40 Light Music

PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, CORPORATION
STREET, BIRMINGHAM
Overture, The Wanderer's Goal Supp
Waltz, España (Spain) Waldteufel
ALEX PENNEY (Soprano)
What's in the Air to-day? Robert Eden
NORRIS STANLEY (Violin) and Orchestra
Introduction and Rondo Capriccioso Saint-Saëns

7.10 ALEX PENNEY
Sing, sing, Blackbird Phillips
ORCHESTRA
Fantasy, Aida Verdi, arr. Tavan
ALEX PENNEY
The Cuckoo Liza Lehmann
ORCHESTRA
Suite, From the Countryside Eric Coates

7.45 *London Regional Programme*

8.50 Midland News

9.5 *London Regional Programme*

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

SAMUEL PEPYS, Listener,
By R. M. Freeman

Sept. 7. Home this day from Hythe, but the train (at Sandling Junctⁿ) so full that we were hard put to it to find us places. However, contrived to squeeze into a compartment, wherein were, among others, a father, mother, full-grown and rather comely daughter—whom I sat next to—and 2 little devills of boys opposite, that kept swinging their feet and fouling my shins. Whereby was more than once on the point of damning them to their faces, but out of consideracioun for young Mis, their sister, and other she^s in the carriage I kept silence. Presently Mis, opening her news-sheet, takes pencil and falls to on a cross-word. Which, being moved to overlook her, I perceived was one of these seeming simple cross-words that do nevertheless constantly lie in wait to ambush you with trappy alternatives. Hereof innocent Mis evidently unaware; for having to find a word for 'a tall boot,' whose last 5 letters be '—ssian,' but the first 2 blind, down she puts 'Russian' streightaway. Whereby liefer than see her thus simply ambushed, I was moved to warn her, might it not rather be 'Hessian'? Whereto, smiling gratefully, confesses she had never thought of that. So at it, both of us together, to see what other ambushes we can smook, as, *par exemple*, whether 'the top of the head,' sh^d be 'poll' or 'noll'; and mine old familiar friend the Hungarian generall whether he sh^d be 'voivode,' 'vaivode,' 'vayvode,' 'waiwode,' or 'waywode.'

a porter, to carry our suit-cases, a gentilman opposite civilly insists (since I cannot carry both cases and he hath no baggage), upon carrying my wife's past the barrier and on to the taxi-coach. Whereof, by its sparing me 6d., or perhaps a rupture, I was glad enough; albeit asking myself inwardly, is this really disinterested civility, or onelie a popinjay philanderer's conceited desire to show off before a pretty woman?
Sept. 9. Seven letters from readers of *The Radio Times* enquiring of my book, when shall it appear? This makes now above 100 of them, which do please me mightily, my wife alsoe; in particular one that declares the writer's joy in reading of 'you and your delightfull wife.' Which, for all my great love to the wretch, is hardly the word I sh^d have choosen for her. Yet makes me, in a manner, proud to know she be delightfull to read of, if not to live with.
Sept. 11. In the City (upon an occasioun to my broaker) whom did I meet in Gracious S^t but my young cross-word Mis in the train last Lord's Day! Works, she tells me, in an office hard by, and now goes to her lunch. So craved the favour of entertaining her thereto. Which she accepting, a mighty agreeable 40 min. we had together, eating lunch and talking cross-words. In coming out, catcht sight of Snigsby at a table neare the door, but he had his back to us. However, in case he turn his head, had the presence of mind to fall a pace or 2 behind Mis so as to make us look unconnected strangers.

Come to Charing Cross and I looking in vain for

OCTOBER 7



842 kc/s (356.3 m.)



TUESDAY

LONDON REGIONAL

12.0 **An Instrumental Concert**
 MAUDE MELLIAR (*Oboe*)
 MARIE DARE (*Violoncello*)
 OLGA THOMAS (*Pianoforte*)

1.0 **KELVIN BUCKLEY**
 At THE ORGAN of THE REGENT CINEMA
 Relayed from BOURNEMOUTH

2.0-3.0 **THE MIDLAND STUDIO ORCHESTRA**
 Directed by FRANK CASTELL
 (From *Midland Regional*)
 Fantasy on the Music of Weber... *arr. Schreiner*
 A Summer's Morn... *Haines*
 Three English Dances... *Quilter*
 Selection, Fallen Fairies... *German*
 Two Hindoo Pictures... *Hansen and Lotter*
 Suite, Cobweb Castle... *Liza Lehmann*

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

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

6.40 **THE J. H. SQUIRE CELESTE OCTET**
 ANDREW CLAYTON (*Tenor*)
 OCTET
 Minuet, Sicilienne... *Squire, arr. Hart*
 On Wings of Song... *Mendelssohn*
 Everybody's Melodies... *J. H. Squire*

6.56 **ANDREW CLAYTON**
 I know of two bright Eyes... *Clutsam*
 Macushla... *MacMurrrough*
 Maire, my Girl... *Aitken*

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

7.18 **ANDREW CLAYTON**
 Now sleeps the crimson Petal... *Quilter*
 My lovely Celia... *Lane Wilson*
 Phillis has such charming Graces

7.24 **OCTET**
 The Piccaninnies' Picnic... *J. H. Squire*
 Hungarian Dance in A Minor... *Brahms*
 Memories of Johann Strauss... *arr. Willoughby*

7.45 **Liverpool Philharmonic Society's Concert**
 Relayed from THE PHILHARMONIC HALL,
 LIVERPOOL
 (From *Liverpool*)
THE LIVERPOOL PHILHARMONIC ORCHESTRA
 Conducted by ALBERT COATES
 Overture, Carnival... *Dvorak*

7.55 **ISOBEL LAMOND (Soprano) and Orchestra**
 Monologue and Aria (Iphigenia)... *Gluck*

8.7 **ORCHESTRA**
 Symphonic Suite, Scheherazade... *Rimsky-Korsakov*

8.50 app. **Regional News and Interval**

9.5 **THE LIVERPOOL PHILHARMONIC CHORUS AND ORCHESTRA**
 Five Operatic Choruses
Handel, arr. Henry Wood
 Crown him Ruler; Hark, how the Woods; The Heart that's contented; Now cometh May; The foolish Lover squanders

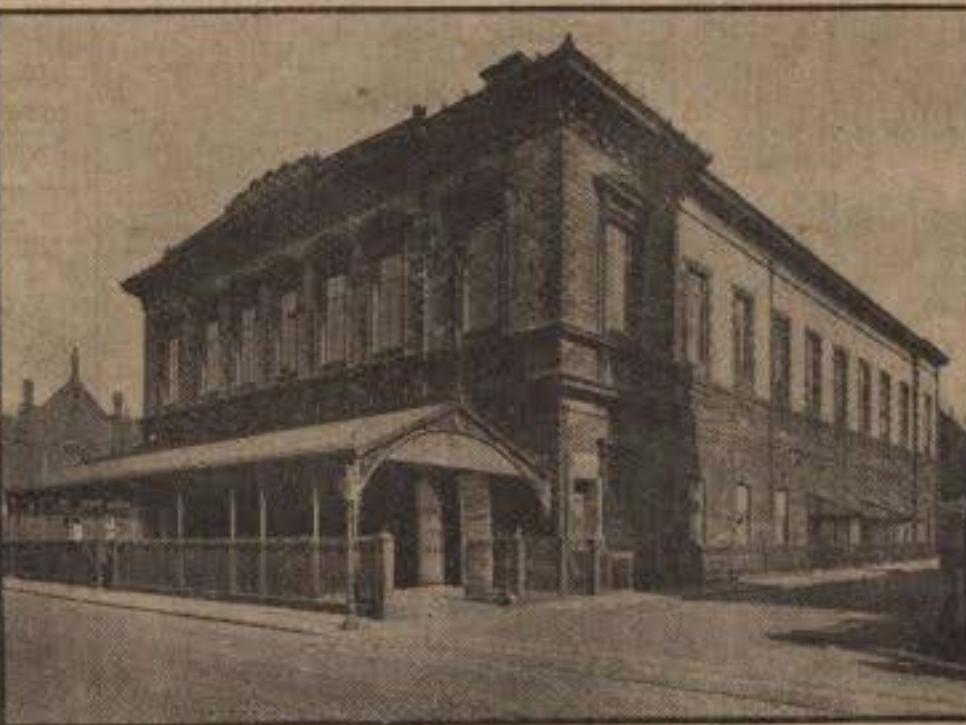
9.19 **ORCHESTRA**
 Sinfonia in D... *Rigel*

9.31 **ISOBEL LAMOND**
 Au pays où se fait la guerre... *Duparc*
 Elegia... *Debussy*
 La Chevelure... *Debussy*
 Mandoline... *Debussy*

9.43 **ORCHESTRA**
 Tone Poem, Victory Ball... *Schelling*

10.0-10.15 **'The Second News'**
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

This Week's Epilogue:
'THE KINGDOM OF HEAVEN'
 'Thy Kingdom Come'
 Trio, Lift thine eyes... *Mendelssohn*
 Matthew iv, 23, and v, 1-12
 A. and M., 217, Thy Kingdom come, O Lord
 The Lord's Prayer



THE LIVERPOOL PHILHARMONIC SOCIETY'S CONCERT will be relayed from the Philharmonic Hall, Liverpool, this evening at 7.45. ISOBEL LAMOND, whose photograph appears on the left above, is the soloist, and ALBERT COATES (right) will conduct.

Husband and Wife

A recent enquiry among owners of new Ford cars reveals that both husbands and wives use their Fords for a great variety of purposes. Husbands use their cars for business; wives use them for shopping. Both use them for touring, week-end trips, parties, golf, theatres, visiting.

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OCTOBER 7 CARDIFF TUESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.10 National Programme
5.15 THE CHILDREN'S HOUR
'CROSSING THE BRIDGE TO LONG AGO SOMERSET—VI, ARTHUR AND THE ROUND TABLE'
by
IRENE GASS

6.0 Mr. A. R. DAWSON: 'Some Welsh Pirates—Bartholomew Roberts, the Puritan Pirate'

6.15 National Programme

7.0 Egwyl Gymraeg
A WELSH INTERLUDE
'PYNCAU'R DYDD YNG NGHYMRU'
Gan
Yr Athro E. ERNEST HUGHES
'CURRENT TOPICS IN WALES'
A Review, in Welsh
by
Professor E. ERNEST HUGHES

7.25 National Programme

7.45 A Symphony Concert
relayed from
THE PATTI PAVILION, SWANSEA
(From Swansea)
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Concerto Grosso No. 8 (Christmas) Corelli
Symphony No. 38 in D (Prague), K.504 Mozart
OLIVE GILBERT (Contralto) and Orchestra
O Don Fatale (Don Carlos) Verdi
ORCHESTRA
Overture, Romeo and Juliet Tchaikovsky

9.0 National Programme

9.15 West Regional News

9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

5.15 West Regional Programme

6.15 National Programme

7.0 Egwyl Gymraeg
(A WELSH INTERLUDE)
(West Regional Programme)

7.25 National Programme

7.45 A Concert
Relayed from THE PATTI PAVILION
(West Regional Programme)

9.0 National Programme

9.15 West Regional News

9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.10 National Programme

5.15 THE CHILDREN'S HOUR
'THE ESCAPE'
from
'JOHN TRUSTY'
by S. G. HULME BEAMAN
Musical Interlude by THE GLEE SEXTET

6.0 National Programme

7.0-7.20 ETHEL M. HEWITT: 'The Greek Prince'
from Cornwall'

7.25 National Programme

9.15 Local News

9.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

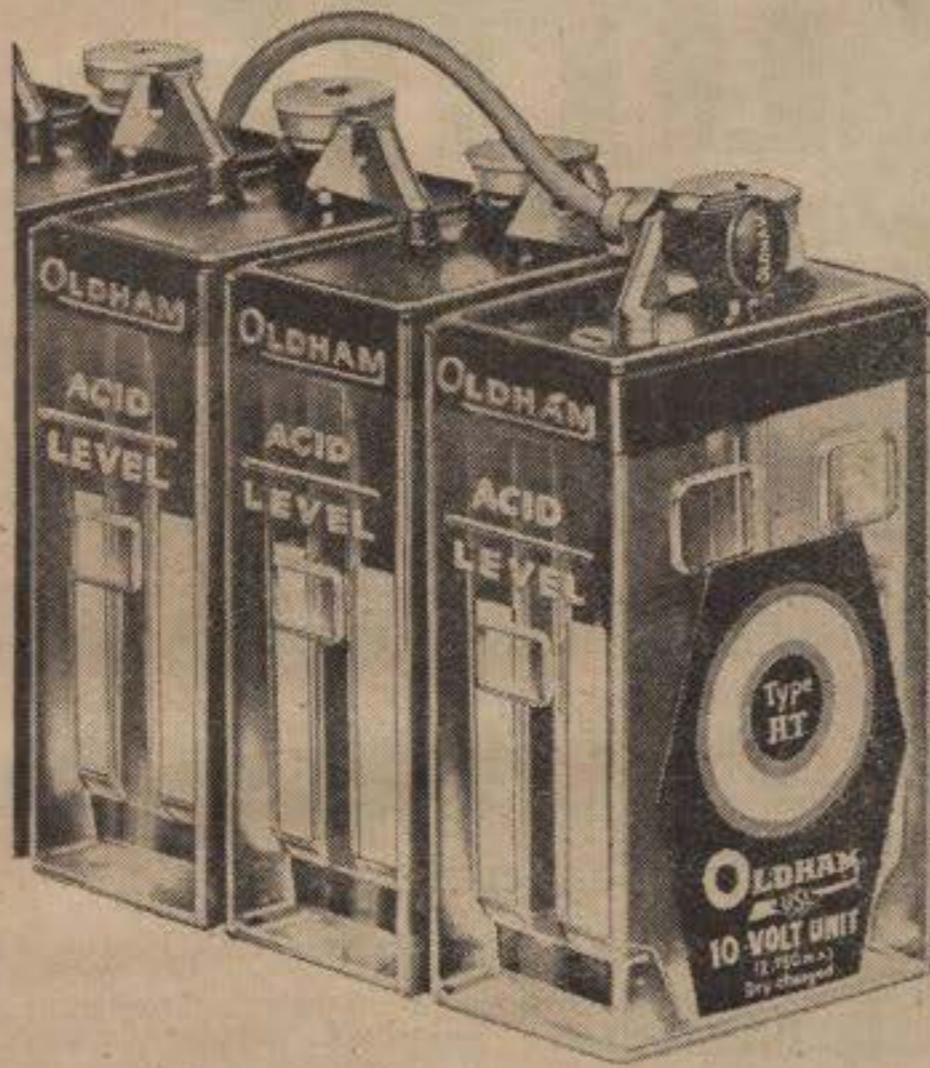
2.10-12.0 National Programme

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:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert. Relayed from The Houldsworth Hall, Manchester. Chamber Concert by Murray Lambert (Violin) and Esther Fisher (Pianoforte). 2.10:—National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—'Women's Lives in Other Lands'—V. M. A. Dornie: 'Women in the United States of America.' 6.15:—National Programme. 7.0:—'Farming the Sea'—II. Professor Walter Garstang (From Leeds). 7.25:—National Programme (From Liverpool). 7.45:—Liverpool Philharmonic Society's Concert. Relayed from The Philharmonic Hall, Liverpool (From Liverpool). The Liverpool Philharmonic Orchestra. Conducted by Albert Coates. Isobel Lamond (Soprano). 8.50:—Interval. 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.40:—'The Stranger.' A Comedy in One Act by Ida Gandy. Produced by Charles Nostart. 10.30-12.0:—Dance Music. Bertini's Dance Band, relayed from The Empress Ballrooms, Winter Gardens, Blackpool. (National Programme).

