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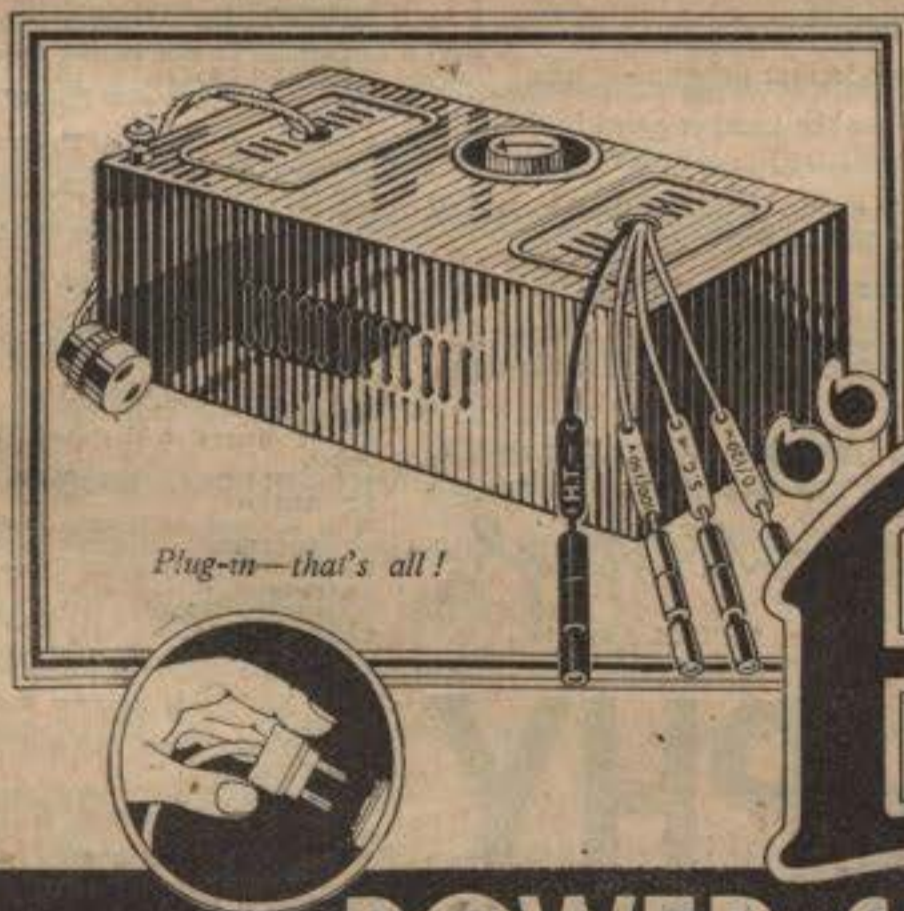
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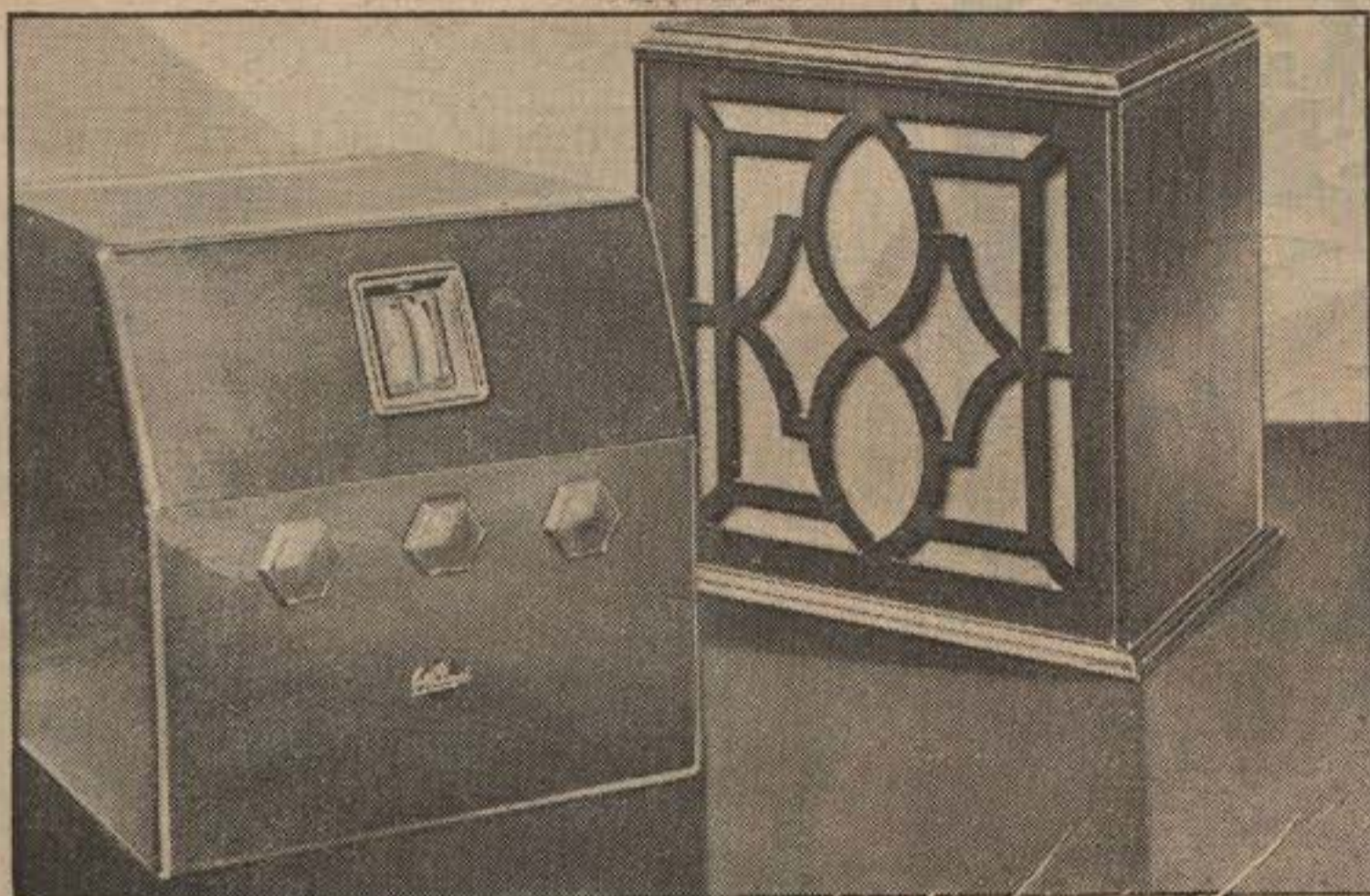
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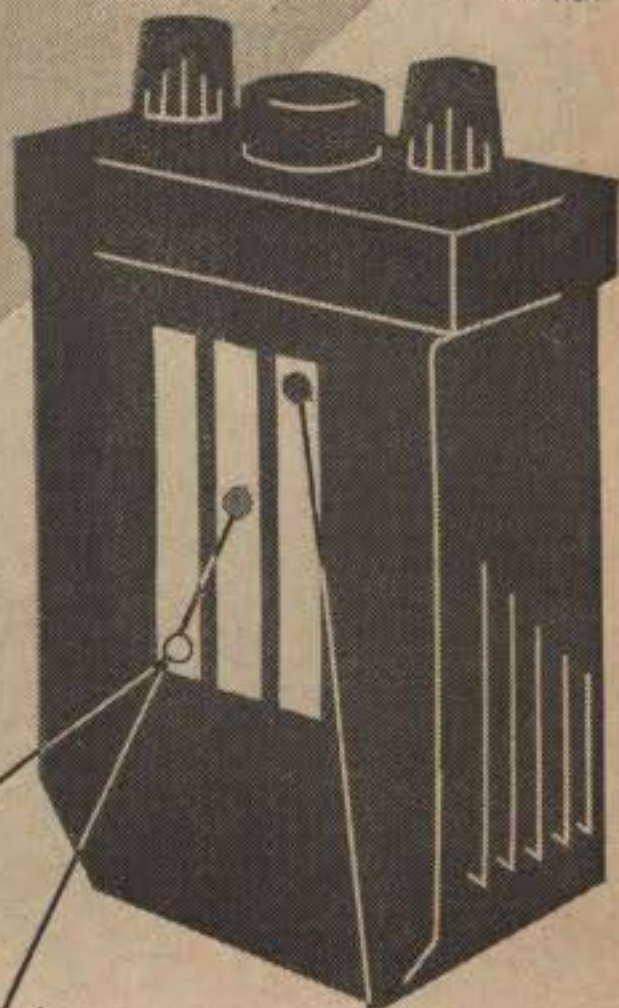
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Vol. 29. No. 368

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OCTOBER 17, 1930.

Every Friday. TWO PENCE

THE WINTER SEASON OF SYMPHONY CONCERTS

AT the Promenades we have had a fore-taste of what the B.B.C.'s new permanent orchestra can do. It is true that at these concerts only about ninety out of the hundred and fourteen players have been taking part, but the new orchestra is a great improvement on the old Promenade orchestra, and musicians may already congratulate the B.B.C. on possessing now a magnificent body of players from whom one may expect excellent things.

The prospectus of the 1930-1931 season of B.B.C. Symphony Concerts now issued ought to draw every single 'Promenader' to these concerts, for, after all, the Promenades are in some sense but a preparation, an exciting preparation, for something still more exciting and stimulating. Judging from the quality of the new permanent orchestra, and from the programme of the Season, the B.B.C. symphony concerts will now take a leading place among the best that our musical world can offer. Before passing to consider the concerts in detail, I want to draw attention to the fact that they will take place at the Queen's Hall every Wednesday night, beginning on October 22.

When looking at the programme of a series of symphony concerts, does the average music-lover look first at the list of works to be performed or the list of soloists, or the list of conductors? One can only speak for oneself, and I look first of all to see what music is being played. At the same time, I keep an eye open for who is to conduct, because that can be very important, too.

The programmes are very well blended, and are, as a rule, not too long. This last is a great merit, for, as a great musician has remarked, music is not to be consumed, but experienced. The aim of these symphony concerts ought to be to give the best possible performances, and it is far preferable to thoroughly rehearse and superbly perform a few pieces than to dissipate time and energy over a long programme. Besides, to listen properly, with due concentration and attention, to music is really tiring. An hour and three-quarters of intensive listening to exacting music is about as much as most people can manage. After that the attention is apt to wander, and then both playing and listening become a mere waste of time.

I will now pick out a few of the outstanding features of the season's programme. It is good to see Ravel's *Fragments Symphoniques* (*Daphnis et Chloe* 2nd series) in the programme of the first concert on October 22. Ravel is not only the composer of that stunt crescendo piece, *Bolero*; there was a time when he was considered to be one of Europe's most eminent contemporary composers! Music-lovers will have a chance of re-considering that opinion when they hear *Daphnis et Chloe*. Madam

Suggia makes a welcome reappearance as soloist at this concert in Saint-Saën's *Violoncello Concerto in A Minor*. This and the second concert on October 29 are to be conducted by Mr. Adrian Boult, whose programmes are, to me, the most interesting of the series, containing more of the less obvious items than Sir Henry Wood's or Sir Landon Ronald's—who have, perhaps, been called upon to provide what is thought to be the more popular pabulum. Sir Henry Wood, however, conducts one of the most attractive concerts, namely, that devoted to Handel's *Israel in Egypt*. Here is

[A Review by W. J. TURNER]

a real thrill for the music-lover, provided this work gets, as we are promised everything will get, adequate rehearsal.

Another outstanding concert will be the performance of Beethoven's *Missa Solemnis* on December 17 under Hermann Scherchen. Scherchen is a good conductor, so let us hope the National Chorus rises to its opportunity on this occasion, for the *Mass in D* is one of the sublimest works in music, and I have never heard it properly performed in England. Contemporary music has not been disregarded. I welcome the appearance of Schönberg's symphonic poem, *Pelleas and Mélisande*, under Scherchen on December 10; also Poulenc—

perhaps the best of the younger French composers—whose *Concert Champêtre* for Harpsichord and Orchestra, with Wanda Landowska, will be given its first performance in England under Ansermet on January 21. I shudder—yes, that is the exact word—to see César Franck's Symphony in the same programme. This, to the musician, is a painful work. Perhaps Ansermet will have some way of performing it that will make it sound more musical, but I doubt if one can put into it the semblance of the elements it lacks to give it the detachment of a work of art. Another modern programme of great interest is the Stravinsky concert on January 28, when Stravinsky will play a concerto for pianoforte, but which one of his is not stated. Probably it is not a new one, as his programme includes one new work entitled *Four Studies for Orchestra* as well as the superb *Apollo Musagètes*, which, in my opinion, is one of his finest compositions. This will be a strenuous programme, for it also contains *Le Sacre du Printemps* and his Overture *Mavra*. A complete night of Stravinsky will be a very good test of his range of expression and thought. It is a test which few contemporary composers can survive successfully.

It is good to see such miscellaneous items as Berlioz's overture *Les Francs Juges* and Schumann's *Symphony No. 4 in D Minor*, for these works have not often been played in recent years. The soloists are well known to London audiences, with the exception of that fine violinist Adolf Busch, who, I am glad to see, is playing the Beethoven Violin Concerto on November 5. Busch has a great reputation in Germany. I have only heard him once, and I am chary of judging from a single performance, but my impression at the time was that he was a violinist of a class we have not heard in this country for many years. He is not of that virtuoso type that relies on a surface brilliance, but has a thoroughly solid technique and a depth of musical concentration that is extremely rare. If he plays as I heard him play, those who listen to this performance of the Beethoven Violin Concerto will have a rare experience.

English music has not been neglected: Vaughan Williams, Holst, Delius, and Elgar represent two generations, Arnold Bax another; while Arthur Bliss and William Walton belong to the post-war period. All these composers have their merits, and since they are still in the productive period of life—with the exception of Elgar and Delius, whose work is largely over—it is necessary that their compositions should be frequently performed, for only in this way can English music develop. I think it is clear that the forthcoming season of B.B.C. Symphony Concerts is very well planned, and I look forward to its proving the finest series of concerts that the B.B.C. has yet given. W. J. TURNER.

OCTOBER 22

THE FIRST OF THE
B·B·C
SYMPHONY CONCERTS



Will you "listen" to it,
or will you be there?—In the
Queen's Hall, W.

WEDNESDAY



Victorian Farce.

IT is strange that our English language, which adopts words with the grace and readiness of a handsome old lady adopting orphans, should not have accepted Oscar Wilde's suggestion and included the verb 'to bunbury' in its vocabulary. A useful word, that, in a world



'The office boy's too mortal grandmother.'

in which all but the most upright have become confirmed 'bunburyists.' Mr. Bunbury, from whom Algernon in *The Importance of Being Earnest*, derived the verb, never existed; he was merely the imaginary sick friend in the country whom Algernon, when wishing to excuse himself from dining with bores, pretended to visit with such solicitude. The equivalent in another world is the office boy's too mortal grandmother whose death enable him to 'bunbury' away to the football match. Wilde's 'trivial comedy for serious people' is to be broadcast next week—on Thursday, October 30 (Regional) and Friday, October 31 (National). The firework humour of the play makes it more suitable for broadcasting than, perhaps, any comedy in the language. Its elegance does not 'date.' The recent revival, with John Gielgud as 'John Worthing,' drew theatre-goers to Hammersmith throughout some of the most 'untheatrical' weather of the year. With what brilliance Oscar Wilde, the poet and exquisite, beat the farcemakers at their own game. In wildness of idea, in ingenuity of construction, in sheer wit, *The Importance of Being Earnest* remains the farce *par excellence*. At the time of its author's disgrace, it was being played in London to crowded houses. The management, rather than withdraw a popular success, forestalled possible public disapproval by removing the author's name from the playbills. Victorian ethics have been much vaunted of late. This, however, seems to us to reveal them in a less flattering light.

A British Film Star.

BROADCASTING has made its own 'stars'; it has borrowed 'stars' from the Theatre. Next week it will, for the first time, raid the film studios and, pouncing upon Elstree, borrow Miss Norah Baring for the part of 'Cecily' in *The Importance of Being Earnest*. Miss Baring, who counts among the dozen British film actors and actresses whose names have 'box-office appeal,' first made a success, under the direction of Anthony Asquith, in the silent films, *Underground* and *A Cottage on Dartmoor*. Since the coming of the talkies, she has proved that, though beautiful, she is not dumb, by her playing in *At the Villa Rose*, *The House of the Arrow*, and *Murder*. With her, in Oscar Wilde's comedy, will be Harman Grisewood ('Jack'), Peter Hannen ('Algernon'), Barbara Couper ('Gwendolen'), Gladys Young ('Lady Bracknell'), and Lilian Harrison ('Miss Prism'), who this week repeats her *tour de force* as 'Nurse Henrietta.'

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Work in the Western Land.

LISTENERS may be a trifle puzzled by the title of a programme which is to be broadcast nationally on Monday, October 27—*The Western Land: A Dramatic Narrative of Work in Cornwall*. There will, however, be to most a familiar ring about the heading 'relayed from St. Hilary, Cornwall,' for it is from St. Hilary that, for the past three years, we have been privileged to hear the Nativity Play acted with touching simplicity by village players. Several of those musical Cornish voices which have come to us in the Christmas relay, will be heard in *The Western Land*, a symposium designed and produced by the Rev. Bernard Walke, in which Cornish fishermen, miners, farmers and flower-growers will talk to us about their lives and work. Mr. Walke, author of the Nativity Play, is vicar of St. Hilary. His parish, along that wild coast against which the Atlantic thunders the whole winter through, is as yet, happily, off the beaten track of the tourist. The people of that land still preserve the tradition of country life; their Cornish voices, with the slow and falling cadence, speak an English which has at times an almost Elizabethan beauty. *The Western Land*, you may say at first glance, does not promise great entertainment—a mere handful of Cornish folk talking about their ordinary lives. But those who know Cornwall and those who recall the delicate, remote quality of former broadcasts from this almost most distant of villages, will appreciate the possibilities of pleasure in an unusual programme.

When We Remember.

EARLIER in the year, listeners to the Regional programme heard the experimental production by Howard Rose of the German radio play *Brigade Exchange*. Personally, we preferred this to Mr. Rose's production of *Journey's End*, which drew a record audience on November 11 last. With the German play he was on firmer ground, for *Brigade Exchange*, brief, compact, and moving, was originally written for the microphone in the style and technique which best suits the wireless medium. *Brigade Exchange* is to be revived nationally on November 10, the eve of the Day of Remembrance. It is a more direct and painful play than *Journey's End*—it has not the latter's humour—and may therefore arouse resentment with those who hold that the realism of war should find no place in the programmes. Listeners who feel this should switch off their sets or seek an alternative programme; they might, however, hesitate before doing so, for the play is an outstanding example of the dramatic use of the microphone and a strong antidote to the dogmatic views of war as either a degradation or a glorification of mankind (the truth being that war first bores him, then exterminates him). The main programmes on Armistice Day itself, apart from the relay of the Cenotaph Service, will be a relay of the British Legion Festival of Remembrance from the Albert Hall (always a moving celebration of the spirit of comradeship in war) and a studio programme entitled *In Memoriam*. The latter is to be made up of a number of outstanding poems of the War, linked together with specially chosen music by Sir Edward Elgar. We shall write more later of this programme, which will be produced by Val Gielgud and E. A. Harding.

Wit and Melody from Seven Dials.

ON Saturday evening next we are to hear a number of scenes from *Charlot's Masquerade* (National) interspersed with dance music by Jack Payne's orchestra. Beatrice Lillie will broadcast in two sketches by Ronald Jeans—an ingenious playlet consisting entirely of headlines, etc., from the newspapers, and a scene in a village store, entitled *Counter Attractions* (in which Miss Lillie takes the part of one of those truly rural spinsters at which she excels)—and a burlesque on the domestic life of an eminent lawyer, which has been imported from America. The musical part of the relay will include two of the best numbers in the show—*Sweet Temptation* (by Arthur Young) and *Who cares?* (by Norman Hackforth). The Cambridge Theatre, from which the revue will be relayed, is one of the half dozen which have sprung up in Town during the past twelve months. This temple of ultra-modern architecture and decoration stands, paradoxically, in Seven Dials, which, until even as late as Victorian days, remained a nest of thieves and other undesirables. The district takes its name from the seven streets designed in the seventeenth century to radiate from a central piazza (this remains today in the form of the crossways at which the Cambridge Theatre stands). To the Doric column in the centre of the piazza were attached sundials, one to face each of the confluent streets. Planned as an elegant district, it soon became, by virtue of its maze-like formation, the haunt of those who feared the law—a bohemian society which attracted the showman, the strolling player and ballad-monger who gave to Seven Dials its theatrical reputation.

Old Man Hart's Rheumatism.

THAT pest, the Very Loud Speaker (about which we have in our time written enough to fill a dull book) is, it appears, not exclusive to Europe. Even in America, the land of loud noises, loud speakers have been known to annoy the patient radio fan. The transatlantic listener, however, is a man of mettle, as witness the case of Mr. John Hart of San Francisco, regarding whom we lately received a press-clipping from a Californian friend. Mr. Hart lives in a neighbourhood where Very Loud Speakers once flourished like



'Nobody within two hundred yards.'

the flowers in May. To cope with their clamour, he has constructed one of those electrical devices for administering healing shocks to sufferers from rheumatism. Whenever a loud speaker grows too loud, Mr. Hart gets an attack of rheumatism and starts up his machine. And then nobody within two hundred yards can get anything on the wireless except atmospherics. By this means, he has taught his noisier neighbours a lesson. They have learned to keep their loud speakers under control 'because of Old Man Hart's rheumatics.'

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Simple Anecdotes.

THE six-year-old son of an actor of our acquaintance was listening the other morning when his mother turned on the wireless set. 'Forecast for Shipping for the next twelve hours,' said the Announcer. 'For twelve hours!' cried the boy, in accents wild,



'Cried the boy, in accents wild . . .'

'Oh, mummie, won't there be any music at all?' This is the sort of sweet story about children which we love to hear. No less charming is the instance of the old lady who, at a time when Jack Payne was broadcasting a dance music burlesque by the title of *'Mysterious Mose'*, wrote in to us: 'My son, hearing that I was proposing to write to you, asked me to say that he would like Mr. Payne to play a piece called *'Mysterious Mozart.'*

'Bart's' asks your Help.

THE week's appeal on Sunday, October 26 (National) is for St. Bartholomew's Hospital. 'Bart's,' the only hospital within the confines of the City, was founded in 1123 by the pious monk, Rahere. That Rahere was practical as well as pious is evidenced by the site he chose—a stretch of land beside the New Gate, at the entrance to one of London's main thoroughfares. Leading to Tyburn Tree, the route was always crowded with the desperadoes of St. Giles. Here gathered the marketing throngs of Smithfield; here Wat Tyler gathered his host of Rebels, was wounded, taken into the hospital, and brought out again to his death. Since those dim beginnings what a pageant of history has passed through these famous walls! When, for instance, the 'New Order' of Bart's was established by Henry VIII, a feature was the appointment of 'persons learned in physics and surgery to daily attendance upon the sick poor'; and the first regular physician so appointed was Dr. Roderigo Lopez—the original, and not by any means infamous Shylock. Throughout the Renaissance, when medicine, no less than art, flooded the western world with the light of learning, Bart's was to the fore; Harvey, who discovered the circulation of the blood, was for thirty-four years its Chief Physician, and Hunter, who showed the way to modern surgical technique, was another later giant. To save such a hospital deserves the highest effort of us all.

New Gramophone Records.

GERHARD HÜSCH in Papageno's Song from Mozart's *'Magic Flute'* (Parlo. E11046) and W. F. Watt in *'Donnegan's Daughter'* (Col. DB207) were among the singers in Christopher Stone's programme on Friday, October 10. Novelties were Vincent d'Indy's *'Fervaal'* (Col. DX111) and Glinka's *'Komarinskaya'* (H.M.V. D1856), and among the lighter records were *'War Marching Songs'*, Debroy Somers Band (Col. DX112), and Florence Oldham in *'Prisoner of Love'* (Col. DB240).

For the Attention of Composers.

WE wish to draw attention to a recent note in these columns concerning the submission of musical manuscripts for the consideration of the B.B.C. Our note seems to have given rise to certain misapprehensions. This is the exact position. Musical compositions (other than dance music), submitted before the end of February in each year, will receive careful consideration for inclusion in the programmes of the following autumn and winter. Musical compositions received after the end of February will probably have to wait over until the following year before they can be performed. So vast a number of works are submitted that it is necessary for composers to co-operate by sending in works only during the months of January and February; those submitted at any other time will have to be returned, with a request to submit them again at the beginning of the following year.

The Songs they are Writing Today.

IT is not generally realized what a considerable part the song has occupied in the output of modern British composers. A friend of ours boasts that he has the largest private collection of good modern British songs; and when we look upon the stacks that he has accumulated we can well believe it. Nor does one of the songs in that collection make any concessions to the old drawing-room ballad that was the honeyed delight of our fathers. They are all (in whatever degree) songs that have sincerely attempted to enhance the words of such poets as de la Mare, and James Stephens, by perfecting them with the sweet emphasis that only music can give. Among composers who have particularly given some of the best of their art to song-writing we may mention Peter Warlock, John Ireland, Norman Peterkin, Armstrong Gibbs, Herbert Bedford, Robin Milford, and Martin Shaw. An interesting innovation was begun last month when Dale Smith gave the first of a monthly series of recitals devoted entirely to modern British songs. On Saturday evening, October 25 (National), Esther Coleman will give the second recital in the series.

Reprint of our Musical Dictionary.

MUSICAL listeners will recall *The Radio Times Dictionary of Musical Terms* which appeared in our pages eleven months ago. That such a dictionary was needed by thousands of listeners who, for the first time, were exploring the vast territories of music, was shown by the popular reception it was accorded. Loose sheets, however, are a nuisance about the house, and readers asked for the publication of the Dictionary in some handier form. It has now been issued, by the Oxford University Press, in a convenient pocket-book form, printed on stout paper, with an attractive green paper cover. The price is one shilling. Quoting the preface, the Dictionary 'aims at explaining, in the simplest way, the terms which listeners most often see in programmes of concerts and in the Broadcasting programmes.' The original drawings, which were so charming and helpful a feature, are reproduced in the present issue. We suggest that music-teachers, also, will find in the dictionary just the handy compendium they have been looking for.

There is a Moral in This.

IT is interesting to watch with what gradual inevitability the listener is throwing overboard his fierce antagonism to 'modern music.' Not that he has yet arrived at the stage of actually welcoming it open-armed. Far from it, but his criticisms are more intelligent: they are no longer mere prejudices. This last season of Proms provided a good view of what is happening. Jump back four years and think what would have been the general attitude, for instance, towards such music as Honegger's *'Pacific 231'*, Goossen's *'Oboe Concerto'*, or Prokofief's *'Piano Concerto No. 3'*. Yet when these were played at the Proms no one booed. (That ignominy was strangely reserved for Mahler, most academic of 'moderns.') It is the same with modern chamber music: the day is past when to mention 'modern chamber music' was the parlour comedian's sure cue for a laugh. How else has this been achieved but by the growing familiarity which wireless has made possible? We are prompted to these thoughts by seeing the programme of the Weiss String Quartet on Tuesday, October 28 (National). There, accompanying a Mozart Quartet and two groups of songs sung by John Armstrong, is a Quartet by Hindemith. Yet the name strikes no terror in us now. We shall probably like the Quartet quite a lot—if we forget that Hindemith wrote it and listen to the music only!

Wireless Murder Mystery.

THERE was a time when, full of bonhomie and the futile desire to be helpful, we used to suggest to the authors of mystery plays and detective stories that broadcasting might prove a subject worthy of their inventive pens. This suggestion aroused no enthusiasm, so we gave up making it, and left our literary friends dragging out, for the millionth time, 'The Mysterious House in Wapping,' 'The Suave Oriental,' 'The Millionaire with the Dagger between his Shoulder Blades.' We are now delighted to see that Neil Gordon has involved the B.B.C. in the plot of 'The Big Ben Alibi' (John Lane). In this amusing



'With a dagger between his shoulder blades.'

and puzzling satire, two writers of detective stories, finding that there is likely to be a slump in the sleuth market, fake a murder in order that they may acquire publicity by appearing as witnesses. They arrange for a famous literary agent to be attacked in the New Forest. The solution of the mystery by various amateur and professional detectives depends upon the time at which certain programmes were heard. Was Big Ben an hour fast?

'The Broadcasters.'



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IT is evident, from both the quality and quantity of the criticism which broadcasting has lately received in the newspapers, that our friends of Fleet Street are coming, little by little, to abandon more sensational sallies against the B.B.C. in favour of trenchant and intelligent consideration of the broadcast programmes. We shall surely not be suspected of self-satisfaction if we claim that such consideration, long overdue, is entirely justified by the nature of broadcasting and the part which it plays in the life of the ordinary citizen. Some of the most vital public pronouncements, the most outstanding musical performances, the most stimulating challenges to conservatism of outlook, come from the microphone, which in eight brief years has taken its place with the theatre, the printing press, the public platform, and the concert-room as a medium for the expression of contemporary tendencies in politics, art, and life. An admirable example of this new attitude of Fleet Street towards Savoy Hill was given by the reception awarded in the Press to the series of discussions, entitled 'The World and Ourselves.' The fact that the general impression was highly appreciative is of secondary importance. What does emerge from the comprehensive nature of the reviews is the fact that a body of able critics is today devoting time and consideration to matters which the plain man, though less critically gifted, has been discussing for many years. Whether they approve or deplore, these critics may be certain that their point of view will be received with close interest—and nowhere more interestedly than at Savoy Hill itself.

AT this distance it may be profitable to look back at the recent commotion made by Sir Hamilton Harty and view it in cool perspective. Baldly stated, his complaint against the B.B.C. was that it had 'raised the market' against private orchestral societies. In other words, the B.B.C., in Sir Hamilton's view, has no right to secure the services of the best orchestral players in the country if, by so doing, it handicaps the activities of those societies to which they are already attached. Sir Hamilton is a man of vision; it is strange, therefore, that apparently he should be blind to the inevitable law of progress which insists that, where purely altruistic aims prevail, private means must give place to public ends. It is a hard truth, but no amount of blinking will make it less true. The B.B.C. has a public trust to perform: it is its responsibility

to give, in so far as it is able, nothing but the best. At the highest computation, twelve million listeners is the audience whose pleasure it serves. In music, more than in anything else, that audience is being made or marred by the fare provided over the wireless: under such circumstances, can Sir Hamilton believe that the B.B.C. dare have as its ideal anything less than the best? The bedrock of any musical policy outlined by such a body as the B.B.C. must be, of course, the orchestra: on the abilities of the players stands or falls any scheme of musical presentation. Now, it is the unique opportunity of the B.B.C. in this connection, that it is able to give England, for the first time in its history, such a comprehensive grasp of music that it shall include, not only the classics of yesterday, but those of tomorrow, too. In other words, on the success of the musical programmes of the B.B.C. depends England's chance of once and for all outliving the epithet of 'Das Land ohne Musik.' Are not these things, Sir Hamilton, sufficient justification for the B.B.C.'s determination to provide for its listeners, *i.e.*, for England, an orchestra fit to vie with the best in the world?

