

EVERY PROGRAMME FROM EVERY STATION (April 29-May 5)



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Every Friday. Two Pence.



From the Daventry Morning Service, points out Mr. France in this letter—

## From Morn till Midnight

Victor France, the novelist, on the magnitude of the B.B.C.'s task.

EDITORIAL NOTE.—The Editor does not necessarily associate himself with the opinions expressed in Mr. France's letter, interesting though they are. He would be glad to hear from listeners what they think.



—until midnight, the B.B.C. must send out a stream of varied programmes.

To the Editor of *The Radio Times*.

DEAR SIR,—I was astonished to read a few days ago that in 1927 there were 65,299 hours of British Broadcasting. And, though this is not germane to the theme of this discussion, I was equally amazed to learn that during all those hours there was only '03 per cent. of breakdown. What a tribute to the engineers of a service which is only five years old!

Consider what a task the B.B.C. has set itself. If we take the average programme to be one hour in length, and roughly—very roughly—discount the hours of S.B. broadcasting, it will be seen that those who design our programmes must every year have something more than 15,000 ideas for entertainment or instruction. It would be too much to expect that each of those hours should achieve the high standard of interest, originality and technical skill as, say, a National Symphony Concert, a Boat Race Relay or plays such as *Speed*, *Rampa* or *The Master Builder*. In the great sea of Broadcasting there must be the smaller fishes, the small fry. When we set out to criticize the B.B.C.—and it is to be hoped that we do criticize it, for criticism is the life's blood of all endeavour—we must ask ourselves, not 'Why are there not more big pro-

grammes?' but, 'Are the small programmes good in their smaller way?' For myself, I would answer 'Yes'—though I have not, of course, been able to listen to more than half a dozen of the twenty British Stations.

The task of the B.B.C. is, I contend, too hard. This constant need for new ideas demands an originality of imagination which

### WHAT DO YOU THINK?

Would you rather there was less broadcasting?

Do you think that there is any danger that the B.B.C.'s ideas will run dry?

Do you agree with the opinions expressed by Victor France in this striking letter to the Editor?

no human man or body of men possesses. Arnold Bennett once said, when discussing the business of writing, 'I get one idea, perhaps, each week—but only one good idea a year.' And he is one of our most fertile and versatile novelists!

I expressed just now the opinion that the B.B.C. has so far had the ideas, that by

making use of the brains of a number of clever people—many of them younger than serve the interests of the majority of great organizations, in this country at least—it has for five years preserved a high standard of conception and execution in what it has broadcast. That opinion I hold to. But there is one question I shall ask of the B.B.C. and of the public which is at times fretful of its work: 'Can this go on for ever?'

You see, it is not only a question of the inexhaustibility of the B.B.C.'s fund of ideas, but of the ability of the listener to give those ideas a fair hearing, not, in his turn, to exhaust his own capacity to listen. There has been talk lately of an 'art of listening'; indiscriminate, haphazard listening has been rightly condemned. Those of us who have given our best attention to the best which broadcasting has to give have no doubt that, given a fair chance, this new medium has a great future as a vehicle for art, pleasure and education. Equally, we do not doubt that to listen unwisely and to listen too much is to hamper that future.

Too much listening—that's the point. In a recent article on Listening, the writer said: 'Our slogan should be, not "Eat more



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fruit," but "Eat less programmes." But you cannot convince the public with slogans. It is doubtful whether more fruit has been eaten because every man, woman and child is familiar with the clever advertising catchword cited above. Similarly, though you may repeat to every listener you meet, 'Eat less programmes,' and print it on every page of your *Radio Times* and repeat it after the news bulletin every evening, you cannot lessen the consumption of programmes and prevent listeners from blunting the edge of their enjoyment by listening too much.

The reason for 'too much listening' is 'too much broadcasting.' While there are programmes on the air, people will lazily

switch on and half listen to them, because humanity is lazy and the operation of switching so fatally easy.

Broadcast less—that is my advice to the B.B.C.—and give yourselves and your listeners a chance. Today, from the 10.15 service on 5XX until the stations close down on dance music at midnight, you are sending out an almost ceaseless stream of programmes. That this is of a very high standard I do not deny. But you are likely to become the victims of your own standards. I am old-fashioned enough to believe that there is a time and a place for everything—including entertainment. I daresay that I shall rouse a storm of protest from your listeners when I suggest that, in my humble opinion, it would be better for you and them if, apart

from such specialized transmissions as the afternoon lessons for schools, there were only four hours' broadcasting each day (instead of, roughly, twelve), from 7 p.m. until 11 p.m., and that those four hours were filled with the very best that you can give us (which from experience we know to be very good indeed). Then we should come to those four hours, as we come to a theatre or a music-hall, with a keener expectation of enjoyment and a special sense of excitement.

I am, yours, etc.,

VICTOR FRANCE.

P.S.—By applying the terms of the simplest of economic laws, the B.B.C. should send up the 'demand' for Broadcasting by regulating the 'supply.'

## G.H.Q. Grand Opera, London.

In the accompanying article Mr. Herman Klein, whose recent article on singing listeners will remember, sketches briefly the glorious tradition of Covent Garden, the English home of Opera, from which, on Monday next, the opening night of the 1928 Season, London, 5XX, etc., are relaying Act One of *The Rhine-Gold*. On Wednesday 5GB takes Act Two of *The Valkyrie*.

**A** BRILLIANT history, brilliant assemblages, brilliant scenes, brilliant singing—somehow the one adjective seems alone fitly to describe all the glorious memories that the name of our leading Opera House instantly calls forth. Speak to the average Londoner of 'Covent Garden,' and, if he be a tiny bit musical you will set his thoughts running upon opera, not upon flowers, fruit, and vegetables. The same name, oddly enough, symbolizes all that is best in either direction; but it requires a specific context to indicate that you mean the Market. Some day—perhaps before long—the incongruous association of two disparate ideas will be terminated for ever.

But Covent Garden and Grand Opera, so called, are old partners that must permanently stand together. It will be just seventy years on the fifteenth of May since the present building was opened. The old theatre which stood upon the same site from 1732 till 1808 was burned down; so was the one erected in its place in the following year. But only in 1847 was the latter converted into an opera house of what may be termed the modern type. Before then Sir Henry Bishop had produced there some fifty musical pieces of one kind and another; while in 1826 its fame had been enhanced by the first performance on any stage of Weber's opera *Oberon*, which did not, however, attain the same popularity as that composer's *Der Freischütz*, given in an English version two years before.

**O**NE might say, indeed, that during the first half of the last century Covent Garden was more of a theatre than an opera house, and during the second half the reverse. Certain it is that its world-wide celebrity as the home of the lyric drama in this country dates from its reopening, after the second fire, in May, 1858. It was then distinguished, under its Royal Charter, by the style and title of the 'Royal Italian Opera,' which it bore until the late

Sir Augustus Harris, in 1892, abbreviated it by permission into its present appellation of the 'Royal Opera.' That able impresario shares with his predecessor, Frederic Gye, the laurels due to enterprising management for the unique position that Covent Garden held among the houses of Europe during the most momentous period in the annals of the lyric stage.

In those 'halcyon days' there was a real meaning in the oft-derided term grand opera. It signified literally *everything upon the grand scale*. The countenance and frequent presence of the Sovereign; the ready support of a wealthy Society, numerous enough to maintain not only Covent Garden, but a second opera house in the Haymarket known as Her Majesty's Theatre; an era of illustrious operatic composers culminating in Wagner and Meyerbeer, Gounod and Verdi; a period of costly and magnificent stage productions far surpassing any that we witness in opera to-day; and, last but not least, a succession of marvellous singers—perhaps the most marvellous of all time—ranging from Grisi, Mario, Patti, Tietjens, Nilsson, Trebelli, Lucea, Guigliani, and Faure, down to Albani, Sembrick, Calvé, Melba, the De Reszkes, Lassalle, Tamagno, and Maurel, without counting the gifted German exemplars of Wagnerian music-drama who came in the last two decades of the century.

It is impossible to look back on all this (or, as I can, upon most of it) without reflecting that so stupendous a growth should have resulted in a splendid and permanent institution. For reasons that would make too long a story it has failed to achieve that blessing. But at least it has left behind two valuable assets—to wit, the handsome old theatre that we all love, and its priceless tradition.

Have you ever tried to picture the interior of Covent Garden as it used to look—not merely at a gala performance, when it is still a dream of rare loveliness, but on every opera night of the week, when the cream of the

British aristocracy would be there *en grande tenue*, and tier above tier of private boxes be filled with dames in gorgeous gowns, their corsages resplendent with glistening jewels, their heads surmounted by diamond tiaras? Can you wonder if our dollar-laden cousins across the Atlantic grew envious of that truly 'brilliant' picture, and, so far back as the 'nineties, resolved to emulate it (with a difference, perhaps) in their own Metropolitan Opera House and elsewhere? They succeeded in copying it. They even borrowed the last of the great singers, and appropriated those of lesser rank who followed them. But one thing they could never quite manage to do: they could not reproduce the precise quality, the incomparable 'atmosphere,' of the Covent Garden tradition.

**I** WOULD dearly like, if space allowed, to talk about at length, and analyze for you, that treasured possession of our only opera house—that something inherent in the place, that Spirit of its Stage and Auditorium which seemed to say to us as we enter: 'Here naught save the Beautiful can flourish! Here still echo in the darkness, though you cannot hear them, the wondrous voices of the Past; here linger yet the historic figures and familiar tableaux of operas of all ages and all schools, many of them seen no more when the lights are up. The indescribable contentment that you feel as you take your seat, be it stalls or gallery, emanates from this sweet companionship with bygone glories.' For the preservation of this tradition and all that it involves we owe a debt of gratitude to the Syndicate who are 'carrying on' with splendid *entrain* for a few weeks in every year. They come and go, and they cheerfully drop their few thousands. They deserve well of a public that cannot pretend to grieve over their losses, because it knows full well what genuine enjoyment they must derive from the experience.

HERMAN KLEIN.



In this entertaining recollection of a great man, broadcast from London on April 13, Mrs. Margaret L. Woods relates how Lord Tennyson, bored with a prolonged discussion of Heredity, objected in striking terms to being looked upon as

## An Omnibus Full of Ancestors.

Mrs. Woods is herself a poetess and novelist. The reminiscences of this distinguished old lady carry the reader back in spirit to the leisurely and brilliant days of the Great Victorians.

I'VE not got time to tell you the whole story of my youthful recollections of Tennyson, so I'll just, as it were, show you some pictures from the book.