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OCTOBER 8

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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 HAECCK
 From THE RESTAURANT FRASCATI
 2.0 A Ballad Concert
 GLADYS JONES (Contralto)
 ERNEST HARGREAVES (Tenor)
 2.30 FOR THE SCHOOLS
 Professor WINIFRED CULLIS, C.B.E.: 'Biology and Hygiene for Senior Schools: Your Body every Day—II, Our Body as an Engine'
 2.55 (1,554. m. only)
 East Anglian Herring Fishing Bulletin
 3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Books—III, Live Girls (Little Women)'
 3.25 Interlude
 3.30 Symphony Concert
 From THE PAVILION, BOURNEMOUTH
 THE BOURNEMOUTH SYMPHONY ORCHESTRA
 Conductor, SIR DAN GODFREY, F.R.C.M., Hon. R.A.M.
 Suite (No. 6) Bach, arr. Wood
 Prelude—Presto; Lament—Adagio; Scherzo; Gavotte and Musette; Finale—Allegro
 Italian Serenade Wolf

Variations on a Rococo Theme for Violoncello and Orchestra (Op. 33)..... Tchaikovsky (Soloist, HANS KINDLER)
 Symphony in B Flat Chausson
 Lento—Allegro molto; Molto Lento; Animato
 4.45 REGINALD NEW
 At THE ORGAN OF THE BEAUFORT CINEMA
 Relayed from BIRMINGHAM
 Small Modern Suite Rosse
 Romance Seendsen
 In a Fairy Boat Brian Hope
 Waltz, Thrills Andliffe
 5.15 The Children's Hour
 Various Songs sung by HELEN HENSCHEL
 The Story of 'JUMBO'
 written and told by 'Mr. X'
 'THE LOST FARM'
 (Tony Galloway)
 6.0 Miss LENA KING, Hon. Secretary of the National (Girl) Members Council: 'Found a Club'
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.35 London Stock Exchange Report and Fat Stock Prices for Farmers
 6.40 The Foundations of Music
 RUSSIAN SONGS
 Sung by
 PAUL MOLCHANOFF
 The Night..... Tchaikovsky
 Heroism Tchaikovsky
 Lonely am I as of old Tchaikovsky
 Viking Song Rimsky-Korsakov
 The Asra Rubinstein
 The Harper Rechkounov
 7.0-7.20 Mr. J. G. GIBBON, C.B.E.: 'Town Planning' (under the auspices of the Ministry of Health)

7.25 'INDUSTRY LOOKS AHEAD'—II
 Dr. SARGANT FLORENCE: 'Organization versus Personal Skill'
 7.45 'The Ridgeway Parade'—III
 Music arranged by DOROTHY HOGGEN
 Additional numbers composed by PHILIP RIDGEWAY
 Devised, Written and Produced by PHILIP RIDGEWAY
 9.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast; New York Stock Market Report
 9.20 'THE IMPERIAL CONFERENCE'
 9.35 Symphony Concert
 KENDALL TAYLOR (Pianoforte)
 THE B.B.C. ORCHESTRA
 Conducted by JOSEPH LEWIS
 Overture, Prometheus Beethoven
 KENDALL TAYLOR and Orchestra
 Concerto in E Flat, K.482..... Mozart
 ORCHESTRA
 Symphony No. 5, in B Flat Schubert
 KENDALL TAYLOR
 Prelude, Op. 23, No. 6 Rachmaninov
 Preludes: In F; in E Flat Chopin
 Finale, from Carnival Schumann
 ORCHESTRA
 Suite, Cephale and Procris Grieg, arr. Mottl
 11.0 (1,554.4 m. only)
 DANCE MUSIC
 BILLY MASON and his CAPHEANS, from the CAFÉ DE PARIS
 11.15-12.0 BILLY COTTON and his CIRO'S CLUB BAND, from CIRO'S CLUB



The third of the successful series of 'Ridgeway Parades' will be broadcast this evening at 7.45.

OCTOBER 8

626 kc/s (479.2 m.)

WEDNESDAY

MIDLAND REGIONAL



The man
who
smokes
Player's
gets
Quality



NCC 634

12.0 *London Regional Programme*

1.30 **THE MIDLAND STUDIO ORCHESTRA**
Under the direction of FRANK CANTELL
Overture, John and Sam *John Ansell*
CHATTERLY INGRAM (*Contralto*)
A Retreat *Loughborough*
Saint Valentine } *Easthope Martin*
The brightest Day }
ORCHESTRA
Reminiscences of Grieg *arr. Godfrey*
JACK WILSON (*Syncopated Pianisms*)
Punch and Judy Show *Black*
King of Jazz *arr. Wilson*

2.10 ORCHESTRA
Waltz, Tres Jolie
Waldteufel

CHATTERLY INGRAM
Four by the Clock
Mallinson
Silent Noon
Vaughan Williams
A Birthday *Coven*

ORCHESTRA
Selection, The Student
Prince *Romberg*

JACK WILSON
English Dance. *Mayerl*
Selection of Popular
Choruses
arr. Wilson

2.45-3.0 ORCHESTRA
Les Sylphides. *Cussans*
Ballet Music, Le Roi
s'amuse (The King's
Diversions) .. *Delibes*

5.15 **The Children's Hour**
'Old Mother Stirabout,' a Fairy Story, by
'Story-teller'
Songs by MARJORIE HOVERD (*Soprano*)
'The Week's Sport,' by MAURICE K. FOSTER
RONALD GOURLEY will entertain

6.0 *London Regional Programme*

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

6.40 **The Midland Studio Orchestra**
Under the direction of FRANK CANTELL
Overture, Figaro *Mozart*
MARY POLLOCK (*Soprano*)
Nymphs and Shepherds } *Purcell*
Hark the echoing Air } *arr. Moffat*
Rose softly blooming *Spohr*

ORCHESTRA
Selection, The Tales of Hoffmann.... *Offenbach*

7.10 AMY JAMES and NORAH FELL (*Two Piano-
fortes*)
Sonata in G Minor *Pasquini*
Choral Prelude (In dir ist Freude) (In Thee is
Joy) *Bach*

MARY POLLOCK
I think of you, my Sweet *Wood*
The Moon at the Full *London Ronald*
My Heart is like a singing Bird..... *Parry*

ORCHESTRA
Invitation to the Dance..... *Weber*

7.35 AMY JAMES and NORAH FELL
Minuet and Scherzo (Third Suite)..... *Arensky*
Cortège *Debussy*

ORCHESTRA
Second Selection of Sullivan's Songs. *arr. Higgs*

8.0 *London Regional Programme*

8.30 Midland News

8.35 **A Military Band Concert**

Relayed from THE
TOWN HALL, BIR-
MINGHAM

THE CITY OF BIR-
MINGHAM POLICE
BAND

Conducted by
RICHARD WASSELL

Overture, La Chasse de
jeune Henri (Young
Henry's Hunt) *Méhul*

THE MCGOWRAN MALE
VOICE QUARTET

Song of the Volga
Boatmen

arr. Bantock
My love is like a red,
red Rose.... *Bantock*



MARY POLLOCK,
soprano, will sing in the concert to be
broadcast this evening at 6.40.

BAND
Selection, I Pagliacci .. *Leoncavallo, arr Wright*

9.5 BERNARD ROSS (*Baritone*)
Tomorrow *Keel*
Onaway, awake, Beloved *Coven*

BAND
Capriccio Espagnol *Rimsky-Korsakov*

9.30 RONALD GOURLEY (*Entertainer at the Piano*)
in 'Music and Humour'

BAND
Nautical March, Admirals All
Bath, arr. Winterbottom

9.45 **DANCE MUSIC**
JACK KERR and his BAND
Relayed from TONY'S BALL ROOM, BIRMINGHAM

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

10.30 *Experimental Transmission for the Radio
Research Board
by the Fultograph Process*

10.35-11.0 *London Regional Programme*

OCTOBER 8 ★ 842 kc/s (356.3 m.) ★ WEDNESDAY LONDON REGIONAL

12.0 AN ORGAN RECITAL By WALTER S. VALE FROM ALL SAINTS', MARGARET STREET JOAN EVERY LEGGATT (Soprano) WALTER S. VALE Prelude and Fugue in A Minor.....Brahms (No. 1 of Two Preludes and Fugues) Published in 1927 12.12 JOAN EVERY LEGGATT Come, let us all this Day Bach, arr. Robert Franz If Music be the Food of Love Purcell, arr. Somervell Cradle SongVan Schnell Under the Greenwood TreeQuilter 12.21 WALTER S. VALE Sonata, No. 5, in F, Op. 111.....Rheinberger Grave; Allegro; Adagio; Finale 12.37 JOAN EVERY LEGGATT Die Nacht (The Night) Strauss Zueignung (Dedication) Maria Wiegenlied (The Virgin's Cradle Song) Max Reger Ich bin eine Harfe (A Harp am I) .. Erich Wolff 12.46 WALTER S. VALE Prelude and Fugue in A, Vol. 2, No. 3.... Bach 1.0 Gramophone Records 1.30-3.0 THE MIDLAND STUDIO ORCHESTRA Directed by FRANK CANTELL (From Midland Regional) CHATTERLY INGRAM (Contralto) JACK WILSON (Syncopated Pianisms) (For details see opposite page)

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 DOROTHY CLARK (Contralto) ISOBEL ARMOUR (Violoncello) CALLENDER'S BAND BAND Overture, The 'Bronze Horse' Auber DOROTHY CLARK Pupilette (Canzonetta) Falconieri Fiocca la neve El majo timido Granados BAND Two Excerpts Schumann Traumerei Jagdleid ISOBEL ARMOUR Grave con espressione and Vivace Sammartini, arr. Moffat BAND Selection, Samson and Delilah Saint-Saëns, arr. Godfrey DOROTHY CLARK Yohrzeit (Jewish Prayer)..... Rhea Silberta Love's Philosophy Quilter BAND Cornet Solo, Non Pui Mesta Accanto Al Fuoco Rossini, arr. Carter (Mr. E. FARRINGTON) ISOBEL ARMOUR List Cattle Croon and Jura Harvesting Lilt Kennedy Fraser, arr. Waddell BAND Excerpts from The Desert Song Romberg, arr. Ord-Hume

8.0 Mr. OTTO SIEPMANN: German Language Talk 8.30 Regional News 8.35 THE ZIGEUNER ENSEMBLE CUTHBERT SMITH (Baritone) ENSEMBLE Selection, The Dollar Princess Fall Waltz, 'Donauweibchen' Johann Strauss 8.51 CUTHBERT SMITH My dear Mistress Frederic Austin An Epitaph Besly So we'll go no more a-roving Maude Valerie White 8.59 ENSEMBLE Czardas, No. 8 Michiels Selection, 'Der Bettelstudent' Millocker 9.23 CUTHBERT SMITH Four Songs from Seven Elizabethan Lyrics Quilter My Life's Delight; Damask Roses; By a Fountain Side; Fair House of Joy 9.29 ENSEMBLE Souvenir d'Ukraine Ferraris Waltz, 'Dorfkinder' Kalman 9.45 American Dance Records Arranged by Mr. CHRISTOPHER STONE 10.15 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN 10.30 DANCE MUSIC BILLY MASON and his CAPHEANS, from THE CAFÉ DE PARIS 11.15-12.0 BILLY COTTON and his CIRO'S CLUB BAND, from CIRO'S CLUB



TODAY'S DANCE MUSIC

will include

Jack Payne and his B.B.C. Dance Orchestra at 5.15, A recital of American Dance Records at 9.45, Billy Mason and his Capheans from the Cafe de Paris at 10.30, and Billy Cotton and his Ciro's Club Band from Ciro's Club at 11.15.



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OCTOBER 8

CARDIFF

WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.15-2.0 A Symphony Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Concerto Grosso in B Flat, Op. 3, No. 1 Handel
Symphony No. 55, in E Flat (Schoolmaster) Haydn
Overture, Prometheus Beethoven

2.30 National Programme
3.30 National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, Ruy Blas Mendelssohn
MARGARET TANN WILLIAMS (Contralto) and Orchestra
Inflammatus (Stabat Mater) Dvorak
THE ORCHESTRA
Ballet Suite, Herodiade Massenet
MARGARET TANN WILLIAMS and Orchestra
With a Swan-like beauty gliding Mozart
THE ORCHESTRA
Theme and Six Diversions German
MARGARET TANN WILLIAMS
Sapphic Ode.. Brahms
Phantoms D. M. Stewart
THE ORCHESTRA
Hungarian Rhapsody, No. 1, in F Liszt



THE PROMETHEUS LEGEND
of the man who stole fire from heaven and was, in punishment, chained to a rock with an eagle perpetually tearing at his liver, is the basis of the Beethoven overture that the National Orchestra of Wales will broadcast at lunch-time today.