THE WORLD WE LISTEN IN

With a glance rendered somewhat wistful by the definite arrival of autumn, I have been looking through the week's programmes to see if there is anything in them that will make my wireless set a magic window through which I can look upon the world out-of-

Listening in Winter

doors. Thus we who live much in the country, to whom the cycles of its life come very close, have, as we turn towards the indoor life of winter and the town, a sense almost as of *claustrophobia*—a passionate desire not to be shut up and cut off from contact with wide-blowing winds and open spaces. Of course, there are compensations in the winter indoor life; and not the least of them is a fire of sea-coal beside which you can sit of an evening when the storm rustles outside. The fire is to me a very essential part of it. I am sorry for people who have to listen to broadcasting beside a radiator or a gas stove. A fire is a living thing, and a coal fire on a winter night can be one of the best of companions, with its own breathing and fluttering voice that mingles so beautifully with the rich sounds of an orchestra; and that has its own admonitory time-signal in the intermittent fall of a glowing cinder on to the hearth.

Well, we are not in the depths of winter yet, and, as I said, I turned to the programme to look for some contact with the life that is still going on apart from our lecturing, arguing, playing, and singing world of entertainment. The harvest of this week, I must admit, is

Search for a Window

not a very rich one. Every day, it is true, there is a breath of the sea somewhere between two and three o'clock, represented by the East Anglian Herring Fishing Bulletin, and I might be disposed to sample the somewhat briny interest of this moment if it did not occur at a time when it is impossible for me to listen. Again, on Friday, in the afternoon, there is Mr. Ernest Young talking on Life on the Canadian Prairie;

I am sure I should get a whiff of open-air out of that. And on the same evening Professor Mottram talks of 'Preparing for the Spring'—there should be something of the earth in that. On Saturday comes a talk in the 'Edges of the World' series, which does really open a window on remote, far-away things, and should take away people's thoughts from their own petty and often stuffy affairs; and, on the Regional wave on Saturday, my advance programme tells me that at 8.30 something happens called 'The Spirit of Adventure,' which certainly sounds promising.

Not, you may say, a very large portion of the programme devoted to taking the thoughts of

A Whiff of Brine

some millions of people, sitting in the closed rooms of houses in city streets, into the outer world of nature. What one craves for is something that will take us quite out of ourselves and the world we live in, and open the way for us into the world we can only imagine and listen in. The perennial attraction of well-written books of sea adventure is an example of the intelligent but pathetic interest taken by the average man and woman in things that he can never see, of places that he can never visit, of thrills that he can never experience and high adventures in which he can have no part. And so this kind of item in the broadcasting programme, of which, I think in this particular week we have too little, has a value all its own, and, at the same time, quite independent of its individual merit. For all I know the Herring Bulletin may be a matter addressed chiefly to Billingsgate, and be concerned with prices and quantities. I do not know; I have not yet listened to it; but there is enough in the mere words and sentences of which it is bound to be composed, to conjure up visions that are remote indeed from the immediate circumstances of the average listener; visions of the silvery store being shaken out of the nets in little East-coast sea harbours in the glare of the autumnal sunrise; visions of the grey wastes of the North Sea, cold as winter at night, and lovely with pale gold when day is warming over the shallow surf.

For this and the like reasons, there are two items in the programmes whose fascination for

Weather and Time

me never ceases, and they are the Weather and the Time Signal. One of these is a daily reminder that we live, not merely in houses, but in that punctual and ordered world of nature where cause and effect circle visibly and invisibly about us. Even the poor invalid, eternally condemned to the sick-room, feels that he or she has some concern with the weather. The very word itself has the power to summon up associations of balmy hours enjoyed or hardships stoutly resisted; and to the invalid, a sense of shelter from winds that shake the house and rain that sheets the window-pane. And, as for the time signal, it is to me a daily reminder of that greater world that lies outside the weather and outside Time—the world of Eternity. It is not an ill thing, even as one sits before the fire listening to music, in the enjoyment of the thought of another day's work done, to be reminded by that small voice that we are leaving Time behind us, and that the night is coming in which no man can work.

Ernest Young

Light on the 'Dark Continent'—1

NIGHTINGALES AND DAGGERS IN MOROCCO

This brilliant sketch of Morocco is the first of three African pictures by various authors who, between them, will describe North, South, and Central Africa—that 'Dark Continent' which is the subject of an arresting series of Friday talks (National).

IN the north-western corner of Africa, cut off from the rest of the continent by the enormous wall of the Atlas Mountains, lies the land of El Moghreb—'The Sunset,' the Far West of the Arab world, the California of Islam—known to Europeans as Morocco.

Here, until quite recently, there survived into our own days an Empire that had much in it of the Arabian Nights and much of our own Middle Ages, but [no vestige of the modern world that lapped it round: a country that in the last seven hundred years had gained nothing, and lost nothing either except its importance.

Morocco is only four days by steamer from London. By train and aeroplane, the journey now takes little over twenty-four hours. It is in full view from the coast of Spain. Yet here until quite recently still survived an absolute but weak despotism, under which slavery was an unquestioned institution, and any man—peasant or pasha—might be beaten to death

at the whim of his immediate superior: which exhibited the leader of a rebellion from town to town in an iron cage, first decorating the gates through which he was dragged with the heads of his followers: a country where great lords still built castles from which to rule their domains and resist their overlords; and brigand chieftains among the rocks, clothed in the simple majesty of villainy, dealt out at whim death, imprisonment, or hospitality to their involuntary guests. The once terrific Moslem Empire was fossilized, impoverished, and corrupt: but to the traveller it presented a fascinatingly romantic field unparalleled in the world of to-day. It was a land of adventure and fantasy, of mountains, forests and deserts, of sheiks, pashas, palaces, hovels, harems, torturers, sorcerers, acrobats, tax-collectors, lions, extortioners, story-tellers, soldiers, fanatics, and fleas.

The political independence of Morocco is now gone. Except for a relatively small zone in the north (including the Mediterranean coast and the Riff Mountains, where the recent war with Abd-el-Krim was fought out), which is administered by Spain, the rest of the territories of His Shereefian Majesty are under the protection of France.

It was lucky for Morocco, and for France, and, indeed, for the late Allies, that the establishment of this Protectorate (which was barely begun in 1914) was in the hands of a man who is the greatest colonist the last fifty years have seen—Marshal Leautey: a man who, by his conquests and administration in Indo-China, in Madagascar, and in North Africa, has probably secured more permanent territory to the France where he now lives in rather obscure retirement than ever Napoleon did; and who at the same time has kept the character and future development of the nations he has conquered in mind in a way few other Imperialists could claim to rival.

And so, though the Sultan of Morocco is no



The harsh life of the desert: a warlike group of Riff tribesmen.

Central Press

longer a free and independent sovereign, and extortionate Kaids are liable to find more certain retribution than that of private vengeance or superior extortion, the character of the country is otherwise little changed. French towns have grown up near the Moorish towns; but never supplanting or destroying them. The Viziers and the Kaids are chosen by the French, and the direction of policy is French: but the law they administer is the old Koranic Law. Leautey himself is no longer at the helm: but the principles he initiated are being more or less followed by his successors.

As for 'colour question,' there is none; and the reason is simple. The Moor is only beginning to entertain seriously the idea that a mere Christian could be his equal, much less

[By RICHARD HUGHES]

his superior! (Jews he still considers to be lower in the social scale than the sorriest Mussulman negro slave.) There is, therefore, none of the obsequiousness and 'prestige' that usually make the relations of colonist and colonized so uncomfortable.

Walter Harris, one of the greatest of Moroccan authorities and correspondent of *The Times*, was once gravely told that he appeared so unusually intelligent for a Christian that it might even be possible for a patient instructor to teach him to read and write! This was a salutary pill, said Mr. Harris, for a young journalist who had just left Harrow.

In Morocco, too, where the Wheel of Fortune may reduce the Grand Vizier to beggary (or mural decoration), and promote the beggar-boy in a night to palace favourite, there is no room for snobbery, and the relations between master and servant are particularly pleasant. Indeed, I know of no other country where they are quite so admirable. Perhaps it is significant

that there are no words in the whole Moorish language for 'master' and 'servant': only a common word for both—'friend'! And a true friend your Moorish servant is: ready to cook for you, scrub your floors, nurse you in illness, censure your extravagances, tell lies for the good of your reputation, and poison your enemies. At the same time you are (or should be) as good a friend to him: doctoring his family, conducting his law-cases, lending him a little (but not too [much] money, presenting him with a fine ram to sacrifice at the Great Feast; and possibly, sitting in his family circle for three days, cross-legged on the floor of his tiny house, eating it with him too.

Taken all in all, the arrival of European control has altered the character of Morocco very little. It has built one large commercial city—Casablanca. It has added considerably (but by no means excessively) to the security of tenure of life and property. It has provided

the tourist with luxurious limousines, hotels at Riviera prices, and recently even railways, and the other blinkers with which the rich traveller likes to hide from himself the fact that he has left home. But it is easy enough to get away from all this. For two months, last summer, I pitched my tent in some desolate cork-forests near the sea, and lived very contentedly with Arab companions, on Arab food, with a horse and an itinerant greyhound for recreation. I even for comfort wore, largely, Arab clothes: for it is surprising what a practical garment a skirt is, once you get used to it! There was nothing to disturb me but the wild boar rooting round my tent at night for rubbish, and snarling at the dogs: that, and the distant high piping of young jackals, and a torrent of nightingales.

Nor was this by any means 'camping' in the rather Spartan Boy-Scout sense. My floors were spread with a profusion of carpets, my tents, though very ancient, lined with brocade curtains, my cooking was done on polished braziers of brass and copper, and served on elegant trays of brass or decorated wood. I ate my food propped on embroidered cushions, and took my snuff from a silver snuff-box. Woolly-looking gentlemen who lived in straw huts used to bring me eggs and butter, and cheeses, and lashings of truffles. Wandering scribes, and story-tellers, and other travellers, would blow in for a night or two: would help with the work of the camp by day, and in the evening would come to my tent and sing, or dance, or tell long, pleasant stories that either came or ought to have come out of the Arabian Nights.

That, of course, was in the more civilized plains. In the mountains are still many districts which pay no more than a grudging lip-service to France and the Sultan, fierce tribes centring round some great red feudal

(Continued on page 180.)

IVOR BROWN: MASK TO MICROPHONE

The author of our Miniature History of the Play comes to the 17th and 18th Centuries:



MACBETH IN MODERN DRESS!

Garrick and Mrs. Pritchard playing Shakespeare's tragedy in contemporary costume, according to the 18th century tradition.

THE drama of the Middle Ages had been modest, anonymous, communal; the drama of the Renaissance had a proud spirit and a light in its eyes. It was aggressive, personal, and individual. Although there was much collaboration, the dramatist gradually stamped the play with his own judgment and made it his own testament. There was a high temper of achievement abroad and Marlowe's praise of the aspiring mind was both typical and topical.

The restraints of classicism were overthrown in England by the professional playhouse men. They lasted longer in France where Corneille (1606-1684), and Racine (1639-1699) maintained the ancient form of tragedy as prescribed by the Greek tradition, preserving grandeur and dignity by the application of logical rules of composition. Their plays are great enough to be ageless, and are acted to-day without seeming other than they are—namely, essays in a poetic convention, executed with style and taste in a language admirably suited to sonorous effect. French acting, nurtured on these classics, has remained rhetorical acting. Even when a French company is playing a modern realistic comedy you can often hear the echoes of the traditional diction, with its swelling climax of tone and temper and its loving service of a sounding phrase and a finely architected period. The official French method of acting the national classics is not to 'produce' them as we understand the word, but to stand and deliver them with the minimum of background and movement. It is a supreme compliment to those classics and to the players that the verbal and emotional quality of the result is such as to justify the method.

Molière was a contemporary of Racine, a strolling-player and omni-competent man of the theatre. He released French drama from its classical discipline, as the Elizabethans had moved on from the Senecan models to fresher forms of composition. His comedies are universal and immortal. They abound in sanity and high spirits. The comic writer nearly always takes his place in the centre of opinion in order to ridicule the extremists, the dandies and frauds, the quacks and the left-wingers of this movement or of that. Molière, like Aristophanes, observed this form of tactics. He was the grand disciple of sanity and his butts were the snobs, and the high-brows, and the hypocrites. In *The Misanthrope* he attempted, with a striking success, a more serious study of character and opinion. It is curious and regrettable that Molière should be so little acted in English. Not long ago Sir Nigel Playfair gave a very spirited rendering of *Le Bourgeois Gentilhomme* in Mr. Anstey's translation, but it met with little favour. One can only suppose that Molière has been killed for the English public by the use of the texts in the school-room, a form of homage which has always pressed very hardly on Shakespeare and the English classics. Molière to the English playgoer now spells lessons and exams. Once examined, twice shy and the shyness is in operation at the box-office. It is a thousand pities, and I sometimes think that it would be much better for the English theatre if the names of Molière and Shakespeare were never heard by people under eighteen.

Molière's plots were freely used by our own comic dramatists of the Restoration period. After the closing of the theatres by the Cromwellians (a natural move, for, apart from the Puritan's ethical distrust of painted face and purple patch, the actors and authors were nearly all hot Royalist partisans), the drama had a fresh blooming under the patronage of the Court. But no longer was it a blossoming of the common, universal beauties, which had flowered in freedom amid the untamed fields of the Elizabethan theatre. It was the hot-

house plant which thrived in the air of aristocratic licence and royal revelry. One feels a sense of contraction, of limited interest and of diminishing vitality on turning from Shakespeare and Jonson to Wycherley and Congreve. No longer is the world an oyster for the dramatist to open with his pen; every man in his humour has been replaced by a few men in their manners. In the new theatres of Drury Lane and Dorset Gardens there was nothing like the diversity of type that had enriched the theatres of Southwark and Shoreditch. The drama had come to Court. Humanity dwindled; urbanity thrived.

There was a very high polish on the pieces of the new model. The superficial civilities of London Society were brilliantly articulate in the carefully phrased dialogue, which reached its summit of elegance in Congreve's *The Way of the World*, the carelessness of whose construction was only equalled by the superb mosaic of its wit. 'What the devil is a plot for,' observed a dashing contemporary, George Villiers, Duke of Buckingham, 'except to bring in fine things?' Fine things were certainly abundant in a text of Congreve's, and the character of Millamant is a jewel that shines bright amid the regalia of the English theatre. This phase of English drama, with its licence of jest, its stylish cut of conversation, its grand parade of fops, rakes, and coffee-house exquisites, is a glittering reflection of a coterie that was far removed from the larger community in its standards of living and of conduct. The dramatists could not speak, as Shakespeare and Molière spoke, for the nation and the world. By the end of the century their cultivation of obscenity as the crutch of a comic method, which was limping through lack of general vigour, had wearied and disgusted many. Jeremy Collier's attack on the immorality of the stage must have voiced a wide, popular opinion. It was not a great piece of pamphleteering, being too long and repetitive, but it achieved its purpose of ethical sanitation. At the turn of the century the theatre was compelled to give itself a wash and brush-up.

The Restoration dramatists were frankly contemptuous of the Elizabethans. The classical standards of form were invoked once more, and by these standards Shakespeare was judged a rebellious savage. His plays were acted, it is true, but they were severely handled and reshaped. Our present reverence for the master hand would then have seemed preposterous. The Poet Laureate, Dryden, himself a considerable master of comedy and formal tragedy, applied to Shakespeare's work such phrases as 'meanly written' and 'scarce intelligible to a refined age.' He actually rewrote *Troilus and Cressida*, guaranteeing to clear away 'that heap of rubbish under which many excellent thoughts lay buried.' Shakespeare, indeed, was copiously amended—one Tate so drastically re-editing *King Lear* that he turned the Fool out altogether and gave this most relentless of tragedies a happy ending! Colley Cibber was another of these editors and, through-



AN EARLY PERFORMANCE OF 'THE BEGGAR'S OPERA.'
A picture, after Hogarth, of Mr. Gay's famous 'musical comedy.'

PART IV: FINE MANNERS AND GREAT MEN

the Ages of Molière, Congreve, Garrick and Mrs. Siddons and Mr. Gay's 'Beggar's Opera.'

out the eighteenth century, Shakespeare was continually played in these absurd versions. Not till the middle of the nineteenth century was the rescue of Shakespeare effected, largely owing to the efforts of Samuel Phelps who played Shakespeare at Sadler's Wells with a proper respect for the text and a proper contempt for the traditions of 'a refined age.' Garrick, greatest of the eighteenth-century actors and a founder of the Shakespeare festivals at Stratford-on-Avon, habitually acted the emended versions, while John Kemble's notion of producing *The Tempest* was to make it into an operetta with lyrics inserted by a contemporary hand!

Unpardonable as these offences may now seem, we must not allow them to blind us to the greatness of the English theatre during the eighteenth century. Apart from Sheridan's and Goldsmith's comedies, which are, after all, very few in number, it produced no plays that have endured, though its light operas, such as *The Beggar's Opera*, are capable of giving continual delight. It is certainly true that we have too much neglected the contemporaries and successors of Sheridan; his abounding sense of easily actable character and effective stage-humour were not unique. Had we a National Theatre it would surely revive from time to time Colman's *The Clandestine Marriage* and Jackson's *The Dramatist*, and others of those comedies which are seen to have a durable animation on such rare occasions of performance as they now obtain. But it was not the dramatist who ruled the eighteenth-century theatre or made its greatness. It was the actor.

From Garrick to Irving the playwright was the humble servant of the player. Germany might have its Goethe, Lessing, and Schiller, its historic movement of 'storm and stress,' and its application of philosophy to the criticism and the poetry of the stage. From Sheridan to Shaw the body of English dramatic writing offers no such parallel and very little matter for pride. But the art of the

theatre is a composite matter; when one element goes down another comes up. The connoisseurship of the audience was turned to fine points or fiery vigour of acting, and the theatre never ceased to be a centre of social excitement and of personal distinction. The Player Kings and Player Queens were a dynasty which did not fail; their rivalries and conten-

tions, even hotter among their partisans than among themselves, make up the theatrical history of the period, a history illumined by the lustre of personalities and talents indubitably great. Betterton and Mrs. Bracegirdle, Garrick and Mrs. Siddons, and so on to the Kembles, Kean, Macready, Phelps, and Irving—it is an illustrious gallery, and its members were subject to a

more searching and expert criticism than is applied to acting nowadays when the dramatic critic is far more busily engaged on writing about the play.

During this period of the Great Actor the theatre was detached from the main stream of national life. Shakespeare honoured the players by calling them 'the abstracts and brief chronicles of the time,' for thereby he asserted the duty of the theatre to share with the other arts the function of expressing and guiding the sentiments, ideas, and aspirations of the people. The historian of our own time would have to consider contemporary drama closely for the

light which it throws upon the opinion of enlightened minds and the customs of the country. But the English theatre of 1780-1880 (one of the most exciting centuries in the history of mankind, replete with social changes, developments, and upheavals essentially dramatic) was no mirror of the national mind. It was an industry of entertainment which in its higher forms pleased the polite society of London and the Spas, and in the booths and barns amused and excited the general public. The artistry was limited to the fine study of diction and deportment. There was the magnetism of the popular 'star' and there was the interest of watching the rivalry of the stars in playing familiar rôles from classical pieces. That was

THE Theatre of which Ivor Brown writes here resembled that of this year of grace in many ways—particularly in its pre-occupation with the Player at the expense of the Play; while Hollywood's most Philistine producers are very little different from Dryden who re-wrote *Troilus and Cressida*, or Colley Cibber who gave *King Lear* a happy ending.



MARGARET ('PEG') WOFFINGTON. 'Peg,' the daughter of a Dublin watercress woman, who became one of the most admired of eighteenth-century 'stars.'



LONDON'S MOST FAMOUS PLAYHOUSE.

The Theatre Royal, Drury Lane, as it was two hundred years ago. The façade of the old theatre pictured above was designed by the brothers Adam.

what drew the more instructed playgoers. The new *Othello* was the talk of the town, and there was much discussion, for example, about the respective merits of Kemble's refinement of style and Kean's tremendous fury of attack. Criticism, like that of Hazlitt and of Lamb, was much more a consideration of personal qualities than is the case now. Essay-writing on the great traditional pieces and parts took the place of our modern judgments on a flood of new plays, many of which have fresh ideas and introduce fresh methods of expression. It was only on very rare occasions that the critics of the early nineteenth century were confronted with a new piece of writing which was worthy of their serious verdict. Hazlitt took Sheridan Knowles to be a master of tragedy, but the reputation faded and nobody now revives the Elizabethan pastiche composed by this comet of a few seasons.

Accordingly, from Sheridan to the Ibsenite and Free Theatre campaign of the 1880's, the history of the drama in England and, to some extent, all over Europe is a record of great names of the green room. The annals belong to men and women, not to movements. Acting dies as no other art dies and we can only accept contemporary judgment on the triumphant players of the period. Perhaps we, used to a quieter theatre, would judge them ranters, or excessively flamboyant in their methods. But various things we do know. The standard of training in gesture and speech was severe, and Colley Cibber's memoirs make it plain that no tyro could succeed merely by virtue of good looks or social influence. Furthermore, the acting of Hazlitt's period excited Hazlitt, a man of tremendous intellectual power and far-ranging interests. It is unlikely, therefore, that it was merely gawdy or noisy. Such a critic as this would not have responded as he did to anything short of genuine greatness. The Thespian dynasty must have earned its throne by the virtuosity of its attack upon the arts of speech, of simulation, and of carriage.



WHAT THE OTHER LISTENER THINKS

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



THE BAD RECEIVING SET.

WITH reference to H. A. Blundell's letter in *The Radio Times* of October 3, I am convinced that he is absolutely right, and I think that it is a matter which should be made a good deal of. Every week in your publication are complaints of some sort or another, and I feel sure that were some of these dissatisfied ones to hear a really good reproducer, there would not be twenty per cent. of the adverse criticism that is at present printed. How some people can be satisfied with the noise proceeding from their speakers is more than I can understand. About two extra pounds, properly spent by those who have valve sets, means the difference between torture and joy, yet I am constantly being invited with pride to listen to a bundle of cheap transformers and wire that is a disgrace to the wonderful gift that science has given to us. I have a first-class outfit, and my neighbour has a copy of it. I am a dance-band musician; he is a member of a famous choir. We both enjoy quite ninety per cent. of the broadcast matter, and Promenade Concerts are one of the chief delights.—*Straight Line Output.*

'EYE-BROW' MUSIC.

WE are blessed, or perhaps afflicted, with a particularly garrulous charlady; she accompanied a vigorous bout of scrubbing the other morning with a running commentary on the B.B.C., programmes in general, and what she termed 'eye-brow' music in particular. It seems that she has a special grudge against this latter; I tried hard to convince her that the term, now so popular, is not 'eye-brow' but 'high-brow,'



but I am certain that she remained unconvinced. Somehow or other eye-brows are always associated with an air of superiority; indeed, if we analyse the word 'supercilious' we find that it means precisely 'above the eyebrow.' Why not then lighten the term 'high-brow' in favour of 'eye-brow' and so lighten, in some measure, my work of sweeping up aspirates after our charlady has gone?—*M. J. Brown, Chelsea.*

COMMENTATORY.

MR. J. B. HARRIS, of Eastbourne, is quite within his rights in advocating the use of 'commentor' instead of 'commentator.' Both are equally good words, derived eventually from the same source, and mean much the same thing. But he is wrong in blaming the B.B.C. He forgets that long usage is against him. His censure should really be addressed to the Early Fathers, especially Terhallian, who really is responsible for setting the precedent to which he objects.—*C. Mansel, Carmarthen.*

SIMPLE HYMNS.

AS one who regularly listens to broadcast services, might I suggest that simple chants should be used for the 'Magnificat,' etc., and simple hymns used instead of anthems? As a rule, listeners can neither follow words nor music, and would much prefer to have something they could join in singing.—*S. M., Milburn, nr. Cardiff.*

QUEER ADDRESSES.

'THE Broadcasters' reference in your issue of September 26 to queer addresses, prompts me to mention that London is not alone in this respect, there being found in Bristol, 'Air Balloon Hill,' 'Cock and Bottle Lane,' and 'George and Dragon Lane,' while 'Blackboy' and 'Trumpet Lane' has been renamed but recently. 'Zed Alley,' too, is here, although it has now been deprived of the zig-zag shape which gave it its name. The 'Broadcasters' notes were, no doubt, read with interest by Mr. T. Coffee, who, until quite a short time ago, resided at 'Butter Alley, Old Bread Street, Cheese Lane.' The Alley has now been demolished, but the flavour of grocery can be retained by taking a short walk to the neighbouring 'Milk Street.'—*C. L. Hoffcock Griffiths, Bristol.*

SPARE THE ANNOUNCERS.

MAY I be allowed to compliment the listening public on its recent acquisition of that subtle and malignant sense of humour it has recently perfected with regard to announcers? For weeks past I have turned to 'What the Other Listener Thinks,' quite prepared for something like this: 'To the B.B.C.,—Your Announcers are becoming intolerable. Yesterday, at 3.17 p.m., the Announcer failed to drop his voice at a full-stop. Two items later he made an error in pronouncing the word "Tchakietienavvxyzki." Just before 6.0 p.m. he paused for quite three seconds in the middle of an announcement. In the "First News" he made the same mistake, and during the "Second News" he actually took a breath in the middle of a sentence. I think it is disgraceful. Cannot this be remedied?'—*C. J. M., Hull.*

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 CONDUCTORS OF DANCE BANDS.

DEAR CONDUCTORS,—It would be very interesting to listen to your defence, if there is any defence, of the moaning, glissandoing and dragging of time that take place in the playing of modern jazz music and singing. Surely the only thing to be said in its favour is that 'it is so nice when it stops,' like the girl with the toothache. How relieved we are to hear the banjos take up with such attack and decision after an agonising love episode about 'yew-hew.' One cannot think that musicians like you really like these departures from legitimate playing—do you? If the mannerisms which are imported from Uncle Sam ended there it would not be so bad, but imagine the deputy trombone player opening with the noble theme in the 'Hymn of Praise' (the phrase to which the voices afterwards sing, 'All that have life and breath, sing to the Lord'), with an oily glissando from 'have' to 'life,' and again between 'sing' and 'to.' Believe me it does happen.—*W. A. Green, Barnstaple.*

TO CANON WOODWARD.

DEAR CANON WOODWARD,—Your children's service on Sunday, October 5 was a delight to listen to, and we grown-ups wished you had been able to give a longer address. It was so interesting and had so much in it that one could think of afterwards with great advantage. Thank you, sir, for a real treat.—*M. M. Macneer, Clevedon.*

TO THE ANNOUNCERS.

GENTLEMEN,—Listening as I do, for hours, with headphones, one becomes very sensitive to pronunciation, and I would like to mention two words which are invariably an ear sore. 'Police,' pronounced 'peece' by one of you; and 'manufacture' instead of 'manufactory' by most of you. At the same time may I express my sincere gratitude for the joy that wireless is to a 'Lonely Bath Listener.'

TO SIR HENRY WOOD.

A line to express all his gratitude from
A listener eagerly hearing each 'Prom,'
Every night without failing, excepting that cursed day,
When British composers monopolise Thursday.
Must our ears be assailed by their terrible groans,
Their banging, their clashing, their dissonant moans?
There's no Bliss in their discord, that puts up our Bax,
Let's have music by masters, not music by 'hacks'!
J. W. Brisbane, Enfield.

TO MR. REGINALD NEW.

DEAR MR. NEW,—It is with great pleasure that I listen to your broadcasts. There are two things I particularly like about your playing; they are (1) your judicious use of the tremulant. The reason why many musicians dislike the cinema organ is chiefly owing to the overdose of 'wobble' they invariably get. Many organists forget that its effect is in inverse ratio to the frequency of its use. (2) The way you handle the organ in light music, intermezzi, dance, and jazz numbers, etc. Some players make the organ sound like a huge hurdy-gurdy. Your playing makes it sound very much like a modern dance band. An organ playing light music with heavy stop combination sounds very vulgar, but when properly handled it is an ideal medium for light music.—*G. G., Newark.*

TO STAINLESS STEPHEN.

DEAR STAINLESS STEPHEN,—Please receive a family's thanks for the joy you give us every time you broadcast. Old and young gather round the loud speaker in joyous anticipation of ten minutes unrestrained laughter, and you never fail us, your



jokes are always now and British. It is always the same at the end: 'How does he do it?' We sympathize with you on the night before you broadcast, sitting in your home with a towel round your head thinking out new stories and then practicing them on friends to see if they will 'go down.'—*A Scotsman.*

TO MR. GILLIE POTTER.

DEAR MR. POTTER,—May I express my appreciation of your very amusing Vaudeville turn on Tuesday, September 23? I must say that your visit to Hogsmorton Towers was a joy to listen to, and I sincerely hope that you will be heard again soon. May your cheerfulness never fade.—*C. Try, Stamford Hill.*

A HYMN FOR AVIATORS.

I WONDER if 'Sinbad's Daughter' has come across 'A Hymn for Aviators,' written some years ago, and to my mind most satisfactory, both as to words by Mary C. Hamilton, and music by Sir Hubert Parry. I have often hoped to hear it broadcast, but do not think that it has ever been given.—*F. J. Maxwell.*

PIPES AND PIANO.

ON page 728 of your issue for September 26 'The Chiel' states that the discovery of the combination of bagpipes with the piano accompaniment was made by Pipe-Major Ross and his daughter. The wording of the paragraph implies that the discovery is of recent origin. It may interest you to know that during the summer of 1898, at Strathpeffer Spa, Ross-shire, I listened to performances on the pipes with piano accompaniment, which were quite effective and were an attractive feature of the short season there. These performances were given in the Pavilion, the accompanist being a lady. I regret that I cannot recall either of their names.—*Ne Obliviscaris.*

BATHOS IN THE BATHROOM.

MAY I warn your readers to consider the feelings of their wireless before they take it to the bathroom with them? The only time I tried this, my loudspeaker deliberately stopped in the middle of a 'Prom' and relapsed into an indignant hum.