First—there is the Warren Farm, near Alum Bay, on a hot, bright summer day. Someone has rigged up a blue tent on the top of a haystack, and under the blue tent sits a lovely, blue-eyed young woman with her two beautiful children. Then a tall, dark man appears, looking like a Spanish *señor* in his black cloak and *sombrero*, and stands looking up at the group on the haystack. The young woman—my mother—notes his dress, the long aquiline face, the finely modelled mouth and chin—beardless then—the fine, dark brown eyes, and although she has never seen the Poet Alfred Tennyson, she feels sure it is he. There is some difficulty in



ALDWORTH,  
the lovely house near Haslemere where Tennyson lived and worked.

getting down from the haystack. 'Throw the little maid to me,' he says; then, holding the child in his arms, asks how old she is. 'I'm five to-day,' she answers proudly. 'Why, it's my birthday, too; we have the same birthday,' he replies. The day was August 6, 1855, and he was 46. No, the little girl was not me—it was my eldest sister. I was not yet born, yet I have always seen very clearly this picture of my mother's first meeting with the Bard, as his friends called him, which forms a frontispiece to a long story of friendship between the Tennysons and my parents.

My father now bought a small property near Freshwater, and there was constant coming and going between Heathfield and Farringford. I couldn't say what was my earliest recollection of Tennyson. I always knew him. But one scene was so often repeated that I see it with peculiar clearness. I am with my mother and sister entering the long drawing-room at Farringford. It is full of the green shade of an elm, which grows almost against the large window which takes up about half the side of the room. It was of this tree that Francis Palgrave once said to Tennyson—'It's too near the house—which it was—you should cut it down.' 'I'd sooner cut down the house,' growled the indignant Poet. And he meant it too. I see someone lying on a sofa on the farther side of the fireplace—Mrs. Tennyson. She rises, a slight, rather tall figure, and glides towards us with a smile on her lips. She is wearing a soft grey trailing gown, always made in the same fashion, and never a crinoline. Features, complexion of Dresden china delicacy—

but behind the delicate face a brain of masculine quality.

Hardly are the affectionate greetings between Emily Tennyson and my mother over than the Poet appears in the doorway, gazing into the room with his dreamy, short-sighted, dark brown eyes. His wavy, dark hair is about the length of Shakespeare's. He wears a loosely-cut, old-fashioned, black swallow-tail coat and an old-fashioned, expansive, white shirt-front, which is, perhaps—well, he would have agreed with my philosopher uncle, F. H. Bradley, who, once fancying that I was glancing censoriously at his shirt-front, said firmly, looking me in the ball of the eye, 'What a merciful arrangement of Providence it is that tobacco is *not dirt*.' There is always that pause, that dreamy look, before the Poet comes right

in. Once he really was dreamy. My mother was seated with her back to the elm-shaded window when he appeared. He approached her with a strange deference, a solemn courtesy which surprised her, until in a minute they discovered that he was mistaking her for—Queen Victoria. I can't think how he could. She must have been wearing her garden hat.

Beside the Bard the long-haired, grey-tunicked boys are sure to appear, and away we children scamper to our endless play.

Play in which—the 'Idylls of the King' being still in the air—we frequently figure in the parts of King Arthur and his Knights. Being the youngest, I am Sir Galahad.

One of my earliest recollections of the Poet is really poetical. The scene is the dining-room at Heathfield. My father and mother are opposite each other at the round table, and the Bard between them with his back to the window. By this time he has grown a beard. I am about eight years old, and I am standing by my mother reciting Gray's *Elegy to the Poet Laureate*. But it is not my fault. Mothers did such dreadful things to their children in those days. I do not enjoy reciting; poor Mr. Tennyson does not enjoy listening to me. He makes no pretence of doing so. I have barely got through the first two stanzas when he takes the classic lines out of my mouth and leaning a little forward over the table rolls them out in his fine bass, so much better suited to them than my childish pipe. I am embarrassed, rather mortified for a moment, then listen spellbound to the rhythmic roll of the deep voice. Then he breaks off to praise the beauty, the wonderful artistry of the verse. I don't quite understand all he says, but listen with pleasure and pride to think that Mr. Tennyson also loves and can say the poem I have learnt.

These are the sixties. Many poems are being produced—among them the unique 'Northern Farmer,' some of the later 'Idylls' and 'Enoch Arden.' I can remember the stir of excitement on certain evenings when my parents were going to dine at Farringford—my mother's eager voice saying: 'He's finished it—I expect

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A seldom published drawing by A. Legros of the famous Poet Laureate as an old man.

NO other poet since Shakespeare has produced a body of poetry which comes so near satisfying all tastes, reconciling all tendencies, and registering every movement of the social life of the period. Had his mental balance been less accurately poised, he might have been the laureate of a party, but he could not have been the laureate of the nation. As an intellectual force he is destined to be powerful and durable, because the charm of his poetry will always keep his ideas before the popular mind; and these ideas will always be congenial to the solid, practical, robust, and yet tender and emotional mind of England. Tennyson is not one of the greatest of poets, but appreciation of his poems is one of the surest criteria of poetical taste; he is not one of the greatest of thinkers, but agreement with his general cast of thought is an excellent proof of sanity; many singers have been more Delphic in their inspiration, but few, by maxims of temperate wisdom, have provided their land with such a Palladium.

G. K. Chesterton.



# The Listener Speaks His Mind

—in letters addressed to the Editor. Though he has not always space enough for printing Listeners' Letters, the Editor will be glad to hear from those who have a point to make or a grievance to air. Nothing augurs better for the future of broadcasting than the sustained interest and vehement discussion which it is arousing today. Please say in your letter, though, whether you agree to its publication.

Now then, Herr Feuchtwanger.

LION FEUCHTWANGER has written a wonderful book. Full of horrors as 'Jew Süß' is, it is a wonderful literary effort. Now, it is remarkable that nearly every man and woman who has been successful in writing a novel considers that he or she is competent to express an authoritative opinion on every subject in earth and heaven. The view that 'The Only Future for Broadcasting is the Development of Talks' is certainly not correct. There is far too much talking in the world today. It is true that broadcasting must and does regard 'talks' as a very important and constant item in its programmes, but we have more than enough.

Let us take so-called radio-drama. Now, the essence of drama is acting—nothing can replace this, it is essential; and most modern dramas do not possess great literary excellence. There are great dramas, such as those of Shakespeare, which can delight as mere readings. But, with the less important dramatic works, when they are broadcast great demands are made upon the mind of the listener, and the process of listening is tiring to the extreme. He visualizes with effort, his brain is taxed; the result is fatigue. Now, with music, this is not so, at least not when the music is good and the technique of broadcasting perfect. This result is often attained in this country—and more often so in this country than in any other part of the world. Music is the greatest of the Arts; it is greater than novel writing.

I do not agree that Opera is always better from the studio than from the Opera House. Neither do I agree, on the other hand, that 'thought transmuted into sound,' in the way of talks, will be in the future the greatest function of broadcasting. Thought transmuted into sound, and that sound music, is quite another matter.

'For here is the finger of God, a flash of the will that can,

Existent behind all laws; that made them, and, lo, they are!

And I know not if, save in this, such gift be allowed to man,

That out of three sounds he frame, not a fourth sound, but a star.'

—J. M. T., Bristol.

The Ploughman Answers.

HAVING read the article by Herr Lion Feuchtwanger in the current issue of *The Radio Times*, I feel constrained to write you my views on this subject. Herr Feuchtwanger says that the only future for broadcasting lies in the development of talks. First of all, sir, allow me to state that I am a mere unit in the vast number of listeners, beyond the district in which I reside my name is unknown. I earn my living by ploughing fields, feeding cattle, etc.—I am, in short, a 'clog-hopper.' It is because of this that I have the audacity to disagree with the gentleman in question. He says that broadcasting cannot compete with the film in making the listener a 'spectator' of any particular event. Perhaps not. But, to my mind, broadcasting, as a means of entertainment, knocks the cinema and theatre into a cocked hat—that is, mind you, to a listener in my position. I have to make a journey of twelve miles to visit a decent cinema, and the last time that I saw a real live play was several years ago. Being a lover of any kind of music I greatly appreciate the efforts of the B.B.C. in their arduous task of arranging the various programmes, but, when that body commences to develop talks or add to their number, I shall be tempted to finish with radio and buy a gramophone.—E. R. G., Fraddon, Cornwall.

Do You Listen to Plays?

To friends in our villages, towns, and great cities I have put the question, 'What do you do when plays are on the wireless?' and the answer is always the same: 'We switch off.' I wonder if anybody does listen to them. Have any of the directors or staff of the B.B.C. listened to one? I mean, at home in the armchair as the ordinary listener would. It is hopeless, even supposing one can first commit the names of all the characters to memory; how is one to know which one is supposed to be speaking? Give us a share of everything, but cut out the plays.—A. E. A., Barnstaple.

More News.

We know that the B.B.C. is trying to arrange that two distinct programmes can be received every day at most points throughout Great Britain. Why cannot one of the programmes be devoted to music and the lighter forms of entertainment, and the other programme given entirely to the broadcasting of items of news, speeches of noted men of all shades of opinion, and so forth? The fairness and impartiality of the news contained in the daily press is well known, and it is a splendid thing. But this is partly due to the fact that the newspapers have plenty of space to fill, as for any other reason. And so with broadcasting. With greater time given for world news every shade of public opinion could have expression through this new and interesting medium.—V. H., Bere Alston.

What Big Ben Says.

REFERRING to your recent note re the words that may go with the chiming of the Westminster bells at the hours, you may like to print the following, which I believe are the correct ones:—

'All through this hour,  
Lord, be our guide;  
So by Thy power  
No foot shall slide.'

It is, I believe, a fact that the late Lord Hambleden, when the Right Hon. W. H. Smith, set a simple phrase to the chiming of the quarter-hours which proved an inspiration to him in his busy life. For years he was a leading member of the Government, and as he walked to the House of Commons the refrain used to pass through his mind as the bells chimed:—

'Keep up your heart—'

E. J. P., Nottingham.

Them Microphones!

EVERY Friday evening I teach singing at a well-known girls' club in a very sordid neighbourhood. My sister usually goes with me and sits among the girls to assist in their singing. As she habitually wears glasses for long sight, she finds it convenient to use lorgnettes for small print and music. Last Friday, however, she was unable to go, so one of the girls said, 'Hi, miss! Where's yer sister? I like 'er and them microphones what she looks through.'—A. S., W.14.

The Morning Service.