4.45 National Programme
5.15 THE CHILDREN'S HOUR
ARTHUR LESLIE'S BOHEMIAN DANCE BAND
MAI JONES and LYN JOSHUA—Syncopation and a Ukulele
6.0 National Programme
9.15 West Regional News
9.20-11.0 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 West Regional Programme
2.30 National Programme

5.15 West Regional Programme
6.0 National Programme
9.15 West Regional News
9.20-11.0 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
The Pixie Piper (Lambert-Saville) in The Pixie Dell (Lambert-Saville) hears The Swish of a Tail... M. J. Redman
6.0 National Programme
9.15 Local News and Mid-week Sports Bulletin
9.20-11.0 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, 2.30-2.55:—National Programme, 3.0:—Speeches from the Opening of The Seventh Radio Exhibition, Relayed from The City Hall, Manchester, 3.30:—National Programme, 5.15:—The Children's Hour, 6.0:—National Programme, 7.45:—A Debate, Arranged by The Athenaeum Debating Society, Relayed from the Athenaeum Club, Manchester, Motion: 'That it is in the interests of the Citizens of Manchester and Salford that the two Cities be Amalgamated.' In the Chair: Sir Christopher Needham, Proposing the Motion: The Very Reverend Hewitt Johnson, D.D., Opposing the Motion: Mr. E. W. Lustgarten, 8.30:—An Orchestral Concert, Relayed from The Radio Exhibition, City Hall, Manchester, The Northern Wireless Orchestra, (Leader, John Bridge) Conducted by T. H. Morrison, Isobel Ballie (Soprano), 9.0:—National Programme, 9.15:—North of England News, 9.20-11.0:—National Programme.

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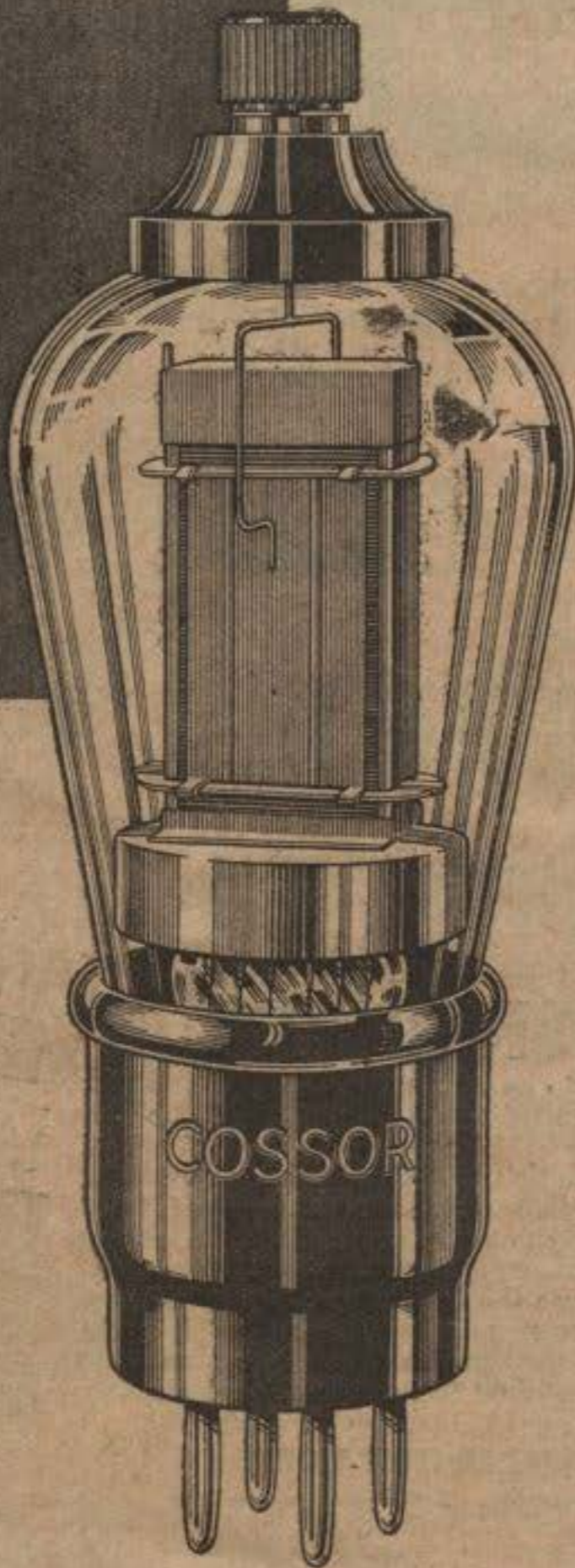
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OCTOBER 9

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'—VI
Miss E. C. MACLEOD: 'Speech
Troubles'—I

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

12.0 A Concert
LEONARD ASHDOWNE (Baritone)
THE EILEEN WRIGHT TRIO

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: German
Reading—II, 'Sagen aus
Deutschen Gauen'

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES:
'English Speech—III, How
Speech Differs from Print. The
World of Sound and the World
of Sight'

3.0-3.45 EVENSONG
From WESTMINSTER ABBEY

4.5 SPECIAL TALK TO PREPARATORY SCHOOLS
'THE MUSIC OF SOME GREAT COMPOSERS'
Mr. C. ARMSTRONG GIBBS

4.25 Interlude

4.30 Light Music
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEERUS
From GROSVENOR HOUSE

5.15 The Children's Hour
'THE WICKED UNCLE SENDS COLUMBUS A MAGIC
LAMP!'
with unexpected (?) results.
(R. de Rohan)

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



Wireless for the Blind.

A Concert

in aid of the Wireless for the Blind Fund,
introduced by Captain Ian Fraser, C.B.E.,
will be broadcast tonight at 8.0.

The programme will include items by:

- Sinclair Logan (baritone) Ernest Whitfield (violin)
- Isabella Vass (soprano)
- Alec Templeton (pianoforte) W. Wolstenholme (organist)
- Middleton and Dawson (piano accordions)
- and a sketch, 'EMBERS,' by 'Seamark'

6.40 The Foundations of
Music

RUSSIAN SONGS
Sung by

TATIANA MAKUSHINA

- Tropak
 - Gathering (Mush-rooms)
 - To the Dnieper
 - How I suffer
 - Lilac
 - Time has come
- } Mussorgsky
} Rachmaninov

7.0-7.20 'THE CINEMA'
Mr. CEDRIC BELFRAGE

7.25 'THE WORLD AND OUR-
SELVES'—II
ITALY

7.55 Interval

8.0 A Concert
in aid of

THE WIRELESS FOR THE
BLIND FUND

Introduced by Captain IAN
FRASER, C.B.E.

The Artists

SINCLAIR LOGAN (Baritone)

ERNEST WHITFIELD (Violin)

ISABELLA VASS (Soprano)

ALEC TEMPLETON (Pianoforte)

W. WOLSTENHOLME (Organist)

MIDDLETON and DAWSON (Piano
Accordions)

'EMBERS'

By the late 'Seamark'

(author of 'The 'Ole in the Road')

The Man

The Chauffeur

Harry

'Erbs

Cast includes:

ALEXANDER FIELD

and

PERCY RHODES

THE B.B.C. ORCHESTRA

conducted by

JOSEPH LEWIS

Presented by K. B. INDOE

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; (1,554.4 m. only) Shipping Fore-
cast; New York Stock Market Report

9.20 Commander STEPHEN KING-HALL: 'The
Russian Five-Year Plan'

9.40 DANCE MUSIC

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

And AN ITEM from THE PALLADIUM

11.0-12.0 JOHNNY HAMP and his KENTUCKY SEREN-
ADERS from THE KIT-CAT RESTAURANT

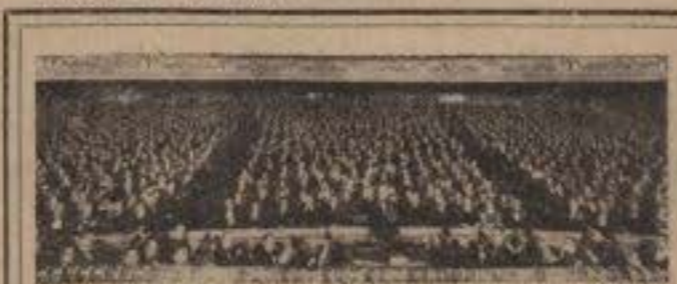
12.0-12.5 (1,554.4 m. only)

Experimental Transmission for the Radio Research
Board

By the Fultograph Process

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

6.30 London Stock Exchange Report and Market
Prices for Farmers



The series of variety items relayed
from the Palladium, which has
been discontinued during the sum-
mer, will start again tonight, when
listeners will be taken over there
during the dance music between
9.40 and 12.0.



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OCTOBER 9

526 kc/s (479.2 m.)

THURSDAY

MIDLAND REGIONAL

12.0 London Regional Programme

1.0 A Ballad Concert

JOSEPH YATES (Baritone)
Comrades of Mine James
Muleteer of Malaga Trotère

MARGARET HARRISON (Soprano)
My Mother bids me bind my Hair Haydn
She wandered down the Mountain Side ... Clay

PERCY SWINTON-TAYLOR (Pianoforte)
Tarantella .. Moszkovsky
Four Contrasts .. Chopin
Octaves, Intermezzo
..... Leschetizky

MARGARET HARRISON and JOSEPH YATES
The manly Heart (The Magic Flute) .. Mozart
Let us wander ..
Shepherd, Shepherd, leave deceiving Purcell
At Love's beginning
..... Liza Lehmann

1.30 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL
Overture, The Seraglio
..... Mozart

MARGARET JAUQUES (Contralto)
There's a Land .. Allitsen
Come, sing to me
..... Jack Thompson
The Hills of Donegal Sanderson

ORCHESTRA
First Fantasy, Faust Gounod, arr. Tavan

2.0 CHARLES WOODROUSE (Violoncello)
Sonata Henry Eccles, arr. Maffat

ORCHESTRA
Petite Suite de Concert Coleridge-Taylor

MARGARET JAUQUES
Melisande in the Wood Goetz
The Leaves in the Wind Leoni
My Home Schubert

CHARLES WOODFORD
Elegiac Poem Bantock
Après un Rêve (After a Dream) Fauré

2.45-3.0 ORCHESTRA
Selection, The Bartered Bride
..... Smetana, arr. Petras

5.15 The Children's Hour
'The Secret of the Sword,' an Eastern Phantasy,
by NORMAN TIMMIS

With Incidental Music by THE NORRIS STANLEY
PIANOFORTE SEXTET, including 'In a Persian
Market' (Ketelbey)
JACKO and TONY in duets

6.0 London Regional Programme

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

6.40 London Regional Programme

7.0 THE MIDLAND STUDIO ORCHESTRA
Under the direction of FRANK CANTELL
Fantasy, La Traviata Verdi, arr. Tavan
Berceuse and Canzonetta } Erlini
Russian Dance

7.30 A Symphony Concert

Relayed from THE TOWN HALL, BIRMINGHAM

THE CITY OF BIRMINGHAM ORCHESTRA

Conducted by LESLIE HEWARD

Overture, The Magic Flute Mozart
Concerto Grosso No. 3, in E Minor (for two Violins and Violoncello) Handel

PAUL BEARD and W. HAMPSON (Violins)

HARRY STANIER (Violoncello)

MICHAEL MULLINAR (Continuo)

Symphony No. 4, in G
..... Dvorak

8.30 Interval
During which
WORTLEY ALLEN
will give a Recital of

'Characters from Dickens'
(From the Studio)

8.50 Symphony Concert
(Continued)
Gigues (Images, No. 1) Debussy
Suite in F Sharp Minor Dohnanyí

9.30 Light Music

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY

Relayed from THE CAFÉ RESTAURANT,
CORPORATION STREET, BIRMINGHAM

Fantasy, Mirella Gounod
Liebestraum (A Dream of Love) Liszt, arr. Mulder

NORRIS STANLEY (Violin)

Spanish Dance de Falla, arr. Kreisler
The Bee Schubert

ORCHESTRA
Song without Words Tchaikovsky
Violin Song (Tina) Rubens
The Dance of the Hours (La Gioconda) Ponchielli

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

10.30-10.35 Midland News



MARGARET HARRISON
sings in the Ballad Concert which
will be broadcast between 1.0 and
1.30 today.

OCTOBER 9 ★ 8.42 kc/s (356.3 m.) ★ THURSDAY
 LONDON REGIONAL

12.0 THE SHEPHERD'S BUSH PAVILION ORCHESTRA
 Conducted by LOUIS LEVY
 FROM THE SHEPHERD'S BUSH PAVILION

1.0 A Ballad Concert
 (From Midland Regional)
 JOSEPH YATES (Baritone)
 Comrades of Mine James
 Muletoer of Malaga Trotère
 MARGARET HARRISON (Soprano)
 My Mother bids me bind my Hair Haydn
 She wandered down the Mountain side Clay
 PERCY SWINTON-TAYLOR (Pianoforte)
 Tarantella Moszkowsky
 Four Contrasts Chopin
 Octaves, Intermozzo Leschetizky
 MARGARET HARRISON and JOSEPH YATES
 The manly Heart (The Magic Flute) Mozart
 Let us wander Purcell
 Shepherd, Shepherd, leave decoying
 At Love's Beginning Liza Lehmann

1.30 THE MIDLAND STUDIO ORCHESTRA
 Directed by FRANK CANTELL
 (From Midland Regional)
 Overture, The Seraglio Mozart
 MARGARET JAUQUES (Contralto)
 There's a Land Allitsen
 Come, sing to me Jack Thompson
 The Hills of Donegal Sanderson
 ORCHESTRA
 First Fantasy, Faust Gounod, arr. Tavan

2.0 CHARLES WOODHOUSE (Violoncello)
 Sonata Henry Eccles, arr. Moffat
 ORCHESTRA
 Petite Suite de Concert Coleridge-Taylor
 MARGARET JAUQUES
 Melisande in the Wood Goets
 The Leaves in the Wind Leoni
 My Home Schubert

CHARLES WOODFORD
 Elegiac Poem Bantock
 Après un Rêve (After a Dream) Fauré

2.45-3.0 ORCHESTRA
 Selection, The Bartered Bride
Smolana, arr. Petras

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'—II
 Mr. P. BARRETT WHALE

7.0 THE VICTOR OLOF SEXTET
 NORA SABINI (Soprano)
 SEXTET
 Suite of Three Fours, Nos. 3, 4, and 5
Coleridge-Taylor
 Intermezzo (Pianoforte Concerto)
Schumann, arr. Finck

7.16 NORA SABINI
 Songs

7.24 SEXTET
 Romance Wieniawski
 Minuet, Coquette Chignell
 Suite of Three Pieces Vidal
 The Brook and the Bird; The Story; The
 Dancer

7.42 NORA SABINI
 Songs

7.51 SEXTET
 Canzona della Sposa (Song of the Wife)
Henry Gibson
 Chanson Napolitaine d'Ambrosio
 Invitation to the Dance Weber

8.15 'Romance'
 A Radio Play by PETER CRESWELL
 Founded on the Novel of the same name by
 JOSEPH CONRAD and FORD MADOX HUEFFER
 The Play produced by PETER CRESWELL

'How John Kemp, Gentleman, of Hayes, in the County of Kent, went questing a-field in search of Romance; How he became embroiled with the Free-traders (smugglers) of the Romney Marsh; How he was forced to flee from the Red-breasts (Bow Street Runners) and took ship to the West Indies; How he adventured among the Separationists and Malcontents of the Island of Jamaica; How he fought the battle of the Weak against the Strong; How he escaped at peril of his life from the pirates of the Rio Medio, only to find himself charged with piracy before the Marine Court of Hakana, in Cuba, the Ever-Faithful Island; How by the machinations of his enemies he was delivered over to His Britannic Majesty's Government to stand trial for his life; How through all the hardships and dangers of his quest, Love led him like a beacon and Romance found him at last.'