If you can conceive anything more maddening than being shut in a bathroom with a loudspeaker zooming like an infuriated bumble-bee, I cannot. And I had to endure it until I was dry enough to emerge and turn it off. A dreadful experience.—*J. K. H., Bristol.*

WESTON-SUPER-MARE

(With Further Apologies)
The earth has sea-sides plenty
Like Rhyll or Burgh-by-Sands,
I daresay there are twenty
In European lands,
But not a foreign Nation
Has places to compare
In hard pronunciation
With 'Weston-Super-Mare.'

Interpretations vary
At this misguided Spa,
From 'Weston-Super-Mary'
To 'Weston-Super-Mah';
But in the spring tide seasons
Some six hours after flood,
'Tis known, for divers reasons,
As 'Weston-Super-Mud.'
—*N. O. Knight, Chesham.*

QUITE SO!

IN a recent gramophone recital Mr. Christopher Stone announced: 'That was Parlophone, eleven hundred and forty-four,' and then added, in parenthesis, 'one, one, nought, four, four.'—Audited and found incorrect!—*W. N. Edwards, Worcester.*

HANDS OFF MR. CHRISTOPHER STONE!

YOUR correspondent E. C. T., of Minworth, whose letter appeared in *The Radio Times* for September 26, should tune in to 364 metres (Aigiers); he would get plenty of rough-and-tumble noise and racket to help digest his cold beef. It is he who appears to be dyspeptic. Mr. Christopher Stone does his best to cater for all tastes, and his knowledge and dry humour make his broadcasts one of the many interesting features of the week. Most of us realize the difficulties confronting all those who broadcast.—*F. E. Davidson, Hastings.*

HELLO TWIN!

DURING the Children's Hour one day last week the absence of twins was commented upon, 'not even one,' as the Uncle remarked, but corrected himself, saying there could not be 'one twin.' I should like to call attention to a story given by E. V. Lucas, where he tells of an old lady whose daughter had given birth to 'two couples of twins twice.' This, Mr. Lucas adds, would amount to sixteen children, though no doubt the speaker wished to refer to four children only. If the Uncle will think this over I think he will see that to speak of one twin is not incorrect, if not very usual.—*E. Evans, Stourbridge.*

NUMBER TEN: THE STUDIO BY THE RIVER

Howard Marshall, of 'The Daily Telegraph,' describes his visit to 'Number Ten,' the enormous studio, formerly a warehouse, which has been adapted to house the B.B.C. Symphony Orchestra until the opening of Broadcasting House.



A WAREHOUSE. Rats and muddy river water and splintered packing-cases. Cavernous wastes of echoing darkness, cold stone floors and cobwebs and heaps of rusty scrap-iron. Dirt and damp and wharf-smells and the clammy gloom of disuse.

That was a month, only a month, ago. The London County Council were resigned to this desolate waste of space. They could do nothing with Big Tree Wharf; it was to be demolished in the reconstruction of Waterloo Bridge. They could do nothing, until the B.B.C. came along and transformed the warehouse into the largest studio in the world. A wave of the wand and there it was, all glittering with fine colours and ready for the new Symphony Orchestra. Perhaps the wand-waving was not quite so simple as that, but it was effective enough, and the result has the quality of true magic.

In the first place, like all El Dorados, it is difficult to find. Not that it is inaccessible, but it is obscured, as most realities are, by improbability. The seeker must have faith to discover such a studio in such surroundings. Even with official guidance our optimism was occasionally shaken.

It was simple enough to cross Waterloo Bridge, but the little steps which slunk suddenly away between the houses were unexpected. They were narrow and dirty steps, leading down into a forgotten underworld, ejecting us upon a street noisy with shouting carmen and the clatter of wheels on a cobbled roadway. An indeterminate and dusty street, graced by a public-house which climbed two storeys to the bridge above, where there was another entrance and a second bar. That was sufficiently remarkable to reassure us, for double-decker public-houses are not met with every day. It

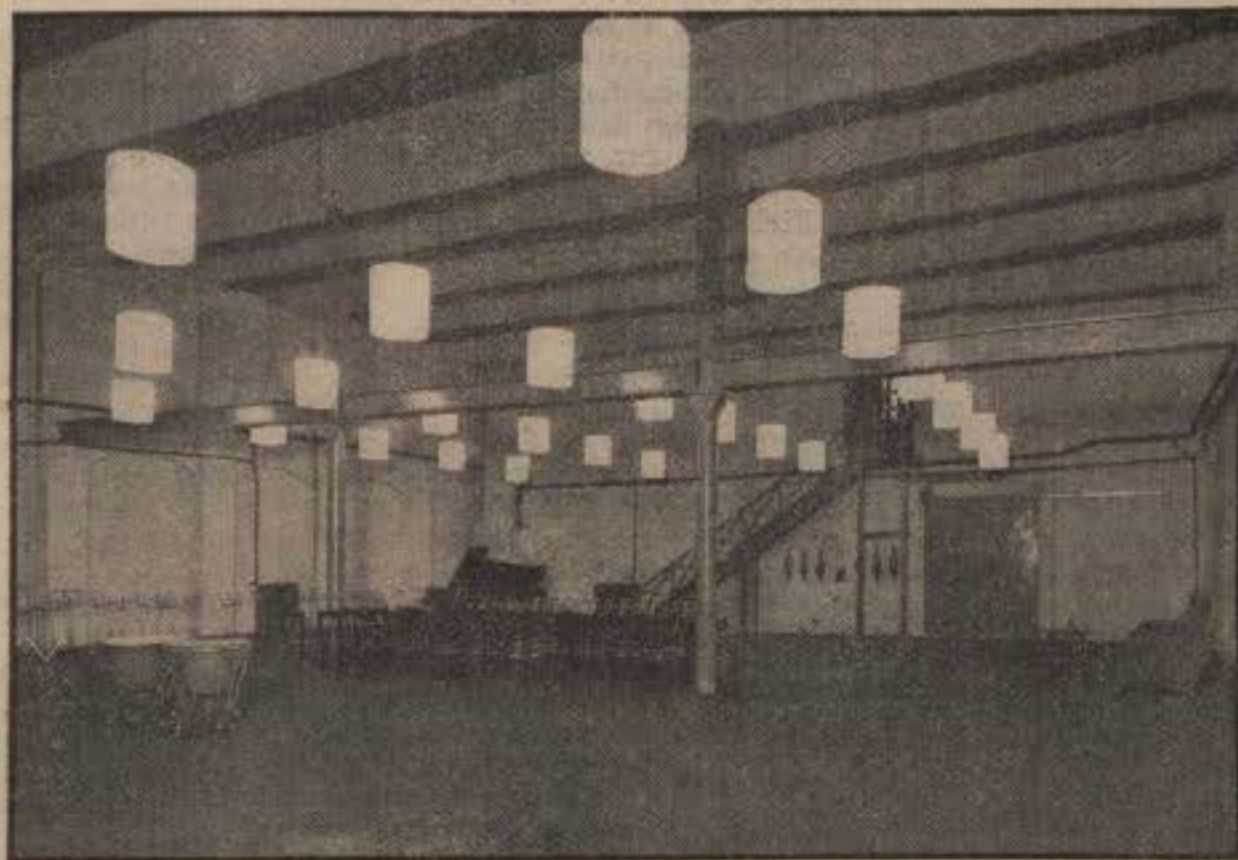
even gave us some confidence in our guide, who had done his mistaken best to lure us into a brewery, and was now completely lost.

Possibly there was some excuse for him. The neighbourhood was unpromising. We had strayed to a region where music was unknown. At any moment we might be packed in small crates and swung upon barges for export to the Baltic Coast. We stared forlornly at a grimy wall, beyond which lay the river. And then we noticed something. There was a green door in the wall, a green and shining door. It opened. It was the entrance to the warehouse studio.

That is how all the best adventures begin—through a door in a wall. But there are so few doors and so many walls, and the reality on the other side is not always convincing. Not so convincing, that is to say, as this particular reality, which was not only convincing, but impressive. Perhaps the contrast had something to do with it. We had stepped



THE EXTERIOR OF BIG TREE STUDIO. Above (left) the interior on September 7; (right) the same view taken on October 7. These pictures bear witness to the hustling qualities of the B.B.C.'s decorators, who, in a month, have turned a river warehouse into the super-studio pictured below.



from a dismal street into a factory of dreams.

And as a factory it will serve. I should like to tell you that it has an emerald green carpet 4,600 feet square, and primrose walls 30 feet high. It has, but facts can be chilling things. It is vast—think of it like that—and light floods down upon it from thirty-two great hanging lamps. Below these lamps Dr. Adrian Boult and his hundred and twenty musicians will gather, dotted about upon that green carpet like stripling trees in a field. And the announcer will come and murmur his words into the microphone, and the bâton will tap, and the violins will sway, and the wind will surge through the little trees, and music will flood the world. So—it is curious, this impression of a transformed warehouse set between a river and a slum. It has a vitality and a beauty of its own; it is a strange facet of modern civilization.

There are trappings to the studio. There is a huge vault which will be turned into a car-park; and there are dressing-rooms, and a room to satisfy the policeman. I mean a particular policeman, on duty in the neighbourhood, who said, 'Many a time's that roof been stripped of lead. They'll have to be careful of their brass.' The brass will be all right. The instruments have a strong-room to themselves, and a caretaker will be on guard night and day.

I like to think of the Symphony Orchestra so appropriately housed, though other and smaller combinations will play there at times. I like the whole conception of this special branch of magic, but best of all I like to think of Mr. Gershom Parkington in that vast setting, gravely leading his Quintet, marooned on a wide waste of emerald green waters, as if he and they were the last musicians in a drowning world.

READ
AND
THEN
LISTEN

THE MUSIC EDITOR INTRODUCES MUSIC OF THE WEEK.

READ
AND
THEN
LISTEN

THE FIRST SYMPHONY CONCERT

Elena Gerhardt's visit—Brahms' Alto Rhapsody on Sunday and his Fourth Symphony at the First Symphony Concert—Ravel's Version of Daphnis and Chloe.

Sir Alexander Mackenzie's 'Cricket.'

(*National.* Sunday, 4.15.)

SIR ALEXANDER confesses frankly that his opera on the Dickens story was written with some ulterior motive. During his long term of duty as Principal of the Royal Academy of Music, he set his face strongly against any morbid or un-British tendencies in music, and this opera's wholesome subject and treatment were meant to be an example to his young disciples. The libretto was made for him by Julian Sturgis, author of Sullivan's *Ivanhoe*, and Goring Thomas' *Nadeshda*, and the opera was finished in 1902. Twelve years passed before, as Sir Alexander puts it, 'the Cricket chirped in public,' but then it was performed for a whole week at the Royal Academy. During the centenary celebrations in 1922 it was given twice, but it has not yet been publicly produced on any London stage. An opera on the same subject, with a German text, by Goldmark, had appeared at Vienna, just before the end of the century and it has been given, in English, both here and in the United States, although in the words of Augustus Harris, 'there is in it no cricket and the hearth is a German stove.'

Holst's Second Suite for the Band.

(*National.* Sunday, 4.15.)

UNTIL quite lately, leading composers have for the most part neglected the Military Band as though so popular a medium were beneath the dignity of serious musicianship. Times are changing, and more and more modern composers are realizing that the band is in every way as well adapted for presenting their music as the concert orchestra has been for generations. Gustav Holst is among the few who have already given the band a fair share of their best work, composing, among other music, two vigorous and thoroughly popular Suites for it. The second one is largely based on folk-tunes, as the names of the movements set forth, and the only further point of interest for listeners is that the two tunes, which are so cunningly welded together in the last movement, are the ones which Mr. Holst uses so happily in his St. Paul's Suite for strings.

Elena Gerhardt.

(*National.* Sunday, 5.15.)

FOR many years one of the most notable figures on the British operatic stage was the tenor E. C. Hedmond. Mrs. Hedmond's name was not so well known to us in Britain, but in Germany she was one of the most distinguished teachers of singing of her time, and pupils flocked to her studio in Leipzig from many parts of the world. The one whose renown Mrs. Hedmond must have counted as the greatest reward of her work is certainly Elena Gerhardt. For more years than it would be quite gallant to mention, she has held a foremost position throughout the world as a singer of the great songs of Schubert, Brahms, Wolf, or Strauss; her art in these is recognized everywhere as being as nearly ideal as music may ever hope to be. At quite an early age her singing enlisted the interest of Nikisch, who was



SUGGIA.

A sketch, by Augustus John, of the famous 'cellist who will play at Wednesday's Symphony Concert.

as wonderful an accompanist as he was a conductor, and for some years her singing to his accompaniment was among the things which no one can forget who was privileged to hear it. But since Nikisch's death, she has shown that her art does not depend on the inspiration of his playing, though she must always acknowledge very gratefully the encouragement and help which he gave her so freely. Some time has passed since listeners had an opportunity of hearing a recital by her, and it is good to see that her programme includes a number of the Schubert, Brahms, and Schumann songs which she has made specially her own.

Brahms' Alto Rhapsody.

(*Regional.* Sunday, 9.5.)

BRAHMS was very fond of this work himself; we are even told that he used to sleep with it under his pillow, though that certainly sounds unlike the Brahms we are accustomed to think of. It is a beautiful setting for alto voice, men's chorus, and orchestra, of a fragment from Goethe's narrative of a winter journey in the Harz mountains. The object of Goethe's travel was a visit to a young author with whom he had been corresponding, and the poem recalls some of their talk together. The young writer was something of a hermit, and the first two portions of the poem which Brahms has set, emphasize the sad state of those who live apart from

comradeship, taking no share in mankind's tasks. But the last part of the work is in a happier spirit, finding consolation in a divine thought finely expressed; it concludes with a prayer to the 'Father of Love' to open the selfish eyes of the lonely one to all the beauty about him.

Ravel's Natural History.

(*Regional.* Monday, 8.15.)

THIS is one of the instances of Ravel's delight in achieving the seemingly impossible. The songs he has taken, from Jules Renard's book on Natural History, would not have struck anybody else as suitable for setting to music, and yet in each of them Ravel contrives to present a vivid picture of the subject. The first is eloquent of the stately movements of the peacock 'as he struts about in glory like some Eastern potentate.' The words tell of his waiting for a bride who does not come, and of his majestic indifference. In the most delicate strains imaginable the second song tells of the cricket's homecoming at evening and tidying up his little house before the silence of night falls upon the earth. The third song, The Swan, offers a very interesting comparison with Saint-Saëns' better-known melody, and in even more dreamy mood the fourth tells of a Kingfisher which came and perched on the end of an angler's fishing rod, mistaking it for the branch of a tree. The fifth song begins with vivacity, to break off in the middle in a slower and more dreamy mood before it finishes with a return of the first movement.

Brahms' Violin Concerto.

(*National.* Wednesday, 3.30.)

THIS work is a tribute of gratitude from Brahms to the great violinist Joachim. The quiet, fair-haired lad from Hamburg, who was introduced to Joachim and by him to Schumann, owed to the friendship of these two men something of the chances by which he profited so well as to become the great Brahms. The Concerto was specially written for Joachim, and it was he who produced it on New Year's Day, 1879, at a Gewandhaus Concert in Leipzig. For some time before that things had not been going happily in the Joachim household; the violinist and his wife had had a serious difference. Brahms had tried to steer the difficult course of continuing to be good friends with both, and Joachim had unfortunately taken that as a want of loyalty to himself. Not until Brahms entrusted Joachim with the production of his Second Symphony was the reconciliation complete. Joachim accepted the tribute in the generous spirit in which it was offered, and the friendship was once more firmly established. But while this Concerto was on the stocks Brahms could not consult Joachim about it with the confident freedom he would otherwise have had. None the less, Joachim always regarded it as his own, and played it constantly for many years; his interpretation of it was very broad and big, as Brahms no doubt intended. There are the usual three movements, of which the first is the longest and most elabor-

(Continued on page 168.)

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MUSIC OF THE WEEK

(Continued from page 166.)

ate. It was two main subjects, and, as so often in Brahms' music, quite a number of secondary themes. There is a great cadenza, near the end, which is ascribed to Joachim rather than to Brahms. The oboe begins the second movement with a very simple little melody, and the whole movement is in the quiet, contemplative mood thus introduced. The last movement is a vigorous rondo which the soloist begins at once with the principal theme.

The First Symphony Concert.

(National, Wednesday, 8.0.)

ALTHOUGH Londoners and wireless listeners already know the B.B.C. orchestra in its Prom organization from the eight weeks' season which finished recently, this is to be the first appearance of the orchestra at its full symphony strength of 114 players. Arthur Catterall takes his place as leader, and the orchestra's own conductor, Adrian Boult, is to direct the first three concerts, as well as others later in the season. *The Radio Times* has already given some account of the difficulties which had to be overcome in forming such an orchestra, and of the high hopes with which these have been faced, and, so we hope, overcome. It is a permanent orchestra in the sense that all the players are engaged on a

salaried basis, and that no deputies are allowed except in cases of sickness. It has thus a better chance of achieving real team work than British orchestras have had in the past, and, not only to wireless listeners but to the whole world of music, holds out some reasonable hope of being the best orchestra this country has yet known. The Prom season gave the



ARTHUR CATERALL
leader of the B.B.C.
Symphony Orchestra.

majority of the players a splendid chance of welding their enthusiasm and skill into real unity, and a period of steady rehearsal under their own inspiring conductor has prepared the whole orchestra for its *début*. Individually and collectively the orchestra will certainly be out to give of its very best, knowing that much is expected of it, and that a very wide audience, not only in this country, but abroad, will be listening with the keenest anticipation.

Brahms' Fourth Symphony.

(National, Wednesday, 8.0.)

AT the first Vienna performance this Symphony met with a rather half-hearted welcome; very different was its reception at a concert in the spring of 1897, when Brahms was present himself. It was only a few weeks before his death, and it was well known to most of the audience that his health was failing—better known, it may be, than to the optimistic Brahms himself. He was given an ovation, not only at the end, but after each of the four movements, which must have more than made up to him for any lukewarmness on the earlier occasion. It has long ago been recognized as among the world's great symphonic music, and as a fitting climax to all that he gave us for the orchestra. Only one or two other last movements are on anything like the scale of gigantic splendour of the last one of this E Minor. Written in the autumn of a full and happy life, it is, inevitably, touched with something of the sadness of approaching winter,

and the prevailing tonality is minor. But it suggests a mood of philosophic acceptance and resignation rather than any mourning, and it has, too, its thoughts of vigour and of joyous strength. All through it is rich in themes; the attentive listener must note at least four of importance in the first movement, as well as melodic figures which grow out of them in Brahms' own natural way. The second movement, a Romance, is simpler. It shows us the more tender side of Brahms, contrasting strongly with the rugged dignity of the others. The main theme, which is heard at the very beginning, is at once gracious and wistful, and has a rhythm which makes it easy to remember. There is a second subject, running more smoothly and more happy in character. The third movement is also quite simple; it corresponds to the usual scherzo with a contrasted middle section, after which the first part returns. It is for the most part a movement of robust good humour, and there is even a hint of boisterous laughter in the big opening theme, with the violins moving downward while the basses climb up. In the last movement Brahms uses an old form known as the passacaglia; it is all built up on variations of a simple eight-bar tune heard at

the beginning. This sometimes forms the melody, sometimes it is the bass on which another melody is built up, and sometimes it almost disappears in the fabric of music which is woven about it. But it is always there as the real basis for a very splendid movement.

Bach's Youngest Son.

(National, Thursday, 9.40.)

JOHANN CHRISTIAN BACH followed Handel as music master to the English Royal Family, and, like his predecessor, made his home in London for many years. He adopted the English form of his name; in a warrant granted him by the King for the publication of his own music, he is called 'our trusty and well-beloved John Christian Bach, Gent.' Like Handel, he knew something of the fickleness of the fashionable London world, and of the rivalries and intrigues in which operas and concerts of the day were mixed up. At one time his music at the old King's Theatre, and in various of the London concert rooms, attracted crowds so great that many had to be turned away, and he made enough money to live with a good deal of luxury. But in his last years his popularity waned before the brightness of newer favourites, and when he died his legacy to his widow was about £4,000, less than nothing. The Royal Family, and especially Queen Charlotte, saw to it that the most pressing claims were met, and furnished the widow with enough money to return to her native Italy. Bach had

spent part of his youth there before coming to London, as a favourite pupil of Martini, and all his life had a real affection for the old Italian master. In the last year of his life in London he sent Martini his own portrait, painted by Gainsborough. Remembered now chiefly as one of the great Bach's sons, he enjoyed a much wider fame in his own day than his father.

In Italy, in Mannheim—at that time far ahead of the rest of Germany in music—and in Paris, they looked to him as one of the great masters of the time, and he more than once went abroad from London to supervise productions of his own operas.

Greek Folk-songs.

(Regional, Friday, 8.0.)

THESE five Greek songs were picked up by Mr. Calvocoressi, the distinguished London writer on music, who is himself of Greek birth, though he has spent most of his busy life between Paris and London. Ravel has set them with accompaniments of real beauty and interest, which never lose the simplicity belonging to folk-song. In the first one a lover calls to his bride, bidding her wake to see the filet of gold which he has brought for her to bind about her hair. In solemn mood, the second tells of the spirits of the world's heroes gathered, in uncounted numbers, about the church. The third, which the voice begins without accompaniment, asks in bold self-confidence, 'what gallant, among all those who pass, can compare with me, with pistols and sabre hanging from my belt?' and then, with a change to tenderness, he sings, 'Tis thou whom I love.' The next, slow and dreamy, is an ecstatic song of praise of one like a fair angel for whom all hearts sigh in vain, and the last is a merry song of the dance with a rollicking refrain.

D. M. C.

THE B.B.C. SYMPHONY ORCHESTRA

First Violins

Catterall, Arthur (Leader); Woodhouse, Charles; Wilson, Marie; Kelley, S. Kneale; Hill, F. W.; Ungerson, J.; Bates, Doris; Rutledge, E.; Fairless, Margaret; O'Donnell, M.; Braham, Editha; Cass, W. J.; Hinchliffe, Jessie; Rostall, J.; Washbourne, Kathleen; Dunn, F. V.; Bailey, Eoid; Blech, H.; Bor, S. H.;

Second Violins

Squire, Barry; Turner, L.; Capara, E. G.; Hamilton, J.; Sherman, A.; Thornton, Evelyn; Wyatt, E.; Stratford, E.; Stein, J.; Browne, L.; Lones, Gwen; Meachem, J.; Malcolm, S.; Hepton, A.; Ellingford, Constance; Young, J.

Violas

Shore, Bernard; Sinton, P.; Bray, E.; Wolfe, Anne; Harding, K.; Gladden, Mary; Carrell, N.; Hart, Muriel; Southworth, L.; Copperwheat, Winifred; Wyand, H. B.; Lucas, Patience; Owen, J. W.; Miloe, Helen.

Violoncellos

Kennedy, Lauri; Gauntlett, A.; Shinebourne, J.; Clark, Raymond; Muscant, P.; Beers, B.; Nifosi, A. P.; Beattie, C. D.; Ford, A.; Revell, H. A.; Blackford, G.; Briggs, R.

Double Basses

Cruft, Eugene; Hobday, C.; Sutton, S.; Powell, F. G.; Chesterman, E. D.; Burton, D.; Murray, G. T.; Conhoff, C.; Cockerill, A. E.; Robinson, R. E.

Flutes

. Almgill, F.; Walker, E.; Stainer, C.

Oboes

Whittaker, Alec; Pantling, J. C.; Field, J.; MacDonagh, T.

Clarinets

Thurston, Frederick; Clarke, Ralph; Lear, W.; Tchaikoff, A.; Whelan, P.

Baroons

Newton, Richard; Wilson, A. E.; Hinchliff, E.; Dickie, T. J.

Horns

Brain, Aubrey; Probyn, F.; Curzac, A. J.; Jackson, H.; Burrows, V.; Thornton, H. F.

Trumpets

Hall, Ernest; Pritchard, E.; Barr, H.; Mackintosh, J.; Hamilton, H.

Trombones

Stamp, Jesse; Falkner, A.; Taylor, F.; Garvin, S.; Risdon, J.

Tuba

Barlow, Harry; Smith, H. R.

Harp

Goossens, Sidonie; Chevreau, Jeanne.

Tympani

Ender, Charles; Lees, J. B.

Percussion

Gillegin, E.; Wheelhouse, F. H.; Franklin, R. G.



GUSTAV HOLST,
whose Suite for Military
Band is being played on
Sunday.

Musical Masterpieces of the Week—X.

DAPHNIS AND CHLOE: ARCADIAN LOVERS

W. Rooke-Ley tells the story of the ballet music to be played at Wednesday's Symphony Concert (National).

THE Russian Ballet placed music in its debt on more than one occasion: without many of the suites it commissioned our programmes would be the poorer. It was in 1909 that Diaghilev conceived a ballet upon the story of 'Daphnis and Chloe,' and asked Maurice Ravel to contribute the music. The ballet was produced in 1912. One remembers the subtle choreography of Fokine, with what delicate economy he gave to the classical steps their suggestive Greek 'twist'; the Daphnis of Nijinsky; and the *décor* was one of the two or three prime achievements of Léon Bakst. The ballet was revived later for the first appearance of Anton Dolin. It has faded into the limbo of forgotten ballet, awaiting some day, we hope, a resurrection. In the meantime, the music need suffer no such hibernation.

Daphnis, in legend, was the son of Hermes. Pan taught him to play the flute and he became the first of the shepherd-poets. He is unfaithful to the naiad whom he loves and is punished with blindness. He dies young and Hermes, taking him up to heaven, causes a spring of water to gush out of the spot from which he carries him. At this spring the shepherds of Sicily, whose hero he is, offer sacrifice ever afterwards in expiation of his early death. So far the legend; but upon it there grew, in the second century, like a rose round the base of some classical pillar, a story so exquisite, so tender, as to place it among the most haunting love-stories of the world, the story of Daphnis and Chloe. Unlike Abelard and Heloise or Tristan and Isolda, it has no tragic issue. They are two children who are found by shepherds and brought up as shepherds, unaware of their origins—their story is of the dawning of love in a boy and a girl. It is perhaps the first novel in our modern sense. There is hardly any incident, save that Chloe is carried off by pirates and rescued, and that Daphnis suffers a very brief moment of jealousy from the appearance of rival suitors. They discover their parents, and the story ends in the roseate allegro of the marriage-feast. In the sixteenth century, when pastoral themes were the chosen quarry of poets, the French bishop, Amyot, made his famous translation of the Greek original; and in modern times the beautiful idyll of love's initiation glows in the matchless prose of Mr. George Moore. This story, I would urge, is the best general approach to the music of this ballet. Here we may fill our eyes with a vision of the sea-girt downs, of shepherds leading their flocks to water in the noon-day heats, or piping their simple bucolics under beechen shade; we may hear the sound of the sickle in the summer corn, the tread of brown feet upon sun-kissed grapes; catch glimpse of Pan lurking in the lonely places of the hills, and the arrows of the young god troubling a shepherd's tryst in springtime. But the more particular approach must be through

the story as Diaghilev shaped it to his purpose, and as Ravel tells it in his music.

Dawn rising upon the meadows of Sicily, such is the opening of this fair pastoral.* You hear the chatter of little dew-fed streams but far-away, as to men still drowsy with sleep; you hear the murmur of an awakening world, and the stream-music seems to draw closer; the murmur takes form, becomes a melody which surges upwards and upwards as the light wells in. There, before a grotto in the rocks, lies Daphnis, asleep. The dawn-melody continues to mount, like a mist sun-drawn, and against it birds are singing; and now golden tones flood into the music, echoing the golden sun. It is full day. A shepherd passes with his flocks. His pipe is heard, reedy and clear, and as he passes out of hearing a new melody possesses the air, gracious as the peace of morning. The colours of the music deepen as the sun climbs and some shepherds enter who are looking for Daphnis and Chloe. They rouse Daphnis, whose eyes search instantly for Chloe. For a moment the tranquillity of the day seems shattered (for you are watching through Daphnis' eyes), and little stabs of fear pierce the music's serenity. But only for a moment; for soon Chloe is seen coming from the hills, and they are in each other's arms. But what is this coronal of flowers that she is wearing? Again a cloud seems to pass across the music, and below the steady chatter of the streams and the

* I describe only that part of the story covered by the Second Suite.

singing of the birds you hear again the cruel undertone of fear. For Daphnis has had a dream and he has seen Chloe in the arms of Pan, crowned by the god with such a coronal.

But an old shepherd reassures the boy: if Pan has so crowned Chloe it is but in memory of the nymph Syrinx. Did not Pan love Syrinx in the valleys of Arcady, and she, flying from his love, shelter among the reeds of the river, praying the gods to change her into a reed? And did not the gods hearken, and Pan, out of that reed, carve his pipe? Daphnis' heart is light again and Chloe's, and in joy of their own love they set themselves to play the story of Pan and Syrinx, 'the god pursuing, the maiden hid.' To an air, tender and virginal, she pretends to be wandering in the meadow, and Daphnis to find her and to speak his love. But she runs from him and hides like Syrinx among the reeds. In mock despair he snatches one of the reeds and fashions a pipe. He flutes a tune, artless and wheedling, and she is drawn from her hiding; and now the streams are silent and all the rustling murmur of noon, and the flute alone plays on, cleaving the air like a bird's plain-song, while her feet begin to move to its rhythm and to dance. But not long does the music remain so limpid nor the dance so pastoral; now the flutes are Pan-possessed, and beneath them you hear the patter of castanet, the silver splash of cymbal, the shimmer of harps; her dance grows ever more wild, till, in abandonment, she flings herself at the feet of her lover.

Now the music for a short space mirrors only the intensity of their love, while an altar is set with a pair of heifers as sacrifice. To this altar Daphnis and Chloe are led, and before it they plight their troth. Suddenly a crowd of revellers invade the quiet sanctuary. The marriage-feast has begun and in the riot of a Bacchanal the ballet ends.

Here was a subject fitted to the distinctive art of Ravel. It was a Theocritan atmosphere such as his genius loves to evoke, and there was a clear-cut incident, such as it prefers, to work upon. Is it a fantasm, or in all Ravel's music is Pan somewhere hiding? Pan, in those chromatic flutes, so provocative against their bourdon of muted horns and the glissando of harps. The spirit of the older gods breathes through his music. From another aspect, this is an exquisite piece of decoration. It is like a tapestry, only a silken tapestry; it has the sheen and the texture of silk; it is innumerable of stains and splendid dyes. But in all its subtlety of colour, in the painting of dawn, the anacreontic moment after Chloe's dancing, the tremendous Bacchanal with its maddening, pulsating rhythm, the ear catches something as individual and as labelling as the mauve and rose of a Corot landscape. Is it, I wonder—is it Pan?



The illustration on this page is reproduced from one of John Austin's illustrations to Thorndley's translation of *Daphnis and Chloe*, by courtesy of Geoffrey Bles.