I HAVE as usual just been joining in your 'Morning Service'—a real preparation for the life of each coming day. Many of your listeners probably have no copy of the hymn book A. & M. at hand, and, as the hymns are so essentially a part of this service, would it be possible to read the two or three verses before singing, and so enable some of us to follow more fully?—W. D. L., York.

Before 'Lord Jim'—

I AM looking forward to the performance of *Lord Jim* with some fear and, I am afraid, little hope. I did not hear it last year.

The story has all the ingredients of a first-class scenario—and I know what a disgusting travesty the scenario writer made of 'Moby Dick.' I cannot imagine how the real essence of Conrad's story can be conveyed dramatically—but I am more than willing to be enlightened.

Failure will be such a great failure. Anyone who has been confronted with the problem of explaining to a friend who cannot find enough interest or connection in *Lord Jim* why they should continue will realize the impossibility of telling the story properly. The story and the telling are so much a part of one another that, separated, one is mere moralizing and the other sensationalism. A film version must be all sensationalism—a radio version may be an alternation of the two. Unless they are fused the thing is a failure.

—And After

It is not a radio play, it is merely an illustrated reading. The only excuse for dramatizing a story is that the dramatic version brings out the vital parts of the story more vividly. In this case, although one or two incidents may have been made vivid, most of them were flattened—and in addition the necessary connections were too long. Listening is very different from reclining on a verandah under a southern sky, and one is impatient of too much fine language. The two dangers I had imagined were avoided, but at the extreme cost of complete neglect of dramatic form.

It is easy to see how the story came to be recast as Radio drama. Conrad's technique has much in common with what one would imagine to be the ideal Radio technique. The idea of a story told by an observer seems peculiarly fitted for broadcasting—until it is tried; then it is obvious that it remains a story told by an observer, no matter how illustrated, in much the same way as an eye-witness account of an event differs only immaterially from a written account.

Of the play itself little comment is necessary, except to remark the unnecessary variations from the text in three instances; first, when the man who turns up at the rice plantation is spoken of as the captain of the *Patna*; second, Doramin is made unnecessarily suspicious and grandiloquent; third, Gentleman Brown is given a position on the *Patna*—a gratuitous interference with Conrad's thesis since it seems to connect Brown's incursion into Patusan with earlier events in Jim's life and robs it of all appearance of inevitability.—E. A., Poole.

Sewing to Music.

I WAS interested in Sydney Moseley's statement in an article some time back that 'It is a sheer impossibility to enjoy listening while you are otherwise occupied,' because I know that, not only in my own case but also in that of many of my women friends, it is absolutely untrue. My preparation for, and method of listening, is on Fridays, when *The Radio Times* comes, to mark just what I want to hear during the week, and then at lunch time each day I refresh my memory regarding the day's programme, and whenever it is possible to carry out my plans I arrange to have plenty of needlework beside me, and so I listen and do my mending at the same time. In short, listening time is mending time for me and several of my friends, and the very fact that I make such preparation to listen leads one to suppose that I enjoy listening, does it not?—A. S., East Horsley.





Mr B. is passionately fond of Grand Opera.



whereas Mr B's real preference is for a concert party.

Young Caractacus can bear nothing but a symphony concert.



Clara adores the announcer's rich melodious tenor.

while Bert simply puts up with the thing for the sake of the sports news.



and Uncle Septimus will have it turned on during talks about geology.



The only time the family approach unanimity is when the B.B.C. goes over to the Savbury Hotel for dance music.

HAWKE  
28.





## BOTH SIDES OF THE MICROPHONE

### A Cornish Droll.

THOSE of you who are able will no doubt be listening on Friday night to the Cornish dialect play, *Duffy*, which Plymouth is relaying to London, Daventry, and other Stations. There is much that is interesting about this play and the tradition it springs from. 'In the 17th century, writes Mr. Morton Nance, the author, in his introduction to the broadcast version, we were still speaking our own Celtic language in the West of Cornwall, and still acting it in miracle plays that had come down to us from the Middle Ages. By the middle of the 18th century Cornish was known only to a few old people, but the popular speech is to this day not simply a variety of West Country English, but a Celtic brogue in which many words are Cornish and not English, and in which, as in the English of the Irish or the Welsh, all the vowel sounds and the whole intonation are taken straight from a Celtic language. With the Cornish language the Cornish Miracle Plays were forgotten, but these, too, had left their traces, and it was with a memory of them that folk-plays in which scriptural scenes went before St. George and the Turkish Knight were acted at Christmas time in barns or manor-house kitchens. As the incongruity of this mixture became more apparent folk-tale plots were used instead of the equally familiar scriptural ones, and the story of *Duffy and the Devil* was acted in burlesque in the Land's End parishes as one of these old "drolls" as they were called.

### In Germany As Well.

OUR *Duffy* does not contain any of this rambling old droll as it has come down to us, but it is still in the same tradition: as we have acted it over and over again to village audiences it even contains long tales, songs, and other things that make it a real Cornish droll. These, since they have no very direct bearing on the plot, we shall in this broadcast version leave, like the old-fashioned furniture and costumes, to be imagined, yet this play as you will hear it is in its way a descendant of Cornish Miracle Plays, and our speech, though no longer Celtic, will bring you echoes of our old language. There is only one character who is made to speak "standard English"—of him it is said that from a high Devon tor he looked down the kitchen-chimneys of Cornwall and saw such various strange pies a-baking that in dread lest "devil-pie" should be added as a new delicacy, he turned back without paying Cornwall a visit. *Duffy* could have proved that this was not true, but we have good precedent for his English-speaking in a Cornish play, that dates back to our miracle plays, and Bretons, whose language is the nearest of all to Cornish, claim that he never yet could master theirs. In our play, as in the old droll, he appears as a very smartly dressed gentleman, distinguished only by an unusual development of eyebrows and by the colour of his dress, which is entirely of black and red, making *Duffy* liken him to a Cornish "chawk" or chough, and Squire Lyell nickname him "Red-legs." His real name is a secret until the play is nearly over. A curious fact which Mr. Nance does not mention is that the story of this play is practically the same as that which we all remember in Grimm's fairy-book, the tale of Rumpelstiltskin and the girl who had to spin straw into gold until she found out his name and, by speaking it to him, sent him through the floor in a stamp of rage. This play, given by Cornish players, should be very entertaining.

### Stravinsky Again!

WHATEVER you may think of Igor Stravinsky's music—and many of you, I know, have decided and disrespectful opinions on the matter—you cannot deny that he is one of the most outstanding figures in modern music. It must be remembered that Stravinsky has not only written such modernistic works as *Le Sacre du Printemps* and *L'Histoire du Soldat* (broadcast last year from the Arts Theatre Club), but much brilliant and tuneful music such as *Petroushka*, which, given as a ballet by the Russian dancers, draws a record 'house.' He is the most versatile and dynamic of the moderns, always exploring and experimenting. His *Piano Concerto* and *Octet*—both lately broadcast—showed signs of a 'return to Bach.' And now on Saturday, May 12 (5GB), and Sunday, May 13 (London, 5XX, etc.), we are to hear the first performance in this country of *Oedipus Rex*, an opera-oratorio of distinctly Handelian complexion. This great work is in no sense an imitation of Handel, but, rather, adapts to modern material the impersonal and almost ritualistic character of the eighteenth-century oratorio.

### 'Oedipus Rex.'

THIS work has already been heard and acclaimed in Paris, Berlin, Vienna, Boston, and New York—and the broadcast performances next month will be one of the outstanding musical events of the year. The drama, which is based upon the tragedy of Sophocles, and has been translated into Latin from the French text of Jean Cocteau, is in two acts, and progresses in a series of musical movements which are collected and elucidated by the Speaker, the composer's idea being in this way to keep the listener abreast of the development of the drama so that he may concentrate upon the music without straining after the words. Walter Widdop, Astra Desmond, Roy Henderson, and Hardy Williamson will be among the soloists, while the Speaker is to be Raymond Trafford. Stravinsky is paying a special visit to this country to direct the rehearsals and to conduct the Wireless Chorus and Symphony Orchestra during the actual broadcasts. On the Sunday when it is given from London, etc., *Oedipus Rex* will be included in a longer programme of Stravinsky, when he will also conduct his early *Fantastic Scherzo* and the *Suite from Petroushka*.

### M. Maurois Recovered.

SOME time ago now—before Christmas, I think it was—the French novelist and historian, André Maurois, was announced as giving a talk in the series 'Ourselves as Others See Us,' which has already produced some brilliant and entertaining commentaries on the British nation. But Monsieur Maurois did not come to London after all. The truth was, he had been on a lecture-tour in the States, where they so feted him and shook his hand and asked him what he thought of this, that, and t'other that he returned in a state of breakdown. But now, at last, he is coming. For the benefit of those who are not acquainted with his writing or did not read my earlier notes on the subject, I append a brief list of his best-known books, most of which have been translated into English: 'The Silences of Colonel Bramble' (a witty tale of British Army life in France), 'Ariel' (a delicate story of the life of Shelley), 'Disraeli,' and 'Don Juan or the Life of Byron' (two biographies in the modern manner).

### Mr. Daghish and Mr. Marvell.

SEVERAL specially good talks are on my list for next week. At 6.15 p.m. on Monday, May 7, Mr. E. Fitch Daghish will give the first of a series of monthly talks on 'Flowers of the Month.' Mr. Daghish is a young man who has had a remarkably brilliant career. He is a Doctor of Philosophy, a B.Sc., and one of the most notable of modern British wood-engravers. Until 1922 he was Officer in charge of Education, Eastern Command. Before the war he was Lecturer on Heredity at Bonn University. He is a Fellow of the Linnæan Society, and was led by his study of flower-life to take up wood-engraving. He studied this most difficult branch of art under Paul Nash. I hope that it will be found possible to illustrate some of his talks in *The Radio Times* with reproductions of his delicate, formal engravings of flowers. On Tuesday, May 8, the first of three talks on France in the 'Holidays Abroad' series will be given by Holt Marvell, the novelist. Mr. Marvell will deal with the French Riviera, the Côte d'Azur, as a summer holiday resort.

### A Salonika Memory.

I WONDER how many men who served on the Salonika front will remember Captain Owen Rutter's book, 'The Song of Tiadatha' (it owes its title and metre to Longfellow's Red Indian poem), which had the distinction of being the only book actually published in the War Zone (if I am wrong in this fact, will ex-Service listeners please firmly correct me?). This 'epic of the Great War,' as its author describes it, has been adapted for broadcasting to a musical background by Joseph Lewis. It will be given from 5GB on Thursday, May 10. Ivan Firth will declaim the poem. He will be accompanied by the Birmingham Studio Chorus and Orchestra.