'This was Romance; And in the days to come We shall look backward on the time fulfilled Knowing the richness that we helped to build, Though we, unroving, toiled the slopes of home, Nor learnt the splendid Mutability Of shifting chance; Unseeing, since too near, Unknowing since we saw, but saw not clear; Then, from the haven of what had to be We shall salute as Gallant in our Days Dear Custom and the Ordered Ways we trod, Hailing Romance, those steps that seemed to plod, The Stirring Measure of the Commonplace; Knowing, by paths we did not understand, We, too, Adventurers, won the Golden Land.'

P.C.

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

10.30-10.35 Regional News



'ROMANCE', a radio play,
 founded, by Peter Creswell, on the novel of the same name by
JOSEPH CONRAD and **FORD MADOX HUEFFER**
 will be broadcast in the London Regional programme
 to-night at 8.15,
For further particulars see column 3 above.



Keep well with HALL'S WINE the Strength-giver

When you are run-down, nervy and generally out of condition, Hall's Wine gives new strength and vitality as no other tonic can. It is a true Tonic Restorative and Nerve Food that never fails because it contains valuable tonic properties found in no other tonic wines. Hall's Wine enriches the blood, soothes tired nerves, builds up strength. As soon as you take it your energy returns. You enjoy every meal. You feel happy at work. You sleep well and wake fresh and buoyant with radiant, lasting good health.

Read this wonderful letter:—

"My wife suffered with Anæmia for some considerable time. We had given up hope when I gave her Hall's Wine. She found great relief after a short time and continues to take it. I even thought I should lose her, but thanks to Hall's Wine, my best pal is with me still. We always keep a bottle handy and recommend it to everyone," writes Mr. F. G. Whitehead, Quay Street, Manningtree, Essex.

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LARGE BOTTLE 5/6 SMALLER SIZE 3/3

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OCTOBER 9

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 CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR
'THE MOON MYSTERY'
By DOBOTHY EAVES

6.0 Mr. GEORGE EYRE EVANS: 'Gold Mining in Carmarthenshire' (From Swansea)

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

9.15 West Regional News

9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

5.15 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

9.15 West Regional News

9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.10 National Programme

5.15 THE CHILDREN'S HOUR
'THE COMING OF ARTHUR'
A Legend of King Arthur, told in Five Scenes,
by L. DU GARDE PEACH

6.0 National Programme

9.15 Local News

9.20-12.0 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 Leeds)

ARTHUR HAYNES
(Violoncello)

MILLIE BRISCOE
(Entertainer)

EBOR QUARTET
(Unaccompanied)

2.10 National Programme
(Leeds only)



A ROMAN BROOCH

of sun-dial form, found just outside the old Roman gold-mines at Dolaucothy. Mr. George Eyre Evans will talk about gold mining in Carmarthenshire, this evening at 6.0

4.30 An Orchestral Concert

Relayed from PARKER'S RESTAURANT, MANCHESTER

PARKER'S RESTAURANT ORCHESTRA

Conducted by LADDIE CLARKE

THE HARMONIC SINGERS MALE VOICE QUARTET

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.35 Market Prices for Northern English Farmers

6.40 National Programme

9.15 North of England News

9.20-12.0 National Programme

THE LISTENER

Current issue contains among many Articles:

Dr. Cyril Burt: Mind of a Child, I.

Major F. Yeats-Brown: The Mystery of the Great Mogul.

Sir George Dunbar: The North-East Frontier. Notes on Science, Literature, and Modern Languages.

THE LISTENER

3d. EVERY WEDNESDAY 3d.

The Writer's World

No. 10

3rd October, 1930

For New Writers

What Editors Want

By a Professional Journalist

If you are able to view a subject in a new light, you are, if you can write English, a potential journalist capable of earning a considerable income in your spare time.

The keynote of all newspaper contributions is novelty. There are comparatively few new subjects, but there are many variations on the same themes. Any averagely intelligent person is capable of striking a new note. It is that new note, that variation on familiar themes, that literary editors want—in fact, one type of "magazine" article is nothing more than a novel point of view upon a familiar or topical subject.

But there is another kind of article—that which deals with unfamiliar aspects of, or gives interesting facts about, a particular business, profession or experience. They are usually signed "By a Lawyer," "By a Hostess," "By a Teacher," "By a Gardener," "By a Philatelist," etc. It is quite possible for one person to be hostess, gardener, philatelist, and a dozen other things, so that the writer's scope is not limited.

That is the secret of subject choosing.

Ideas for articles are endless. But the free lance needs something more: he needs to know the technique of article writing. It is not difficult to acquire. Anybody who takes the trouble to do so and can learn how to treat subjects in an entertaining way has a wonderful chance to add to his income—and in a way that is not only really fascinating, but which broadens his outlook and interests amazingly.

The Regent Institute offers practical correspondence tuition in article and story writing. If you have aptitude for literary work—if you, for instance, can write an interesting letter—you can be trained to turn out articles for which editors will pay big prices. Send for the interesting booklet, "How to Succeed as a Writer" (free and post free) to-day, and learn how the Institute has enabled hundreds of men and women to write for the Press. *Many of them started to sell their work while still taking the Course.*

How I Made £600 in Spare Time

By a WOMAN WRITER

I had always been keen about writing, though I had no practical knowledge as to how to dispose of my MSS. I decided to join the Regent Institute.

I paid my fee, and before I had got to the end of the third lesson had refunded myself in full.

I finished the Course, which I found tremendously interesting, stimulating and helpful. Not only were my articles criticised and corrected, but I was given the names (with the happiest results) of those papers likely to take my MSS. In a few months I had made more than enough to encourage me to continue.

It was pointed out in one of the lessons

£50 Prize for New Writers

An Interesting Opportunity for Readers of "The Radio Times"

Send for Particulars To-day

Particulars of an interesting competition for new writers only, which is being conducted by the Regent Institute, may be obtained by every reader of THE RADIO TIMES who fills in and posts the coupon which appears in the adjoining column.

£50 is being offered as the first prize for a short article on a subject which will appeal to people with literary tastes.

The second prize is £10, and the third prize £5. In addition, a number of consolation prizes are being offered.

Full information can be obtained on application to The Regent Institute (Dept. 258M), Regent House, Palace Gate, London, W.8.

that an author should write on those subjects of which he or she has some personal and practical experience. This advice has been the keynote to my success. I asked myself what subject I knew most about. The answer came in a flash. I wrote my first book. It ran at once into 20,000 copies and is still selling. I followed this up with others on the same subject, and in four years have made well over £600. Last year I made £240 from royalties and other sources, and this is in the midst of a very busy life. Truly, my introduction to the Regent Institute was a very lucky one—for me!

D. H.

Earning While Learning

Swift Success of Regent Students

Hundreds of Regent students have earned money by the pen during tuition: many of them have recouped the fee several times over while taking the Course. Most of these successful pupils were novices when they enrolled. Typical reports of *earning while learning* are given below:—

Selling Two or Three Articles a Week.

"For some time the *Liverpool Echo* and the *Evening Express* (and occasionally the *Weekly Post*) have published one article each week. . . . I remodelled a few articles according to the hints in your lessons, and they were at once accepted."

Thirty-Three Times in Print.

"I have now (after Lesson 6) been in print thirty-three times."

Permanent and Remunerative Work.

"I have secured permanent and remunerative work, besides selling every one of my exercises."

Over £30 Earned.

"I am doing fairly well. I expect to touch £50 from Journalism by December, as I am now beyond £30 (after eight lessons)."

A Busy Writer.

"I now forward my ninth lesson for criticism. . . . At present I can scarcely find time to continue with your Course, as every spare minute is spent in writing articles. Some weeks I place as many as four."

Write to-day for a copy of the Institute's prospectus, "How to Succeed as a Writer." This interesting booklet will be sent free and post free on application to The Regent Institute (Dept. 258M), Regent House, Palace Gate, London, W.8.

Cut out this coupon and post it in an unsealed envelope (½d. stamp), or write a simple request for the booklet.

THE REGENT INSTITUTE

(Dept. 258M),

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

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

- (a) A copy of your INTERESTING BOOKLET, "How to Succeed as a Writer," describing your Postal Courses and giving full details of the openings for new writers, together with evidence of substantial earnings by students in spare time.
- (b) Particulars of the literary competition which is being conducted by the Institute.

Name
(Block Letters)

Address

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A Good Style for Any Weather



Style B.1003.

Water-proof, Non-slip Treble Wear Dainite Sole & Heel.

16'9 Postage 9d.

In sun or shower, busy city streets or rough country roads you can safely entrust your appearance, comfort and health to this good Black Box Strap shoe. Made as only Barratts can make a stylish shoe. Soled and heeled with Dainite, which wears three times longer than leather. Neatly punched on seams and toe. Smooth, solid leather insole. Would cost at least one-third more if bought from middlemen.

Send to factory today Ask for Style B.1003. State size required. Sizes and half sizes 2 to 7; widths 4 (medium), 5 (wide), or send pencil outline of stockinged foot. Please enclose cheque or money order for factory price and postage. Satisfaction or money back guaranteed.

BARRATTS 30 Footshape Works, Northampton

Send 2d. postage for handomely illustrated catalogue.

"WHIRLWIND WISDOM"

Just 10 o'c and all my housework finished

That's the beauty of the "WHIRLWIND" Cleaner Sweeper. It takes the work and worry out of housework—makes cleaning a matter of minutes and allows you more hours of leisure.

Get a "WHIRLWIND" to-day: 5/- down will bring this unequalled Cleaner into your home. It means all dust, dirt, hairs and litter picked up without trouble or hard labour and maximum cleanliness combined with the maximum freedom from housework.

It is not electric, costs little to buy and nothing to use. The World's Cheapest Servant.

Not hawked from door to door. Sold by all good stores, Ironmongers and Furnishing Houses.

Life's not so dusty with the

WHIRLWIND

The Cleaner Sweeper with the Perfect Suction

5' DOWN Balance payable by 10 installments of 10/-

CASH PRICE £4 : 19 : 6 Complete. No extras.

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Address.....

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Why not real sea baths in your own home with Tidman's Sea Salt? Try it if you are hot and tired—try it for aching limbs—for burning feet, and weakness. Tidman's brings the sea to you in a carton—so let the health-giving tide come up in your bathroom. As beneficial to the youngsters as paddling in the sea—splendid for their growing limbs—and don't they just enjoy it! Start sea-bathing to-day in your own home—with Tidman's.

From Chemists & Stores. Sold in Cartons, 1/-, 1/9, & 3/-

TIDMAN'S SEA SALT

TIDMAN AND SON, LIMITED,
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Waterman's Patrician

latest and smartest in Pens.
5 captivating colours.
Enormous ink capacity.

Waterman's Patrician is made for those who appreciate not only efficiency in a pen, but beauty of colouring and fine, hand craftsmanship. A pen of outstanding excellence. 47 years' experience goes into the making of it. 300 processes to perfect it.

Five captivating colours: Turquoise, Emerald, Nacre, Onyx and Jet. Price 42s.

Patrician Pencils 21s. Sets with Pen and Pencil to match 63s.

Stationers, Jewellers and Stores are now showing the Waterman Tray with the five Pens in their colours.

The New Pen Book Free from



L. G. Sloan, Ltd., The Pen Corner, Kingsway, London, W.C.2.

OCTOBER 10

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 'READING FOR FUN'—III

Mrs. STRACHEY: 'Adventure Books'

11.0-11.30 Experimental Television Transmission by the Baird Process

(356.3 m. Vision; 261.3 m. Sound)

12.0 **A Sonata Recital**

AMINA LUCCHESI (Violin)
MARGERY CUNNINGHAM (Pianoforte)

12.30 **ORGAN RECITAL**

By LEONARD H. WARNER
ELSIE PHILLIPS (Contralto)
Relayed from St. Botolph's, BISHOPSGATES

A RHEINBERGER RECITAL

1.30 **A RECITAL OF GRAMOPHONE RECORDS**

By CHRISTOPHER STONE

2.30 **FOR THE SCHOOLS**

'Rural Science.' Mr. D. WARD CUTLER: 'Life in the Soil—II, Moles and Insects'

2.55 (1,554.4 m. only)

East Anglian Horring Fishing Bulletin

3.0 'Peoples and Lands of the British Empire—III, Canada.'

Mr. CLIFFORD COLLINSON: 'Life in the Forest—The Lumber-Jack'

3.20 Interlude

3.25 FRANK ROSCOE: Friday Afternoon Stories and Talks—III

3.40 Interlude

3.45 **Concert to Schools**

THE SYBIL EATON QUARTET
SYBIL EATON (1st Violin); PIERRE TAS (2nd Violin); RAYMOND JEREMY (Viola); ALAN FORD (Violoncello)

4.30 **Light Music**

MOSCHIETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 **The Children's Hour**

Selections from the Compositions for Pianoforte of Gradados, de Falla, and Albeniz, played by PHILIPPA SAXE-WYNDHAM
'JONATHAN IN SANATORIO' written and told by J. C. STOBART

'SILVER LINING,' a holiday adventure in Spain (Derek McCulloch)



'ROMANCE,'

A radio play

founded by Peter Creswell on the novel by

JOSEPH CONRAD

and

FORD MADDOX HUEFFER

The play produced by PETER CRESWELL

'How John Kemp, Gentleman of Hayes, in the County of Kent, went questing a-field in search of Romance; How he became embroiled with the Free-traders (smugglers) of the Romney Marsh; How he was forced to flee from the Red-breasts (Bow Street runners) and took ship to the West Indies; How he adventured among the Separationists and Malcontents of the Island of Jamaica; How he fought the battle of the Weak against the Strong; How he escaped at peril of his life from the pirates of the Rio Medio, only to find himself charged with piracy before the Marine Court of Havana, in Cuba, the Ever-Faithful Island; How by the machinations of his enemies he was delivered over to His Britannic Majesty's Government to stand trial for his life; How through all the hardships and dangers of his quest, Love led him like a beacon and Romance found him at last.'