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New Pelman Method of Learning French, German, Spanish and Italian Which is Winning Popularity Everywhere.

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Here are a few examples of the letters received from men and women who have adopted this method:—

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"I thank you for your really wonderful (German) Course. It is the first time I have met anything really good and cheap." (G. H. 304.)

"I have passed in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction." (M. 1,404.)

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

"I have just returned from a voyage to South America, where I found that even the amount of Spanish which the first and second booklets taught me was a very great help." (S. W. 126.)

"You will be interested to hear that I passed my preliminary exam. (in Italian).—Preliminary Naval Interpretership." (I. G. 131.)

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"Each lesson has been a pleasure. A few months ago I knew not a word of Italian, whereas I can now carry on a conversation with Italians, and I find I think in the language—I do not have to translate." (I. S. 192.)

"I have enjoyed working the exercises and am extremely pleased with the way in which I am able to read the advanced French extracts. I did not anticipate making such satisfactory progress in so short a time." (P. 359.)

"I take this opportunity of stating how pleased I am with the (Spanish) Course, and only regret that the dull hours I spent at school in the old days were not enlivened by learning languages on this principle." (S. G. 115.)

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"I cannot say how much I have enjoyed the first part of the (Italian) Course. It has been such a pleasure to do, and I really feel that I know an amazing amount of Italian." (I. L. 194.)

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October 19

DAVENTRY

SUNDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.30-10.45 a.m. TIME SIGNAL, GREENWICH;
WEATHER FORECAST

3.0 CHURCH CANTATA (No. 130) BACH

HERR GOTT, DICH LOBEN ALLE WIR
(LORD GOD, WE PRAISE THEE JOYFULLY)

Singers

- MARY HAMLIN (*Soprano*)
- DORIS OWENS (*Contralto*)
- OSMOND DAVIS (*Tenor*)
- STUART ROBERTSON (*Bass*)
- THE WIRELESS CHORUS



Dorothy Widdow

ELENA GERHARDT

will give a Lieder recital this afternoon
between 5.15 and 5.45.

Players

- MICHAEL MULLINAR (*Harpsichord*)
- LESLIE WOODGATE (*Organ*)

THE B.B.C. ORCHESTRA

(3 Trumpets, Timpani, Flute, 3 Oboes and Strings)

Conducted by STANFORD ROBINSON

(For the words of the Cantata see page 172)

3.45 FOR THE CHILDREN

The Rev. DOROTHY F. WILSON, B.Litt., Minister
of the Congregational Church, Hest Bank, near
Liverpool:

The Story of St. Mark and his Gospel
(From Liverpool)

4.0 MISSIONARY TALK

By The Right Rev. F. J. MOLYNEUX,
Bishop of Melanesia

4.15 THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL
FRANK TITTERTON (*Tenor*)

BAND

Overture, The Cricket on the Hearth... Mackenzie

4.28 FRANK TITTERTON

Is she not passing fair? Elgar
The faithful Heart..... Raymond Quirke
A Wanderer's Song..... Paobach

4.37 BAND

Variations on a Theme by Haydn
Brahms, arr. Gerard Williams

4.54 FRANK TITTERTON

A Night Idyll Raymond Loughborough
Sea Rapture Eric Coates
Come out in April Sidney Jones
Life Pearl Curran

5.3 BAND

Second Suite Holst
March, introducing Swansea Town and Claudy
Banks; Song without words, I'll love my
love; Song of the Blacksmith; Fantasy on
the Dargason introducing Green Sleeves

5.15 A RECITAL OF LIEDER

By ELENA GERHARDT

Der Tod und das Mädchen (Death and the Maiden)	} Schubert
Wohin? (Whither?)	
Erkönig (The Erl King)	} Brahms
Schwalbe sag mir an (Swallow, say to me)	
Feldeinsamkeit (Solitude in the Fields) Mein Mädcl hat einen Rosenmund (My Maiden hath a rosy Mouth)	} Schumann
Die Lotosblume (The Lotus Flower) Der Sandmann (The Sandman)	
Im wogenden Tanze (In the Whirl of the Dance)	} Tchaikovsky
Das war im ersten Lenzesstrahl ('Twas in the earliest Ray of Spring)	
Träume (Dreams)	} Wagner
Schmerzen (Griefs)	

5.45-6.15 'SCIENCE AND RELIGION'

—IV

The Rt. Rev. E. W. BARNES, Sc.D., M.A.,
LORD BISHOP OF BIRMINGHAM

6.30 A RELIGIOUS SERVICE

IN WELSH

Relayed from

CARMEL CALVINISTIC CHAPEL,

Aberavon, Port Talbot

(From Cardiff)

Trefn y Gwasanaeth

Arweiniol (Intrada)
Eryn 19, Henffych i enw Iesu gwiw
Darllen
Eryn 35, Hosana, Haleliwia
Gweddi
Anthem, Buddugolïeth Calfari
(Dr. DAVID EVANS)
Eryn 624, Dal fi'n agos at yr Iesu
Prageith gan y Gweinidog: Y Parh
David Williams
Eryn 428, O Heda efengyl dragwyddol
Y fendith Apostolaidd a'r Hwyrrol Eryn
Defnyddir Llyfr Erynau y Methodistiaid
Calfinaidd a Wesleiaidd

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

Hymn, O God of Bethel, by Whose hand (Ancient
and Modern, 512 and Methodist Hymnbook, 95)
Prayer
Lord's Prayer
Hymn, How sweet the Name of Jesus sounds
(Ancient and Modern, 176 and Methodist Hymn-
book, 109)
Scripture Lesson
Anthem, Thou wilt keep Him C. Lee Williams

Prayer

Hymn, Breathe on me, Breath of God (Ancient
and Modern, 671 and Methodist Hymnbook, 244)
Address by the Rev. A. S. HULLAH, M.C., Minister
of the Wesleyan Methodist Church, High Road,
Streatham

Hymn, Guide me, O thou Great Jehovah (Metho-
dist Hymnbook, 615 and Ancient and Modern,
196)

Benediction

8.45 The Week's Good Cause

Appeal on behalf of THE NATIONAL SOCIETY FOR
EPILEPTICS, by Sir SELWYN FREMANTLE, C.S.I.,
C.I.E.



F. A. Seaton

Dr. BARNES,
Bishop of Birmingham, joins in the 'Science
and Religion' series this afternoon.

Contributions will be gratefully received by
Sir Selwyn Fremantle, The Colony, Chalfont St.
Peter's, Bucks

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;
Shipping Forecast

9.5 ALBERT SANDLER

and THE PARK LANE HOTEL ORCHESTRA

Relayed from THE PARK LANE HOTEL

Overture, Orpheus in the Underworld Offenbach

DORIS COWEN (*Contralto*)

O don Fatale (O fatal Gift) (Don Carlos)... Verdi

ORCHESTRA

Fantasy, La Bohème Puccini

ALBERT SANDLER (*Violin Solos*)

Midnight Bells Heuberger, arr. Kreisler

The Londonderry Air arr. O'Connor Morris

Polichinelle Serenade Kreisler

DORIS COWEN

Gavotte (Mignon) Ambroise Thomas

Come, let's be merry Lane Wilson

ORCHESTRA

Selection, Tannhäuser Wagner

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

'YE MUST BE BORN AGAIN'

(For details of this week's Epilogue see page 204)

SUNDAY

LONDON PROGRAMMES

October 19

NATIONAL

For fuller details see National Programme
(Davertry, page 171)
1,148 kc/s (261.3 m.)

10.30-10.45 a.m. TIME SIGNAL, GREENWICH;
WEATHER FORECAST

3.0 CHURCH CANTATA (No. 130) BACH

3.45 FOR THE CHILDREN
The Rev. DOROTHY F. WILSON, B.Litt., Minister
of the Congregational Church, Hest Bank, near
Liverpool: 'The Story of St. Mark and his Gospel'
(From Liverpool)

4.0 Missionary Talk
By The Right Rev. F. J. MOLYNEUX, Bishop of
Melanesia

4.15 The Wireless Military Band
Conducted by B. WALTON O'DONNELL
FRANK TITTERTON (Tenor)

5.15 A Recital of Lieder
By ELENA GERHARDT

5.45-6.15 'SCIENCE AND RELIGION'—IV
The Rt. Rev. E. W. BARNES, Sc.D., Lord
Bishop of Birmingham

8.0 A RELIGIOUS SERVICE
FROM THE STUDIO
With an Address by The Rev. A. S. HULLAH

8.45 The Week's Good Cause

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.5 ALBERT SANDLER
and the
PARK LANE HOTEL ORCHESTRA
FROM THE PARK LANE HOTEL

10.30 Epilogue

LONDON REGIONAL

842 kc/s (356.3 m.)

3.30 The Gershom Parkington
Quintet

Suite of Characteristic Waltzes Coleridge-Taylor

3.46 JOSEPH FARRINGTON (Baritone)
Eleu Lere Alan Gray
Silent Noon Vaughan Williams
Song of the Flea Mussorgsky

3.55 QUINTET
Theme and Variations Tartini, arr. Kreisler
Spanish Dance Moszkowski

4.8 GERTRUDE JOHNSON (Soprano)
On Wings of Song Mendelssohn
The Rosebud Schubert
The Loreley Liszt

4.17 QUINTET
Prelude and Call (Mary Rose)
Norman O'Neill

4.24 JOSEPH FARRINGTON
Three Shakespearean Songs Quilter
Come away, Death; O Mistress Mine; Blow,
blow, thou Winter Wind

4.32 QUINTET
Two Slav Dances Dvorak

4.40 GERTRUDE JOHNSON
The Nightingale Delius
Spring goeth all in white Robert Elkin
Stornello (Thrush) Cimara
Les Yeux (The Eyes) Rene Rabey

4.48 QUINTET
Londonderry Air arr. O'Connor Morris
Schmetterling (Swallow) Hubay
Song of Sleep Somerset

5.0-5.15 BIBLE READING
THE LETTERS OF ST. PAUL—XII
Colossians i and ii

8.0 A RELIGIOUS SERVICE

Relayed from
THE CHURCH OF ST. ANNE, LIMEHOUSE
Order of Service
Hymn, Thy Kingdom come, on banded Knave
(English Hymnal, 504)
The Lord's Prayer
Psalm 122
Lesson
Magnificat
The Apostles' Creed
Prayers
Hymn, Immortal, Invisible, God only wise
(English Hymnal, 407)
Sermon by Rev. B. F. SIMPSON, B.D., M.C.,
Vicar of St. Peter, Cranley Gardens
Hymn, All People that on Earth do dwell (English
Hymnal, 365; Ancient and Modern, 166)
Blessing

8.45 National Programme

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

9.5 An Orchestral Concert
ASTRA DESMOND (Contralto)
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, Solennelle Glazounov

9.15 ORCHESTRA AND MALE CHORUS
Landerkenning (Recognition of Land) .. Grieg
(Soloist, STANLEY RILEY)

9.28 ORCHESTRA
Theme and Six Diversions German

9.45 ASTRA DESMOND and Orchestra
Hymn to Aphrodite } Bantock
Evening Song }
Stand Face to Face, Friend..... }

10.2 ORCHESTRA
Ballade in A Minor Coleridge-Taylor

10.16 ASTRA DESMOND, Chorus and Orchestra
Chorale Variation (Cantata 140)
Bach, arr. Bantock
Rhapsody for Alto Voice, Chorus and Orchestra
Brahms

10.30 Epilogue

THIS WEEK'S BACH CANTATA

Church Cantata No. 130, HERR GOTT, DICH LOBEN ALLE WIR (Lord God, we praise Thee joyfully).

COMPOSED for Michaelmas, probably in 1740, this Cantata has a good deal in common with those which Bach wrote first on coming to Leipzig. The text is of a rather childish order, but Bach's setting is vigorous throughout, and the first chorus is a very big and impressive one. It is a Chorale fantasy on the noble tune which we call 'the Old Hundredth,' and the melody is given, line by line, to the Soprano voice, the others embellishing it imitatively. There is an imposing orchestral prelude, and after each line of the hymn, the Orchestra has an interlude. The mention of the serpent in the Bass Aria ('the old dragon' in the original German) set Bach off on one of his favourite illustrative accompaniments, built up on a figure of furious writhing and twisting; three trumpets and drums are used in the orchestra, and the aria is a specially difficult one to perform with the effect Bach must have intended. The other aria, for Tenor, in a smiling gavotte measure, is naively melodious, and the Cantata comes to an end with the Chorale, fully accompanied, and transformed into a three-in-the-bar measure.

I.—Chorus:
Lord God, we praise Thee joyfully,
With hearts and voices thanking Thee,
For Thy blest angels, bright and fair
Who guard Thine own with loving care.

II.—Recitative (Alto):
Their glory and their wisdom testify
To God's omnipotence on high,

They stand on guard alway before us, eye watching o'er us.
They sing His praises night and day,
And evermore His blest command obey,
Thy word, Lord Jesus, to fulfil,
To teach Thine own to do Thy will,
To watch beside us in the fight
'Gainst Satan's guile and might.

III.—Aria (Bass):
With envy burns the foe of man,
With serpent's guile new snares doth plan,
And discord 'mid Thy people soweth.
He teareth down what God hath built,
Seeking mankind's guilt,
No rest, no peace his travail knoweth.

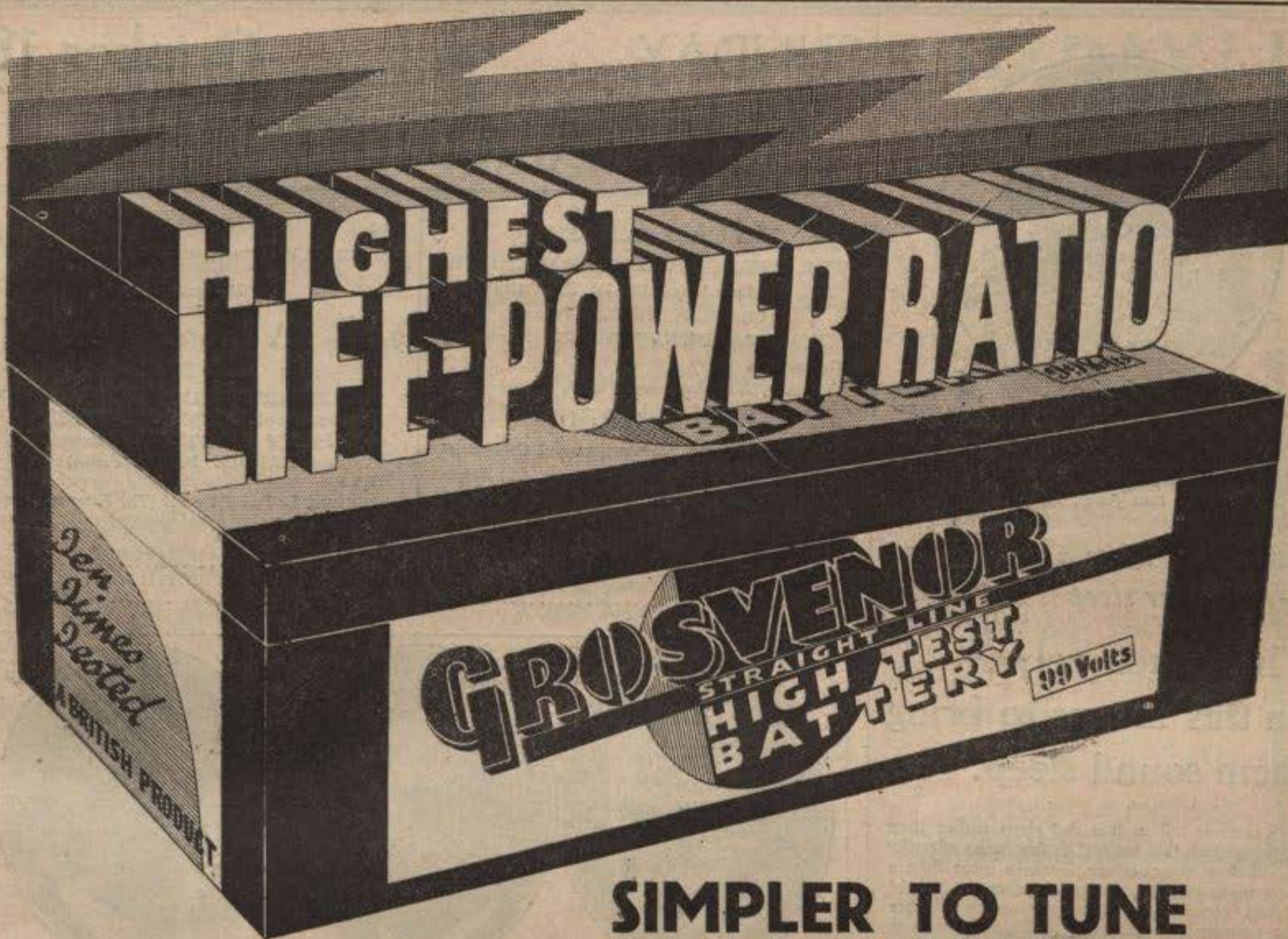
IV.—Recitative (Duet, Soprano, Tenor):
Well 'tis for us that day and night,
'Gainst Satan and his might,
The host of Angels ever watcheth,
As Daniel, amid the lions thrown,
Was kept from harm by Angel hands alone,
For that the flames of everlasting torment
Touch us not, so let a song of faith and thanks
be raised; in every peril still, we know,
the Angels' help is high.

V.—Aria (Tenor):
Lord of all the angels, hear us,
Let Thy blessed cherubim evermore
When we cry to Thee, be near us;
Let them guard Thy people lowly,
As they watch by Thee, most Holy.

VI.—Chorale:
So shall we offer praise to Thee,
And thank Thee, God, eternally,
Ev'n as Thy heav'nly Host above
Doth sing Thine everlasting Love.
And this we pray, that Thou command
Thine angels evermore to stand,
Beside Thy lowly faithful few,
And aid us still Thy work to do.

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

Cantatas for the next four Sundays are:—
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.
Nov. 9. No. 38, Aus tiefer Not schrei' ich zu dir.
Nov. 16. No. 105, Gottes Zeit ist die beste Zeit.



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fully throughout the long Winter Programmes. Deliberately built to outlast the old style battery, the modern **STRAIGHT LINE** gives many more listening hours at no extra cost. Expertly constructed and **TEN TIMES TESTED** to eliminate every known battery trouble, **STRAIGHT LINE** provides trouble-free Radio at last to every owner of a battery-operated receiver. Insist upon **STRAIGHT LINE**, no other battery will put such effective power behind your valves.

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POWER ... AND POWER TO SPARE

SUNDAY

626 kc/s (479.2 m.)

October 19

MIDLAND REGIONAL



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MR. PHIL JONES, 73, Honley Road, S.E.6

Still tired after a long night?
— then your sleep is not restful

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DOCTORS tell us it is deep sleep rather than long sleep that counts! A few hours of really sound sleep, they declare, is worth more than a long night of light, restless slumber.

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Sound, restful sleep

HORLICK'S

Plain or Chocolate Flavoured

Made in England

3.30 An Orchestral Concert
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by LESLIE HEWARD
CHARLES HEDGES (Tenor)
STANISLAS DE NIEDZIELSKI (Pianoforte)
ORCHESTRA
Overture, A Midsummer Night's Dream Mendelssohn

3.43 STANISLAS DE NIEDZIELSKI and Orchestra
Pianoforte Concerto Rozyccki
4.13 CHARLES HEDGES and Orchestra
Aria, All hail thou Dwelling (Faust) Gounod
ORCHESTRA
Tone Poem, En Saga Sibelius

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN
9.0 Midland News

9.5 A Military Band Programme
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL
PERCY UNDERWOOD (Baritone)
HAROLD MILLS (Violin)
BAND
Overture, Le Roi d'Yvetot (The King of Yvetot) Adam
PERCY UNDERWOOD
Dreams Wagner
Secrecy Wolf
The Siege of Kayan Mussorgsky



STANISLAS DE NIEDZIELSKI (left) is the pianoforte soloist in the orchestral concert this afternoon. HAROLD MILLS (centre) and PERCY UNDERWOOD (right) take part in the Military Band programme at 9.5.

4.40 CHARLES HEDGES
Beauty Edgar Barratt
The grey House Messenger
I love the jocund Dance Walford Davies
ORCHESTRA
Carnival in Paris Svendsen

5.0-5.15 London Regional Programme

7.50 A RELIGIOUS SERVICE
Conducted by the Rev. E. S. LOVEDAY
(of Handsworth Parish Church)
Relayed from THE CATHEDRAL, BIRMINGHAM
THE BELLS
Order of Service
Hymn, The God of Love my Shepherd is (No. 93, English Hymnal)
Prayers
Psalm 121
Nunc Dimittis in C Stanford
Reading
Anthem, The Lord is my Shepherd Stanford
Address
Hymn, Round me falls the Night (No. 272, English Hymnal)
Benediction
Organist and Choir Master, FRED DUNNILL

8.45 National Programme

BAND
Norwegian Suite Coquard, arr. Godfrey

9.35 HAROLD MILLS
Valse Bluette Drigo, arr. Auer
Meditation Glazounov
Moment Musical Schubert, arr. Kreisler

BAND
Cornet Solo, O Love, from thy Power Saint-Saens
(P.C. COOK)
Dance of the Priestesses (Samson and Delilah).....

PERCY UNDERWOOD
The Song of Momus to Mars Boyce
Good Fellows, be merry (The Peasant Cantata) Bach

BAND
Tone Poem, Finlandia Sibelius, arr. Winterbottom

10.10 HAROLD MILLS
Cradle Song Cui
Ballet Music, Rosamunde Schubert, arr. Kreisler

BAND
Recollections of Wales arr. Kappay

10.30 Epilogue

October 19 **CARDIFF** **SUNDAY**
 968 kc/s (309.9 m.)
WESTERN REGION

3.0-6.15 *National Programme*

6.30 **A RELIGIOUS SERVICE**
 (In Welsh)
 Relayed from
CARMEL CALVINISTIC METHODIST CHAPEL, ABERAVON
 (Also relayed on 1,554.4 metres)
Trefn y Gwasanaeth
 Arweiniol (Intrada)
 Emyn 19, Henffych i enw Iesu gwiw
 Darllen
 Emyn 35, Hosanna, Haleliwia
 Gweddi
 Anthem, Buddugoliaeth Calfari (Dr. David Evans)
 Emyn 624, Dal fi'n agos at yr Iesu
 Pregeth, gan y Gweinidog: Y Parch David Williams
 Emyn 428, O Hada, cfengyl dragwy ddol
 Y fendith Apostolaidd a'r Hwyrrol Emyn
 Deinyddir Llyfr Emynau y Methodistiaid Calfinaidd a Westeinaidd

8.0 **A RELIGIOUS SERVICE**
 Relayed from
St. WOOLOS PRO-CATHEDRAL CHURCH, NEWPORT-MON.
Order of Service
 Hymn, All People that on Earth do dwell (Ancient and Modern, 166)
 Lesson, St. John, Chapter xii, Vs. 20-25
 Nunc Dimittis (*Bairdow in D*)
 Creed, Lord's Prayer and Responses
 Anthem, Hallelujah to the Almighty Son of God (*Beethoven*)
 Address by **THE LORD BISHOP OF MONMOUTH** (The Right Rev. G. C. JOYCE, D.D.)
 Hymn, Praise the Lord ye Heavens adore Him (Ancient and Modern, 292)
 The Blessing

8.45 *National Programme*

9.0 West Regional News

9.5 **An Orchestral Concert**
 Relayed from
THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by **WARWICK BRAITHWAITE**
 March of the Dwarfs (Lyric Suite) Grieg
HUGHES MACKLIN (Tenor) and Orchestra
 Be thou faithful unto Death (St. Paul) *Mendelssohn*
THE ORCHESTRA
 Rondo (Divertimento No: 17) Mozart
HUGHES MACKLIN and Orchestra
 From the Fields, from the Grove (Mephistopheles) *Boito*
THE ORCHESTRA
 Symphonic Poem, Francesca da Rimini *Tchaikovsky*

10.0 *National Programme*

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SWANSEA
 1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

6.30 *West Regional Programme*

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 (378.4 m.) 1,500 kc/s (200 m.)

3.0 *National Programme*

4.15 **A Symphony Concert**
THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 (Leader, JOHN BRIDGE)

5.15-6.15 *National Programme*

8.0 **A ROMAN CATHOLIC SERVICE**
 Relayed from **St. SEBASTIAN'S PRIORY CHURCH, PENDLETON, MANCHESTER**

8.45 *National Programme*

9.0 North of England News

9.5 *National Programme*

10.30 Epilogue

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 at 8.30 p.m.

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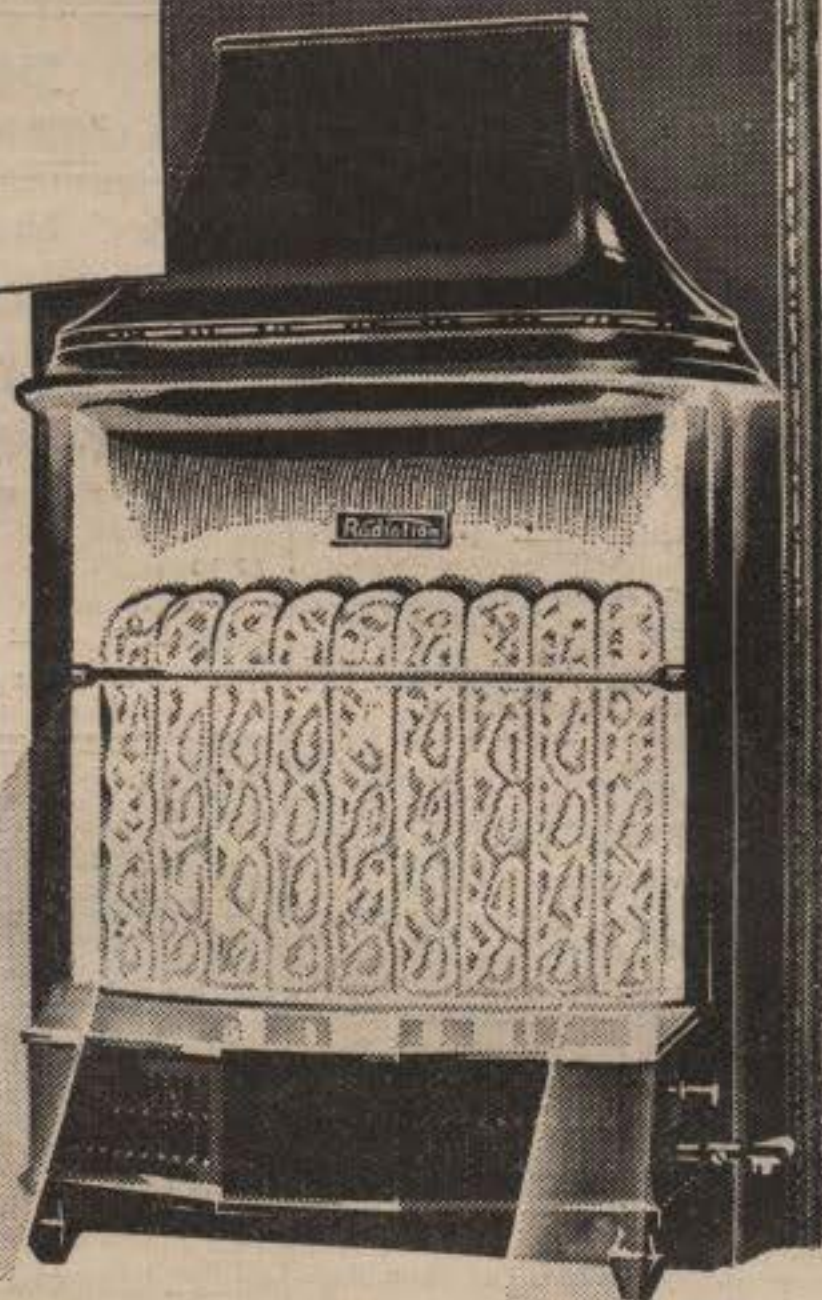
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October 20

DAVENTRY

MONDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'BOYS AND GIRLS AT WORK'—V
Miss JULIA VARLEY: 'The Shop Assistant'

11.0 ORGAN RECITAL

by
EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
YVONNE MORRIS (Violoncello)

BACH PROGRAMME

EDGAR T. COOK
Prelude and Fugue in E Minor (The Wedge)
Trio in C Minor
YVONNE MORRIS
Arioso
Siciliano *arr. Jensen*
Courante in G *arr. Squire*
EDGAR T. COOK
Variations on the Choral, Sei gegrüßet, Jesu gütig
YVONNE MORRIS
Adagio *arr. Siloti*
Gavotte in D
EDGAR T. COOK
Tocatta and Fugue in C

1.15 Light Music

THE NATIONAL ORCHESTRA OF WALES
(From Cardiff)

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIERE and Monsieur E. M. STÉPHAN: 'French Dialogue—III, Madame va faire quelques emplettes'

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other Days: The Middle Ages—V, Longshanks' Falconer'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—V, Why the Hippopotamus took to the Water (Nigerian)'

3.20 DANCE MUSIC

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

4.15 A Concert

SYBIL SCANES (Soprano)
THE WINIFRED FRY TRIO
Trio Sonata *Loeillet*
Du bist die Ruh (Thou art Repose) *Schubert, arr. Marriott*

4.38 SYBIL SCANES

The Lass with the delicate Air.... *Arne, arr. A. L.*
O tell me, Nightingale *Liza Lehmann*
Mein Lied ertönt (My Song resounds) (Gipsy Song)..... *Dvorak*

4.47 TRIO

Serenade *de Boisdeffre*
Pastorale *Mel Bonis*
Two Interlinked French Melodies.... *Ethel Smyth*

5.0 SYBIL SCANES

Solveig's Song *Grieg*
The new Umbrella *Besly*
Waltz *Luigi Venanzano*

5.8 TRIO

Silhouettes *Paul Juon*
Idylle; Douleur; Bizarrerie

5.15 The Children's Hour

Gavotte (Glazounov) and other Pianoforte Solos played by OECIL DIXON
'The Sea Chest,' from 'Treasure Island' (Robert Louis Stevenson)
'Lanagan's Log' and other Songs, sung by ARTHUR WYNN
The Story of 'Miss Feather Hat,' from 'What Happened Then' (W. M. Letts)

6.0 POETRY OF TODAY—VIII

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music

DVORAK SONGS
Sung by FRANK PHILLIPS
Chant my lay
Hark, my Triangle
Silent Woods
Songs my Mother taught me
Tune thy Strings, O Gipsy
Freer is the gipsy
Cloudy Heights of Tatra
Clouds and darkness are around me
Lord, thou art my Refuge
Hear my Prayer, O Lord
God is my Shepherd

7.0-7.20 'New Books'

Miss V. SACKVILLE-WEST

7.25 'The Novels of Thomas Hardy'—IV

Mr. BASIL WILLEY

7.45 Vaudeville

(See foot of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 'THE FUTURE OF MEDICINE'—I

Sir GEORGE NEWMAN: 'Medicine and the State'

9.40 THE B.B.C. ORCHESTRA

Conducted by STANFORD ROBINSON

HAROLD WILLIAMS (Baritone)

VICTOR HELY-HUTCHINSON (Pianoforte)

11.0 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



THIS EVENING'S VAUDEVILLE,

from 7.45 to 9.0, will include

'ONE NIGHT IN SUMMER,'

A forest Fantasy. Books and lyrics by Ralph Neale.
Music by Alfred Reynolds. Conducted by the composer.