### Opium.

MENTION of Owen Rutter reminds me of his novel, 'Chandu,' published last year, which tells an intensely dramatic story of the Opium Control in the Far East, and would make a fine play (this is the second free suggestion I have made to theatrical managers this year). The world-wide importance of the opium question is difficult for us Westerners to appreciate, how much the traffic in the poppy drug means to the East and how far the future of China depends upon it. On Wednesday, May 9, at 7 p.m., Sir Malcolm Delevingne will give a talk on this subject. Sir Malcolm represented Great Britain on the Advisory Committee of the League of Nations with regard to the Traffic in Opium and Dangerous Drugs, and was a delegate at the International Opium Conferences held at Geneva in 1924 and 1925.

### New Music.

AS you know, the B.B.C. is always ready to consider new music for broadcasting. But any music submitted should be of such importance and quality as to be worthy of performance on its own merits—works for orchestra and military band, or choral works. Scores (not parts) should be sent in. Chamber music, short instrumental pieces, and songs, as well as dance music and pieces, even if for orchestra, of a trifling nature cannot well be used; the B.B.C. leaves the choice of all such items to artists, and such pieces have a better chance of performance if introduced direct to them.



## BOTH SIDES OF THE MICROPHONE



### Broadcasting the Assassin.

I HAVE just read an interesting article by J. B. Priestley, the novelist, critic and broadcaster, in the April number of *Great Thoughts*. It is entitled 'Books and Broadcasting.' Mr. Priestley has been converted from his original fear that broadcasting might prove the enemy of those who write and publish books and, perhaps, put an end to reading altogether. 'What broadcasting will do,' he writes, 'is to sweep away the merely mechanical reading of cheap, shoddy stuff—and instances certain 'cheap and nasty' publishers in the States who are already feeling the effect of the rapidly growing 'listening habit.' 'Broadcasting is bringing back the spoken word, and fully two-thirds of literature, all poetry and most of the finest prose, depends for its proper enjoyment on an appreciation of the spoken word . . . you should hear it as you read it. People are enjoying the spoken word again (and it must be remembered that the Cinema had made them somewhat rusty). There is much in wireless that will help good books—but for some time now we have been in want of something that would kill bad ones, and it looks as though the listening habit is the welcome assassin.' So all is quiet on the literary front. Splendid!

### Two Pianos as One.

THE Viennese artists, Professor Louis and Madame Susanne Rée, who have specialized in works for two pianos, are coming to England next month specially to give two broadcast recitals, on Tuesday, May 8, from 5GB, and on Thursday, May 10, from London and other Stations. These pianists have perfected their ensemble to an extraordinary degree. They broadcast frequently from Stations on the Continent, where they are very popular with listeners. Their first recital will include Handel's *B Minor Concerto Grosso* and the *Rondo alla Turca* from Mozart's *A Major Sonata*, both arranged by Professor Rée, and the Clementi Sonata in its original two-piano form. The second recital will be devoted to romantic works—Arensky, Grieg, Gounod, Johann Strauss, and Schubert.

### What the Farmer Likes.

LAST week I mentioned the Essay Competition arranged by the *Daily Despatch* and *Manchester Evening Chronicle*. I hear now that the competition organized, jointly, by the *Farmer and Stockbreeder* and Graham Amplion Limited, for an essay on 'Why Radio appeals to the farmer—and what are his requirements,' attracted a large number of interesting entries. The programme material most favoured in the essays included News Bulletins, dialect plays, light music and such 'useful information' as Market Prices. Most of the competitors stressed the point that there could be no general distinction drawn between the wants of country listeners and those in towns.

### Percy Fletcher at Savoy Hill.

ONE of the leading lights in the world of light theatre music is Percy Fletcher, who has, I regret to say, recently had to go abroad to recoup after a serious illness. But he will be back in Town towards the middle of May, when he is to conduct a concert of his own compositions from London on Friday, May 18, including his new suite, *Famous Beauties*, the first broadcast of a Poem and Arabesque for violin (soloist, William Primrose), and several of his two-part songs for female voices, sung by members of the Wireless Chorus.

### The Story of Poor Manon.

THE story of Mademoiselle Manon Lescaut and her unfortunate lover, des Grieux, as first related in the Abbé Prevost's novel, has proved particularly attractive to composers. Auber, Massenet and Puccini have all written operas based on this charming, though disreputable story of a most inconsistently inconstant lady and her most wretchedly devoted knight. The Germans made a wonderful film of it, thought by some critics of the cinema to be the most creditable production of the industry. Massenet's opera and Puccini's are frequently performed in these days. The former is probably more widely known, but the latter is to be broadcast on May 14 (5GB), and May 16 (London, 5XX, etc.). The libretto of this will be available for listeners in the usual way (see the last page of Saturday's programmes). The story in Puccini's version differs very slightly from that of Massenet. In the latter, Manon dies in her lover's arms on the weary road to Le Havre and slavery; the former makes des Grieux join the convict ship which is deporting Manon to Louisiana, and Manon dies in exile. The opera will be conducted by Mr. Percy Pitt and should attract large 'audiences' on both nights, as the tuneful scores of Puccini are very popular. The next opera in the 'Libretto Season' is to be the same composer's *The Girl of the Golden West*, which, with the exception of a few popular excerpts, will be unfamiliar to listeners. You see, we are to have quite a Puccini season, similar to that of last summer when *La Bohème*, *Tosca*, and *Madame Butterfly* were heard. I wish they would give us *La Bohème* again (because I was on my holiday and missed it!).

### Great Music for Wales.

THOSE in charge of the programmes of the National Orchestra of Wales have set themselves a task of a magnitude which does them credit. In their symphony concerts they intend to include every classical and modern work worth playing, but the programmes will be so varied that regular patrons and listeners may have as much variety as possible. One concert will be classical, the next modern, a third composed of new works, and so on. During the season every well-known concerto for piano, violin, or 'cello, will be performed as well as double concertos. The soloists for the Symphony Concert on May 10 will be Dorothy Bennett and Charles Clements (piano-forte), and for the Saturday Popular Concert, May 12, Wateyn Wateyns and Victor Olof.

### The Light in Darkest Africa.

IT is just fifty years since Stanley established the fact that the Congo was a continuation of Livingstone's River Lualaba, which the latter had supposed was the source of the Nile. When this great network of waterways, swamps and forests was revealed by Stanley's epoch-making journey, the British and American Baptists sent missionaries from the West Coast of Africa to work among the savage tribes of what is now called, after the river, 'the Congo.' The jubilee of the beginning of this work is shortly being celebrated by a series of exhibitions, the first of which opens at the Central Hall, Westminster, on June 8. At 5 p.m. on Sunday, May 6, the Rev. C. E. Wilson, who has been for twenty-five years Foreign Secretary of the Baptist Missionary Society, will give a talk, from London and 5XX, on the Congo, which he knows intimately, and the work which has been done there by his own and other Societies.

### One Programme—but Three Stations.

THERE is interesting news to hand of the latest activity of what may be called 'The North Country Grouping of Stations'—that is Manchester, Liverpool, Sheffield, Leeds, Bradford and Hull, of which Manchester is the parent station. On Sunday afternoons, beginning on May 6, there will be broadcast from these Stations a series of concerts by Yorkshire and Lancashire artists. These artists will not all be forced to broadcast from the same Station; each will be heard from the Studio nearest his or her home, and then fitted into a programme which will be enjoyed by listeners in both counties. For instance, on May 6, Elsie Suddaby will sing groups of soprano songs over the Leeds microphone, Stephen Wearing will broadcast from Liverpool, while the Manchester Station's Augmented Orchestra, under T. H. Morrison, will be heard from one of the 'home' studios. The second concert in the series will be given on May 20 from Manchester, Sheffield and Hull Stations.

### A Test for Mancunians.

AN amusing programme will come from Manchester on Saturday evening, May 12, when a story is to be told in musical titles. The orchestra will play well-known items, the titles of which will not be announced. These titles will outline the story which the orchestra is telling. There is no competition in this musical knowledge and ingenuity. Write the titles down as the pieces are played and draw your own conclusions. The story will be read out at the end of the programme.

### Memories of R.L.S.

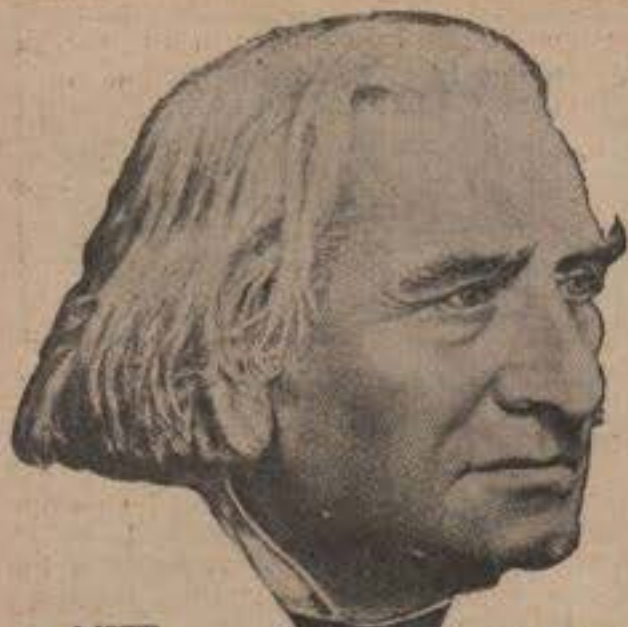
ON Tuesday, May 8, Mr. Hugh Roberts is broadcasting from Bournemouth some intimate recollections of Robert Louis Stevenson, which were given to him by an intimate friend of the author. The life of 'R. L. S.' was full of rather tragic interest. Sir Edmund Gosse has, somewhere, styled it 'a painful and hurrying pilgrimage.' He was early forced by fragile health to throw up the profession of engineering and to study for the Bar. His legal studies led him to literature. Followed travels on the Continent, and a visit to California, where he married Mrs. Osbourne and lived in the mining camp described in 'The Silverado Squatters.' His ill-health drove him at last to Samoa, whence he was never to return. When he died in 1894 his body was carried to its resting-place on the top of Mount Vaea by sixty natives who had acknowledged him as their chief. The Samoans loved him, though he had tried with little success to interfere in their politics.