*'This was Romance; And in the days to come
We shall look backward on the time fulfilled,
Knowing the richness that we helped to build,
Though we, unroving, toiled the slopes of home
Nor learnt the splendid Mutability
Of shifting chance; Unseeing, since too near,
Unknowing since we saw, but saw not clear;
Then, from the haven of what had to be
We shall salute as Gallant in our Days
Dear Custom and the Ordered Ways we trod,
Hailing Romance, those steps that seemed to plod,
The Stirring Measure of the Commonplace;
Knowing, by paths we did not understand,
We, too, Adventurers, won the Golden Land.'*

P. C.

National programme
this evening
at 7.45.

An article on Conrad
will be found
on p. 17.



6.0 Mr. COURTNEY PAGE: 'Next Year's Rose Garden'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 London Stock Exchange Report and Fat Stock Prices for Farmers

6.35 Bulletin of the Wireless League

6.40 **The Foundations of Music**

RUSSIAN SONGS Sung by

TATIANA MAKUSHINA and PAUL MOLCHANOFF

TATIANA MAKUSHINA

Day and Night
Lines written during a sleepless Night
To a Dreamer } Medtner

PAUL MOLCHANOFF

Pimen monologue }
Ballade } Mussorgsky
When the King went forth to War } Koeneemann

7.0-7.20 **MUSIC CRITICISM**

By Mr. ERNEST NEWMAN

7.25 'THE DARK CONTINENT'—II

Major WALTER ELLIOT, M.P.: 'The Land of Journeys'

7.45 'Romance'

(See centre of page)

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 'PEOPLE AND THINGS' The Hon. HAROLD NICOLSON

10.15 (1,554.4 m. only) Shipping Forecast and New York Stock Market Report

10.20 **THE VICTOR OLOF SEXTET**

Waltz, Wiener Blut (Viennese Life)

Johann Strauss, arr. Winter Nocturne, Op. 32, No. 1 Chopin Three Dances (Nell Gwyn)

German Chanson, Obstination (Constancy) De Fontenailles

Down in the Forest Landon Ronald

Fantasy, Memories of Gounod arr. Urbach

11.0 (1,554.4 m. only)

DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

11.15-12.0 BILLY MASON and his CAPREANS, from THE CAFE DE PARIS

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

OCTOBER 10

626 kc/s (479.2 m.)

FRIDAY

MIDLAND REGIONAL



The
most eminent
Medical
Authorities
recommend it

for its exceptional nutritive value and easy digestibility. Its high Vitamin content imparts incalculable benefits, especially to the children, to whom its Growth and Health properties are vitally important.

Have Hovis regularly. You will like its flavour. For this fine Health Bread is as delectable as it is good for you!

HOVIS

Hovis must never be confused with Brown Bread. It is made from pure, white flour and wheatgerm, so treated that its high nutritive value and Vitamin content become available for human requirements.

Best Bakers Bake it.

HOVIS LTD., LONDON, BRISTOL, MACCLESFIELD, ETC.

12.0 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL

Selection, San Toy Jones

BERNARD SIMS (*Baritone*)

Roadways Lehr
Myself when young Lisa Lehmann
To Anthea Hatton

ORCHESTRA

First Arabesque Debussy
La Fée Tarapatapoum Foulds
Second Suite, The Maid of Arles Bizet

BERNARD SIMS

The old black Mare W. H. Squire
Because I were shy Lyall Johnson
The Yeomen of England (Merrie England) German

ORCHESTRA

Selection, Sally Kern
Patrol, The Phantom Brigade Myddleton

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 Fairy Paint Box,' a Story, by MARJORIE LYON

Songs by BERNARD SIMS (*Baritone*)

'Towers and Spires—the Early English Style' by ARTHUR L. HORSBURGH

SYDNEY HEARD (Flute and Piccolo Solos)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 London Regional Programme

8.25 Midland News

8.30 London Regional Programme

9.0 The Midland Studio Orchestra

Under the direction of FRANK CANTELL

Fantasy, A Midsummer Night's Dream
Mendelssohn, arr. Finck

ROBERT CHADDOCK (*Tenor*)

The Shade of the Tarifa Carse
Your Thoughts d'Hardelot
I loved a Lass Hubert Brown

9.25 ORCHESTRA

Suite, My Lady Dragonfly Finck
Meditation in G Squire
Three Dances Cyril Scott

ROBERT CHADDOCK

Eleanore Coleridge-Taylor
The Exile Maude Valerie White
Jill Calder

10.0 ORCHESTRA

Barcarolle, La Siesta Norton
First Suite, La Source (The Fountain) Delibes

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

THIS WEEK IN THE GARDEN

BULBS for flowering in pots and bowls must be planted now. Only well-formed, plump and heavy bulbs should be used.

For the daffodils, hyacinths, scillas, snowdrops, crocuses, and Spanish, Dutch, and other bulbous irises you need clean pots and clean crocks, and sweet, friable, fairly open soil so that the drainage will be good. Crock the pots so that the drainage will not be likely to become clogged, fill with soil firmly, leaving sufficient room to place the bulbs so that their tops come just below the rim of the pot.

Put in the bulbs, then fill up with soil to within a half-inch of the top, making it firm about the bulbs. The number of bulbs to be put into a pot depends on the size of the pot, and the size of the bulbs. Leave but little space between them.

Having planted the bulbs, stand the pots on a

firm, well-drained spot outdoors and cover them over with earth or sand or ashes. Ashes that have been thoroughly washed by rain so as to free them from deleterious substances are excellent for the purpose. Ashes fresh from the fire are very bad and not infrequently the cause of failure. Let the layer of earth, sand, or thoroughly washed ashes be six inches thick. Under it the pots are to remain for six weeks or longer. When the roots are well grown, and not till then, the pots may be brought gradually into a higher temperature. Failure to secure good roots before giving heat is a second frequent cause of failure in growing bulbs in pots.

A diseased bulb causes failure, as does sour or acid soil (or, for that matter, fibre), and the use of dirty pots has more to be said against it than that it is a slovenly habit.—From the Royal Horticultural Society's Bulletin.

OCTOBER 10



842 kc/s (356.3 m.)



FRIDAY

LONDON REGIONAL

12.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTILL
(From Midland Regional)

Selection, San Toy Jones

BERNARD SIMS (Baritone)

Roadways Löhr
Myself when Young Liza Lehmann
To Anthea Halton

ORCHESTRA

First Arabesque Debussy
Le Fée Tarapatapoum Foulds
Second Suite, The Maid of Arles Bizet

BERNARD SIMS

The old Black Mare W. H. Squire
Because I were shy Lyall Johnson
The Yeomen of England (Merrie England)
German

ORCHESTRA

Selection, Sally Kern
Patrol, The Phantom Brigade Myddleton

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

Relayed from TONY'S BALLROOM, BIRMINGHAM



Lough

MARIE HALL
gives a violin recital tonight, from 8.0 to 8.25.

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

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 An Orchestral Concert

MAY BLYTHE (Soprano)
THE B.B.C. ORCHESTRA
Conducted by JOHN ANSELL

8.0 A Violin Recital

by

MARIE HALL

Sonata No. 15, in B Flat
Mozart, arr. Schnabel and Flesch
Largo; Allegro; Andante; Allegretto
Air (Violin Concerto, Op. 28) Goldmark
La Capricieuse Elgar

8.25 Regional News

8.30 'The Enjoyment of Words'—II

Mr. J. C. SQUIRE: 'The Atmospheres and Associa-
tions of Words'

9.0 The Wireless Military
Band

Conducted by B. WALTON O'DONNELL
ROBERT NAYLOR (Tenor)



Elliott and Fry

J. C. SQUIRE
will give a second talk on 'The Enjoyment
of Words,' tonight, at 8.30.

BAND

Overture, Lodoiska Cherubini
Fugue in G Bach, arr. Gerrard Williams

9.17 ROBERT NAYLOR

E Lucevan le Stelle } (Tosca) Puccini
Recondita armonia }

9.27 BAND

First Movement, Symphony No. 5
Tchaikovsky, arr. Gerrard Williams

9.42 ROBERT NAYLOR

O maiden, my maiden Lehar
Marjory Grey Moon
The Star Rogers

9.51 BAND

Pictures from an Exhibition
Mussorgsky, arr. R. J. F. Howgill

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from
GROSVENOR HOUSE

11.15-12.0 BILLY MASON and his CAPHEANS, from
the CAFE DE PARIS



Angus Faith

ROBERT NAYLOR
will sing in the concert, with the Wireless
Military Band, tonight at 9.0.

OCTOBER 10

CARDIFF

FRIDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0 National Programme
 5.15 THE CHILDREN'S HOUR
 'THE SHOWING UP OF LARRY THE LAMB'
 by
 S. G. HULME BEAMAN
 6.0 Mr. ROBERT GRANTHAM: 'A Wanderer in the West'

2.30 National Programme
 5.15 THE CHILDREN'S HOUR
 The Jungle Poet (Hugh Chesterman) is among the
 'Grown-Ups' (Davenport-Taylor)
 6.0 National Programme
 10.15 Local News
 10.20-11.0 National Programme



Will F. Taylor

A QUIANT OLD SOMERSET TOWN.

A characteristic street scene in Minehead. Mr. Robert Grantham talks about Somerset in his talk, 'A Wanderer in the West,' from Cardiff this evening at 6.0.

6.15 National Programme
 10.15 West Regional News
 10.20-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0 National Programme
 5.15 West Regional Programme
 6.0 National Programme
 10.15 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

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
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. J. A. LEES: 'The British Columbia of Yesterday'
 6.15 National Programme
 10.15 North of England News
 10.20-11.0 THE NORTHERN WIRELESS ORCHESTRA
 'LAUGH AND THE WORLD LAUGHS WITH YOU'

Is it made from? St. Wolstan Wool?

—a material consideration when buying underwear.

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 Artistic Beauty

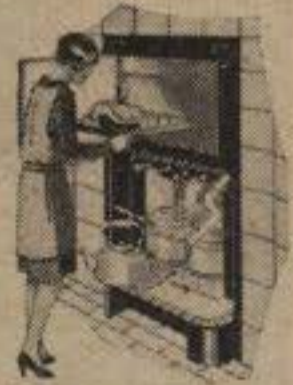
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the actuality of
which you may
yourself put to
the test. Success
in the vocation
of Journalism



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J.S.
NAME
(In capitals)

Address
Radio Times,
Oct. 3, 1930.

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OCTOBER 11

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

SATURDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'HOBBIES AND HANDICRAFTS' —V
Mrs. ARTHUR PERCIVAL: 'Organising a Bazaar'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
From THE COMMODORE THEATRE, HAMMERSMITH
Overture, Hungarian Lustpiel Keler-Bela
Song Waltz, Sacred Flame Ast
Ballet, William Tell Rossini
Fox-trot Ballad, Ro-ro-rolling along... Richman
Serenade, La Paloma Yradier
Saxophone Solo }
Oriental Fantasy Lange
Selection, The Leek Thurban
Selection, King of Jazz Somers

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

3.30 An Orchestral Programme

(From Cardiff)
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, Anacreon Cherubini
Ballet Suite Gluck, arr. Mottl
KEITH FALKNER (Baritone) and Orchestra
How jovial is my Laughter Bach
THE ORCHESTRA
Suite, Casse Noisette (The Nutcracker)
Tchaikovsky
KEITH FALKNER and Orchestra
The Playbox Gerrard Williams
THE ORCHESTRA
Valse (Wood Nymphs) Eric Coates
Tune from County Derry Grainger
Entr'acte, Sevillana Massenet

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Fantasy Overture, Three Days Lotter
Aria, O Star of Eve (Tannhäuser) Wagner
Three Light Pieces Fletcher

5.15 The Children's Hour

'THE CHARCOAL BURNER'S SON'
A Dramatic Story with Music for
Children, by
L. DU GARDE PEACH
and
VICTOR HELY-HUTCHINSON

6 Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL
NEWS BULLETIN; Football Results and
Fat Stock Prices for Farmers

6.40 London Sports Bulletin

6.45 The Foundations of Music

RUSSIAN SONGS
Sung by
PAUL MOLCHANOFF
Song of the Flea Mussorgsky

VAUDEVILLE

Tonight

FROM 7.30 TO 9.0

with

SCOTT & WHALEY

the celebrated Coloured Comedy Kings

WISH WYNNE

character studies

TEDDY BROWN

xylophone solos

MURIEL GEORGE

and

ERNEST BUTCHER

in folk songs and duets

NANCY BROWN

light ballads

BERT COPLEY

comedian

JACK PAYNE

and his B.B.C. Dance Orchestra,
and a sketch

'THE OLD FIRM'S
AWAKENING'

by A. J. Talbot

Herbert Marks Bobbie Comber
The Clerk Ernest Sefton
Little Nell Lilian Harrison



Demon Romance Rubinstein
The Risen Christ Rachmaninoff
Serenade of Don Juan Napravnik

7.0 Topical Talk

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

7.30 Vaudeville

SCOTT and WHALEY (The Celebrated Coloured
Comedy Kings)

WISH WYNNE (Character Studies)

TEDDY BROWN (Xylophone Solos)

MURIEL GEORGE and ERNEST BUTCHER (In Folk
Songs and Duets)

NANCY BROWN (Light Ballads)

BERT COPLEY (Comedian)

'THE OLD FIRM'S AWAKENING'

by

A. J. TALBOT

Herbert Marks BOBBIE COMBER

The Clerk ERNEST SEFTON

Little Nell LILIAN HARRISON

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

9.0 'The Second News'

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

9.20 'THE EDGES OF THE WORLD'—VI

Mr. DONALD MAULE: 'A District Commissioner
in Nyasaland'

9.35 THE WIRELESS
MILITARY BAND

Conducted by B. WALTON O'DONNELL
LEE THISTLETHWAITE (Baritone)

BAND

Festival March (Tannhäuser) Wagner
The three Bears Eric Coates

9.55 LEE THISTLETHWAITE

Thomas the Rhymer, Op. 135 Loche
Caro flies Arne

10.3 BAND

Hungarian Rhapsody, No. 1 Liszt

10.17 LEE THISTLETHWAITE

The Birdcatcher's Song (The Magic
Flute)

Mozart, words by S. Langford

As Jewels divine Offenbach

10.24 BAND

Ballet Suite, La Source (The Fountain)
Delibes

Scarf Dance; Love Scene and Varia-
tion; Circassian Dance

10.35-12.0 DANCE
MUSIC

AMBROSE'S BAND, from THE MAY FAIR
HOTEL

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WE KNOW IT WILL BRING YOU INSTANT RELIEF.