Also

FLORENCE MARKS

in Irishry

RONALD FRANKAU

comedian

MARIO DE PIETRO

banjo and mandolin solos

GERSHOM PARKINGTON and his ORCHESTRA

MONDAY

LONDON PROGRAMMES

October 20

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15-11.0 National Programme
11.0-11.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision; 261.3 m. Sound)

12.0 A Ballad Concert
 Modern Ballads
 MAUD LOAKE (*Soprano*)
 DAVID CARVER (*Baritone*)
 THE GLADYS NOON TRIO

1.0 LIGHT MUSIC
 LEONARDO KEMP and his PICCADILLY ORCHESTRA
 From THE PICCADILLY HOTEL

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

Overture, Chal Romano (Gipsy Lad).... *Ketelbey*
 Waltz, Mon Rêve (My Dream)..... *Waldteufel*
 Suite, Vive la Danse (Long live the Dance) *Finck*
 Intermezzo, In the Moonlight..... *Ketelbey*
 Selection, Her Soldier Boy..... *Romberg*
 Prelude, Op. 1, No. 3..... *Bachmaninov*
 Waltz, Killarney is my Paradise.... *Johnson*

3.20 National Programme
5.15 DANCE MUSIC
 JACK PAYNE and his B.B.C. DANCE ORCHESTRA

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

6.40 A Guitar Recital
 by
 LOUISE WALKER

Sarabande..... *Bach*
 Variation of a Theme... *Mozart*,... *arr. F. Sor*
 (Introduction theme—Variations) Op. 9

Hungarian Fantasy, Op. 65..... *J. K. Mertz*
 Alambra (Tremolo Estudio)..... *F. Tarrega*
 Spanish Dance..... *Granados*

7.0 THE J. H. SQUIRE CELESTE OCTET
 GUSTAVE FERRARI (*Tenor*)

OCTET
 Operatica..... *arr. J. H. Squire*
 Minuet of Mozart..... *arr. Willoughby*

GUSTAVE FERRARI
 Chanson (XVIIth Century)..... }
 Amaryllis..... } (XVIIth Century) } *Gustave*
 Au clair de la lune..... } *Ferrari*
 Vive Henry IV (XVIIIth Century ..)

OCTET
 Concordia Tänze (Dances)..... *Strauss*
 Scent of the Jasmine..... *J. H. Squire*
 Romance in E Flat..... *Rubinstein*
 Memories of Mendelssohn..... *arr. Sear*

7.42 GUSTAVE FERRARI
 Il est un jardin d'amour..... *G. Doret*
 Offrande..... *Hahn*
 Ma belle Marianne..... *Traditional*
 Le fiacre..... *Kanrof*

7.51 OCTET
 Valse des Fleurs (Flower Waltz)
Tchaikovsky, arr. Willoughby
 Song of the Waterfall..... *J. H. Squire*

8.0 Monsieur E. M. STÉPHAN: French Talk

8.30 Regional News

8.35 Chamber Music
 CLAIRE CROIZA (*Mezzo-Soprano*)
 TONY CLOSE (*Violoncello*)
 Sonata in G..... *Sammartini*

CLAIRE CROIZA
 Histoires naturelles (Jules Renard)..... *Ravel*
 Le Paon (The Peacock); Le Grillon (The
 Cricket); Le Cygne (The Swan); Le Martin-
 Pêcheur (The Kingfisher); La Pintade (The
 Guinea-hen)

9.0 TONY CLOSE
 Pavane pour une Infante défunte..... } *Ravel*
 Pièce en forme de Habanera..... }
 Printemps..... *Debussy*

CLAIRE CROIZA
 Le Promenoir des deux Amants (The Walk of
 the two Lovers) (Tristan L'hermite)... *Debussy*
 Crois mon conseil, chère Clémène (Believe my
 counsel, dear Clémène); Auprès de cette grotte
 sombre (Near this dark Grotto); Je tremble en
 voyant ton voyage (I tremble to see thee
 journeying)

9.30 TONY CLOSE
 Sicilienne..... *Fauré*
 Capriccio..... *Hindemith*
 Intermezzo Espagnole..... *Granados*

9.45 A Recital of American Dance Records
 by
 CHRISTOPHER STONE

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**

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
 YVONNE MORRIS (*Violoncello*)

A BACH PROGRAMME

1.15 LIGHT MUSIC
 THE NATIONAL ORCHESTRA OF WALES
 (From *Cardiff*)

2.10 FOR THE SCHOOLS
 Mlle. CAMILLE VIERE and Monsieur E. M.
 STÉPHAN: 'French Dialogue—III, Madame
 va faire quelques emplettes'

2.25 Interlude

**2.30 Miss RHODA POWER: 'Children of Other
 Days: The Middle Ages—V, Longshanks'
 Falconer'**

3.0 Interlude

**3.5-3.20 Miss RHODA POWER: 'Stories for
 Younger Pupils—V, Why the Hippopotamus took
 to the Water (Nigerian)'**

NATIONAL

1,148 kc/s (261.3 m.)
 For fuller details see National Programme
 (Daventry, page 177)

5.15 THE CHILDREN'S HOUR

6.0 POETRY OF TODAY—VIII

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

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

6.40 The Foundations of Music
 DVORAK SONGS
 Sung by
 FRANK PHILLIPS

7.0-7.20 Miss V. SACKVILLE-WEST: 'New Books'

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

7.45 Vaudeville
 A Forest Phantasy

'ONE NIGHT IN SUMMER'
 Book and Lyrics by RALPH NEALE
 Music by ALFRED REYNOLDS
 Conducted by THE COMPOSER
 FLORENCE MARKS
 In Irishry
 RONALD FRANKAU
 Comedian
 MARIO DE PIETRO
 Banjo and Mandoline Solos
 GERSHOM PARKINGTON
 And his ORCHESTRA

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

9.15 New York Stock Market Report

9.20 'THE FUTURE OF MEDICINE'—I
 Sir GEORGE NEWMAN: 'Medicine and the State.'

9.40-11.0 An Orchestral Concert
 HAROLD WILLIAMS (*Baritone*)
 VICTOR HELY-HUTCHINSON (*Pianoforte*)
 THE B.B.C. ORCHESTRA
 Conducted by STANFORD ROBINSON

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WITH 2 COUPONS

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

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MONDAY

626 kc/s (479.2 m.)

October 20

MIDLAND REGIONAL

12.0 *London Regional Programme*

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

Overture, *Chal Romano (Gipsy Lad)*... *Ketelbey*
Waltz, *Mon Rêve (My Dream)*... *Waldteufel*
Suite, *Vive la Danse (Long live the Dance)* *Finck*
Intermezzo, *In the Moonlight*... *Ketelbey*
Selection, *Her Soldier Boy*... *Romberg*
Prelude, *Op. 1, No. 3*... *Rachmaninov*
Waltz, *Killarney is my Paradise*... *Johnson*

5.15 **THE CHILDREN'S HOUR**

'The Island of Flowers,' a fairy story, by **CECILY FLEMING**
Songs by **SAMUEL SAUL (Baritone)**
'Babs the Baboon,' a Nature Talk, by **MARY HARAS**
W. L. GREEN and **S. P. HILL (Banjo Duets)**

6.0 **DANCE MUSIC**

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

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **The Midland Studio Orchestra**

Under the direction of **FRANK CANTELL**
Suite, *En Voyage*... *Gabriel-Marie*
BEATRICE GITTINS (Contralto)
A Summer Night... *Goring Thomas*
My dear Soul... *Sanderson*

7.5 **ORCHESTRA**

Romance without Words, No. 13... *Mendelssohn*
Allegretto... *Walstenholme*
ESMOND INGALL and **RUSSELL GREEN (Pianoforte)**
Allegro from Concerto Grosso, No. 4
Handel, arr. Krieg
Three Waltzes, Op. 86 (Nos. 4, 5, 7)... *Kirchner*

7.25 **ORCHESTRA**

Selection, *Eugene Onegin*... *Tchaikovsky*
BEATRICE GITTINS
Absent... *Metcalf*
Husheen... *Alicia Needham*
Betty's Garden... *Sanderson*

7.47 **ESMOND INGALL** and **RUSSELL GREEN**

Variations on an original Theme... *Somercell*
ORCHESTRA
Morris Dance, Skipton Rig... *Holliday*

8.0 *London Regional Programme*

8.30 *Midland News*

8.35 *London Regional Programme*

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

10.30-11.0 *London Regional Programme*

Nightingales and Daggers IN MOROCCO

By **RICHARD HUGHES**

(Continued from page 161)

fortress, where travel is not quite so carefree. For Morocco is a country of infinite variety. When I try and conjure up a picture of Morocco, it is not one I see, but many. My nightingale-infested camp among the cork-trees and asphodel: the grubby little Spanish café where Tangier Society meets unfailingly every morning to exchange gossip and have its shoes blacked by little Spaniards and Jews (no Moorish boy would sink so low): my tiny house in the ramparts of the Kasbah, from which I—the only 'Christian' resident in the citadel—can look from under the huge fig-tree out over the moonlit mosques and roofs of the town, the moonlit smoothness of the bay. Or, again, toiling wearily on mule-back day after day along some hair-raising path in the crimson, snow-capped Atlas Mountains, a river two thousand feet below like a thread of spilt mercury, trusting to the perhaps doubtful friendliness and hospitality of the Sheik or Kaid in the next castle for a night's lodging. . . one night, indeed, spent in a tower-room of a possibly treacherous host, my 'friend' sleeping

across the doorway with his drawn dagger under his cheek. Interminable formal feasts, where a whole roast sheep would be a mere side-dish, eaten elegantly with the fingers, sitting on the floor. A dish of tea drunk with a noted poisoner at Agadir, who had every intention of poisoning us; and he knew that we knew, and we knew that he knew that we knew, and both sides kept their eyes skinned and chaffed each other bitterly and timorously. A little town far away in the South, beyond the barrier of the Atlas, where, by way of comprehensible motive for our visit, we gave ourselves out to be slave-smugglers, and nearly got ourselves landed with a cargo of little nigger-boys at about one pound a head. Another, where everyone was so weak with famine that if you jostled one man in the crowd, the whole crowd fell down like a pack of cards: a town of intense heat under a black sky that had not rained for seven years, whipped by a fierce wind that brought stinging clouds of dust and occasional flurries of locusts. An old snake-charmer, after saying over me a spell to make me immune as himself from snake-bite, holding up two cobras to kiss my hands and forehead with their flickering, tickly tongues. . . One could go on with the kaleidoscope for ever.

And (as I once heard a story-teller exclaim): 'May Allah drop me head foremost out of an aeroplane if it isn't all true!'

October 20 **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
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
 Conducted by **WARWICK BRAITSWAITE**
 Fugue in C Minor *Bach, arr. Elgar*
 Adagio (Cassation in G) *Mozart*
 Overture, Der Freischütz (The Marksman) *Weber*
 Fugue in C Sharp Minor
Bach, arr. Grace Williams
 Sailors' Dance and Trio *Handel*
 Overture, Egmont *Beethoven*
 2.10 *National Programme*
 5.15 **THE CHILDREN'S HOUR**
 'The Crystal Heart'
 A Fairy Play, by **DOROTHY COOMBS**
 Music by **THE STATION TRIO**
 6.0 **Mr. W. W. MIMON: 'Welsh Hockey Topics'**
 6.15 *National Programme*
 9.15 *West Regional News*
 9.20 *National Programme*

9.40-11.0 **A Musical Comedy Programme**
NATIONAL ORCHESTRA OF WALES
LIGHT ORCHESTRA
 Conducted by **REGINALD REDMAN**
 Selection (No. 2), Merrie England *German*
MAI RAMSAY (Mezzo-Soprano) and Orchestra
 Indian Love Call (Rose Marie) *Friml*
 Bohemia (A Happy Day) *Rubens*
THE ORCHESTRA
 Waltz, Shine, bright Moon (Blue Mazurka) *Lehar*
 Selection, The Maid of the Mountains
Fraser-Simson
MAI RAMSAY and Orchestra
 Magical Moon (Cousin from Nowhere) .. *Kunzeke*
 Alice Blue Gown (Irene) *Tierney*
THE ORCHESTRA
 Selection, The Rebel Maid *Phillips*
MAI RAMSAY and Orchestra
 The amorous Goldfish (The Geisha) *Sidney Jones*
THE ORCHESTRA
 Waltz, The Door of her Dreams (Rose Marie)
Friml
 Selection, Fallen Fairies *German*

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**
 A 'STORY' DAY
 (1) Miss Feather Hat (from 'What Happened
 Then') (W. M. LEYS)
 (2) The Sea Chest (from 'Treasure Island')
 (ROBERT LOUIS STEVENSON)
 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 **THE NORTHERN WIRELESS ORCHESTRA**
PEGGY SMITH (Soprano) (From Leeds)
 5.15 **THE CHILDREN'S HOUR**
 6.0 *National Programme*
 9.15 *North of England News*
 9.20 *National Programme*
 9.40-11.0 **An Orchestral Concert**
THE NORTHERN WIRELESS ORCHESTRA
 Conducted by **T. H. MORRISON**
 (Leader, **JOHN BRIDGE**)
PERCY BILSBURY (Tenor)

The MOST POWERFUL UNIT

at the PRICE AND SIZE yet designed



NOW you can have ALL-MAINS convenience and economy with any set, portable or standard, up to 5 valves, at the minimum cost.

This remarkable new "ATLAS" ALL-MAINS UNIT A.C.188 is the outstanding radio achievement of the year. It is as simple to use and as compact as an H.T. Battery, and ensures constant and reliable High and Low Tension power entirely free from hum. H.T. Tappings: Variable: 0/100 and 0/120 Volts. Fixed: 150 Volts. Output: 25 m/A. Combined L.T. Trickle Charger caters for 2, 4, and 6 Volt Accumulators. Incorporates the Westinghouse Metal Rectifier.

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October 21

DAVENTRY

TUESDAY

193 kc/s (1,554.4 m.)

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'—IV
'Dried Fruits from Australia'

12.0 A Ballad Concert
MARGARET STEPHENS (*Soprano*)
IAN GLENNIE (*Baritone*)

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

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

1.55 East Anglian Herring Fishing Bulletin

2.0 Speeches
At the Luncheon in Honour of
SIR HENRY LYTTON
Of THE D'OYLY CARTE OPERA COMPANY
Relayed from THE SAVOY HOTEL
The Speakers are
The Rt. Hon. DAVID LLOYD GEORGE, M.P.
Lord SANKEY, Lord Chancellor
SIR HENRY LYTTON

2.30 FOR THE SCHOOLS
Sir WALFORD DAVIES: 'Music—V,
Balancing'
(a) Beginners' Lesson
(b) Miniature Concert
(c) Advanced Lesson

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: 'Early Stages in French'—V

4.0 Interlude

4.5 SPECIAL TALK for SECONDARY SCHOOLS
'CAREERS'—III. Mr. FRANK ROSCOE: 'Teaching in Schools of Today'

4.25 Interlude

4.30 THE PRINCE OF WALES PLAYHOUSE ORCHESTRA

Conducted by FRANK WESTFIELD
Relayed from LEWISHAM

March, On the Quarter Deck.....*Alford*
Overture, Plymouth Hoe.....*John Ansell*
Waltz Song, When I passed the old Church door
.....*Nicholle*
Selection, A Life on the Ocean.....*Binding*
Ballad, Great Day.....*Youmans*
Waltz, Falling in love again.....*Hollander*
Selection, Merrie England.....*German*

5.15 The Children's Hour

'THE PRINCESS AND THE GOBLIN,' being the first of the Series from the book of that name by GEORGE MACDONALD, arranged as a Dialogue Story, with incidental music by THE OLOV SEXTET

6.0 Mr. B. S. TOWNROE: 'The Rebuilding of England'



Lord SANKEY,
the Lord Chancellor.

SIR HENRY LYTTON
as the Lord Chancellor.

Speeches at the luncheon in honour of
SIR HENRY LYTTON,
of the D'Oyly Carte Opera Company,
will be relayed from The Savoy Hotel, at 2.0.

The Speakers are:
The Rt. Hon. DAVID LLOYD GEORGE, M.P.
LORD SANKEY, the Lord Chancellor
SIR HENRY LYTTON

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music

DVORAK SONGS

Sung by

ANNA FILIPOVA

The Orphan Child, Op. 5
The Rose, Op. 17, No. 2
The Cuckoo, Op. 17, No. 3
The Lark, Op. 17, No. 4
The Forsaken, Op. 17, No. 5
The Strawberries, Op. 17, No. 6

7.0-7.20 'PLAYS AND THE THEATRE'

Mr. JAMES AGATE

7.25 'STANDING ROOM ONLY: A STUDY in POPULATION'—IV

Professor A. M. CARR-SAUNDERS
(From Liverpool)

7.45 The Gershom Parkington Quintet

WINIFRED FISHER (*Soprano*)

QUINTET

Scenes from an Imaginary Ballet
Coleridge-Taylor
Campana a Sera (Evening Bell)... *V. Billi*

8.0-8.30 'THE MIND OF A CHILD'—IV
Dr. CYRIL BURT: 'The Bad Child'

8.35 WINIFRED FISHER

The wild Rose.....*Schubert*
Shepherds' Cradle Song.....*Somerset*
When Celia sings.....*Moir*

8.44 QUINTET

Rustle of Spring.....*Sinding*
Chant Hindou.....*Rimsky-Korsakov*
Danse Caractéristique.....*Debikow*
Myrra.....*Clutsam*

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast and New York Stock Markets Report

9.20 'MUSIC AND THE ORDINARY LISTENER'

Sir H. WALFORD DAVIES

9.40 'Talkie Town'

A Super Special

Book and Production by JOHN WATT
Theme Song and Choruses by PHILIP WHITEWAY
and CLIFTON HELLIWELL

Cast:

Mr. Sam E. Hokum.....PERCY PARSONS
Yes-Man.....BERNARD NEDELL
Maisie.....ANONA WINN
Irma.....FLORENCE MCHUGH
Cabaret Artist.....VAL ROSING
John.....REG PALMER

JACK PADBURY'S COSMO CLUB SIX
REVUE CHORUS

10.35 DANCE MUSIC

BILLY COTTON and his CIRO'S CLUB BAND, from CIRO'S CLUB

11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA,
conducted by EDDIE GROSS BART, from THE AMBASSADOR CLUB

TUESDAY

LONDON PROGRAMMES

October 21

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15-11.0 *National Programme*
 11.0-11.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision; 261.3 m. Sound)

12.0 **An Instrumental Concert**
 MIRIAM ANGLIN (*Violoncello*)
 JEAN POUGNET (*Violin*)
 HELEN THORPE
 (*Pianoforte*)

1.0 KEVIN BUCKLEY
 At THE ORGAN OF THE
 REGENT CINEMA
 Relayed from
 BOURNEMOUTH

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA
 Directed by FRANK CANTELL
 (*From Midland Regional*)

Selection of English
 Airs, The Rose
Myddleton
 Romance and Two
 Dances (The Con-
 queror) ... German
 Selection, Silver Wings *Waller and Tunbridge*
 Love Dance (Madame Sherry) ... *Hoschna*
 Waltz, Autumn Voices ... *Lincke*
 Suite, Othello ... *Coleridge-Taylor*

4.30-5.0 OPENING OF THE NEW LONDON OFFICE
 BUILDING OF THE ONTARIO GOVERNMENT, at
 163, STRAND
 Mr. WILLIAM C. NOXON, THE AGENT-GENERAL,
 will introduce the Hon. G. HOWARD FERGUSON,
 PRIME MINISTER OF ONTARIO, who will open
 the building, and be followed by the Rt. Hon.
 R. B. BENNETT, PRIME MINISTER OF CANADA

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

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

6.40 **Reginald King's Orchestra**
 FLORENCE MARKS (*Entertainer*)
 ORCHESTRA
 Selection, The Three Musketeers ... *Friml*

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

12.0 **A BALLAD CONCERT**
 MARGARET STEPHENS (*Soprano*)
 IAN GLENNIE (*Baritone*)

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

1.0-2.0 **LIGHT MUSIC**
 LEONARDO KEMP and his PICCADILLY ORCHESTRA
 FROM THE PICCADILLY HOTEL

2.0 Luncheon in Honour of
 Sir HENRY LYTTON

2.30 FOR THE SCHOOLS

6.57 FLORENCE MARKS
 The Grand Match ... *Moira O'Neill*
 Mick o' Pat ... *Elizabeth Shane*
 On Slieve-na-man ... *Richard Rowley*
 One day or another ... *Elizabeth Shane*
 Jean o' the cakes ... *Elizabeth Shane*
 Kitty, my love, will ye marry me? ... *Traditional*

7.5 ORCHESTRA
 Suite Melodique ... *Friml*

JOHN THORNE
 Erster Verlust (First loss); Der Tod und das
 Madchen (Death and the maiden); Der
 Leiermann (The Hurdy Gurdy Man); Mut
 (Courage) ... *Schubert*

ORCHESTRA
 Slav Dance, No. 1 ... *Dvorak*
 Welsh Rhapsody ... *German*

8.55 Regional News

9.0 Chamber Music

META DIESTEL
 (*Contralto*)

THE ROTH STRING QUARTET

FERI ROTH (*Violin*);
 JENO ANTAL
 (*Violin*); FERENC
 MOLNAR (*Viola*);
 ALBERT VIAN
 DOORN (*Violoncello*)

Quartet in E Flat
 (Op. 74) for Strings
Beethoven
 Poco adagio, Alle-
 gro; Adagio ma non
 troppo; Presto

attaca; Allegretto con Variazioni

9.35 META DIESTEL
 Aria, Ich will dich all mein Leben lang,
 (Church Cantata, No. 117)
 Sei Lob und Ehr' dem höchsten Gut .. *Bach*
 Der Sieg ... *Schubert*
 Memnon ... *Schubert*
 Ganymed ... *Schubert*

9.50 QUARTET
 Third String Quartet ... *Conrad Beck*
 Preludio e Fuga; Largo; Allegro con fuoco

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

10.30 **DANCE MUSIC**
 BILLY COTTON and his CIRO'S CLUB BAND
 from CIRO'S CLUB

11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA,
 directed by EDDIE GROSS-BART, from the
 AMBASSADOR CLUB



JEAN POUGNET (left) and MIRIAM ANGLIN take part in the Instrumental Concert at midday.
 REGINALD KING (right) will be heard with his orchestra in the evening.

7.21 FLORENCE MARKS
 Palatine's Daughter ... *Fay Sargent*
 The Choice ... *Winifred Letts*
 Shamrock or Clover ... *P. J. McCall*
 Little Peter Morrissey ... *Winifred Letts*
 A Sermon ... *Winifred Letts*

7.30 ORCHESTRA
 Chanson (Song) ... *Friml*
 Russian Rural Dance ... *arr. Reginald King*
 Minuetto, Op. 28 ... *arr. Reginald King*
 Russian Dance ... *arr. Reginald King*

7.45 **An Orchestral Concert**
 JOHN THORNE (*Baritone*)
 THE B.B.C. ORCHESTRA
 Conducted by JOSEPH LEWIS

Overture, Carnival ... *Dvorak*
 JOHN THORNE
 Aria, Ella giammai m'amo (She will never love
 me) (Don Carlos) ... *Verdi*
 ORCHESTRA
 Suite, The Water Music *Handel, arr. Hartly*

NATIONAL
 1,148 kc/s (261.3 m.)
 For fuller details see National Programme
 (Daventry, page 183)

4.30 PRINCE OF WALES' PLAYHOUSE ORCHESTRA
 5.15 THE CHILDREN'S HOUR
 6.0 Mr. B. S. TOWNROE: 'The Rebuilding of
 England'
 6.15 'The First News'
 6.35 London Stock Exchange Report; Fat Stock
 Prices for Farmers
 6.40 The Foundations of Music

7.0-7.20 Mr. JAMES AGATE: 'Plays and the
 Theatre'

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

7.45 **Light Music**
 WINIFRED FISHER (*Soprano*)
 THE GERSHOM PARKINGTON QUINTET

9.0 'The Second News'

9.20 Sir H. WALFORD DAVIES: 'Music and the
 Ordinary Listener'

9.45-10.35 'Talkie Town'
 A Super Special

Save pounds a year with this "Rechargeable" H.T. Battery!

Because it can be fully recharged whenever it runs down an Oldham USL "Rechargeable" H.T. Battery will save you pounds a year on your Wireless. Recharging costs but a few shillings—only a fraction of the cost of a new H.T. Dry Battery—and even this small expenditure will not be necessary more than three or four times a year at the most. It is sold in convenient 10-volt units for assembling to the voltage you want.

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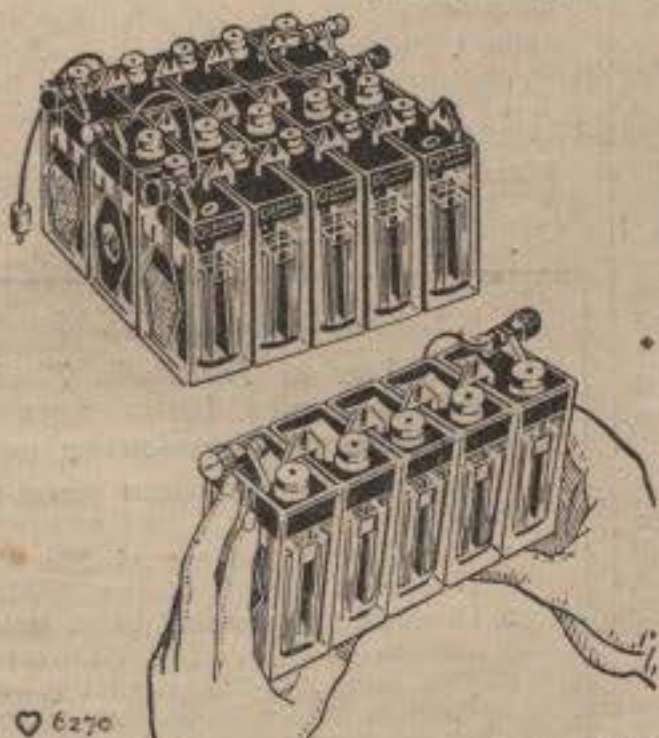


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CUT THIS OUT, and TRY IT!

RECIPE by ELIZABETH CRAIG

FARMHOUSE CAKE

- $\frac{1}{2}$ cupful soft butter.
- $\frac{3}{4}$ oz. minced mixed peel, slightly chopped.
- $\frac{1}{4}$ lb. picked sultanas.
- $\frac{1}{4}$ lb. cleaned currants.
- $3\frac{1}{2}$ cupfuls flour. 4 eggs.
- 5 level teaspoonfuls

BORWICK'S BAKING POWDER

- 1 teaspoonful grated nutmeg.
- $2\frac{1}{4}$ cupfuls brown sugar.
- 1 oz. glacé cherries.
- 1 teaspoonful ground cinnamon.
- 1 cupful milk.

Sift flour with baking powder, cinnamon, and nutmeg. Rub butter lightly in. Stir in beaten eggs very lightly, then add sugar and fruit. Add a very little milk—just enough to make mixture wet enough to fall into cake tin lined with two folds of buttered paper. Bake in a moderate oven for two hours. Ice, if liked, when cold.

'HOME-MADE' with BORWICK'S means perfect CAKES & PASTRIES

Are they made from? St. Wolstan Wool?

—a material consideration when buying socks.

None but the most carefully picked pure botany ever bears the name St. Wolstan Wool. By virtue of its good quality and length of staple, this wool gives a standard of comfort and service which cannot be expected of any other material. The Two Steeples No. 83 Socks are made solely from St. Wolstan Wool. Consequently you may reasonably anticipate exceptional comfort and good wear.

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ALSO No. 72, A LIGHTER WEIGHT.
No. 30—NEAT CHECK PATTERN—Etc.
4/6 PER PAIR.

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WIGSTON,
LEICESTERSHIRE



TUESDAY

626 kc/s (479.2 m.)

October 21

MIDLAND REGIONAL

12.0 London Regional Programme

1.0 REGINALD NEW

AT THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Selection of Sullivan's Music arr. Godfrey
Melody in F Rubinstein
Arabesque Phillips
I love thee Grieg
Selection, No! No! Nanette Youmans
Caprice, Viennois Kreisler
Waltz, Lisetta Arriola
Fanfare Ascher

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA

Under the direction of
FRANK CANTELL
Selection of English Airs,
The Rose... Myddleton
Romance and Two Dances
(The Conqueror)
German
Selection, Silver Wings
Waller and Tunbridge
Love Dance, Madame
Sherry Hoschina
Waltz, Autumn Voices
Lincke
Suite, Othello
Coleridge-Taylor

5.15 THE CHILDREN'S HOUR

'The Emerald Necklace'
a Play, by GLADYS TAYLOR
LUA K. PAUWELA (Guitar
and Ukulele Solos)
Songs by MARJORIE
PALMER (Soprano)
and HAROLD CASEY
(Baritone)

6.0 DANCE MUSIC

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

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,
BIRMINGHAM
Overture, Semiramide Rossini
Intermezzo, Zazza York Bowen
NORRIS STANLEY (Violin)
Serenade } Drdla
Souvenir }
ORCHESTRA
Fantasy, Lakmé Delibes, arr. Tovan

7.15 Organ Recital

by
HENRY O. HODGSON
Relayed from ST. MARY'S CHURCH, NOTTINGHAM
Fugue in E Flat (St. Anne) Bach
Intermezzo } Rheinberger
Scherzo }

First of Five Fancies Noel Ponsoby
Harmonies of the Night Karg-Elert
Choral Prelude (St. Peter) H. O. Hodgson

7.45 London Regional Programme

8.55 Midland News

9.0 The Midland Studio Orchestra Under the direction of FRANK CANTELL THE CHELTENHAM ORPHEUS QUARTET ORCHESTRA

Selection, Carmen
Bizet, arr. de Groot

THE CHELTENHAM ORPHEUS QUARTET

In this Hour of softened
Splendour Piusoli
Piccaninny Lullaby Macy

ORCHESTRA

Berceuse } Järnefelt
Preludium }

9.35 QUARTET

The Land o' the Leal
arr. Button
Doctor Foster arr. Hughes

ORCHESTRA

Air de Louise... Charpentier
Gavotte and Menuet
(Manon)..... Massenet



HENRY O. HODGSON
gives an organ recital from St.
Mary's Church, Nottingham, this
evening at 7.15.