### The Dutch National Programme.

THE next in the series of National Programmes will be devoted to the music, etc., of Holland. This is to be broadcast on Monday, May 7. I have not yet received full details of the programme but, in the musical department, I understand it is to include the following works by Dutch composers—the Overture, *Cyran de Bergerac*, by Johann Wagenaar. *A Song from the Sea*, by Julius Röntgen and a Dutch Rhapsody, *Piet Hein*, by J. G. van Anrooy.

"The Announcer"





LISZT,  
the Hungarian  
composer who,  
though he dedi-  
cated himself to

the service of the  
Church, painted in  
his music gay and  
brilliant scenes of  
Romance—

IN three chapters there has been hastily sketched the course of twelve centuries' development of music. For the most part the four chapters that remain will be occupied with its further development during a period of little over one century.

This looks all out of balance, and yet it is right. Music during the nineteenth century and the first quarter of the twentieth has become so many-sided (and latterly so experimental) that larger space is needed for its discussion. Moreover, what is near to us in point of time interests us as to details, whereas discussion of what is more remote we are willing to accept in generalized form. The proportions of a concise history of English Literature would probably be roughly the same. I turn to Sir Edmund Gosse's 'Short History' and find that the period from Chaucer to the coming of Wordsworth occupies 230 pages, and the period from the coming of Wordsworth to the end of 'The Victorian Age' occupies another 160 pages. If Sir Edmund were to bring his history down to the present day his proportions would evidently become very much like mine.

#### Revolution and the Romantic Spirit.

The last chapter closed gloriously with Beethoven—gloriously, since in his work culminated a long development of the resources of the art which had made it a most sensitive instrument for the expression of the sense of beauty and of human emotion. Things sometimes happen very 'apropos.' The period of Beethoven was a period of deepened feeling, and needed such an instrument for its self-expression. Call it, if you like, the age of the French Revolution and of a new social liberty. Or recall how the portraits of Bach, Handel, Haydn and Mozart show their heads decorously hidden by wigs (except, perhaps, that of Mozart, whose hair is nevertheless powdered and bound with a black ribbon). Then recall the portrait of Beethoven, who wears his own hair (sometimes very ruffled) and, instead of a courtier-like countenance, exhibits in his features determination, independence and even pugnacity. Rousseau has been at work in the world; thrones are tumbling and thought is free.

## Music as Romance.

This Fourth Chapter of Percy A. Scholes' 'Miniature History of Music' covers the Romantic Age of the early nineteenth century when poets, painters and musicians, under the influence of men like Rousseau, reacted against the artificiality of life and culture during the previous century and found a new field of freedom for the mind and the imagination.

And Rousseau has not only overturned an artificial civilization, he has also brought into literature the free spirit of Romance. At all events we usually put this down to Rousseau. He is at least the precursor of the movement, but there follows his name a list of others that takes in, in Germany, Lessing and Schiller and Goethe (for whatever classical leanings these had they exercised a powerful romantic influence also), and Novalis and the Schlegels and Tieck and Hoffmann; and in France, Chateaubriand and Lamartine, and Victor Hugo and Dumas, George Sand and Flaubert, and many others; and in Britain, Blake and Burns, and Scott and Byron, and Wordsworth and Keats. And there is a parallel movement amongst the painters. We will pick the Frenchmen Delacroix and Géricault as representatives of the early nineteenth-century romantic expression in painting, and without running round to other countries, leave it at that.

All these men of genius, poets and novelists and dramatists and painters, are imbued with the same overpowering emotion in its different phases—the romantic emotion, a sense of the terror and the beauty of life, and of its pervading mystery. They achieve



#### —AND THE GREAT POET OF THE PIANO.

Frederick Chopin, the exiled Polish composer, who, though his life was a tragic struggle against illness and the melancholy inherent in his blood, left us, nevertheless, the very poetry and painting of piano music. This drawing was made by George Sand, the brilliant woman novelist, whose life was closely linked with his own.



SCHUBERT,  
most melodious of the Romantics,  
whose centenary we are to celebrate  
this coming autumn.

beauty in their poems and their paintings, but they seek first not so much beauty as the expression of that emotion. Theodore Watts-Dunton has defined the Romantic Movement in literature as 'The Renaissance of Wonder.' The term is perhaps wide enough to express all that we want to include. The wide-eyed wonder of the days of Shakespeare and Drake has come to earth again.

#### Literature and Music.

Now not only contemporary with these 'Romantic' authors and artists, but also in many cases in intimate personal association with them, we find a group of composers—or, more properly, several such groups. In Germany we have Weber who has as a personal friend (and often reads) the fantastic Hoffmann, and in his youth has roamed theatrical Germany in the romantic Wilhelm Meister sort of way. And we have Schumann, whose father is a publisher and bookseller, and who, as a boy, has browsed in the parental shop on Moore and Byron, and Hoffmann and Jean Paul Richter. And we have Mendelssohn, whose grandfather was one of the early German students of Shakespeare and whose family was closely connected by marriage with that of the brothers Schlegel, Germany's greatest Shakespeareans of the period, and the very props and pillars of the German romantic literary movement. And we have Richard Wagner, a keen student of the romantic legends of Northern Europe (but him we will consider in the next chapter).

And in Paris we have Berlioz, a most romantically minded and romantically living individual, who reads Shakespeare and Scott, and Byron and Goethe, and bases his music upon what he reads. And there also we have the Pole, Chopin, consumptive and needing friendship, and finding it in the circle of the romantic novelist, George Sand, and the romantic painter, Delacroix, and the Hungarian Liszt, who frequents the company of Hugo and Lamartine and George Sand and Delacroix, and has a close intimacy with the romantic novelist 'Daniel Stern,' in real life the Countess d'Agoult. (One of their children is still alive—Richard Wagner's widow, Cosima, in her nineties, at Bayreuth.)

(Continued on opposite page.)



**The Range of Romance.**

These are the musical Romantics. In their music they seek the same kinds of beauty and express the same kinds of emotion as the poets and novelists and painters with whom they associate or to whose influence they submit. There is as wide a range in their romanticism as there is in that of the literary romanticists. In a Chopin Nocturne you may get the delicate romance of a lyric of Keats; in Berlioz's *Fantastic Symphony* you get the romantic grotesquerie of some parts of Victor Hugo's *Notre Dame*. In Liszt you get the luscious sentiment or gaudy brilliance of certain poems of Byron. In Schumann you get the very German romantic fancy of his favourite Jean Paul. There are many kinds of composer in the Romantic School of Music; yet, different as they are, they stand out as a body in strong contrast with the preceding schools, which, vaguely generalizing, we may call the 'Classical.' Wordsworth and Coleridge, and Keats and Shelley, and Blake and Byron have very different styles from one another, and express very different feelings, but they all stand out, both as to style and as to feeling, in strong contrast with, say, Addison or Pope.

Perhaps the distinction between 'Classicism' and 'Romanticism' is one not so much of style as of feeling, but it is both. Put it in this way—that in the music of both Mozart and Schumann you have the expression both of a sense of formal beauty and of emotional beauty, but that in Mozart the balance usually weighs down rather on the side of form and that in Schumann it usually weighs down (and pretty heavily) on the side of emotion.

**'Programme Music.'**

A word now as to a very definite literary and pictorial influence that comes into music. Some composers actually take a literary scheme, lock, stock and barrel, and try to reproduce it (or at any rate its series of emotions) in terms of tone. The Symphonies

and 'Tone Poems' of Liszt are a very clear example of that sort of thing. He writes a *Dante Symphony* in three sections, 'Inferno,' 'Purgatorio,' and 'Magnificat'; or he writes a *Faust Symphony* with sections, 'Faust,' 'Margaret' and 'Mephistopheles'; or he writes Tone-Poems, *Mazeppa* (after Byron), and *The Slaughter of the Huns* (after a fresco by Kaulbach at Berlin), and *The Dance of Death* (after Orcagna's famous fresco at Pisa). Sometimes he prefixes to his composition a printed 'programme' of the series of thoughts and imagined sights that have inspired the successive passages of his composition, and so we get the technical term 'Programme Music,' a term which can be (closely or loosely) applied to a great part of the output of the Romantic School.

But not every composer of that school is 'programmatic,' and at the beginning of it we have Beethoven, who has not shaken off his classical sympathies and rarely writes anything we could call 'programme music'; and at the end of it Brahms, who has regained classical sympathies and can perhaps be said to write no 'programme music' at all.

At the end of it—those were large words to use. Is the Romantic temper yet banished from music? By no means! Perhaps it never can be banished. Perhaps the art of music is essentially and necessarily a romantic art. Bach was often romantic: so were Byrd and Palestrina. But it was in the first half of the nineteenth century that came the great outburst of romantic feeling in all the arts, and the composers who, at that time, expressed it so plainly and fully in the music we call, for definition's sake, 'The Romantic School.'

**Some Technical Developments.**

In the first chapter of this brief history we analyzed music into certain elements—Melody, Harmony, Counterpoint, Form, Orchestration. At any stage of music's develop-

ment some change takes place in all of these—some change fitting each for its new functions. During the Romantic period there was a considerable development of Orchestration, designed to produce new and vivid colourings fitted for the expression of romantic feeling; Berlioz was a great experimenter in this more varied use of the orchestra, whilst (a similar effort) Liszt, the greatest pianist of the time, invented new pianistic resources. In Form there was the development of the short characteristic piano pieces by Schumann and Chopin and others, and of the Orchestral Tone-Poem by Liszt. Harmony, under Wagner's hands, became capable of the expression of the minutest shades of feeling—but that belongs to the next chapter.

**National Expression in Music.**

One special development of the Romantic movement in music must be here passed over in a few words—the expression of national feeling and the use of national folk-rhythms and turns of melody by such ardent patriots as Smetana and Dvorak (Bohemian), Grieg (Norwegian), Glinka, Balakirev, Borodin, Mussorgsky, Rimsky-Korsakov, and Tchaikovsky (Russian), Albeniz, Granados, Turina, and de Falla (Spanish). Some of these names bring us down to our own day, when, indeed, the national impulse runs very strongly amongst the composers of many countries, including some of those of our own. Love of one's native land is one of the most strongly romantic inspirations that comes to any of us, and when it came to the musicians it exerted a powerful influence in two ways: it brought into music a new order of feelings, and, by inducing a study of musical folk-expression, it stimulated a greater directness, an 'unsophistication'—a partial abandonment of settled conventions, a breath of fresh air, a wholesome 'Back-to-the-land.'

**Leading Features of the Week:**

N.B.—All items from 5XX can also be heard from 2LO.