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We offer to give you your FIRST Box of Birley's Antacid Powder (9d. size) not only for FREE THIS and just for sale for we KNOW this remedy is so ASTOUNDINGLY GOOD, it will give you INSTANT relief from the pain and distress of Indigestion and its attendant ailments. This free box ALONE will do you the world of good. Will you TRY IT? It acts immediately and definite relief will come from the very first dose. It is TASTELESS and HARMLESS. We KNOW you will be satisfied.

DON'T SUFFER THE MISERY OF DYSPEPSIA ANOTHER DAY!

Praise from Britain's Rising Actor-Manager:

Dear Sirs, Seven and a half years ago I founded the Southend Repertory Theatre and I have directed it ever since. This entails producing, rehearsing, and studying parts by day and playing leading parts each evening.

All this necessitates a considerable amount of concentration and I have found the strain at times seriously affect my digestion.

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Yours sincerely,
H. Hodgson Bentley

Chairman and Managing Director.

H. HODGSON BENTLEY,
Wyndham's Theatre, London,
Ambassadors Theatre, Southend.



Photo by Spence

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OCTOBER 11

626 kc/s (479.2 m.)

SATURDAY

MIDLAND REGIONAL

3.10 LEICESTER v. GLOUCESTER

A Commentary on the above Rugby Football Match will be broadcast from the Leicester R. F. C. Ground

Commentator, MAURICE K. FOSTER

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Fantasy Overture, Three Days Lotter
Aria, O star of Eve (Tanhäuser) Wagner
Three-light Pieces Fletcher

7.30 WINNERS CONCERT

The City of Leicester Festival of Music

Relayed from THE DE MONTFORT HALL, LEICESTER

The following classes will be included:

Instrumental (5) (13) (14) (17) (15)
Choirs (29) (30) (32) (31) (33)
Vocal Quartets (27) (28)

Competition Items:

Class 5. Pianoforte—Le Coucou (The Cuckoo) Daquin
13. Violin—Un Soir a Portici (An Evening at Portici) Paganini

TO BE BROADCAST AT 6.45

'YOU'RE THROUGH' (SECOND EDITION)

A Radiophonic Revue in Ten Wrong Numbers

Book, Sketches, additional Music and Lyrics by CHARLES BREWER

Subscribers to the System:

CLAPHAM—COLLEEN CLIFFORD—EDITH JAMES—Dwyer
ALFRED BUTLER—EDGAR LANE
JACK VENABLES and WALTER RANDALL (at the Pianos)

1st Call—Midland 3761 (The Studio)
2nd Call—Love 42
3rd Call—John Citizen's Home
4th Call—The Brighton Road
5th Call—Universal Providers, Ltd.
6th Call—The Oval, 1934

7th Call—Variety in Vaudeville
8th Call—A Trunk to Somerset
9th Call—The Control Tower, Croydon, in 1950
10th Call—Clear the line, please !!

5.15 The Children's Hour

'Josephine Jane,' the tale of a Sampler, by Barbara Sleigh

Songs by OLIVE TOMKINS (Soprano)

TERRY HARRISON and his Banjo

'What's wrong with . . . ?'—a Competition by Frances Pearman

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, and Football Results

6.40 Midland Sports Bulletin

6.45 'YOU'RE THROUGH'

(Second Edition)

A Radiophonic Revue in Ten Wrong Numbers

Book, Sketches, additional Music and Lyrics by CHARLES BREWER (See centre of page)

14. Pianoforte—Capriccio in B Minor

Brahms

17. Violin and Pianoforte—Sonata No. 7, in A Mozart

15. Pianoforte—Rhapsody No. 3, in C

Dohnanyi

29. Church Choirs—If we believe Goss

30. Ladies' Choirs—Dream Pedlary

Colin Taylor

32. Small Choirs—My bonnie Lass she smileth German

31. Male Choirs—Full Fathom Five

Dunhill

33. Mixed Choirs—Night Whispers

Moellendorf

27. Male Quartet—

It's Oh! to be a wild Wind } Elgar
Whether I find thee }

28. Mixed Quartet—As Torrents in Summer Elgar

Midland News

8.25

8.30 London Regional Programme

9.0 DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALL ROOM, BIRMINGHAM HE and SHE in 'Odds and Ends'

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.35 Experimental Transmission for the Radio Research Board by the Fultograph Process

OCTOBER 11 ★ 842 kc/s (356.3 m.) ★ SATURDAY
LONDON REGIONAL

2.45 'La Bohème'
By PUCCINI
Acts II and III
(From Glasgow)
Performed by
THE COVENT GARDEN OPERA COMPANY
Relayed from
THE THEATRE ROYAL, GLASGOW
Mimi (a Seamstress) NGEL EADIE
Musetta (a Grisette) DORIS LEMON
Rudolph (a Poet) PARRY JONES
Marcel (a Painter) DENNIS NOBLE
Colline (a Philosopher) PHILIP BERTRAM
Schaunard (a Musician) WILLIAM MICHAEL
Alcindoro (a Councillor) FREDERICK DAVIES
Parpignol (a Toy Seller) PERCY HARRIS
Gendarme MARTIN QUINN
Conductor, JOHN BARBIROLI

3.45 National Programme

5.15 DANCE MUSIC
JACK KERR 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 'YOU'RE THROUGH'
(Second Edition)
(From Midland Regional)
(For details see opposite page)

7.30 REGINALD KING'S ORCHESTRA
Suite, Chelsea China *Bosly*
Under the Stars *Eric Coates*
Waltz, The Sleeping Beauty *Tchaikovsky*
Dark red Roses .. *Grey, transcribed Reginald King*
March, Heroic *Saint-Saëns*
Selection, Song of my Heart .. *arr. Reginald King*

8.25 Regional News

8.30 'The Spirit of Adventure'—II

9.0 Chamber Music
ERIC GREENE (Tenor)
THE COVENT GARDEN SEPTET
WYNNE REEVES (Violin)
ALFRED HOBDDAY (Viola)
AMBROSE GAUNTLETT (Violoncello)

VICTOR WATSON (Double Bass)
GEORGE ANDERSON (Clarinet)
JACK ALEXANDRA (Bassoon)
AUBREY THONGER (Horn)

THE SEPTET
Septet in E Flat for Violin, Viola, Violoncello,
Double Bass, Clarinet, Bassoon and Horn,
Op. 20 *Beethoven*
Adagio—Allegro con brio; Adagio cantabile;
Tempo di Menuetto; Tema con Variazione;
Andante; Scherzo, Allegro molto e vivace;
Andante con moto alla marcia—Presto

ERIC GREENE
Love's Sanctuary *Franc*
The Birds *Schubert*
Pride of my Heart *Strauss*
The Dream *Rubinstein*
In Beauty moulded *Arthur Sandford*
Hugh's song of the Road (Hugh the Drover)
Vaughan Williams

THE SEPTET with GEORGE WHITTAKER (2nd
Violin)
Octet in F, for two Violins, Viola, Violoncello,
Double Bass, Clarinet, Bassoon and Horn
(3 movements) *Schubert*
Adagio—Allegro; Menuetto and Trio; Andante
molto—Allegro

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

TO BE BROADCAST OCTOBER 16 & 17

THE LOVELY OPERA

MADAM BUTTERFLY

[PUCCINI]

LISTEN to MADAM BUTTERFLY with the Libretto. It will enhance your pleasure enormously. The Libretto is available now, very attractively produced, PRICE 2d. POST FREE of the B·B·C· Bookshop, Savoy Hill, London, W.C.2

“Refreshed! . . .
eager for a new day!
— that's how I feel
each morning”



“WORK OF ALL SORTS had overtired me. Such sleep as I would get, left me still feeling tired. Then I tried drinking chocolate flavoured Horlick's at bed-time—and have taken it ever since. It ensures sound, regular sleep, and I wake each morning refreshed and eager for a new day.”
Mr. S. Williamson, 45 James St., Stoke-on-Trent

DEEP SLEEP for you . . . splendid energy — through this simple habit!

HEALTHFUL sleep must not be measured by time alone—scientists tell us. Only complete, dreamless oblivion, if only for a few hours, can ensure morning alertness and day-long vigour.

Yet 70 out of every 100 people, investigations show, do not get the deep sound sleep they need. They wake up feeling tired, or are easily fatigued.

There is such an easy, natural way to secure restful sleep — by drinking a cupful of Horlick's last thing at night. Thousands today owe their energy and vigour to the deep sleep which Horlick's brings.

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OCTOBER 11 **CARDIFF** SATURDAY
968 kc/s (309.9 m.)
WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.30 An Orchestral Programme

(National Programme)

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, Anacreon

Cherubini

Ballet Suite *Gluck*, arr. Mottl

KEITH FALKNER (Baritone) and Orchestra

How jovial is my Laughter
Bach

THE ORCHESTRA

Suite, *Casse Noisette* (The Nutcracker), *Tchaikovsky*

KEITH FALKNER and Orchestra

The Playbox
Gerrard Williams

THE ORCHESTRA

Valsette (Wood Nymphs)
Eric Coates

Tune from County Derry
Grainger

Entr'acte, *Sevillana*
Massenet

4.45 DANCE MUSIC

THE ESPLANADE HOTEL DANCE BAND

(Leader, R. OSCIL HURN)

Relayed from THE THE D'ANSANT, ESPLANADE HOTEL, PORTHCAWL

5.15 THE CHILDREN'S HOUR

'THE SUNBEAMS'

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. JENKIN JAMES: 'Wales today and tomorrow—The Educational Aspect'

7.20 National Programme

9.15 West Regional News

9.20 National Programme

9.35 A Wagner Concert

Relayed from

THE ASSEMBLY ROOM, CITY HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Act III, Scene I, The Mastersingers

Hans Sachs KEITH FALKNER

Eva MAY BLYTH

Walther WALTER WIDDOP

THE ORCHESTRA

Three Pieces, The Mastersingers

10.0-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.30 National Programme

5.15 West Regional Programme

6.0 National Programme

6.40 West Regional Sports Bulletin

6.45 National Programme

7.0 West Regional Programme

7.20 National Programme

9.15 West Regional News

9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 GRAMOPHONE RECITAL

3.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

9.15 Local News

9.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.30-12.0 National Programme

MANCHESTER and LEEDS

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

10.15:—Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—Northern Wireless Orchestra, Marion Rhodes (Pianist) (From Leeds). 3.30:—Northern Wireless Orchestra, Harold Bates (Violoncello). Niall Lyall (Boy Baritone). 5.15:—Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. Gordon Phillips ('Lucio' of the 'Manchester Guardian'). 'Wild Life on the Roads'—An Unnatural History Lesson. 7.20:—Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.35:—Musical Comedy Programme. 10.35-12.0:—National Programme.



Mr. JENKIN JAMES talks on Wales from the educational aspect from Cardiff this evening at 7.0.

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shaves are
smoother
 . . . they last longer



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

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envelope. Address the package to Photo Department "A," Spillers Limited, 248, Bute Street, Cardiff.

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Bread of Health



MIDNIGHT REVIEW

"I wonder if it's the battery?" said father after puzzling over the set till midnight: and when he tried an Ever Ready instead, the reception was perfect. That's what the Ever Ready was designed for—to give perfect reception as well as to last a long time. All through its long life it stays up to the pitch. You get no fading. You have no distortion. The Ever Ready is made by an exclusive process—an exceptionally thorough and careful process. It is guaranteed to give satisfactory service by a company that has been making reliable batteries for 28 years. It stays alive for months, and while it's alive it's awake!



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The batteries that give unwavering power

THE EVER READY CO. (GT. BRITAIN) LTD., HERCULES PLACE, HOLLOWAY, LONDON, N.7



Mr. JOHAN C. HOCK, formerly 'cellist from the Catterall Quartet, has formed a new quartet, which will broadcast on October 17.

The Unity Quartet.

THE first broadcast by a brand new quartet is down for Friday, October 17. Johan Hock, the 'cellist from the famous Catterall Quartet, has formed another combination called the Unity Quartet, and its first concert will be relayed from a little hall in Birmingham, where some of the finest chamber concerts in the city have been heard. Mr. Johan C. Hock, with his experience of foreign orchestras, is a great hand at spotting good players; any quartet under his direction is sure to be worth hearing. Mr. Hock, who was born at Amsterdam, began to play the 'cello when he was only eight, and at sixteen he was playing in a famous orchestra there. He did not meet Arthur Catterall until he came to England, and together they established the Catterall Quartet. The 'cellist is best known as a player of chamber music, but he has travelled all over Europe as a soloist also. Many have been his adventures! Once, after playing in Dewsbury, the four players had to walk nine miles to a hotel carrying their instruments and six attaché cases. Who would be a 'cellist on such an occasion? When the new Quartet broadcasts on October 17, listeners will hear Haydn's *Quartet in G Major, No. 1*, and the *E Minor Quartet* of Beethoven.

Margaret Ablethorpe's Interludes.

EVERYBODY has heard her—the lady who plays the piano at the Birmingham studios! She pops up at all sorts of odd times—when listeners are waiting for a concert to begin, or when the announcer has said: 'That concludes the Midland news for tonight.' There she will be with her gentle Chopin Preludes, or a little modern piece by Debussy. Her name is Margaret Ablethorpe, and she comes from Northampton. Her father used to conduct an orchestra there in the old days, and Margaret was often called on to play piano concertos with the band. In that way she acquired the facile technique which so delights her listeners. Since she joined the Birmingham station, she has made a speciality of works for two pianos, which she plays with Nigel Dallaway. She is also a personal friend of Albert Sammons with whom she has done a lot of accompanying work.

MORE RELAYS FROM BIRMINGHAM TOWN HALL

A FAMOUS CHORAL SOCIETY

Another Saturday Concert by the City Orchestra—New Quartet for the Midlands—A Pianist from Northampton—Music of Many Countries—Concert by the D'Alton Instrumental Quartet—Drifting Back to Holiday-Time—A Band with an Ambition.

A PAGE OF NOTES BY 'MERCIAN'

Off for a Tour.

MIDLAND Regional listeners are to go for a tour through Europe with the D'Alton Instrumental Quartet on Monday, October 13. Complete with mandolins, guitars, and ukuleles, they will set sail from Merrie England to a good old English tune. Down the French coast then, with a melody of France running off their finger-tips until they hear the bells of St. Malo ringing through the sunny air. Soon they will be in the Bay of Biscay. Heading for Madrid, they will stay awhile in Vienna, and return, by way of the Danube, through Germany and Holland.