9.53 QUARTET

Foresters, sound the cheerful Horn..... Bishop
The long day closes Sullivan

ORCHESTRA

Suite, From the Countryside Eric Coates

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

October 21 CARDIFF TUESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 2.0 National Programme
 4.30 AUSTIN C. MORETON and his BAND
 Relayed from
 THE WELSH EMPIRE EXHIBITION, DRILL HALL,
 CARDIFF

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 London National Programme
 9.0 National Programme

5.15 THE CHILDREN'S HOUR
 'Crossing the Bridge to Long Ago Somerset—VII, Merlin' by DAN'L GRAINGER
 6.0 Dr. CYRIL FOX, F.S.A., Director of the National Museum of Wales: 'The Field Work of the National Museum of Wales. Research on Land and Sea—I, The Interest and Importance of Field Work'



'BLACK HARMONY'

with 'The Super Six'
 Compiled and arranged by
 SIDNEY EVANS and LYN JOSHUA
 Old Black Joe Fletcher
 The Rehearsal O'Hara
 Land of the Sky Blue Waters
 Save a little Dram for me Skidmore and Walker
 O' Man River
 Cotton Pickin. . . Sylva, Brown and Henderson
 Mighty lak a Rose
 Water Boy
 Eve cost Adam just one Bone. . . C. Bayha
 Swing along

FROM CARDIFF AT 8.15.

6.15 National Programme
 7.0 EGWYL GYMRAEG
 A WELSH INTERLUDE
 'Pynciau'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 LOUIS LEVITUS (Violin)
 Humoresque. . . Deoral
 Serenade Drdla
 Tango Albeniz

8.0 MAI JONES (Syncopated Piano Selections)
 Medley, King of Jazz (From the Talkie) Various
 The Love Tale of a Ballet Dancer (A Fantasy in Syncopation) Mai Jones
 Lonesome little Doll Cowan
 Crying for the Carolines Lewis and Young

8.15 'THE SUPER SIX' in 'Black Harmony'
 (See centre of page)
 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
 2.0 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
 2.0 National Programme
 5.15 THE CHILDREN'S HOUR
 6.0 National Programme
 7.0 The Rev. P. FRANKLIN CHAMBERS: 'Plymouth and District in Modern Fiction'—II
 7.25 National Programme
 7.45 London National Programme
 9.0 National Programme
 9.15 Local News
 9.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0-1.0 National Programme
 2.0 National Programme
 7.45 London National Programme
 9.0-12.0 National Programme

MANCHESTER and LEEDS

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

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert, relayed from the Houldsworth Hall, Manchester: Pianoforte Recital by Nledzielski. 2.0:—National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—The Northern Region in Famous Books'—II. Rev. E. C. Tanton: 'In Mary Barton's Days.' 6.15:—National Programme. 7.0:—Mr. Louis Golding: 'By the Blue Mediterranean.' 7.25:—National Programme. 7.45:—The Northern Wireless Orchestra. 8.30:—Recital on Two Pianofortes, relayed from The University, Leeds. 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 10.35-12.0:—Dance Music.

BENGER'S FOOD
 How to use it for INFANTS INVALIDS and the AGED

Post free

This booklet is a little work of authority. It contains a concise guide to the rearing of infants, dainty invalid recipes which relieve the monotony of plain milk diet for invalids and the aged, and much other valuable information.

A copy will be sent post free on request to Benger's Food, Ltd., Otter Works, Manchester.

This is Fighting Talk

If you're a drifter you won't read far in this advertisement. If you're not—if you have the courage to face facts—you will want to know who is responsible for your not getting ahead faster. We'll tell you. It's YOU. The man who won't be beaten can't be beaten.

If you're a fighter you will set about doing something. You'll get the special training that will qualify you for a better position and better pay.

In spare time, at home, you can acquire through the I.C.S. the training you need. Thousands of other men have lifted themselves out of the rut and into well-paid, responsible positions by I.C.S. study. So also can you.

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Accountancy & Book-keeping	General Education
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Commercial Training	Shorthand-Typewriting
Draughtsmanship	Textiles
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French, Spanish and Italian	Wireless Engineering
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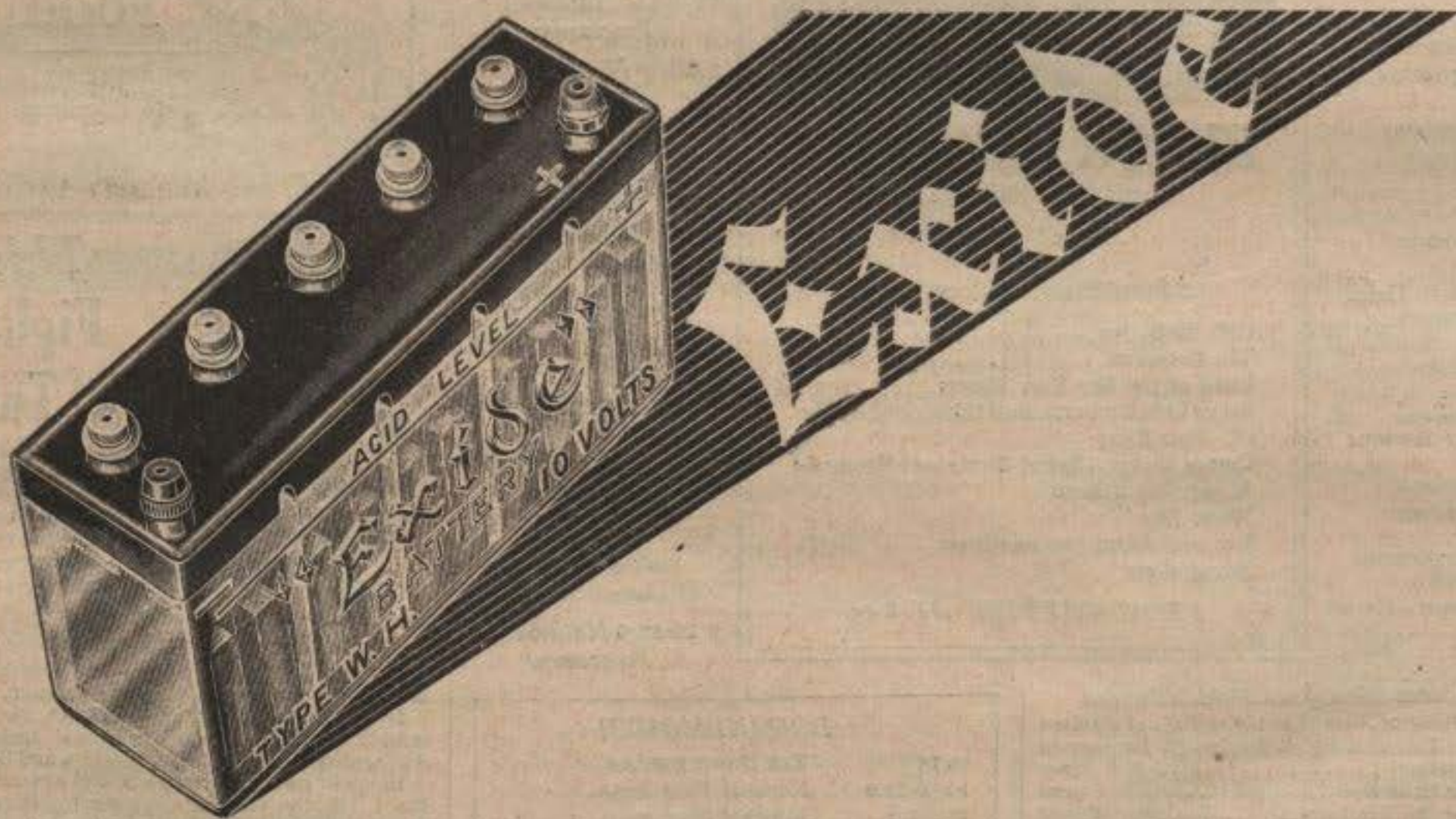
Battery gives the cheapest form of H.T. Instead of replacing it, as you would a dry battery, you merely recharge it—and it costs much less than a mains unit.

Makes reception pure

—an Exide adds no noise to your reception—no buzz, no crackle, no howl. It's silent right to the end of its charge

—helps to eliminate harshness too—distant stations come in clearer. Aids selectivity—

helps to cut out interfering stations because voltage does not fluctuate or fall.



No wonder the Exide H.T. battery is used in most of the big speech amplifiers.

Wherever clarity and reliability are vital they choose an **Exide**

Prices per 10-volt unit: W.J. 2,500 milliamps 5/- • W.H. 5,000 milliamps 6/3 • W.T. 10,000 milliamps 12/-

Obtainable from Exide Service Stations or any reputable dealer. Exide Service Stations give service on every make of battery Exide Batteries, Clifton Junction, near Manchester. Branches at London, Manchester, Birmingham, Bristol and Glasgow

October 22

DAVENTRY

WEDNESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 Mrs. STOKES: 'Current Events'
- 12.0 Gramophone Records
- 1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
FROM THE RESTAURANT FRASCATI
- 2.0 A Ballad Concert
Songs of Wales by
TOM PICKERING (Tenor)
- 2.30 FOR THE SCHOOLS
Professor WINIFRED CULLIS, C.B.E.: 'Biology and Hygiene for Senior Schools: Your Body Every Day—V, How Breathing Changes the Air—II'
- 2.55 East Anglian Herring Fishing Bulletin
- 3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Books—V, Girls at School (Jane Eyre and Villette)'
- 3.25 Interlude
- 3.30 Symphony Concert
FROM THE PAVILION, BOURNEMOUTH (From Bournemouth)
THE BOURNEMOUTH SYMPHONY ORCHESTRA
Conductor, Sir DAN GODFREY
Violin Concerto, Op. 77 Brahms
Allegro; Adagio; Allegro
(Soloist, LOUIS GODOWSKY)
Symphony, No. 3, in F..... Brahms
Allegro; Andante; Allegretto; Allegro
- 4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA,
Relayed from WASHWOOD HEATH, BIRMINGHAM

The first of
A New Series of
Symphony Concerts
will be relayed tonight
from the Queen's Hall.

(Sole Lessees, Messrs. Chappell & Co., Ltd.)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, Arthur Catterall)

Conductor,
ADRIAN BOULT.

PART I—8.0.

Overture, The Flying Dutchman *Wagner*
Symphony No. 4, in E Minor *Brahms*
Allegro; Andante; Allegro; Allegro

PART II—9.15

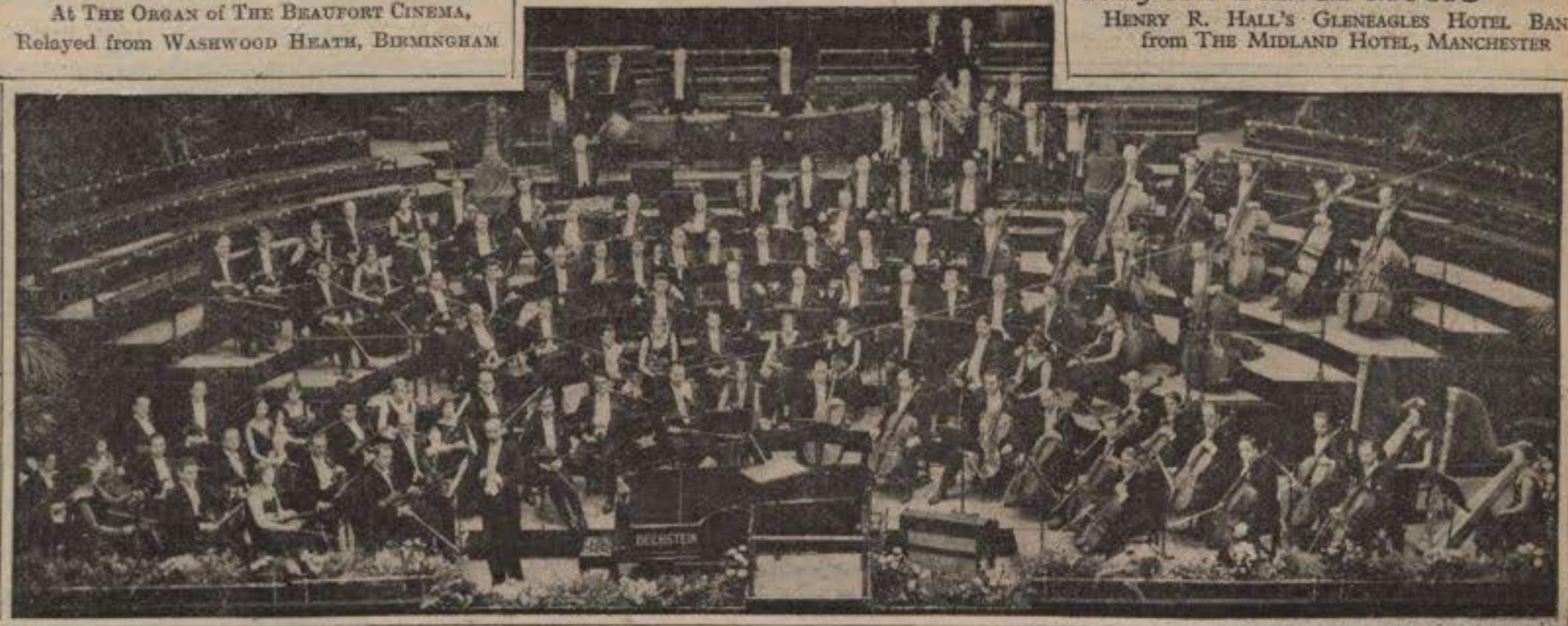
Concerto in A Minor, for Violoncello and Orchestra *Saint-Saens*
Fragments Symphoniques, Daphnis et Chloë (2nd Series) *Ravel*
Daybreak; Mime of Pan and Syrius; Betrothal of Daphnis and Chloë

Solo Violoncellist:

GUILHERMINA SUGGIA.

Below is a photograph, taken in the Queen's Hall, of the new B.B.C. Symphony Orchestra, conducted by Adrian Boult, which gives its first Concert tonight.

- 5.15 The Children's Hour
- 6.0 'GOING TO LIVE IN THE COUNTRY' II
Mr. J. W. ROBERTSON SCOTT: 'To Rent, Buy, or Build?'
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.35 London Stock Exchange Report; Fat Stock Prices for Farmers
- 6.40 The Foundations of Music
DVOŘAK SONGS
Sung by ANNA FILIPOVA
and FRANK PHILLIPS
- 7.0-7.20 Talk arranged under the auspices of the Ministry of Agriculture
- 7.25 'INDUSTRY LOOKS AHEAD'—IV
Dr. SARGANT FLORENCE: 'Rationalization and the Public'
- 7.45 Interval
- 8.0 B.B.C. Symphony Concert
(See centre of page)
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 B.B.C. Symphony Concert
Part II
(Tickets can be obtained from Messrs. Chappell's Box Office, Queen's Hall, Langham Place, London, W.1; usual Agents; and The British Broadcasting Corporation, Savoy Hill, W.C.2. Prices: 2/- to 12/-, including Entertainments Tax.)
- 10.5 The Rt. Hon. J. H. SCULLIN,
PRIME MINISTER OF AUSTRALIA:
'THE IMPERIAL CONFERENCE'
- 10.20 Shipping Forecast; New York Stock Market Report
- 10.25-12.0 DANCE MUSIC
HENRY R. HALL'S GLENEAGLES HOTEL BAND,
from THE MIDLAND HOTEL, MANCHESTER



WEDNESDAY

LONDON PROGRAMMES

October 22

LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15-11.0 *National Programme*
- 11.0-11.30 Experimental Television Transmission by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)
- 12.0 **Organ Recital**
by
ALLAN BIGGS
Relayed from ALL SAINTS', MARGARET STREET
OSMOND DAVIS (Tenor)
- 1.0 Gramophone Records
- 1.30-3.0 **THE MIDLAND STUDIO ORCHESTRA**
Directed by FRANK CANTELL
(From Midland Regional)
- 4.45 *National Programme*
- 5.15 **DANCE MUSIC**
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 **A Brass Band Concert**
(From Newcastle)
HEWORTH COLLIERY PRIZE SILVER BAND
Conducted by WILLIAM FARRALL
March, Hale and Hearty Powell
Overture, The Barber of Seville Rossini
Cornet Duet, Dot and Carrie J. H. White
(Messrs. GILBERT and TYBIE)
ROSA BURN (Contralto)
Gipsy Songs Dvorak
I chant my Lay; Hark my Triangle; Silent Woods; Tune thy Strings, oh Gipsy; Cloudy heights of Tatra
HARRY SHUTTLEWORTH (Bass)
One of the Guards Howard Fischer
A Bit, a Saddle, and a Horse Douglas Brownsmith
BAND
Musical Fragments Rimmer
Selection, Der Freischütz (The Marksman) Weber

ROSA BURN
How the Holly got its Thorns Bosly
When Childher plays Walford Davies
Song of the Stream Quilter

HARRY SHUTTLEWORTH
Sea Dogs Ernest Austin
Jack of All Trades Easthope Martin
The Wedding of Sara Lee
Down by the Sally Gardens Martin Shaw

BAND
Trombone Solo, Mosquito H. Moss
(J. YATES)
Selection, La Traviata Verdi

8.0 Mr. OTTO SIEPMANN: German Talk

8.30 Regional News

8.35 'Talkie Town'

A Super Special

Book and Production by JOHN WATT

Theme Song and Choruses by PHILIP WHITEWAY and CLIFTON HELLIWELL

Characters

Mr. Sam E. Hokum

Yes-Man

Maisie

Irma

Cabaret Artist

John

Artists

(See below)

JACK PADBURY and his COSMO CLUB SIX
THE REVUE CHORUS9.30 **DANCE MUSIC**
JACK PAYNE and his B.B.C. DANCE ORCHESTRA10.15 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN10.30-12.0 **DANCE MUSIC**
HENRY R. HALL and his GLENEAGLES HOTEL BAND, from THE MIDLAND HOTEL, MANCHESTER

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme
(Daventry, page 189)

- 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 HAECK
From THE RESTAURANT FRASCATI
- 2.0 **A Ballad Concert**
TOM PICKERING (Tenor)
- 2.30 **FOR THE SCHOOLS**
- 3.30-4.45 **Symphony Concert**
From THE PAVILION, BOURNEMOUTH
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 'Going to Live in the Country'—II. Mr. J. W. ROBERTSON SCOTT: 'To Rent, Buy' or Build?'
- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.35 London Stock Exchange Report; Fat Stock Prices for Farmers
- 6.40 The Foundations of Music
- 7.0-7.20 Talk arranged under the auspices of the Ministry of Agriculture
- 7.25 'Industry Looks Ahead'—IV. Dr. SARGANT FLORENCE: 'Rationalization and the Public'
- 7.45 Interval
- 8.0 **B.B.C. Symphony Concert**
Relayed from THE QUEEN'S HALL
(Sole lessees Messrs. Chappell and Co., Ltd.)
- 9.0 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 **B.B.C. Symphony Concert**
Part II
- 10.5 The Rt. Hon. J. H. SCULLIN, Prime Minister of Australia: 'The Imperial Conference'
- 10.20-10.25 New York Stock Market Report

talkie town

A SUPER SPECIAL TONIGHT AT 8.35

Book and production by John Watt

Theme song and choruses by Philip Whitleway and Clifton Helliwell

CHARACTERS:

Mr. Sam E. Hokum Yes-Man Maisie Irma
Cabaret Artist John

THE CAST WILL INCLUDE:

Percy Parsons — Bernard Nedell — Anona Winn — Florence McHugh
Val Rosing — Reg. Palmer
Jack Padbury and his Cosmo Club Six. The Revue Chorus.

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- 2nd PRIZE £20
- 3rd PRIZE £10
- 4th PRIZE £5
- 5th PRIZE £2

250 PARCELS (each value 10/-) of DIPLOMA PURE FOODS



When the parlour was papered by Dad
The family all said 'That's not bad,'
But Ma, in her haste,
Put her foot in the paste

CONDITIONS.

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

Competition (Dept. 9),
WILTS UNITED DAIRIES LTD.,
TROWBRIDGE.

Closing Date: Entries must reach us not later than Friday, October 31, 1930.
Result: A complete list of winners will be forwarded by post to every competitor.

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'Diploma' is the only Crustless Cheese awarded the SILVER SEAL of the INSTITUTE of HYGIENE for purity and quality.

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The Association of Homecraft Studios makes it possible for you to earn money in your own home in fascinating Arts and Crafts. Read our offer to provide TOOLS and MATERIALS. The enormous demand for decorated art Novelties is steadily increasing. There are BIG CASH PROFITS for anyone who likes to try this absorbing and fascinating occupation. Imagine the pleasure in decorating quaint wooden novelties with brilliant harmonising colours, making up useful articles from Leather—a leather bag, perhaps only a few hours' work, realising a good profit. YOU CAN DO IT—it is being done every day by others. The Association of Homecraft Studios is a world-wide organisation which teaches Leather Craft, Glove-making, Lead Art, Pewter Work, Lampshade Making and Decorating, Wood Painting and Enamelling, Gesso, Bath, etc., how to sell to large shops and how to set up delightful and money-making Arts and Crafts Studios.

MORE MEMBERS WANTED

The Association purchases the latest fashionable novelties and craft materials for its members in English and foreign markets. We want more members, to enable us to buy supplies in still greater quantities, thereby reducing the cost at which novelties can be supplied to our associate workers. As a special inducement we are offering tools and materials FREE OF EXTRA CHARGE if you enroll at once.

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Members are writing continually saying that they have more work than they can do. From all parts come reports of success.

LEARN AT HOME The Association teaches by means of a specially prepared correspondence Course of Lessons. With the first lesson you begin doing work which you can readily sell. The instructions are so clear, and the working designs so easy, that you will find that you can produce beautifully decorated novelties almost immediately.

WARNING This special offer of Tools and Materials is intended for immediate applications. Write your name and address on the coupon below for full particulars, NOW.

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COME AND SEE OUR MEMBERS' WORK at 14, The Quadrant Arcade, Regent Street, London, W.1.

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WEDNESDAY

626 kc/s (479.2 m.)

October 22

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.30 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CASTELL

Suite, A day in May *Friml*

DORIS TOMKINS (Soprano)

The Market *Molly Carew*
Charming Chloë German
Tiptoe . . . *Molly Carew*

ORCHESTRA

Fantasy, Memories of Grieg . . . *arr. Urbach*

2.5 THOMAS FREEMAN (Violoncello)

Chant Elégiaque *Dorothy Fox*
Polichinelle . . . *Kreisler*

DORIS TOMKINS

Song of the little Folk . . . *Eric Coates*
March Winds . . . *Marjorie Meade*
The Second Minuet . . . *Besly*
I pitch my lonely Caravan at Night . . . *Eric Coates*

ORCHESTRA

Evensong . . . *Easthope Martin*
Teddy Bear's Picnic . . . *Bratton*

2.35-3.0 THOMAS FREEMAN

Liebesträume (Dream of Love) . . . *Berenska*
Melody . . . *Glazounov*

ORCHESTRA

Incidental Music, The Merchant of Venice *Rosse*

5.15 THE CHILDREN'S HOUR

'Rats,' a War Story, by ESTELLE STEEL-HARPER.

Vocal Selection by THE CLEF TRIO
JAMES DONOVAN and his Saxophone.
'The Week's Sport,' by MAURICE K. FOSTER

6.0 DANCE MUSIC

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

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Liza Lehmann Programme

EMILIE WALDRON (Soprano)
ALICE VAUGHAN (Contralto)
GEOFFREY DAMS (Tenor)
JAMES HOWELL (Bass)

Song Cycle, The Daisy Chain (Twelve Songs of Childhood)

Song Cycle, More Daisies (New Songs of Childhood) (being encore Songs for 'The Daisy Chain')

7.40 REGINALD NEW

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



GEOFFREY DAMS

sings in the programme of Liza Lehmann's music this evening at 6.40.

Selection of Scots Airs,
The Thistle

arr. Myddleton
Ballad, Love's old sweet
Song . . . *Molloy*
Fox Trot, The Love
Parade . . . *Schertzinger*

8.0 *London Regional Programme*

8.30 Midland News

8.35 *London Regional Programme*

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

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*

IMPORTANT—

the text of nearly every broadcast talk of permanent interest in the autumn & winter programmes will be found in The Listener each week.

published every Wednesday, price 3d. Of all booksellers, newsagents & bookstalls.

October 22 CARDIFF WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 Symphony Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Overture, Iphigenia in Aulis Gluck
Serenade for Strings Elgar
Symphony in G (Surprise) Haydn

2.0 National Programme

3.30 A Concert

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Cossack Dance; Elegy; Russian Dance (Casse Noisette) (Nutcracker)
Tchaikovsky

MERCEDES MARSH
(Soprano)

The Jewel Song (Faust) Gounod
Solvig's Song ..Grieg
The Virgin's Slumber Song.....Reger

THE ORCHESTRA
Concert Waltz No. 2 Glazounov

MERCEDES MARSH
Last Night Kierulff
All in a Garden green Lidzey
Homing Del Riego

THE ORCHESTRA
Spanish Caprice Rimsky-Korsakow

4.45 AUSTIN C. MORETON and his BAND
Relayed from the Welsh Empire Exhibition, Drill Hall, Cardiff

5.15 THE CHILDREN'S HOUR
THE CARROLL SISTERS—Some Syncopated Songs
'The Present'
by
FRANCIS WORSLEY

6.0 National Programme

10.20 West Regional News

10.25-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 West Regional Programme

2.0 National Programme

5.15 West Regional Programme

6.0 National Programme

10.20 West Regional News

10.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

10.20 Local News and Mid-week Sports Bulletin

10.25-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30-11.0 National Programme

MANCHESTER and LEEDS

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

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.30:—National Programme. 3.30:—An Orchestral Concert. The Northern Wireless Orchestra. Gwladys Hughes (Contralto). Ronald Murgatroyd (Tenor). 5.15:—The Children's Hour. 6.0:—National Programme. 10.20:—North of England News. 10.25:—National Programme. 11.0-12.0:—Dance Music. Henry R. Hall's Gleneagles Hotel Band, relayed from The Midland Hotel, Manchester. (London Regional Programme.)



MERCEDES MARSH

sings during the concert given by the National Orchestra of Wales from Cardiff this afternoon.

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Pentode	P.M. 22	P.M. 24	P.M. 26

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October 23

DAVENTRY

THURSDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'THE TRIALS OF A FAMILY' -VIII Miss OLIVE BAGGALAY: 'Bone Troubles'

12.0 A CONCERT ZOE CORNER (Mezzo-Soprano) TILLEY CONNELLY } (Two Pianofortes) JOHN TOBIN }

1.0 P. KEVIN BUCKLEY At THE ORGAN OF THE REGENT CINEMA (From Bournemouth)

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS Dr. ERNST DEISSMANN: 'German Reading-III, Brüder Grimm, Schneewittchen, page 170.' (This book may be obtained, price 1s. 6d. post free, from the Anglo-German Academic Bureau, 58, Gordon Square, London, W.C.1.)

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech -V, More about the Wonderful Instrument that Makes Speech Possible: Adam's Apple'

3.0-3.45 EVENSONG From WESTMINSTER ABBEY

4.5 'THE MUSIC OF SOME GREAT COMPOSERS' -V Mr. C. ARMSTRONG GIBBS

4.25 Interlude

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

5.15 The Children's Hour 'GOING SOUTH' Negro Reminiscences of the Plantation, devised and arranged by DEREK McCULLOCH

6.0 Mr. V. C. CLINTON BADDELEY, reading from 'DAVID COPPERFIELD,' by CHARLES DICKENS

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

6.30 London Stock Exchange Report; Market Prices for Farmers



ETHEL BARTLETT and RAE ROBERTSON will give a recital on two pianofortes tonight at 9.40.

6.40 The Foundations of Music

DVOŘAK SONGS Sung by FRANK PHILLIPS

I will sing new Songs of gladness Hear my Prayer, O Lord By the Waters of Babylon Turn Thee to me I will lift mine Eyes Sing a joyful Song

6.55 'THE CINEMA' Mr. FRANCIS BIRRELL

7.15 'THE WORLD AND OURSELVES' -IV FRANCE

7.45 THE WIRELESS MILITARY BAND Conducted by B. WALTON O'DONNELL GEOFFREY DAMS (Tenor)

BAND Overture, Rienzi Wagner

7.57 GEOFFREY DAMS Absent, yet present Maude Valerie White At the mid-hour of Night Hughes Jillian of Berry Brewer

8.6 BAND Suite, The Tale of a Shoe Gerrard Williams Prelude; Country Dance; Gavotte; Cracker Dance Slav March Tchaikovsky

8.22 GEOFFREY DAMS To Daisies Quilter Autumn Alison Crompton Annabel Lee Martin Shaw

8.33 BAND Ballet Music, The Sicilian Vespers Verdi Contrasts: The Gavotte-1700-1900 A.D. Elgar

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 'TRADE WITHIN THE EMPIRE' -II Sir BASIL P. BLACKETT, K.C.B., K.C.S.I.

9.40 A RECITAL ETHEL BARTLETT and RAE ROBERTSON (Two Pianofortes)

Sonata in G Johann Christian Bach Allegro-Tempo di Minuetto Variations on a Theme of Schumann Brahms Danse rituelle du Feu (Ritual Fire Dance) de Falla, arr. Mary Howe Moy Mell (The happy Plain) Arnold Bax The Bees' Wedding Mendelssohn, arr. Corder Polonaise Saint-Saëns

10.30-12.0 DANCE MUSIC JACK PAYNE and his B.B.C. DANCE ORCHESTRA

12.0-12.5 Experimental Transmission for the Radio Research Board By the Pultograph Process



SIR BASIL BLACKETT AT THE MICROPHONE.

The former Finance Member of the Executive Council of the Governor-General of India will give the second talk in the series on 'Trade within the Empire' tonight at 9.20.

October 23

LONDON PROGRAMMES

THURSDAY

842 kc/s

LONDON REGIONAL

(356.3 m.)