TALKS. (5XX only).	MUSIC.	DRAMA, ETC.
<u>Monday, April 30.</u> 9.15. Rt. Hon L. S. Amery: 'Impressions of an Empire Tour.'	<u>Sunday, April 29.</u> (5XX) 9.5. Callender's Cable Works Band.	<u>Thursday, May 3.</u> (5XX) 9.35. Charlot's Hour, XV.
<u>Tuesday, May 1.</u> 5.0 Rev. F. Tatchell: 'Holidays Abroad: Italy—III, Venice and the Hill Towns of Umbria.'	<u>Monday, April 30.</u> (5XX) 8.30. 'The Rhine-Gold,' Scene I, relayed from Covent Garden. (5XX) 9.35. A Gretchaninov Programme, with the Composer and Smirnov.	<u>Friday, May 4.</u> (5XX) 8.0. 'Duffy,' A Cornish Dialect Play.
<u>Wednesday, May 2.</u> 9.15. Mr. Richard Hughes: 'A Real Journey into the Middle Ages.'	<u>Tuesday, May 1.</u> (5GB) 8.0. The Eighth Concert of the Royal Philharmonic Society's Season.	<b>VAUDEVILLE AND VARIETY.</b> <u>Monday, April 30.</u> (5XX) 10.30. Yvette Darnac, Harry Hemsley, Harry Pepper.
<u>Thursday, May 3.</u> 9.15. Mr. Vernon Bartlett: 'The Way of the World.'	<u>Wednesday, May 2.</u> (5GB) 7.45. 'The Valkyrie,' Act II, relayed from Covent Garden. (5XX) 9.35. Chamber Music, with Herbert Heyner, William Primrose and Frida Kindler.	<u>Wednesday, May 2.</u> (5XX) 7.45. Clapham and Dwyer, Henri Leoni, Tom Clare, Jessie Matthews, Deslys and Clark.
<u>Friday, May 4.</u> 5.0. Marion Cran: 'A Garden Talk.'	<u>Friday, May 4.</u> (5XX) 9.35. A Symphony Concert, with Solomon.	<u>Saturday, May 5.</u> (5XX) 9.35. Vivienne Chatterton, Moyna Macgill, Morris Harvey, Arnold Trowell.
<u>Saturday, May 5.</u> 9.15. Mr. A. B. B. Valentine: 'Holidays in Britain—II, The North Riding Coast and Moors.'		



# PROGRAMMES for SUNDAY, April 29

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)  
TIME SIGNAL, GREENWICH; WEATHER FORECAST

by Canon Guy Rogers in his sermon in the service broadcast by 5GB.

- 3.30 AN ORCHESTRAL CONCERT**  
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL.  
NORMAN ALLIN (Bass)  
ANTONIO BROSÀ (Violin)  
ORCHESTRA  
Overture to 'Le roi l'a dit' (The King has said it) ..... *Delibes*
- 3.40 NORMAN ALLIN and Orchestra**  
Tho' faithless men.....*Halévy*  
The Pilgrim's Song.....*Tchaikovsky*
- 3.52 ORCHESTRA**  
Suite, 'Four Ways'.....*Eric Coates*  
Northwards; Southwards; Eastwards; Westwards
- 4.10 ANTONIO BROSÀ and Orchestra**  
Havanaise .....*Saint-Saëns*

- 5.12 ORCHESTRA**  
Minuet, 'My Lady Lavender'  
*Peter, arr. Gerrard Williams*  
Suite, 'Picturesque Scenes'.....*Massenet*

**5.20-5.30 THE FOUNDATIONS OF ENGLISH POETRY—V, 'MILTON'**

THE majority of modern poets specialize in their own particular line, and we become accustomed to expecting from them the same sort of poetry. In more spacious days it was not so; Shakespeare wrote lyrics and sonnets as exquisite as his plays are magnificent, and similarly Milton, the epic poet of 'Paradise Lost,' was a lyric poet of the first rank. This afternoon's reading, which will include 'L'Allegro,' 'Lycidas,' and two of the sonnets, as well as passages from 'Samson Agonistes' and 'Paradise Lost,' will give a good idea of his range.

**8.45 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the King Edward Memorial Hospital at Ealing, by Lady TREE

THE General Hospitals of Greater London, though less well known than the famous London hospitals, do a great deal of valuable work of more than local importance, inasmuch as they relieve the central hospitals of a considerable number of patients. The King Edward Memorial Hospital at Ealing, which is one of these general hospitals in the London area, was built in 1911 on a site capable of extensive further development, and three stages of extension have since been completed. The latest of these, the Queen Alexandra Wing, cost £25,000, and it is to clear off the remainder of this debt, about £13,000, that a wide appeal is now being made.

Contributions should be addressed to Lady Tree, at the King Edward Memorial Hospital, Ealing, W.

SAINT-SAËNS was very fond of travel, and after a busy season of concerts, operas and rehearsals, he used to go off to Africa or India, or the Canary Islands, sometimes causing anxiety by disappearing completely for a time, leaving no address.

This piece, originally written for Violin and Orchestra, is one of the fruits of his travels—a reminiscence of scenes enjoyed in sunny Havana.

It consists of a number of short sections, bound together by the recurrence, in various forms, of distinctive rhythms and themes.

The rhythmic figure of the first melody is prominent throughout the piece. The time changes to a livelier measure, and soon the first rhythm is heard again, but in a new melody. Still another theme, in more flowing style, is brought in, and after some showy passages for the soloist, the opening section, varied a little, is repeated.

Finally, the Violin has still more brilliant display work, and a Coda touching upon several of the work's leading points brings it to an end.

- 4.25 ORCHESTRA**  
Spanish Serenade.....*Glazounov*  
Spanish Dance.....*Glazounov*  
Symphonic Poem, 'Turkish Carnival'.....*Luigini*

- 4.45 NORMAN ALLIN**  
Brittany .....*Farrar*  
Where be ye going? .....*Holbrooke*  
Were you there? (Negro Spiritual) arr. *Burleigh*

- 4.55 ORCHESTRA**  
Overture to 'Hänsel and Gretel' .. *Humperdinck*

THE tuneful gaiety and homely sentiment of this piece make it a constant favourite. It will be remembered that it embodies tunes from the Opera—the Children's Prayer at the opening (on the Horns); the Witch's Magic (Trumpets); the Song of the Sandman who puts children to sleep, and so forth.

- 5.2 ANTONIO BROSÀ**  
Berceuse (Cradle Song) .....*Cui*  
Nocturne, No. 3.....*Médner*  
Les petits moulins à vent (The little windmills)  
*Chopin, arr. Press*



BAND MUSIC AT ITS BEST.

Callender's Cable Works Band, one of the finest in the country, is very popular with listeners whenever it comes on the air. Tonight it will broadcast from London, starting at 9.5.

- 7.55 A RELIGIOUS SERVICE**  
FROM CROYDON PARISH CHURCH  
Conducted by the Rev. Canon E. S. WOODS  
THE BELLS  
Relayed from Croydon Parish Church

- 8.0 THE SERVICE**  
Hymn, 'City of God' (Songs of Praise, No. 216)  
General Confession and Prayer for Absolution  
Lord's Prayer; Thanksgiving  
Psalm No. xvi; Lesson  
Hymn, 'Jerusalem' (Songs of Praise, No. 204)  
Prayers and Intercession  
Anthem, 'I will lay me down in peace' (*Noble*)  
Address by the Vicar of Croydon (The Rev. Canon E. S. WOODS)  
Hymn, 'Praise my Soul' (Songs of Praise, No. 342)  
Benediction

TODAY is Industrial Sunday—an annual celebration of the dignity of labour and of the advance towards effective co-operation amongst all sections of those engaged in industry. These objects will be referred to by Canon Woods in his sermon in this broadcast service, and also

- 9.44 BAND**  
Trombone Solo, 'Lend me your aid' ('The Queen of Sheba') .....*Gounod*  
Soloist, HAROLD LYCOCK  
Variations on the Welsh Air, 'All through the night' .....*Rimmer*

- 9.58 RISPAN GOODACRE**  
Softly awakes my heart ('Samson and Delilah')  
*Saint-Saëns*

- 10.4 BAND**  
Overture, 'Oliver Cromwell'.....*Geckl*

- 10.18 LEONARD GOWINGS**  
Jean upon the Uplands.....*J. P. Robertson*  
Angels guard thee.....*Godart*

- 10.24 BAND**  
Solemn Melody.....*Walford Davies*

TOWARDS the end of 1908, Tercentenary Celebrations of Milton's birth were held in London. At the famous Cheapside Church, St. Mary-le-Bow, close to which Milton was born, celebrations took place on his birthday—December the ninth. For this occasion Sir Walford Davies wrote this *Solemn Melody*.

**10.30 EPILOGUE**

- 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast**

- 9.5 CALLENDER'S BAND**  
RISPAN GOODACRE (Contralto)  
LEONARD GOWINGS (Tenor)

- BAND  
Festival March . . . *Bantock*  
Romance, 'Le Soir' (Evening).....*Rubinstein*

- 9.18 RISPAN GOODACRE**  
Let all the strains of joy  
*Lawton Ronald*  
The Blind Ploughman  
*Cummings Clarke*  
Easter Carol.....*Martin Shaw*

- 9.24 BAND**  
Selection from the Works of Mendelssohn.....arr. *Godfrey*

- 9.38 LEONARD GOWINGS**  
She rested by the broken brook... *Coleridge-Taylor*  
Bird Songs at Eventide  
*Eric Coates*



# Sunday's Programmes cont'd (April 29)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 510 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 A BALLAD CONCERT

From Birmingham

WALTER GLYNNE (Tenor)  
 Clorinda ..... Orlando Morgan  
 Dream Valley ..... Quilter  
 Annabel Lee ..... Henry Leslie  
 CONSTANCE HARDCASTLE (Soprano)  
 Pastoral ..... Carey, arr. Wilson  
 Après un Rêve (After a Dream) ..... Faure  
 Thou Charming Bird ..... David  
 With Flute Obligato by WALTER HEARD

### 3.50 CEDRIC SHARPE (Violoncello)

Elegy ..... Redman  
 Minuet ..... Valentin  
 Caprice ..... MacCunn  
 APPLETON MOORE (Baritone)  
 Revenge, Timotheus cries ..... Handel  
 Since my loved one has gone ..... Scots Air

### 4.15 CONSTANCE HARDCASTLE

A Blackbird Singing ..... Head  
 At the Well ..... Hageman  
 Villanelle ..... Dell'Acqua

WALTER GLYNNE

Oh! that we two  
 were maying  
 Nevin  
 I love you .. Grieg  
 Oh lovely night  
 Landon Ronald