'Charlie Moore's Band.'

THE Wigston Temperance Prize Band, which is to play for Midland listeners on Saturday, October 18, is a band with an ambition. It gained a prize at the Crystal Palace contest in 1922, since when it has made a world record for prize winning. Although its position in the last contest did not place it in the championship section, its record was so good that it has been given the chance to compete for the coveted thousand guinea trophy. The conductor's enthusiasm for his work has become a byword in Wigston, where the combination is known as 'Charlie Moore's Band.'

Summer is Ended.

IN spite of the pestilential weather which was our lot during July and August, the theme has inspired Morton Howard to produce a number of cameos which will be broadcast to Midland listeners on Monday, October 13, in a framework of music under the title of 'Sea-Side Snapshots.' This little feature will be reminiscent in two senses—the sketches will evoke many a knowing smile as one's thoughts drift back to holiday time, and the tunes with which the sketches will be linked will take one back still further to the days when the music-hall posters cried the names of Mark Sheridan, Whit Cunliffe, George Lashwood, and others who had climbed to the top of the vaudeville tree. In the cast on October 13 are Dorothy Summers, Mabel France, Harry Saxton, Mason and Armes, and the Midland Wireless Nonet.

'Elijah' by a Famous Choral Society.

ONE of the oldest choral societies in England is to broadcast Mendelssohn's *Elijah* from the Birmingham Town Hall on Thursday, October 16. No one seems to know exactly when the Birmingham Festival Choral Society came into being. It appears to have grown out of the general musical activities of the city. Whatever may be said of it now, about two hundred years ago Birmingham was an important musical centre. By 1760, it boasted several musical societies. From these small beginnings the Festival Choral Society sprang into being, and it became a custom to give musical performances in aid of charity. In this way the foundations of the famous Birmingham Festival were laid. All that is known about the chorus singers at the first few Festivals is that the members were from the Cathedral Choirs of Lichfield and Worcester, aided by a number of women singers from Lancashire and some local gentlemen. History does not tell us what was wrong with the local ladies at that time! At last came the recommendation that all the efficient local singers should be roped in to form a permanent chorus.

Bantock's 'Pierrot of a Minute.'

PIERROT and his Moon Maiden are to be relayed from the Birmingham Town Hall on Saturday, October 18, when they are appearing in a City Orchestra programme. The orchestra will tell the beautiful story—how Pierrot falls asleep beside a statue of Cupid. He dreams of the Moon Maiden, who warns him of the fatal sweetness of the Moon's kisses; but his passion will not be denied. With the coming of dawn, she leaves him. Here Ernest Dowson's poem ends, but Bantock has given us also Pierrot's slow awakening from the dream which has lasted only a minute. The *Pierrot of a Minute* was first performed at the Worcester Festival in 1908.



'SEASIDE SNAPSHOTS!'

A shadow picture taken on the sands, such as many a holiday album contains. A programme that will evoke such holiday memories will be broadcast on October 13.

NEW STUDIO FOR THE WEST REGION

CASTLE IN DOOMSDAY BOOK

Some Interesting Historical Monmouthshire Buildings—Eisteddfod Prize Winning Male Choir to Broadcast—The Patti Pavilion Concerts—Another Welsh Pirate—The N.O.W. at Cardiff—Old Welsh Customs and their Songs—Afternoon Concert by the Station Trio.

'STEP HOLM' WRITES ON FUTURE PROGRAMMES

Some Monmouthshire Castles.

SOUTH WALES is the country of castles, and Monmouthshire, which is always added separately, is not a whit behind the other counties. A talk on 'Some Monmouthshire Castles,' which Mrs. V. Harding Pratt is to give on Thursday, October 16, at 6.0 p.m., will therefore be of considerable interest. Mrs. Harding Pratt will deal chiefly with the castles at Chepstow, Raglan, and Abergavenny. Chepstow Castle is mentioned in Doomsday Book, and, although some antiquaries believe that the original building existed in the time of Julius Caesar, it appears to date from the eleventh century, when William Fitz-osborne destined it as a defence for the land granted to him by William the Conqueror. Later the castle was transferred to the Clare family, from whom it descended to the Plantagenets, the Herberts, and the Somersets.

Raglan and Abergavenny.

RAGLAN CASTLE is said to have been built for Sir William ap Thomas and his son, the Earl of Pembroke, in the reign of Henry V, additions being made by the Earl of Worcester. Edward IV created the son of Sir William ap Thomas Lord of Raglan, Chepstow, and Gower. Raglan Castle was one of the last fortresses to succumb to Cromwell's soldiers. Charles I several times visited it during the Civil War. Abergavenny Castle was founded by Hameline Balun or Baladun, a Norman adventurer who came over with William the Conqueror. After many changes of ownership, it was captured by the Welsh, but they lost it by a ruse.

The Morrision United Male Choir.

THE Morrision United Male Choir, conducted by Ivor E. Sims, is to sing during a studio concert for West Regional listeners on Sunday, October 12, at 9.5 p.m. This Choir was formed in September, 1926, and has won many important prizes. It won the chief male voice contest at the Llanelly 'National' this year by a large margin of marks. The members are entirely working men, the majority being tinplaters and colliers. The National Orchestra of Wales, conducted by Warwick Braithwaite, will play during the concert, and Mr. Louis Levitus will contribute a violin solo.

A New Studio.

THIS autumn a new studio is being constructed at Broadcasting House, Cardiff, it being found inconvenient, for practical reasons, to have the second studio on top of the first. A new artists' waiting-room has also been provided close to the new studio, the walls of which will be covered with a light natural canvas, better suited from the point of view of acoustics than paper or paint. The curtains and chair covers will be of yellow and gold so as to gain as cheerful an effect as possible. Originally, only part of the ground floor of the house at 39, Park Place was used by the B.B.C., and a block containing a studio and four offices was built in the garden. Later another floor was added, with a second studio over the first. When still further accommodation became necessary, the suggestion to add another floor to the block in the garden was rejected, and several rooms in the original building have now been taken.

National Orchestra of Wales.

THE weekly concert by the N.O.W. in the Assembly Room, City Hall, takes place on Thursday, October 16, when the programme will be relayed to West Regional listeners from 7.55 to 9.0 p.m. The programme will include the first performance in Wales of Tomasini's *Prelude, Fanfare and Fugue* and Tchaikovsky's *Symphony No. 5 in E*. Roy Henderson (baritone) will be the singer. On Saturday, October 18, incidental music to Shakespeare's plays will be given by the Orchestra in the Cardiff studio at 9.35 p.m.



PORLOCK HILL.

The famous test hill, known equally well to motorists, cyclists, pedestrians, and all other wanderers in the West.

Pirates.

THE third of his series of talks on 'Pirates' will be given by Mr. A. R. Dawson for West Regional listeners on Tuesday, October 14, at 6 p.m., when he will tell the amazing story of David Williams, a story which sounds more like fiction. David Williams was a herdsman in North Wales, and afterwards went to sea. He was shipwrecked on Madagascar, where he was treated as a prince. It is a story of the best Cinderella type, and has the advantage of being true.

Welsh Interlude.

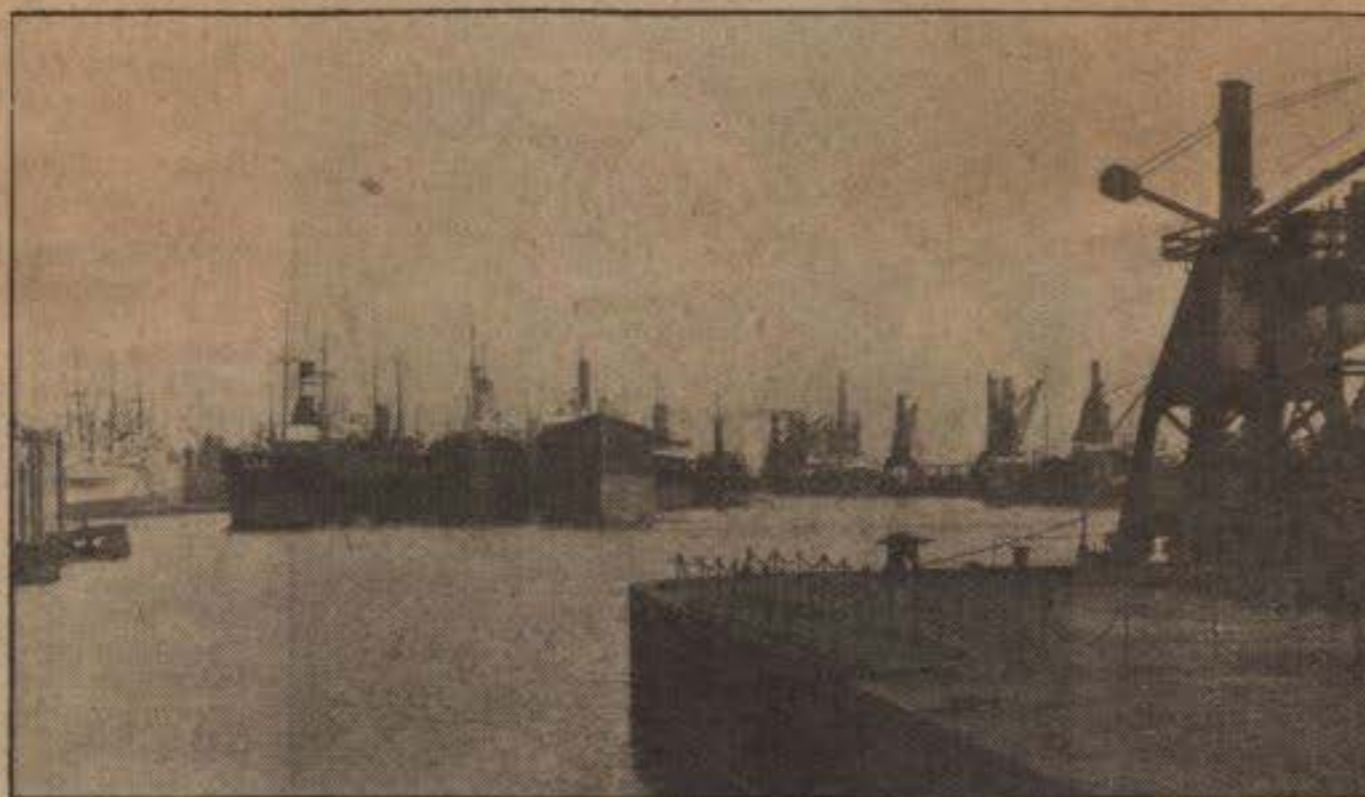
ANOTHER Lecture Recital on Welsh Folk Songs will be given by Miss Gwladys Howell, with songs by Miss Margaret Owen, at 7 p.m. on Tuesday, October 14. On previous occasions Miss Howell has taken sailor songs, lullabies, nature songs, love songs, and humorous songs, and the recital on October 14 will deal with songs which depict some characteristic feature in connection with old Welsh national customs.

Patti Pavilion, Swansea.

THE second concert of the season in the Patti Pavilion, Swansea, will be given by the National Orchestra of Wales on Tuesday, October 14, at 7.45 p.m., when the vocalist will be Isobel Baillie (soprano). Unfortunately, it has not been possible to have a regular fortnightly series of concerts at Swansea this year, but five concerts have been arranged to take place before Christmas.

Concert from the Studio.

THE Station Trio is to give a concert in the Cardiff Studio on Wednesday afternoon, October 15, at 3.30 p.m. when Mr. Ben Date (baritone) will be the singer.



THE GREAT DOCKS OF CARDIFF.

A Channel pilot will tell of his work around the docks and harbours in a talk on Saturday, October 18.

MUSIC OF THE WEEK

(Continued from page 18.)

Prelude which Sir Henry Wood tells us has always been his favourite, and one in which he despaired of achieving the atmosphere he felt it should have. Here it is scored for nine wind instruments. The last movement is made up of music which Bach used more than once. It is the Prelude from one of his solo violin Partitas, and appears in a Clavier Suite, and again as the Sinfonietta to the Church Cantata No. 29, 'Wir danken dir' (We thank Thee). In Sir Henry Wood's arrangement, the solo violin part remains as Bach wrote it, but a brilliant orchestral accompaniment has been furnished.

An Early Schubert Symphony.

('National,' Wednesday, 9.35.)

THERE is a good deal of Schubert's music which he himself never heard performed, and we have it on the authority of Sir George Grove, who wrote the programme notes for the Saturday concerts at the Crystal Palace, that when this symphony was played there in 1873—more than half a century after its composition—it was its first public performance. Composed, along with four earlier symphonies, before Schubert had passed out of his 'teens, it is full of all the youthful exuberance of spirits that we look for in his early work. There is no trace in it of the sadness which we can hear in many of his later works; it is bubbling over with happiness throughout. There are four movements in the traditional form: a bustling first movement with the conventional two principal themes, a finely melodious slow movement, a merry minuet, and an energetic, joyous, quick movement at the end.

Pictures Set to Music.

('Regional,' Friday, 9.3.)

AMONG Mussorgsky's friends was an architect, V. Hartmann, who died at an early age and left a number of highly original sketches and water colours. These were brought together and exhibited to the public. While he was viewing the collection, Mussorgsky was struck with the idea of composing musical illustrations to some of the pictures, and the result was a volume of piano pieces entitled 'Pictures from an Exhibition.' The music consists of a preamble and ten characteristic pieces, each bearing the name of the picture that inspired it. Six of these pieces are contained in the Suite for Military Band, that is to be played on Friday evening. (1) *The Gnome* portrays a forbidding creature with a limp, whose awkward gait, now slow, now stumbling forward, is represented in the misshapen rhythms of the music. In (2) *The Old Castle* we hear the strumming and lilting measure of an old-time minstrel-song. (3) *The Ballet of the Chickens emerging from their Shells* explains itself, as also does (4) *Children quarrelling at play in the Tuileries Gardens*. The origin of (5) *The Witch's Hut* was a design for a clock which represented the hut of the famous witch of Russian folklore, Baba-Yaga, mounted on fowls' claws. The music depicts Baba-Yaga riding through the air seated in a mortar and propelled by a pestle, her usual mode of progress according to popular legend. This leads straight into (6) *The Great Gate of Kiev*. Hartmann had designed a massive gateway crowned by a cupola in the shape of a helmet, and the music suggests the grandeur of the pageantries that, in the imagination,

pass beneath it. The chief features are a solemn chant and the clangour of great bells.