- 10.15-11.0 *National Programme*
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 **THE SHEPHERD'S BUSH PAVILION ORCHESTRA**
Directed by LOUIS LEVY
From the SHEPHERD'S BUSH PAVILION
- 1.0 A Ballad Concert (From Midland Regional)
- 1.30-3.0 **THE MIDLAND STUDIO ORCHESTRA**
Directed by FRANK CANTELL
HARRY SENNETT (Tenor)
DORA PHILLIPS (Pianoforte)
(From Midland Regional)
- 4.30 *National Programme*
- 5.15 **DANCE MUSIC**
- 6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 'BANKING'—IV
Mr. P. BARRATT WHALE
- 7.0 **THE VICTOR OLOF SEXTET**
VIVIEN LAMBELET (Soprano)
SEXTET
Fantasy, Manon Massenet
- 7.13 VIVIEN LAMBELET
Chanson de Florian Godard
Le Miroir Ferrari
Chanson Ferrari
L'heureux Vagabond Alfred Bruneau
- 7.22 SEXTET
Reverie Debussy
Schön Rosmarin (Fair Rosemary) Kraiser
Nocturne, Op. 72, No. 1 Chopin
Minuet in E Flat Mozart
- 7.37 VIVIEN LAMBELET
The mocking Fairy Keel
Tisbea's Song Arundel
Night Song Cyril Scott



'NURSE HENRIETTA'

A Radio Drama
by Hermann Kesser
Translated by Hannah Waller
Produced by Howard Rose
Nurse Henrietta LILIAN HARRISON

- Twilight Fancies Delius
Blackbird Vivien Lambelet
- 7.46 SEXTET
Reminiscences of Tchaikovsky Urbach
- 8.0 'Nurse Henrietta'
(See centre of page.)
- 9.10 **A Musical Comedy Programme**
LILIAN KEYES (Soprano)
HENRY MILLIDGE (Baritone)
THE B.B.C. ORCHESTRA
Conducted by VICTOR HELY HUTCHINSON
- ORCHESTRA
Gaiety Echoes arr. H. M. Pitts
- 9.25 LILIAN KEYES with Orchestra
Far away Savory
Thinking of you Ruby
A little maiden Ruby
- HENRY MILLIDGE
Drinking Song (The Rose of Persia) Sullivan
The Morning of the Year (The Red Hussar) Solomon
A Bachelor gay (The Maid of the Mountains) Fraser-Simson
- 9.41 ORCHESTRA
Selection, Hit the Deck Youmans
- 9.52 LILIAN KEYES with Orchestra
Dance, little snowflake Monckton
Heart's Desire Fraser-Simson
Only a Rose Frintl
- HENRY MILLIDGE
Gipsy Song (Gipsy Love) Lehar
Dan Cupid hath a Garden (Merrie England) German
- 10.5 ORCHESTRA
Selection, Iolanthe Sullivan, arr. Godfrey
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.30 Regional News
- 10.35-12.0 **DANCE MUSIC**
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 A Concert
ZOR CORNER (Mezzo)
TILLY CONNOLLY } (Two Pianofortes)
JOHN TOBIN, ... }
- 1.0 P. KEVIN BUCKLEY
At THE ORGAN OF THE REGENT CINEMA
(From Bournemouth)
- 2.10 FOR THE SCHOOLS
- 2.25 Interlude
- 2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech—V. More about the Wonderful Instrument that Makes Speech Possible: Adam's Apple'
- 3.0-3.45 **EVENSONG**
From WESTMINSTER ABBEY

NATIONAL
1,148 kc/s (261.3 m)
For fuller details see National Programme (Daventry, page 195)

- 4.5-4.25 Mr. C. ARMSTRONG GIBBS: 'The Music of Some Great Composers'—V
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 Mr. V. C. CLINTON BADDELEY
Reading from 'DAVID COPPERFIELD'
(Charles Dickens)
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 London Stock Exchange Report; Market Prices for Farmers

- 6.40 The Foundations of Music
DVORAK SONGS
Sung by
FRANK PHILLIPS and ANNA FLIPOVA
- 6.55 Mr. FRANCIS BIRREL: 'The Cinema'
- 7.15 'THE WORLD AND OURSELVES'—IV
FRANCE
- 7.45 A Military Band Concert
GEOFFREY DAMS (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 New York Stock Market Report
- 9.20 'Trade within the Empire'—II: Sir BASIL P. BLACKETT, K.C.B., K.C.S.I.
- 9.40-10.30 A Recital
by
ETHEL BARTLETT and RAE ROBERTSON (Two Pianofortes)



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This large packet of Farrow's Green Peas given away with every 1/2^d bottle of Farrow's Tomato Ketchup

A particularly welcome gift now that the variety of fresh vegetables is so limited. For this is not a mere sample but a full size 7½d. packet of Farrow's New Green Peas providing ample portions for eight people. No coupons, no irritating conditions. Just purchase a 1/2^d. bottle of Farrow's Delicious Tomato Ketchup and your Grocer and Greengrocer will give you for *nothing* a large packet of Farrow's New Green Peas. This generous offer is for a limited period only—until Dec. 15th. But during this period you can obtain as many packets as you like.

Ask your grocer for



**FARROW'S
TOMATO KETCHUP**
and get a packet of
**FARROW'S
GREEN PEAS**

Free!

1/2

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PETERBOROUGH

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 of quality.



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THURSDAY

626 kc/s (479.2 m.)

October 23

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.0 *A Ballad Concert*

HAROLD DEACON (*Baritone*)
 Thy dear Voice calls me *David Slater*
 Trade Winds *Keel*
 The rolling Stone *Bernard Hamblen*

GUY MAGRATH (*Viola*)
 Rondino on a Theme by Beethoven *Kreisler*
 Eventide *Guy Magrath*
 Negro Spiritual *arr. White*

MILDRED INGE (*Soprano*)
 The Thrushes in our Glen *Florence Aylward*
 A Song of Thanksgiving *Allitsen*
 In my Garden *Liddle*

1.30 *THE MIDLAND STUDIO ORCHESTRA*

Under the direction of FRANK CANTELL

Waltz, The Grenadiers *Waldteufel*
 Intermezzo, The Voice of the Bells *Luigini*

HARRY SENNETT (*Tenor*)
 I hear you calling me *Marshall*
 Keep on hopin' *Heron Maxwell*
 When Song is sweet *Sans-Souci*

ORCHESTRA
 Selection, Decameron Nights *Finck*

2.2 *DORA PHILLIPS (Pianoforte)*

Gavotte, Le Tambourin *Rameau*
 Saraband *Rameau, arr. MacDowell*
 Jig *Mattheson, arr. MacDowell*

ORCHESTRA
 Suite Mélodique *Friml*

HARRY SENNETT
 Daphne *Coningsby Clarke*
 The Dawn Sprite *Olive Turner*
 Nancy's Hair is yellow like Gowd
arr. Kennedy-Fraser

The Dove *Welsh Air*

2.35-3.0 *DORA PHILLIPS*

Kreisleriana (Nos. 1, 4-7) *Schumann*

ORCHESTRA
 Waltz, Souvenir Meditation *Fucik*
 Suite Intermezzi *Rosse*

5.15 *THE CHILDREN'S HOUR*

'The uncatable Breakfast,' a Play, by **BLADON**
PEAKE

EDITH JAMES will Entertain
TONY in Light Songs

6.0 *DANCE MUSIC*

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

6.15 *'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

Little Suite *Debussy*
 Valse Bacchanale *Zulueta*
 Dancing Doll *Poldini*
 Violin Solo, Meditation (Thais) *Massenet*
 Fantasy, Tosca *Puccini, arr. Tavan*
 Intermezzo (Pianoforte Concerto) *Schumann*
 Spanish Dances *Moszkowski*

8.0 *London Regional Programme*

9.10 *London Regional Programme*

10.15 *'The Second News'*

WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.30-10.35 *Midland News*

BRISTOL RADIO WEEK

(Continued from page 213.)

to excuse his own modest assertion that he will prophesy 'with some degree of accuracy.' Dr. Rixon is well known to Bristolians as a speaker on many and varied subjects. For the last twenty-two years he has lived in the city and is well known for his activities in public life, he having recently been President of the Rotary Club and this year holding a similar position in the Bristol Radio and Television Society.

'Somerset versus Gloucester' is the title of a debate between Mr. W. Irving Gass and Mr. Fred A. Wilshire which is to be relayed from the Bristol Musical Club at 10.30 p.m. on Friday, October 31. The official guide book to the city states that 'Bristol is situated partly in Gloucestershire and partly in Somerset, the River Avon, which flows through it, being the dividing line. By Charter of Edward III, granted 1373, the town was constituted a county of itself, being the first city outside of London to receive the honour.' Even so, Bristolians claim either Gloucestershire or Somerset as their county. I understand that the result of the discussion is likely to be a draw!

Children and young people will also be well catered for during the week's programmes. On Monday, October 27, there will be a play associated with Bristol, by Dorothy Howard Rowlands, and on Tuesday the Children's Hour will be relayed from the Zoological Gardens, Clifton. There is another play on Wednesday—this time by Irene Gass, a West Country writer—entitled *The King comes to Bristol*, while on Friday Mr. Froom Tyler is arranging a feature programme called 'Do you know Bristol?' On Saturday, November 1, a special Bristol programme arranged by Mr. Hedley Goodall will be relayed from the Bristol Musical Club. All the Children's Hour transmissions begin at 5.15 p.m.

One of the final items of the Week will be a programme of dance music relayed from the Grand Spa Hotel, Clifton, on Saturday afternoon, November 1. But other interesting items, not yet finally decided, are likely to find their way into the programmes, including a special feature for Bristolians on Sunday, November 2. Details of these will be set out in the programme pages of our next issue.

THURSDAY **CARDIFF** **October 23**
 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
 BOBBY'S STRING ORCHESTRA
 Relayed from
 BOBBY'S CAFÉ, CLIFTON, BRISTOL
 5.15 THE CHILDREN'S HOUR
 'THE SWORD EXCALIBUR'
 by
 L. DU GARDE PEACH
 6.0 Mr. D. RHYS PHILLIPS: 'The Origin of the
 Red Dragon—the Legend and the Crest'
 6.15 *National Programme*
 6.35 Market Prices for Farmers
 6.40 *National Programme*
 7.45 Pianoforte Recital
 by
 Hubert Pengelly
 8.0 A Programme of the Works of
 David Jenkins
 THE KYMBIC ORIANA CHOIR
 Conducted by JOHN DEVONALD
 Glee, Gwalia Wen
 Part Song, Pluen Wen o Eira Glan
 MARI ELWYN (Soprano)
 Y Nyth a'r Aderyn
 Peidiwch Gofyn i mi Ganu
 EMLYN BURNS (Tenor)
 Y Ferch o Blwyf Penderyn
 Blodeuyn Bach
 THE CHOIR
 Glee, Y Fwyalchen
 Part Song, Seren Annwyl
 MARI ELWYN
 Yr Arglwydd yw fy Mugail
 EMYLN BURNS
 Blodau ac Adar i mi
 THE CHOIR
 Glee, Yr Awyren
 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*
 6.35 *West Regional Programme*
 6.40 *National Programme*
 7.45 *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 SWORD EXCALIBUR'
 A Legend of King Arthur, told in Three 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 Newcastle)
 DOROTHY SANDERSON (Soprano)
 ELSIE PRINGLE (Violin)
 ARCHIBALD ARMSTRONG (Baritone)
 2.10 *National Programme*
 (Leeds only)
 4.30 Inter-Varsity Debate from The Great Hall,
 Leeds University.
 Motion: 'That Capital Punishment is un-
 desirable as a means of preventing or punishing
 crime'
 Supporting the Motion: LEEDS UNIVERSITY
 Seconder: SHEFFIELD UNIVERSITY
 Opposing the Motion: MANCHESTER UNIVERSITY
 Seconder: LIVERPOOL UNIVERSITY
 Chairman: S. C. STUART-SMITH, the President
 of the Union, University of Leeds
 5.15 THE CHILDREN'S HOUR
 6.0 *National Programme*
 6.35 Market Prices for Northern English Farmers
 6.40 *National Programme*
 7.45 A Programme from Newcastle
 CATCHESIDE WARRINGTON (Entertainer)
 NORMAN CURRY (Baritone)
 TOM CLOUGH (Northumbrian Piper)
 8.15 THE ELECTRIC SPARKS CONCERT PARTY
 9.0 *National Programme*
 9.15 North of England News
 9.20-12.0 *National Programme*

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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 in 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.

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A BOOK for PIANISTS
By **BILLY MAYERL**



This world-famous pianist—one of the greatest exponents of syncopation—tells you in an attractive little book, which he sends absolutely free of charge, how, if you can already play a little, you can very soon learn to be an adept at syncopation yourself—and outlines his wonderful system of postal tuition.

AND ONE FOR BEGINNERS

Though you can't play a note, but long to be a pianist, Billy Mayerl can teach you to play as he does, without all the drudgery and hated "exercises" that are usually compulsory. Learn by post from Billy Mayerl in your own home. Write to-day for one of these free books, marking your inquiry "Syncopation" or "Beginner," as the case may be.

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October 24

DAVENTRY

FRIDAY

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

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'READING FOR FUN—IV, FANTASTIC BOOKS' Mrs. OLIVER STRACHEY

12.0 A Sonata Recital
PHYLLIS McDONALD (Violin)
KATHLEEN MURRAY (Pianoforte)
Sonata Franck

12.30 ORGAN RECITAL
By HARVEY GRACE
Relayed from St. MARY-LE-BOW
MARY BONIN (Soprano)

HARVEY GRACE
Suite of Three Pieces Frank Bridge
Allegretto; Allegro; Allegro

MARY BONIN
Ruth's Song Gounod
Praise ye the Lord Bantock
How lovely are Thy dwellings Samuel Liddle

HARVEY GRACE
Finale (Sonata in E Flat)
Passepied in E
Song 'Tune from the Peasant Cantata'
Bourrée in B Minor } Bach

MARY BONIN
The Primrose Song Henry Lawes
The Wind Song Helen Pyke
Lie still, my Dear Unknown
Oh! my Clarissa William Lawes

HARVEY GRACE
Menuet-Scherzo Jørgen
Pastorale Vierne
Nuptial Postlude Guilmant

1.30 A RECITAL OF GRAMOPHONE RECORDS
By Mr. CHRISTOPHER STONE

2.30 FOR THE SCHOOLS
'Rural Science.' Mr. D. WARD CUTLER:
'Life in the Soil—III, Invisible Plants and Animals'

2.55 East Anglian Herring Fishing Bulletin

3.0 'PEOPLES AND LANDS OF THE BRITISH EMPIRE—V, Canada.'
Mr. ERNEST YOUNG: 'Life on the Prairie—The Wheat Farmer'

3.20 Interlude

3.25 Mr. FRANK ROSCOE: Friday Afternoon Stories and Talks—V

3.40 Interlude

3.45 Concert to Schools—III

THE WIRELESS SINGERS and SYRIL EATON
(Violin): RAMOND JEREMY (Viola); GORDON WALKER (Flute)

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music

DVOŘAK SONGS
Sung by ANNA FILIPOVA

7.0-7.20 The B.B.C. Music Critic
Mr. ERNEST NEWMAN

7.25 'THE DARK CONTINENT'—IV
Mr. L. S. B. LEAKEY: 'African Kings and Priests'

7.45 Vaudeville

BRANSBY WILLIAMS
The Famous Portrayer of Dickens Characters

CICELY COURTNEIDGE
Comedienne

LESLIE HENSON
Comedian

NORAH BLANEY
Syncopated Numbers at the Piano

ALFREDO RODE
Violin Solos

EDGAR FAIRCHILD and ROBERT LINDHOLM

Who will be playing throughout the Programme

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

9.35 'Nurse Henrietta'

A Radio Drama by HERMANN KESSER
Translated by HANNAH WALLER

Produced by HOWARD ROSE

Nurse Henrietta, LILIAN HARRISON

10.45 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

11.15-12.0 THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

VAUDEVILLE

An All-Star Show at 7.45



Tonight's vaudeville bill presents seven stars of the stage and the studio; Cicely Courtneidge (picture), the brilliant comedienne of the Hulbert revues; Bransby Williams of 'Scrooge' and 'Roland Hearn' fame; Norah Blaney, the syncopated singer; Alfredo Rode, the violinist from the Argentine; Leslie Henson (of whom more below), and Fairchild and Lindholm.

CICELY COURTNEIDGE

BRANSBY WILLIAMS

NORAH BLANEY

ALFREDO RODE

FAIRCHILD AND

LINDHOLM

LESLIE

HENSON



LESLIE HENSON, now playing a leading part in the successful Strand Theatre farce, 'It's a Boy!', has recently entertained wireless listeners with his adventures as a cricket commentator and as the airman who flew round Nelson's Column.

4.30 Light Music

MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 The Children's Hour

'CHARLES KINGSLEY,' as recorded by GEOFFREY BRADLEY
Various Violin Solos composed and played by PHYLLIS NASH

'Here and There,' No. 2—being a Summary of the Week's News, by STEPHEN KING-HALL

6.0 Professor V. H. MOTTRAM: 'Preparing for the Spring'

FRIDAY

LONDON PROGRAMMES

October 24

842 kc/s.

LONDON REGIONAL

(356.3 m.)

10.15-11.0 National Programme

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

12.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
(From Midland Regional)

Overture, Raymond *Ambroise Thomas*
Valse Triste *Sibelius*
Descriptive Piece, The little Clock on the Mantel
..... *Wheeler*

JOSEPHINE TUCKER (Contralto)

Danny Boy *Weatherly*
Drink to me only *arr. Quilter*
For you alone *Gecht*

ORCHESTRA

Fantasy, A Day in Paris *Finck*
Selection, The Rebel Maid *Phillips*

JOSEPHINE TUCKER

Beneath thy Window *Di Capua*
Blackbird's Song *Quilter*
I know where I'm goin' *arr. Hughes*

ORCHESTRA

Muted Strings *Uhl*
On the Bosphorus *Lincke*
Hej-Haj *Drdla*

1.15 LIGHT MUSIC

MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

2.15-3.0 DANCE MUSIC

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

4.30 National Programme

5.15 Dance Music

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

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

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

12.0 A Sonata Recital

PHYLLIS McDONALD (Violin)
KATHLEEN MURRAY (Pianoforte)

12.30 Organ Recital

By HARVEY GRACE
Relayed from ST. MARY-LE-BOW
MARY BONIN (Soprano)

1.30 A Recital of Gramophone Records
By Mr. CHRISTOPHER STONE

2.30 FOR THE SCHOOLS

'Rural Science.' Mr. D. WARD CUTLER: 'Life
in the Soil—III, Invisible Plants and Animals'

3.0 'Peoples and Lands of the British Empire
—V, Canada.' Mr. ERNEST YOUNG: 'Life
on the Prairie—The Wheat Farmer'

3.20 Interlude

6.40 An Orchestral Concert

THE NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
(From Cardiff)

ORCHESTRA

Irish Rhapsody *Victor Herbert*

MELSA (Violin)

Serenade Triste *Nandor Zsolt*
Piedmontese Rhapsody *Sinigaglia*

ORCHESTRA

Two Legends for Orchestra *Liadov*
The Enchanted Lake ; Kikimora

MELSA and Orchestra

Poem *Chausson*

ORCHESTRA

Norfolk Rhapsody *Vaughan Williams*
Molly on the Shore *Grainger*

8.0 A Song Recital

by

BERTRAM BINYON (Tenor)

Cinq melodies populaires grecques (Five Greek
Folk Melodies) *arr. Ravel*
Le Réveil de la Mariée (The Bride's Awakening) ;
La-bas vers l'Eglise (Down there by the Church) ;
Quel galant ; Chanson des cueilleuses de len-
tisque ; Tout Gai
I Pastori (Shepherds) *Pizzetti*
Bella porta di Rubini (Fair Gate of Rubini)
..... *Respighi*
Evviva rosa bella (Lo, fair Rose)
..... *Galuppi, arr. Anthony Bernard*

8.25 Regional News

8.30 'THE ENJOYMENT OF WORDS—IV

Mr. J. C. SQUIRE: 'The Peculiar Properties of
Poetry'

9.0 The Wireless Military
Band

Conducted by B. WALTON O'DONNELL
OLIVE GOFF (Soprano)

BAND

March Heroique (Szabadi) *Massenet*
Three Dances (The Bartered Bride) .. *Smetana*
Polka ; Furiant ; The Dance of the Comedians

9.20 OLIVE GOFF

Indian Love Song *Delius*
The Cuckoo clock *Grant Schaefer*
Hindu Song *Rimsky-Korsakov*
Piggemie *Peter Warlock*

9.29 BAND

Welsh Rhapsody *Germa*

9.45 OLIVE GOFF

Scenes that are brightest (Maritana)
..... *Vincent Wallace*
Where the Bee sucks *Arne (1772)*
Cherry Ripe *Charles Edward Horn (1786)*
Home, sweet home *Bishop*

9.54 BAND

Suite, Ascanio *Saint-Saëns*
Bacchus and the Bacchantes ; Apparition of
Phoebus, Apollo and the nine Muses ; Entrance
of Love ; Love appears to Psyche ; Variation
of Love ; Ensemble ; Finale—Waltz

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

6.35 London Stock Exchange Report ; Fat Stock
Prices for Farmers

6.40 The Foundations of Music
DVORAK SONGS
Sung by ANNA FILIPOVA

7.0-7.20 The B.B.C. Music Critic, Mr. ERNEST
NEWMAN

7.25 'The Dark Continent'—IV. Mr. L. S. B.
LEAHY: 'African Kings and Priests'

7.45 Vaudeville

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

9.15 New York Stock Market Report

9.20 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

9.35-10.45 'Nurse Henrietta'

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme
(Daventry, page 201)

3.25 Mr. FRANK ROSCOE: Friday afternoon
Stories and Talks—V

3.40 Interlude

3.45-4.30 Concert to Schools—III

THE WIRELESS SINGERS
SYBIL EATON (Violin)
RAYMOND JEREMY (Violin)
GORDON WALKER (Flute)

5.15 THE CHILDREN'S HOUR

6.0 Professor V. H. MOTTRAM: 'Preparing for
the Spring'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

NEW HAIR FOR ALL

Frederick Godfrey solves the problem of Hair Growth—Baldness now a thing of the past

WONDERFUL FREE GIFT TO READERS OF "RADIO TIMES"

Post Form Below which Entitles every reader to Free Supply of the marvellous Hair Tonic, which has astounded the Scientific World by demonstrating that Everyone can secure and retain a Perfect Head of Hair at any age—Free from Scurf—Falling—Loss of Colour, or any other Defects which are at present so prevalent and disfiguring to both Men and Women.

SEND NO MONEY

By a special arrangement Readers of 'Radio Times' are to receive a Trial Supply of Frederick Godfrey's Hair Tonic Free.

THE year 1930 is proving a red letter year for all who have trouble with their hair, or rather we should say with the lack of hair growth.

Those who are quite bald as well as the even larger number of men or women who are afflicted with imperfect hirsute adornment and protection owing to Falling Hair—Scurf—Greasy Scalp—Pachy Baldness—Discoloured Hair—Grey or White Hair—Lustreless or Brittle Hair will ever afterwards remember 1930 as the year in which was conquered once and for all the bugbear of Baldness in all its forms and degrees.

HAIR GROWN ON BALD HEADS

Fortunately the discovery of the new and successful method of Hair Growth is not to be confined to the wealthy few, but its advantages are to be spread to all.



Mr. FREDERICK GODFREY, the leading British Hair Specialist, whose discovery in relation to Hair Growth is one of the most important scientific achievements of recent times.

Hence the arrangement which has been made for every reader of *Radio Times* to have immediately a free supply of the remarkable new Hair Tonic which has proved in so wonderful a way that hair can be grown again on Bald Scalps even years after all hope had been abandoned.

GRAVE SOCIAL AND BUSINESS HANDICAP

The social and business handicap of Baldness and grey hair is so great that this discovery is bound to rank as one of the most important steps in the scientific progress of the age.

Beginning to look old as the result of thinning or greying locks has hindered many a man and woman's chances of advancement, it has even cost numbers their very livelihood, owing to their positions having been given to younger-looking folk.

PERMANENT YOUTHFUL APPEARANCE

This need no longer happen. A youthful appearance can be maintained always. Those who have already lost their hair or whose remaining locks are grey or even white have now the chance to renew their youth so far as all outward appearance goes. All that any reader of this paper need do is to simply fill in the Form printed below and forward it, to-day, to the Leading British Hair Specialist, Mr. Frederick Godfrey, of Whatstandwell, Matlock, Derbyshire.

RECORD OF UNFAILING SUCCESS

He will then send to each, Free of Cost or obligation, a generous trial supply of his remarkable Hair Tonic which under severest tests has proved its unflinching success.

Our advice to all is: Write off at once and test for yourself what this new discovery will do towards enhancing your personal appearance. We have every confidence as the result of hundreds of tests that no one will be disappointed. There have been so many attempts to solve this problem that some people have given up hope of ever renewing their lost hair or regaining the natural colour in hair that has perhaps for years past been grey or even white. All these previously disappointed ones should take heart again and at once secure this gift of Hair Tonic, as well as Mr. Frederick Godfrey's advice. Under this offer both are Free, and if afterwards it is desired to follow Mr. Godfrey's advice then the cost is quite small and the time and trouble required are inconsiderable—so none need hesitate. Our advice is: Write off to-day whilst the offer is open.

These Reports Will Show What this Discovery will do for You

YOUR HAIR CAN MAKE YOU LOOK YEARS YOUNGER



"I am writing to say I have finished my third bottle of Renukolor; my hair has improved very much. One more bottle will bring it back to its normal colour."—Miss D. K.



"Before I commenced using your Treatment I was practically bald, and you will see it has given me wonderful results. New hair is appearing all over the scalp."—Mr. J. S.



"Splendid results. My hair in wonderful condition and much better in colour. I am surprised at the new hair growing at a tremendous rate."—Mr. C. E.



"Wonderful progress. I must bless the day I wrote to you, for slowly but surely I have grown a beautiful head of hair which is admired by everybody."—Miss E. N. S.



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FRIDAY

626 kc/s (479.2 m.)

October 24

MIDLAND REGIONAL

12.0 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL

Overture, Raymond..... *Ambroise Thomas*
Valse Triste *Sibelius*
Descriptive Piece, The little Clock on the Mantel
Wheeler

JOSEPHINE TUCKER (Contralto)

Danny Boy *arr. Weatherly*
Drink to me only *arr. Quilter*
For you Alone *Gehl*

ORCHESTRA

Fantasy, A Day in
Paris *Finck*
Selection, The Rebel
Maid *Phillips*

JOSEPHINE TUCKER

Beneath thy Window
di Capua
Blackbird's Song
Quilter
I know where I'm goin'
arr. Hughes

ORCHESTRA

Muted Strings *Uhl*
On the Bosphorus
Tincke
Hej-Haj..... *Drdla*

1.15 London Regional Programme

2.15-3.0 DANCE MUSIC

JACK KERR and his
BAND

Relayed from TONY'S
BALLROOM, BIRMING-
HAM

5.15 THE CHILDREN'S HOUR

'Mavis of the Marshes
—the Outlaw's Daugh-
ter,' by E. M. GRIFFITHS

Songs by NELLIE SOUTHWORTH ELKINGTON
(Soprano)

JACKO and a PIANO

'Towers and Spires—the Decorated Style'—a
Talk by ARTHUR L. HORSBURGH

6.0 DANCE MUSIC

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

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 A Military Band Concert

At THE WALSALL SHOPPING FESTIVAL
Relayed from THE TOWN HALL, WALSALL

THE BAND OF
H.M. COLDSTREAM GUARDS.

(By permission of Col. C. P. HEYWOOD, C.M.G.,
D.S.O.)

Director of Music, Captain R. G. EVANS
March, The Standard of St. George *Alford*
Overture, Mignon *Ambroise Thomas, arr. Rogan*

Selection, The Desert Song *Romberg*
Ballet Music, Coppélia *Delibes*
Xylophone Solo
(Musician A. BORLAND)

Selection, La Bohème *Puccini*
Pot-pourri of Popular Songs .. *Leslie Stuart*

8.0 London Regional Programme

8.25 Midland News

8.30 London Regional Programme



JOSEPHINE TUCKER
(contralto) is the soloist in the concert
given by the Midland Studio Orchestra
this afternoon at 12.0.