### 4.35 CEDRIC SHARPE

Consolation  
 Liszt, arr. Sharpe  
 Berceuse (Cradle  
 Song)  
 Tchaikovsky, arr.  
 Sharpe  
 The An-  
 gelus .. Cedric  
 Gavotte in }  
 G Minor } Sharpe

APPLETON MOORE

Thomas the Rhymer ..... Loewe  
 Molly Brannigan ..... Stanford  
 The White Knight ..... Cyril Scott

### 5.0 AN ORGAN RECITAL

Relayed from the Cathedral, Birmingham  
 Concerto in D Minor .. John Stanley (1713-1786)  
 Larghetto in F Sharp Minor ..... Wesley  
 Prelude and Fugue in F ..... Bach  
 At the Organ, FRED DUNNILL

### 5.20-5.30 FOUNDATIONS OF ENGLISH POETRY

(See London)

### 7.50 A RELIGIOUS SERVICE

THE BELLS

Relayed from St. Martin's Parish Church,  
 Birmingham  
 Industrial Sunday

Hymn, 'Once to every man and nation' (Songs  
 of Praise, No. 178)  
 Prayers  
 Hymn, 'O God of Earth and Altar' (Songs of  
 Praise, No. 177)  
 Reading  
 Anthem ..... Studdert Kennedy

'When through the whirl of wheels, and engines  
 humming,  
 Patiently powerful for the sons of men,  
 Peals like a trumpet promise of His coming  
 Who in the clouds is pledged to come again;  
 When through the night of furnace fires flaring,  
 Shooting out tongues of flame like leaping  
 blood,  
 Speak to the heart of Love, alive and daring,  
 Sing of the boundless energy of God.

'When in the depths the patient miner striving  
 Feels in his arms the vigour of the Lord,  
 Strikes for a kingdom and his King's arriving,  
 Holding his pick more splendid than the  
 sword;

'When on the sweat of labour and its sorrow,  
 Toiling in the twilight flickering and dim,  
 Flames out the sunshine of the great tomorrow,  
 When all the world looks up because of Him—

'Then will He come with meekness for His glory,  
 God in a workman's jacket as before,  
 Living again the eternal Gospel story,  
 Sweeping the shavings from His workshop  
 floor.'

ADDRESS by the Rev. Canon T. GUY ROGERS  
 Hymn, 'Mine eyes have seen the glory' (Songs of  
 Praise, No. 304)  
 Benediction

### 8.45 THE WEEK'S GOOD CAUSE. (See London)

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 A STRING ORCHESTRAL PROGRAMME

From Birmingham

THE BIRMINGHAM  
 STRING ORCHES-  
 TRA, conducted by  
 JOSEPH LEWIS

LEONIE ZIFADO  
 (Soprano)

ARTHUR BENJAMIN  
 (Pianoforte)

ORCHESTRA  
 Two Norwegian  
 Melodies (Op. 63)  
 Grieg



Cedric Sharpe (left) and Appleton Moore are two of the artists who take part in the Ballad Concert from Birmingham this afternoon.

THE titles are (1) *In the Popular Style* (the melody is not Grieg's own); (2) *Cowkeeper's Tune and Peasant Dance*. This begins with some of those bell effects we remember in such a Pianoforte piece as Grieg's *Bell Tones*, the last in the set of *Lyric Pieces*, Op. 54.

LEONIE ZIFADO and Orchestra  
 When I am laid in earth (from 'Dido and Aeneas')  
 Purcell

9.20 ARTHUR BENJAMIN and Orchestra  
 Concerto for Pianoforte and Strings Gordon Jacob

9.45 LEONIE ZIFADO and Orchestra  
 Sono Amanti ..... Scarlatti, arr. Lebell  
 Tu o mi chiami .....

9.55 ORCHESTRA  
 Waltz from Serenade in C, Op. 48.. Tchaikovsky  
 ARTHUR BENJAMIN  
 Waltz in D Flat, Op. 64, No. 1 ..... Chopin  
 Waltz of the Flowers (from 'Nutcracker' Suite)  
 Tchaikovsky, arr. Grainger

10.10 ORCHESTRA  
 Serenade, 'In the Far West' ..... Bantock  
 IN this four-Movement work, produced at the Hereford (Three Choirs) Festival in 1912, Bantock has used American Negro and popular songs. In the Second Movement he uses *Way down upon de Swanee Ribber*, and in the Fourth *Yankee Doodle*, with *Johnny, get your gun*.

### 10.30 EPILOGUE

(Sunday's Programmes continued on page 156.)

## PROMOTED TO GENERAL MANAGER.

### Great Tribute to Pelmanism— "You Showed Me How."

"It is with feelings of great pleasure I am writing to inform you that I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly, you showed me how." (F. 32,310.)

This letter is one of thousands of similar messages constantly received by the Pelman Institute from men and women in all parts of the world.

Even the most cursory glance through the daily correspondence of the Institute reveals the fact that Pelmanism is accomplishing a most wonderful work in training the minds, improving the prospects and increasing the happiness of thousands of men and women of all ranks, ages and conditions, engaged in practically every known Profession, Trade and Industry in the world.

Amongst the failings and weaknesses rapidly and permanently removed by Pelmanism are—

- |                 |                |
|-----------------|----------------|
| Forgetfulness   | Indecision     |
| Depression      | Moodiness      |
| Timidity        | Diffidence     |
| Lost Confidence | Will-Weakness  |
| Brain-Fag       | Mind-Wandering |

But Pelmanism does more than this. Based on the soundest Psychological principles it provides a system which enables you to train your mind scientifically, to increase your Efficiency and your Earning-Power and to develop such valuable business-like qualities as—

- |                   |                     |
|-------------------|---------------------|
| —Concentration    | —Self-Confidence    |
| —Initiative       | —Resourcefulness    |
| —Optimism         | —Cheerfulness       |
| —Driving Power    | —Personal Magnetism |
| —Salesmanship     | —Presence of Mind   |
| —Organising Power | —Reliability        |
| —Will-Power       | —A Reliable Memory  |

and many others equally useful and important.

### Lord Walsingham's Praise.

"If every person in the country were a Pelmanist," writes Lord Walsingham, "that is, had gone through the Pelman Course, and applied its principles and system to his or her daily life, we should be a thoroughly well-educated and well-organised race, and beyond measure superior to what we are in keeping our position and influence in the world."

This is high praise. But not too high, as every one who has taken up Pelmanism or read the account of the revised Pelman Course given in "The Efficient Mind" will at once admit.

This book, "The Efficient Mind," contains some very remarkable evidence which everyone who wishes to "do better" in life should most certainly read. It describes the revised Course which embodies the results of the latest discoveries in Psychology, and is based on the unique experience gained by the Institute in the course of training the minds of over

500,000 people. It also shows how you can enrol for a course of Pelmanism on especially convenient terms. The book is Free, and you can obtain a copy either by calling for it, or by writing for it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. The book will be sent you by return, gratis, and post free. Get it to-day in order to "get on" to-morrow.

Overseas Branches:—PARIS: 35, Rue Boissy d'Anglas. NEW YORK: 71, West 45th Street. MELBOURNE: 396, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road.





# Sunday's Programmes continued (April 29)

## 5WA CARDIFF. 353 M. 850 KC.

**3.30** EVENSONG  
Relayed from Llandaff Cathedral  
Magnificat and Nunc Dimittis (*Botting in B Flat*)  
Anthem—Two Easter Carols  
This Joyful Easter-Tide; The world itself keeps Easter Day  
Preacher, The Very Rev. THE DEAN OF LLANDAFF

**4.45-5.30** S.B. from London

**7.55** S.B. from London

**8.45** THE WEEK'S GOOD CAUSE: An Appeal on behalf of The Miners' Distress Fund by Capt. W. H. WILLIAMS

**8.50** S.B. from London (9.0 Local Announcements)

## 10.30 EPILOGUE

## 2ZY MANCHESTER. 384.6 M. 780 KC.

**3.30** A BAND CONCERT  
THE BLACK DYKE MILLS BAND. Bandmaster, ARTHUR O. PEARCE  
Overture to 'Semiramis'..... *Rossini*  
Cornet Duet, 'The Warblers'..... *Sutton*  
Duettists, O. BOTTOMLEY and G. BROWN  
THE CX HUDDERSFIELD VOCAL QUARTET:  
MABEL JONES (Soprano); MAY HICKSON (Contralto); HAROLD STARKEY (Tenor); HAROLD SYKES (Bass)  
Early one morning..... *arr. Boughton*  
April is in my mistress' face..... *Morley*  
Sweet love, for me..... *Stanford*

BAND  
Excerpts from the Works of Grieg

QUARTET  
O happy eyes..... } *Elgar*  
As torrents in summer..... }  
A Prayer to Mary..... *Brahms*

BAND  
Tone Picture, 'The Viking'..... *Nicholl*

QUARTET  
Home of my Heart..... *Parry*  
The Holly and the Ivy..... *arr. Boughton*  
Saviour, Thy children keep..... *Sullivan*

BAND  
Fantasia, 'Songs of England'..... *arr. Round*

**5.20-5.30** S.B. from London

**7.55** S.B. from London

**8.45** THE WEEK'S GOOD CAUSE: The Ven. Archdeacon N. L. ASPINALL: A 'Sympathy Week' Appeal on behalf of the Manchester and Salford Police Court Mission  
(Donations should be sent to the Secretary of the Mission, 90, Deansgate, Manchester)

**8.50** WEATHER FORECAST, NEWS; Local Announcements

**9.5** AN ORCHESTRAL CONCERT  
THE AUGMENTED STATION ORCHESTRA,  
Conducted by T. H. MORRISON  
Overture, 'In Memoriam'... *Sullivan*  
Ballet Music from 'The Cid' *Masselet*

SULLIVAN'S Overture has been heard on many a solemn memorial occasion since its composition some sixty years ago.  
The story of its production has a note of personal tragedy. For the Norwich Festival of 1866, Sullivan (then twenty-four years old) was to write a new work. About a month before the Festival he told his father in despair that he could get no satisfactory idea. His father, however, prophesied that something would be sure to happen which would inspire him. Three days later the father died, and Sullivan expressed his grief in the *In Memoriam* Overture, which was duly produced at the Norwich Festival.