Puccini's 'La Bohème.'

('London Regional,' Saturday, 2.45.)

BEFORE listening to Acts II and III of *La Bohème*, there is plenty of time to study the plot beforehand in the B.B.C. libretto of the opera, which can be obtained from the B.B.C. Bookshop, Savoy Hill, W.C., for twopence. Better still, one can read that delightful novel, Murger's 'La Vie de Bohème,' and make intimate acquaintance with the characters in real life before hearing them sing. They are all well worth knowing—Rudolph the poet, Schaunard the musician, Colline the philosopher, and Marcel the painter—and their life in the Paris of 1830, when in their Parnassus on the fifth floor they fought starvation with love and laughter, and hope was fed with illusion—well, perhaps it was never really like that; but it is pleasant for a while to shut out the shams of real life for the realities of novels and operas, especially this opera of Puccini's, in which the vivacious and fine-spun music makes the life and romance of Bohemia pass so vividly before our minds.

Lovers' Comedy—

TWO of the Bohemians—Rudolph and Marcel—are lovers. Rudolph and Mimi (the flower-girl with the face of a high-born beauty) love each other with a mad jealousy, that robs them of peace, whether together or parted. Marcel and Musetta (the coquette, whose eyes take conquest of all men) merely bicker for the sake of bickering. Whether they swear eternal devotion or eternal separation, 'tis all one. These are the six of whom we are to be given a couple of glimpses on Saturday afternoon. When the curtain goes up on the second act, Rudolph and Mimi have only just met for the first time, and they have come to meet Rudolph's friends at the Café Momus, where, amid the cries of hawkers and the bustle

of the pavement, they all propose to spend a jolly evening together in spite of the emptiness of their purses. Presently Musetta enters on the arm of a well-dressed and aged *roué* and seats herself at another table, to the great disturbance of Marcel. He does his best to pique the fine damsel by ignoring her glances, but when she sings her famous waltz-song, with provocation dancing in her eyes, he can hold himself in no longer. How to get rid of her aged companion? Musetta pretends that her shoe is hurting, and she sends the enraged dotard off to a bootshop to get it mended. Musetta and Marcel fly to each others' arms—when another problem presents itself; the waiter brings the bill. Just then military music is heard, and the patrol marches past, escorted by a band of street arabs. When it has passed and the confusion is over, the Bohemians have disappeared, and the old *roué*, who has not hitherto enjoyed his evening, comes back to find himself confronted with two bills! Curtain.

—and Lovers' Tragedy.

IN the third act we cross the boundary—always very thinly marked in Bohemia—that separates laughter from tears. Marcel and Musetta are living their usual cat-and-dog life at a tavern near the city gates, where he—the great genius—is painting a tavern-sign, and she is teaching singing. Rudolph has come overnight to sleep off his griefs on a bench, and in the cold grey of a winter dawn Mimi comes to seek him. She wants to part from him, she tells Marcel, for his jealous ways give her no peace. Just then Rudolph comes from the tavern, and Mimi hides behind a tree. There she overhears Rudolph's tale of trouble, and it is one that strikes terror into her heart. First he says this and that about her thoughtless ways, then he bursts out with his real sorrow—Mimi, he thinks, is dying. She is growing thinner every day, and her cough shakes her poor, emaciated body more and more grievously. At this moment her coughing betrays her hiding-place, and in the presence of the great shadow, Rudolph and Mimi sing a long-drawn duet of farewell. Amid its tender phrases—this is Puccini at his best—Marcel and Musetta rush from the tavern in one of their tiffs. There in the courtyard they hurl defiant semiquavers at each other, while Mimi and Rudolph pour renewed love into each other's ears. The fourth act brings these wayward and lovable people in gentleness to Mimi's deathbed.

The Three Bears.

('National,' Saturday, 9.35.)

ERIC COATES, a thoroughly equipped musician whose hand is no less sure in music of the sternest order, has used his fine gift oftenest to give us what might well be called 'music of entertainment or recreation.' From the scholar's point of view his is all thoroughly good music, whatever be its subject, even when, as here, he chooses an old tale of nursery days. Everybody knows the story, and none can have any difficulty in following it, in Coates' music. Goldilocks, we remember, rose very early and stole out of the house on a summer morning to explore the forbidden home of the Three Bears. Her curiosity, her wonder at the different sizes of the three-fold sets of everything, are all set before us, and none can mistake the voices of the three bears as they come back to find traces of her presence and finally herself.



HOGARTH'S PORTRAIT OF HANDEL, some of whose operatic choruses will be broadcast on Tuesday evening (Regional).



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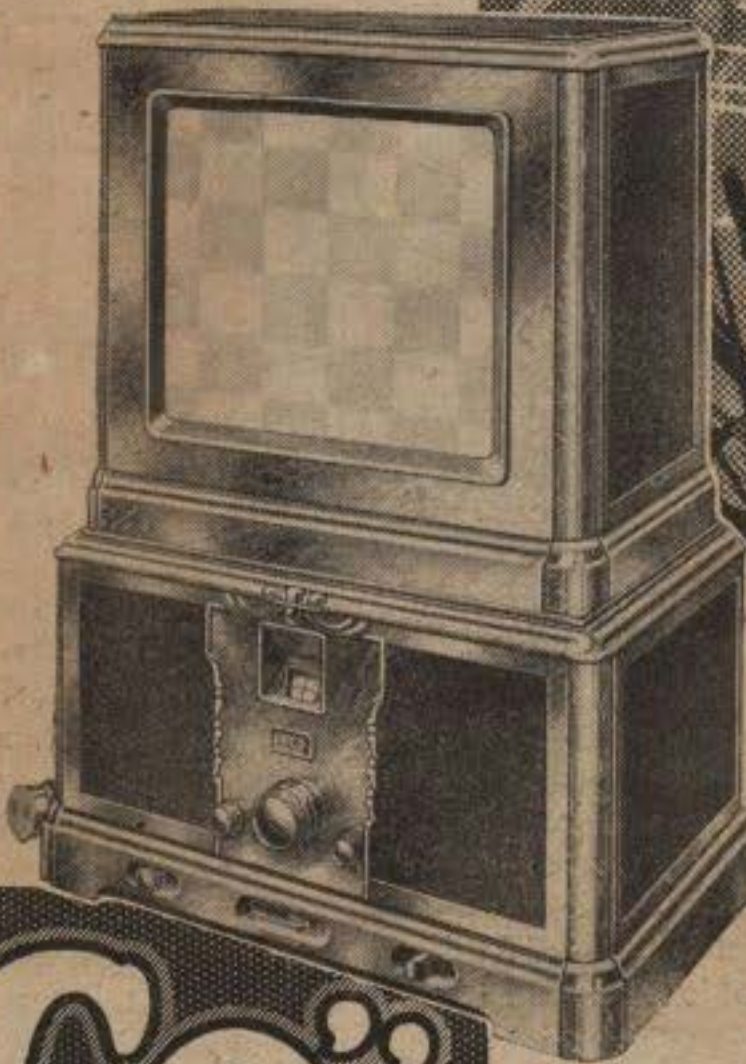
Superior to ordinary four or five valve sets.
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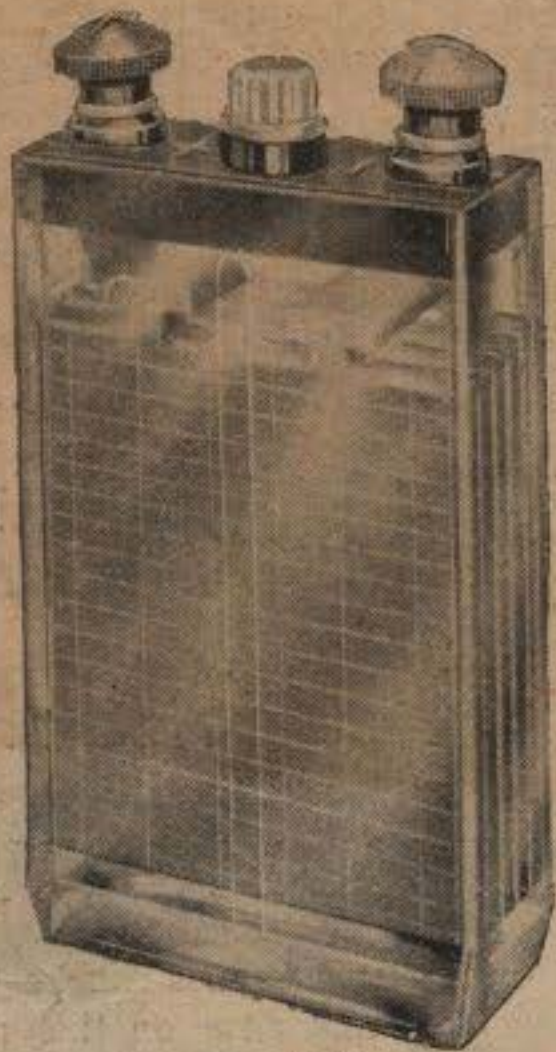
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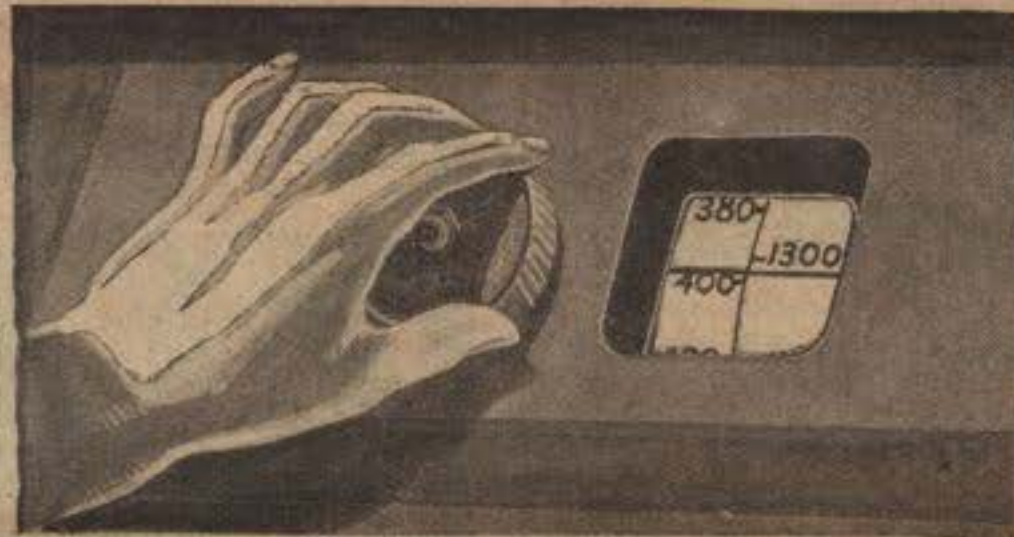
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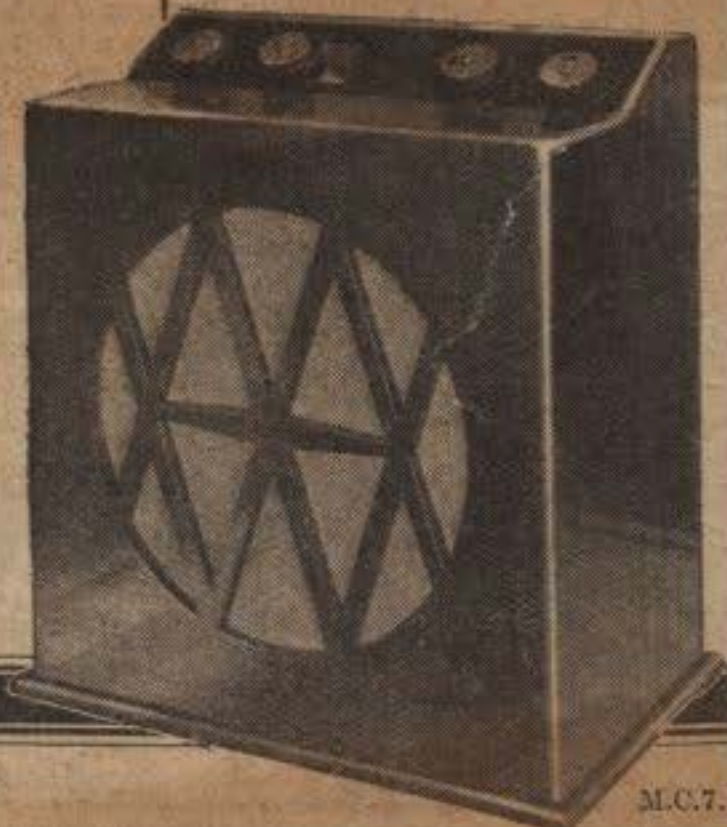
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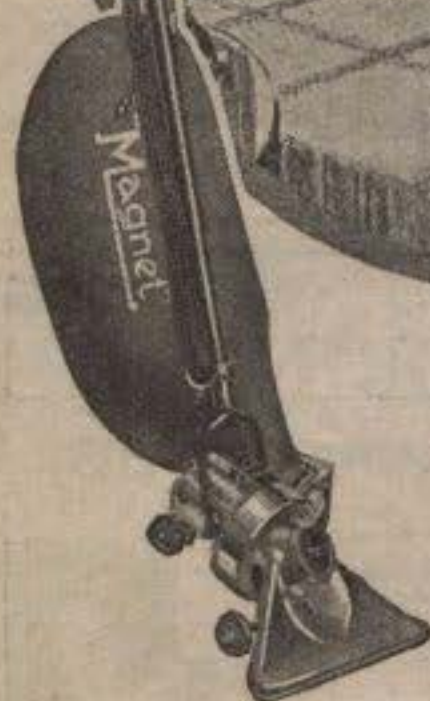
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Until the Detector Valve has done its job, your ears are not interested in radio!

DETECTOR VALVE

You've got to get it right. A high unscreened aerial, good reception conditions, an efficient preceding H.F. Stage—all are of no avail if the detector valve fails to rectify the radio signal properly. The energy that will finally operate your speaker, starts at this stage. Make sure that it starts right. Make sure with Mullard.

Here are the type numbers of detector valves for 2, 4 and 6 volt accumulators. P.M.2DX, P.M.4DX, and P.M.6D.

Mullard

THE · MASTER · VALVE

OUR EXPERIENCE PROVES VERY CLEARLY THAT GOOD RADIO ON ANY RECEIVER IS A MATTER OF CORRECT USAGE OF VALVES.

Advt. THE MULLARD WIRELESS SERVICE CO., Ltd., Mullard House, Charing Cross Road, London, W.C.2.