The Tryst *Sibelius*
My Son *del Riego*
In the silent Night *Bachmaninov*

9.55 ORCHESTRA

Lyric Serenade *Elgar*
Ballet Suite, The Shoe *John Ansell*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-11.0 London Regional Programme

This Week's Epilogue:

'THE KINGDOM OF HEAVEN'

'YE MUST BE BORN AGAIN'

Anthem, Turn Thy face from my sins
Attwood

John iii, 1-8

Psalm li

Matthew iii, 1 and 2

9.0 The Midland Studio Orchestra

Under the direction of
FRANK CANTELL

Selection of Tchaikov-
sky's Music

arr. Langey

Walter's Prize Song,
(The Mastersingers)

Wagner

Dance of Bacchantes
(Philemon and Baucis)

Gounod

NELLIE SOUTHWORTH-
ELKINGTON (Soprano)

I love the Moon Rubens
Waltz Song

Wilfred Southworth

Flower Song (Faust)

Gounod

9.35 ORCHESTRA

Romance (Violin Con-
certo).... *Wieniawski*

First Spanish Dance,
(La Vida Breve) (Life
is Short).... *de Falla*

NELLIE SOUTHWORTH-
ELKINGTON

October 24 **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
 4.30 AUSTIN C. MORETON and his BAND
 relayed from
 THE WELSH EMPIRE EXHIBITION, DRILL HALL,
 CARDIFF
 5.15 THE CHILDREN'S HOUR
 'The Lazy Dragon'
 by
 DOROTHY EAVES
 6.0 Mr. ROBERT GRANTHAM: 'A Wanderer in
 the West'
 6.15 National Programme
 9.15 West Regional News
 9.20-10.45 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0 National Programme
 5.15 West Regional Programme
 6.15 National Programme
 9.15 West Regional News
 9.20-10.45 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
 NAMES AND PLACES
 including 'Charles Kingsley'
 (George Bradley)
 and Red Devon by the Sea

6.0 National Programme
 9.15 Local News
 9.20-10.45 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 Three Wagner Overtures
 THE NORTHERN WIRELESS ORCHESTRA
 The Mastersingers
 Rienzi
 Tannhäuser
 5.15 THE CHILDREN'S HOUR
 INVITATIONS
 Songs by DORIS GAMBELL and HARRY HOPEWELL
 including Come with us for a holiday (Gaiety),
 Oh, No, John (Trad.), The Walrus and the
 Carpenter (Hely Hutchinson). Story: The Prince
 who did not like Princesses, by M. B. LODGE
 6.0 THE HOUSEWIFE'S PROBLEMS—II
 Miss E. J. JENKINSON: 'Her Weekly Shopping'
 6.15 National Programme
 9.15 North of England News
 9.20-10.45 National Programme

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October 25

DAVENTRY

SATURDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45-11.0 'HOME DRESSMAKING'—II
Mrs. STAFFORD NORTHCOTE: 'Cutting Patterns'
- 1.0-2.0 Light Music
THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
From THE COMMODORE THEATRE, HAMMERSMITH
Overture, Patrie (Fatherland)..... Bizet
Waltz, Old New England Moon Brown
Fantasy, L'Arlésienne (The Maid of Arles) Bizet
Fox-trot, Say a little Prayer for me .. Nicholls
Fantasy, Geneviève de Brabant Offenbach
Fox-trot, Bye bye Blues Grey
Selection, Sanderson's Songs
Selection, Her Soldier Boy Romberg
- 3.35 East Anglian Herring Fishing Bulletin
- 3.40 A Running Commentary on the second half of the Association Football Match
ARSENAL v. WEST HAM
Commentator:
GEORGE F. ALLISON
Relayed from the Arsenal F.C. Ground, Highbury
(A plan which will help listeners to follow the game is given on the front cover of this issue)
- 4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Pot Pourri, Naval Scenes Howgill
Passion Ranzato
Waltz, Reconciliation Drigo
Czardas Monti
- 5.15 The Children's Hour
'THE SWORD EXCALIBUR'
A Legend of King Arthur, told in three scenes by L. DU GARDE PEACH, with incidental music played by THE GERSHOM PARKINGTON QUINTET
- 6.0 RECITAL OF NEW SONGS
ESTHER COLEMAN
Twilight it is John Wightman
A Sheiling Song Bantock
Old Mother Hubbard (set in the manner of Handel) Hely-Hutchinson
Noonday Haze Hubert Brown
A Song of Weathers Harold Greenhill
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; FOOTBALL RESULTS; Fat Stock Prices for Farmers
- 6.40 London Sports Bulletin
- 6.45 The Foundations of Music
DVORAK SONGS
Sung by
FRANK PHILLIPS and ANNA FILIPOVA
ANNA FILIPOVA
Maiden's Lament, Op. 73, No. 3
Song
At the Brook, Op. 82, No. 4
FRANK PHILLIPS
Good Night
The Mower
Loved and lost
ANNA FILIPOVA and FRANK PHILLIPS
Duets, Op. 38, Nos. 1, 2, 3 and 4
- 7.0 The Rt. Hon. ARTHUR GREENWOOD, M.P., Minister of Health: 'Slum Clearance'
- 7.20 The Week's Work in the Garden, by the Royal Horticultural Society

Extracts from
'CHARLOT'S MASQUERADE,'

the new revue at the new Cambridge Theatre, will be relayed tonight at 10.0, with interludes by Jack Payne and his B.B.C. Dance Orchestra, from the studio.



The Cambridge Theatre (Architects, Wimperis, Simpson and Guthrie)

AMAZING DISCLOSURES. By Ronald Jeans
Gloria Mascott Beatrice Lillie
The Hon. Eric Swansdown Henry Kendall
Jabez Knight Reginald Smith
Lady Violet Ray Florence Desmond
Captain Want Donald Masters
Maid Betty Frankiss
Policeman Ronald Alpe

SWEET TEMPTATION. Lyric by Rowland Leigh; Music by Arthur Young
Patrick Waddington with Betty Oliver and Chorus

Interlude
LOVE LIKE THAT. Lyric by Rowland Leigh; Music by Jack Strachey
Constance Carpenter

Interlude
COUNTER ATTRACTIONS. By Ronald Jeans
Harold Graddle J. H. Roberts
Miss Bleet Beatrice Lillie
Horace Bittars Henry Kendall
Miss Cannop Florence Desmond
Scene: Miss Bleet's General Store in a country village

Interlude
A LAWYER AT HOME. By Newman Levi
The Wife Beatrice Lillie
The Husband J. H. Roberts

WHO CARES? Lyric by Rowland Leigh; Music by Norman Hackforth
Philip Lerner and the Company
Orchestra under the direction of Pierre de Caillaux



Beatrice Lillie and J. H. Roberts in 'A Lawyer at Home.'

7.30 BRANSBY WILLIAMS
in
'THE INCREDIBLE ADVENTURES OF ROWLAND HERN'
By NICHOLAS OLDE
II—'THE WINDMILL'
Presented by K. B. INDOE

7.45 THE GERSHOM PARKINGTON QUINTET
HERBERT THORPE (Tenor)
FOSTER RICHARDSON (Bass)

QUINTET
Selection, Rio Rita Tierney
Aux Etoiles (To the Stars) Duparc

8.5 FOSTER RICHARDSON
I am Fate Bernard Hanblen
The Victor Sanderson

QUINTET
Fleurlette }
Under the Elms } Victor Herbert
Canzonetta }

8.20 HERBERT THORPE
Ah, Moon of my Delight Liza Lehmann
Phyllida Fisher

QUINTET
Three English Dances Quilter

8.35 HERBERT THORPE and FOSTER RICHARDSON
The Keel Row (Northumbrian Folk Song) }
The Bonnie Earl O'Moray } arr. Thorpe
(A Highland Lament) }

QUINTET
Hymn to the Sun Rimsky-Korsakov
To the Spring Grieg
La Colombe Gounod

8.50 HERBERT THORPE and FOSTER RICHARDSON
O wert thou in the cauld Blast? ... Mendelssohn
The two Gendarmes (Geneviève de Brabant) Offenbach

QUINTET
Tocata Saint-Saëns
Rondino Beethoven, arr. Kreisler
Melisande Goetz

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

9.15 Shipping Forecast

9.20 EDGES OF THE WORLD—VIII

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

10.0 Extracts from
Charlot's Masquerade
From THE CAMBRIDGE THEATRE
with interludes by
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
from the Studio
(See centre of page)

11.5-12.0 DANCE MUSIC
AMBROSE'S BAND, from THE MAY FAIR HOTEL

SATURDAY

LONDON PROGRAMMES

October 25

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme
(Daventry, page 207)

- 1.0-2.0 THE COMMODORE GRAND ORCHESTRA
- 3.40 A Running Commentary on the 2nd half of
the Association Football Match
Arsenal v. West Ham
- 4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT CINEMA
- 5.15 THE CHILDREN'S HOUR
- 6.0 A Recital of New Songs
by ESTHER COLEMAN
- 6.15 'The First News'
- 6.40 London Sports Bulletin
- 6.45 The Foundations of Music
- 7.0 The Rt. Hon. ARTHUR GREENWOOD, M.P.,
Minister of Health: 'Slum Clearance'
- 7.20 The Week's Work in the Garden, by the Royal
Horticultural Society
- 7.30 BRANSBY WILLIAMS
- 7.45 THE GERSHOM PARKINGTON QUINTET
HERBERT THORPE (Tenor)
FOSTER RICHARDSON (Bass)
- 9.0 'The Second News'
- 9.20 EDGES OF THE WORLD
- 9.35 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 10.0 'CHARLOT'S MASQUERADE'
- 11.5-12.0 DANCE MUSIC
AMBROSE'S BAND, from THE MAY FAIR HOTEL

LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15-11.0 National Programme
- 3.30-4.45 A BAND CONCERT
THE LUTON RED CROSS BAND
Conducted by E. S. CARTER
JOHN BUCKLEY (Baritone)
VILMA DELMAR (Soprano)
- 5.15 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Football Results
- 6.40 London Sports Bulletin
- 6.45 Organ Recital
Relayed from BLACKPOOL
(From Manchester)
- 7.0 Vaudeville
'A SISTER TO ASSIST 'ER'
By JOHN LE BRETON
Mrs. May VERNON WATSON
Mrs. McMULL DORIS ECKNEY
LESLIE WESTON (Comedian)
ELSIE and DORIS WATERS (Entertainers)
THE THREE GINX (In Harmony)
BILLY LOCKWOOD (Speciality Songs with the
Ukulele)
- JOSEPH FIERS (Piano Accordion Solos)
GILLIE POTTER (The Popular Comedian)
PERCY CHANDLER and his BAND
will be playing throughout the Programme
- 8.25 Regional News
- 8.30 'THE SPIRIT OF ADVENTURE'—IV
- 9.0 An Orchestral Concert
THE B.B.C. ORCHESTRA
Conducted by STANFORD ROBINSON
Overture, A Midsummer Night's Dream
Mendelssohn
- 9.15 RAIE DA COSTA (Pianoforte) and Orchestra
Variations Symphoniques Franck
- 9.35 ORCHESTRA
Piedmontese Dances, Nos. 1 and 2 .. Sinigaglia
- 9.48 RAIE DA COSTA
Moods Raie da Costa
Rigoletto Parsphrase Verdi, arr. Liszt
- 9.58 ORCHESTRA
Ballet Music (The Perfect Fool) Holst
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.30-12.0 DANCE MUSIC
AMBROSE'S BAND, from THE MAY FAIR HOTEL

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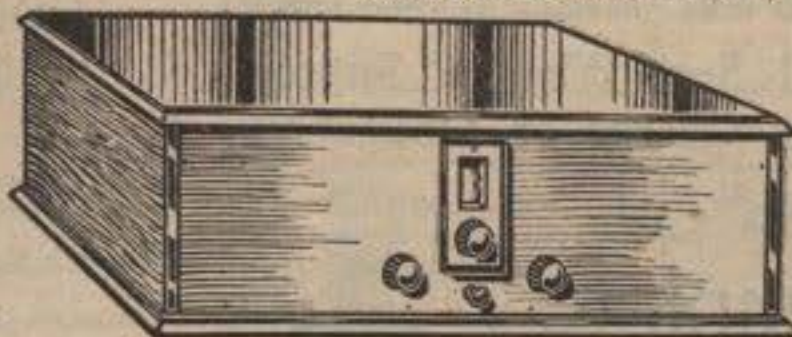
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10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0-12.45 A Popular Concert
 Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 Overture, William Tell Rossini
 Song of the Volga Boatmen Glazounov
 Shepherd Fennel's Dance Balfour Gardiner
 Spanish Rhapsody Chabrier
 Polovtsian Dances Borodin
 3.40 National Programme
 5.15 THE CHILDREN'S HOUR
 6.0 National Programme
 6.40 Regional Sports Bulletin
 6.45 National Programme
 7.0 Mr. IFAN AB OWEN EDWARDS: 'Wales to-day and to-morrow; The View-point of Youth'
 7.20 National Programme
 7.45 French and Spanish Concert
 Relayed from THE ASSEMBLY ROOM, CITY HALL, CARDIFF
 NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 Symphonic Poem, Phaeton Saint-Saens
 March Française (Algerian Suite) .. }
 SARAH FISCHER (Mezzo-Soprano) Hahn
 Deux Etudes Latines Lyde
 LOUIS LEVITUS (Violin) and Orchestra
 Havanaise Saint-Saens
 SARAH FISCHER and Orchestra
 El Amor Brujo (Love the Magician) .. de Falla
 THE ORCHESTRA
 Ballet Suite, Le Cid Massenet
 9.0 National Programme
 9.15 West Regional News
 9.35 'CARMEN'
 by BIZET
 Acts III and IV
 Performed by
 THE ROYAL CARL ROSA OPERA COMPANY
 Relayed from
 PRINCES THEATRE BRISTOL
 Characters:
 Don Jose, a corporal of dragoons JOHN WRIGHT
 Escamillo, a toreador FREDERICK COLLIER
 El Dancaïro, Smuggler ... HUBERT DUNKERLEY
 El Remendado, Smuggler FRANK CLARKE
 Zuniga, a captain HARRY METCALFE
 Morales, an officer REDVERS LLEWELLYN
 Micaela, a peasant girl AUDREY MILD MAY
 Frasquita, a gipsy ESTHER MARTIN
 Mercedes, a gipsy IRENE DOBBYN
 Carmen, a cigarette girl and gipsy
 RISPAN GOODACHE
 Innkeeper, guide, officers, dragoons, boys, cigarette girls, gipsies, smugglers, etc.
 Conducted by ARTHUR HAMMOND.
 10.45-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0-12.45 West Regional Programme
 National Programme
 3.40 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
 National Programme
 3.40 National Programme
 5.15 THE CHILDREN'S HOUR
 National Programme
 6.0 Local Sports Bulletin
 6.45 National Programme
 9.15 Local News and Naval Notes
 9.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 1.0-2.0 National Programme
 3.40-12.0 National Programme

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10.15:--The Daily Service. 10.30-11.0:--National Programme. 12.0-1.0:--The Northern Wireless Orchestra. Len Wade (Dutch Yodeller). 3.40:--National Programme. 4.45:--A Short Ballad Concert. Fred Holliday (Violin). Willie Crossfield (Baritone). 5.15:--The Children's Hour. 6.0:--National Programme. 6.40:--Regional Sports Bulletin. 6.45:--National Programme. 7.0:--Miss C. Fox Smith: 'Some North Country Ships and Seamen.' 7.20:--The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:--National Programme. 7.45:--Do You Remember? Kitty Darnell, Marjorie Farnham, Walter Jones, John Burke. The Northern Revue Chorus. The Northern Wireless Orchestra, conducted by T. H. Morrison (Leader, John Bridge). 9.0:--National Programme. 9.15:--North of England News. 9.20-12.0:--National Programme.



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FAMOUS RUSSIAN PIANIST AT BIRMINGHAM TOWN HALL

A SERVICE FROM A HOSPITAL WARD

To be conducted by the House Governor—An Appeal for Disabled Soldiers—The Trials of an Entertainer—Another Organ Recital from Coventry Cathedral.

'MERCIAN'S' NOTES FOR MIDLAND LISTENERS

For Disabled Soldiers.

A SOCIETY which has provided entertainment for over half a million men is to make an appeal for assistance to Midland Regional listeners on Sunday, October 26. The Alexandra Musical Society, which was formed in pre-War days to provide entertainment at charitable institutions, does much to cheer and brighten the lives of disabled soldiers, and if Midland Regional listeners respond to the appeal as generously as it is hoped they will, the Society intends to arrange an attractive programme for the winter months, and every disabled man will have a special treat to which he can look forward every now and then. Last year the Society sent Christmas parcels to 1,235 men.

A Midland Artist and her Partner.

A CHARMING little Midlander appears in the programme on Friday, October 31. She is Mona Washbourne, who used to live in Birmingham and left the city to try her luck on the stage. She plays the pianoforte well, sings and recites, so she was not long in finding a niche for herself. She joined up with Greatrex Newman's 'Will o' the Wisps' at Scarborough. There she first met her partner, Leslie Romney, who will be with her on October 31. London knows them well, and so do most of the fashionable seaside towns. Mr. Romney arranges the two pianoforte pieces which are so popular with their audiences and Miss Washbourne writes a lot of their songs. The pair love broadcasting they say, because they are sure of getting two good pianofortes! The programme for October 31 is a secret, but Miss Washbourne is sure to put on something special for her own folk.



ENTERTAINING THE DISABLED MEN.

Lord Leigh, chairman of the Alexandra Musical Society, talking to disabled ex-Service men at one of the functions organized by the Society, for which an appeal will be broadcast on October 26.

From a Hospital Ward.

THE Service for Midland Regional listeners on Sunday, October 26, will be relayed from a ward on the ground floor of the Birmingham General Hospital and conducted by the House Governor, Mr. A. H. Leaney. The Birmingham 'General' was founded about a hundred and fifty years ago, since when it has grown tremendously, and now contains 500 beds. Besides being the largest hospital in the Midlands, it is an important centre for research and radium treatment. Somewhere inside the building, too, is a very precious 298 milligrammes of radium which the hospital was able to purchase from the proceeds of a broadcast appeal last February. Two years ago an appeal brought something almost as precious—a pair of headphones for each patient to wile away the weary hours of sickness.

A Russian Pianist for the Midlands.

FEW Midland listeners have heard the young Russian pianist, Nicolai Orloff, who is to play for them on Thursday, October 30, when the City Orchestra's Symphony Concert is relayed from Birmingham Town Hall. Nicolai Orloff is making himself famous all over the world with his exquisite playing. He has made six successive tours of Great Britain, during which he gave eleven concerts in fourteen days and, later, fifteen concerts in nineteen days. In America, where he often plays, he is a great favourite. Besides being a pianist worth hearing for his own sake, he has personal charm and a simplicity unusual in a famous artist. His choice of music for October 30 is out of the usual rut, for he is to layp Chopin's *Piano Concerto in F Minor*. How many pianists in these days have the pluck to put on a concerto by Chopin?



J. W. Harrison

THE ORGAN OF COVENTRY CATHEDRAL can be seen on the right, in this picture of the nave. A recital will be relayed from the Cathedral on October 28.

An Entertainer in Difficulties.

ERNEST ELLIOTT, who will entertain Midland listeners on Wednesday, October 29, was once in a strange dilemma. One of his great 'turns' is a sketch with 'living marionettes.' Mr. Elliott had promised to appear at Glen Parva Barracks in a Christmas entertainment given to officers' children. He duly arrived at the station complete with 'Living Marionette' cases, and, waiting for him on the platform were a corporal, three privates, and an army truck! The cases were piled on to the truck, and Mr. Elliott marched through the streets guarded by his escort. But to his astonishment the citizens gathered on the pavement and jeered as he went past. They took him for a deserter who was being brought back!

Organ Recital from Coventry Cathedral.

ANOTHER organ recital by Dr. Harold Rhodes will be relayed from Coventry Cathedral on Tuesday, October 28. The Cathedral stands in the heart of the city—a magnificent building with a stately spire. It was built about the year 1300 by members of a merchant family called Botoner. Inside it is a vast place, simply planned, but beautiful to look at—indeed, just the place in which to hear organ music. Among the arresting features about the Cathedral are the aisles which, in pre-Reformation times, were a number of screened-off chapels, each set aside for the members of some particular guild. The Lady Chapel belonged to the drapers, and the chapel in the South Chancel aisle was appropriated by the mercers. Altogether there were eleven altars in the church. In the tiny Priest's chamber over the south porch is an ancient pall, embroidered with scissors and teasle belonging to an old guild of cappers.



S. C. Sumner

THE MONKEY TEMPLE, BRISTOL ZOO.

BRISTOL is holding its Radio Week this year from Sunday, October 26, to Saturday, November 1, inclusive, during which period the West Regional Station, acting as it has done during the last three years, in co-operation with the civic authorities of the city, will include in its transmissions many programmes emanating from or relating to Bristol.

At 8 p.m. on the opening day of the Week a Religious Service will be relayed from St. Mary Redcliffe Church, one of the finest in Bristol. The present edifice is apparently the third which has stood on the same site, traces having been discovered of a Romanesque church as well as important remains of a thirteenth-century building. One of the most interesting monuments in the church is that to the memory of Admiral Sir William Penn, father of the celebrated Quaker who founded Pennsylvania. Mention of the Penns will be made by Mr. E. R. Appleton in his feature 'For the Children,' which he is to conduct during the afternoon programme of the same day for listeners on the National wavelength.

Other features on Sunday, October 26, will be a concert by the City of Bristol Police Band at 4.15 p.m.; a programme of 'Gems from Oratorio,' at 9.5 p.m. in which May Middleton, a Bristol soprano, will take part with the National Orchestra of Wales, and the Week's Good Cause Appeal by the Lord Mayor of Bristol (Councillor Walter Bryant).

This appeal will be on behalf of the Lord Mayor of Bristol's Wireless for Hospitals Fund, which, since its establishment in 1925, has brought in more than £2,500. Over £500

'STEEP HOLM' WRITES ON BRISTOL RADIO WEEK.

Broadcasting and Civic Authorities again co-operate in arranging an interesting Series of Special Programmes for West Regional Listeners.

worth of materials, has also been given by manufacturers for use in hospitals, and during the last year all the installations have been re-conditioned and brought up to date, the cost, exceeding being met from a house collected by the the Lord Hospital worthy of that no ex- any kind- been t h e services tious. even- 27, brings prove an entertain- layed from training- Fox, which, to the city moored in Channel. A



THE LORD MAYOR OF BRISTOL (Councillor Walter Bryant).

was in last year's Radio Week programmes, and that on October 27, which is to begin at 7.45 p.m., has been arranged by Mr. A. G. Powell. The programme will include a gun-loading competition on which there will be a running commentary, drum and band music, and songs and choruses characteristic of life aboard ship sung by soloists and men of the R.N.V.R., the story of which will be told by the Commanding Officer of the vessel. The entertainment will be presided over by the Lord Mayor of Bristol, who will be supported by naval officers.

Bristolians have a special interest in the National Orchestra of Wales Concert, which takes place in the Patti Pavilion, Swansea, at 7.45 p.m. on Tuesday, October 28, when the artist will be Dennis Noble (baritone), a native of Bristol.

On Wednesday afternoon, October 29, at 3.30 p.m., the microphone will be taken to the Central Hall, Bristol, for the broadcast of a concert by the Bristol Children's Concert Society, which will be given under the chairmanship of Sir Ernest Cook, Chairman of the Bristol Education Committee. The programme will include items by the Lockier String Orchestra,



S. C. Sumner

THE VICTORIA ROOMS, CLIFTON.

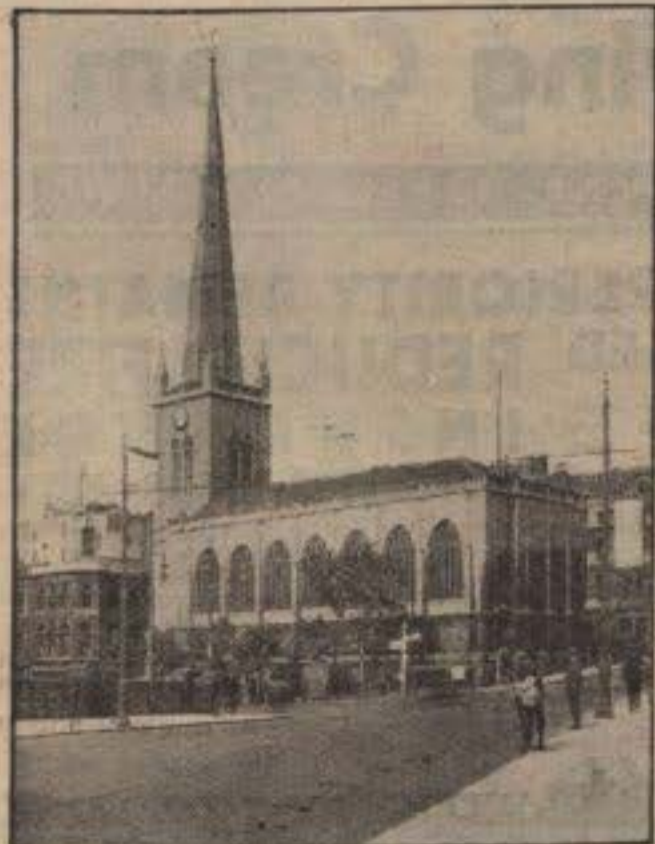
which will also be heard on the following evening at 7.55 p.m., when it takes part in a variety programme to be relayed from the Bristol Musical Club. The evening programme on Wednesday, October 29, also includes a one-act play, relayed from Bristol's Little Theatre.

Arrangements for Thursday, October 30, begin with an organ recital by Mr. Rowland Shiles at St. Nicholas' Church, Bristol, at 1.15 p.m., when there will be items by George Winstone, treble, and the Rev. J. M. D. Stancomb, baritone, who before he became Vicar of St. Nicholas', was Precentor of Bristol Cathedral. This organ recital promises to be somewhat out of the ordinary, inasmuch as Mr. Shiles, to use his own words, says that his items 'will be on the bright side and will include nothing of a dull nature,' as he finds 'that people do like something cheery.'

Several talks about Bristol and its associations are naturally to be expected. One of the most outstanding in interest will be heard on Saturday evening, November 1, at 7 p.m., when Mr. Ben Tillett, M.P., will describe 'A Day in Dockland.' Mr. Tillett is a native of Bristol, and, as Secretary of the Dock, Wharf, Riverside and General Workers' Union of Great Britain and Ireland from its inception in 1887 to its amalgamation with the Transport and General Workers' Union in 1922, he must be regarded as a great authority on all matters relating to docks and dock work.

Earlier the same evening a talk under the challenging title of 'Bristol in A.D. 2000' will be given by Dr. F. W. Rixon, whose all-round knowledge of Bristol is so extensive as perhaps

(Continued on page 198.)



S. C. Sumner

ST. NICHOLAS', BRISTOL.

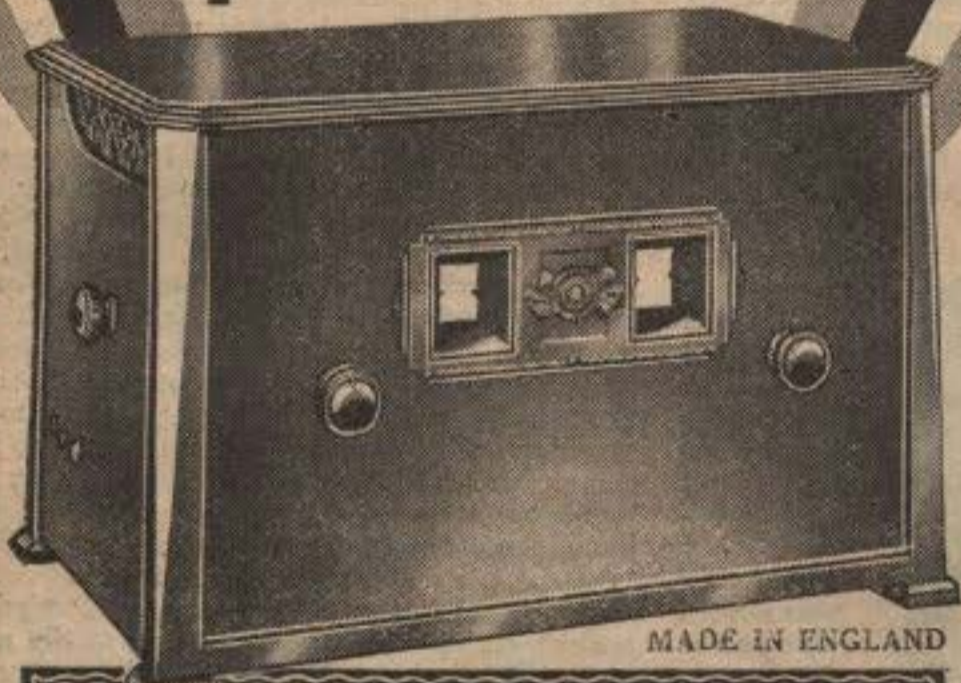


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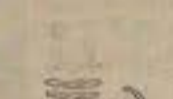
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- How to Handle the Dials

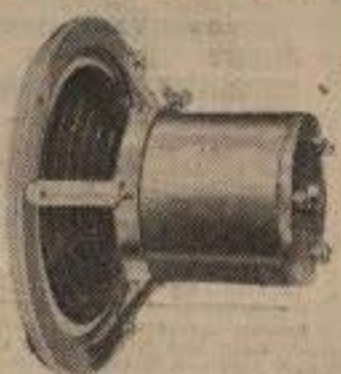
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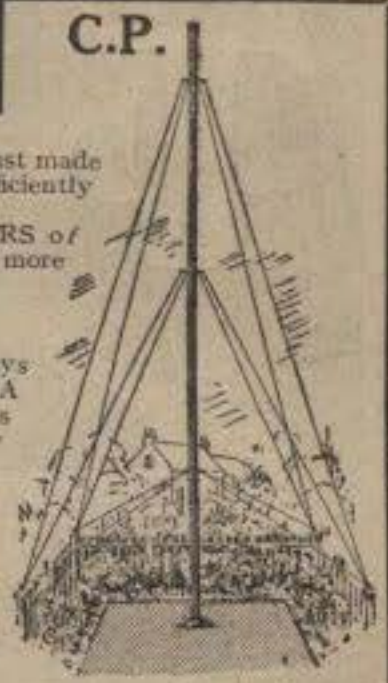
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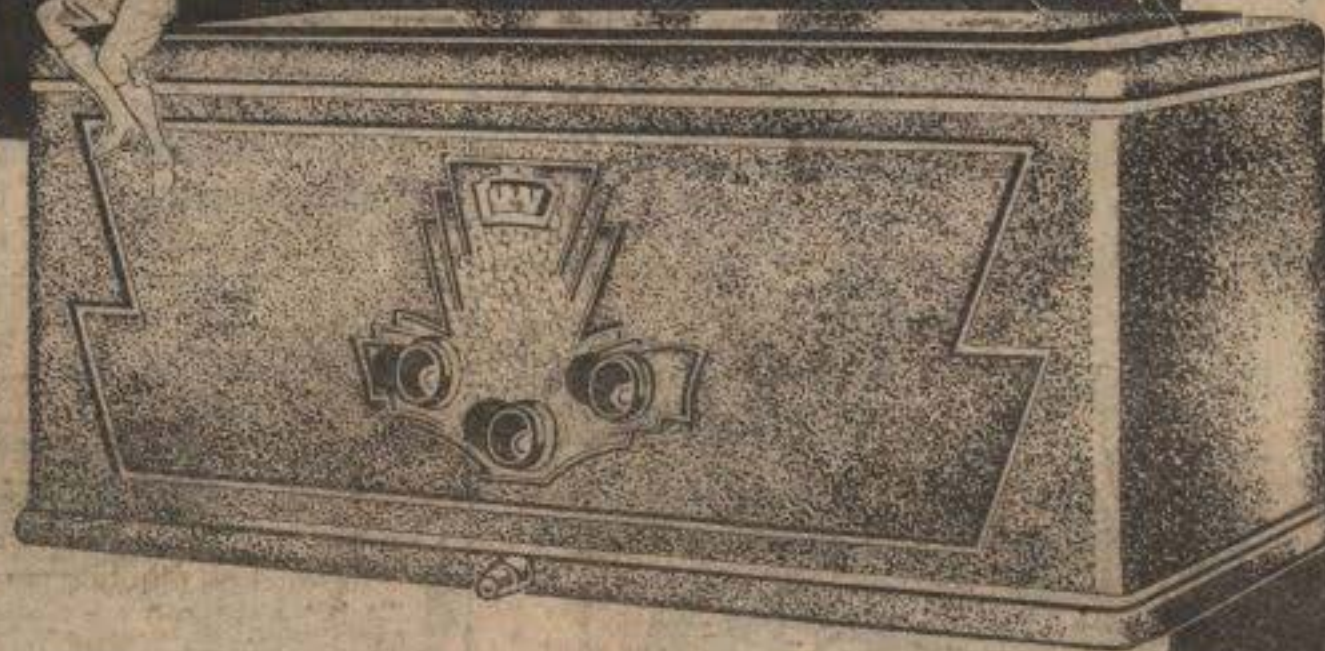
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