This is a large-scale Overture, complex, but not obscure. It opens at a steady pace, 'with religious feeling.' A simple tune is given out by a Woodwind quartet, Oboe playing the tune. This is well known as a hymn-tune. After this has been repeated, there immediately follows the main body of the piece, marked 'very quick.' This is very dramatic music. Many distinctive tunes are introduced, and treated with great variety. The prevailing mood is forceful.  
The Overture ends with the hymn-tune melody, played by the whole Orchestra and full Organ, a great triumphal song.

THE conflict between love and desire for vengeance is the dramatic idea on which *Masselet's* Opera is based.

The Lady Chimène is loved by, and loves, the military leader, Rodrigue (Spain's eleventh-century hero, who was named 'The Lord'—'Seid,' or 'H Cid,' by his enemies the Moors). But Rodrigue is forced by circumstances to kill in a duel the father of Chimène. Thereafter she is torn between love and revenge, until at last she marries her country's hero, rather than pronounce his death-sentence with her own lips.

A plot so full of dramatic and exciting doings naturally gave *Masselet* scope for highly coloured music. The Ballet introduces seven Spanish dances, thus entitled: (1) *Castillane*; (2) *Andalouse*; (3) *Aragonaise*; (4) *Aubade* or Dawn Song; (5) *Catalane*; (6) *Madrilène*; (7) *Navarraise*.

REX PALMER (Baritone) and Orchestra  
Is not His Word like a fire? (from 'Elijah')  
It is enough..... } *Memelsssohn*

ORCHESTRA  
First Irish Rhapsody..... *Stanford*  
Introduction to Act III (from 'The Dance of the Apprentices' Mastersingers')  
Entry of the Mastersingers } *Wagner*

TWO Irish tunes are used in *Stanford's* one-movement work. The first is *Leatherbags Donnell*, an insistent, brisk melody that uses one little scrap of tune several times in a few bars. After this has been repeated, we have some development of it. The Harp helps to change the scene for the second tune's appearance. This is the lovely melody widely known as the *Londonderry Air*, and, in the form of a song, as *Emer's Farewell to Cuchullin* (in *Stanford's* collection of *Songs of Old Ireland*). It is heard on Cellos, then on Oboes, then on Violins. After some development, back comes the First Tune. Quickly follows the slow second Air, and then an ingenious combination of the two. After a kind of *cadenza* or improvisatory passage for Strings comes the Coda or rounding-off part, in lively time, constructed chiefly from the *Emer*

melody, the *Leatherbags* rhythm coming in at the end.

REX PALMER  
To Anthea..... *Hallé*  
The Roadside Fire..... *Vaughan-Williams*  
Come, come, my life's delight..... *Harty*

ORCHESTRA  
Hungarian March..... *Berlioz*

WE know the March as a famous extract from *Berlioz's Faust*, but it had no place in the first version of that work. In 1846 *Berlioz* was visiting Buda-Pesth, and, on the advice of a friend, picked out from a collection a national air (it may or may not be a folk-tune), which is named after the patriot *Rakoczy*, and worked it up into this March, to please the Hungarians. It went so well that he introduced it into *Faust*, 'taking the liberty,' as he said, 'of putting *Faust* in Hungary, and making him witness the passage of a Hungarian army across the plain.'

## 10.30 EPILOGUE

## 6LV LIVERPOOL. 287 M. 1,010 KC.

**3.30-5.30** S.B. from London

**7.55** S.B. from London (9.0 Local Announcements)

**9.5** S.B. from Manchester

**10.30** EPILOGUE

## 2LS LEEDS-BRADFORD. 277.8 M. 252.1 M. 1,080 KC. & 1,190 KC.

**3.30-5.30** S.B. from London

**7.55** S.B. from London

**8.45** THE WEEK'S GOOD CAUSE: Mr. J. T. GIBBONS, Founder of the Wayfarers' Benevolent Association, 'Work at the Tramps' Mansion'

**8.50** S.B. from London (9.0 Local Announcements)

**10.30** EPILOGUE

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

**3.30-5.30** S.B. from London

**7.55** S.B. from London (9.0 Local Announcements)

**10.30** EPILOGUE

## 6KH HULL. 284.1 M. 1,020 KC.

**3.30-5.30** S.B. from London

**7.55** S.B. from London (9.0 Local Announcements)

**10.30** EPILOGUE

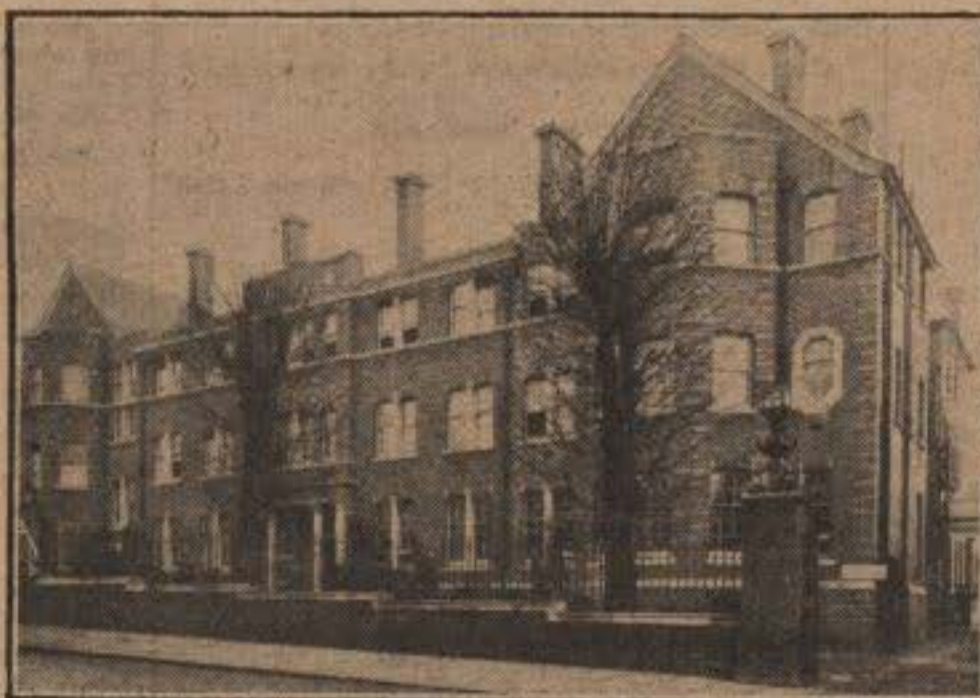
## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

**3.30-5.30** S.B. from London

**7.55** S.B. from London

**8.45** THE WEEK'S GOOD CAUSE: Appeal on behalf of the Incorporated Bournemouth Free Church Council Maternity and Training Home, by Miss JESSIE MARCH

THIS Institution continues to meet an ever-increasing need among young mothers and their infants. The cases dealt with are not cou-



A HOSPITAL OF THE OUTER RING.

The King Edward Memorial Hospital at Ealing, one of the most important of the general hospitals of Greater London, will be the object of Lady Tree's appeal from London and Daventry tonight.



# Sunday's Programmes continued (April 29)

lined to this district, but girls from many other parts of the country are receiving help and assistance. Miss Jessie March, who is making the Appeal, has worked among women and girls in Bournemouth for fourteen years. Contributions marked 'Wireless Appeal,' should be sent to Mrs. Frean, Cranbourne, 29, Branksome Avenue, Bournemouth.

8.50 *S.B. from London* (9.0 Local Announcements)

10.30 EPILOGUE

**5NG NOTTINGHAM.** 275.2 M. 1,090 KC.

3.30-5.30 *S.B. from London*

7.55 *S.B. from London* (9.0 Local Announcements)

10.30 EPILOGUE

**5PY PLYMOUTH.** 400 M. 750 KC.

3.30-5.30 *S.B. from London*

7.55 *S.B. from London* (9.0 Local Announcements)

10.30 EPILOGUE

**6ST STOKE.** 294.1 M. 1,020 KC.

3.30-5.30 *S.B. from London*

**8.0 A RELIGIOUS SERVICE**  
FROM THE STUDIO  
Conducted by the Rev. J. G. HAMLET, Vicar of Norton-in-the-Moors

8.45 *S.B. from London* (9.0 Local Announcements)

10.30 EPILOGUE

**5SX SWANSEA.** 294.1 M. 1,020 KC.

3.30-5.30 *S.B. from London*

7.55 *S.B. from London* (9.0 Local Announcements)

10.30 EPILOGUE

## Northern Programmes.

**5NO NEWCASTLE.** 512.5 M. 960 KC.

3.30:—The Annual Service under the auspices of the Boy Scouts Association, relayed from St. Nicholas Cathedral. At the Organ, William EBB. March up of Colours to the Hymn, 'Onward, Christian Soldiers'; Special Scout Prayers read by Rev. C. E. Turner, Senior Curate at the Cathedral; Hymn, 'The strife is o'er, the battle done'; The Lesson, St. John's Gospel xxi, 15-19, read by Rev. R. N. Edwards, Minister of Gosforth Presbyterian Church; Hymn, 'Hearts to Heav'n and voices raise'; Hymn, 'Jesus lives!'; Address by the Bishop of Newcastle; The Colour Parties will take their place in the Chancel; Scout Hymn, 'Come, all my comrades'; Recitation of Scout and Cub Laws by Bandmaster W. E. Robson; Blessing; The National Anthem. 8.45:—The Week's Good Cause: Appeal by Mr. Charles E. V. Upton on behalf of the Northumberland, Durham and Newcastle Infirmary for Diseases of the Eye. 8.50:—S.B. from London. 10.30:—EPILOGUE.

**5SC GLASGOW.** 405.4 M. 740 KC.

3.30:—Light Orchestral Concert. The Station Orchestra: Overture, 'Coriolanus' (Beethoven). Ernest Whitfield (Violin) and Orchestra: Violin Concerto in E (Bach). Herbert Heyner (Baritone) and Orchestra: Sulla pezza del mio brik (Riedl); Conte and Variations, from 'The Legend of Saida,' and The Song of Shepherd Lehl, from 'The Snow Maiden' (Rhosky-Kosakov). Orchestra: Symphony No. 35 in D (K. 385) (Mozart). Ernest Whitfield: Sonata No. 6 in E (Handel). Orchestra: Two Hungarian Dances (Brahms); Suite, 'L'Arlesienne,' No. 1 (Bizet). Herbert Heyner: I heard of late (Bartlett-

1806, arr. Keel); Sweet was the song (Attey—1622, arr. Keel); About the sweetbag of a bee, and so white is she (Anon—Sixteenth Century, arr. Dolmetsch); On the Brow of Richmond Hill (Purcell, arr. Bantock). Orchestra: Second 'Peet Gynt' Suite (Grieg). 5.20-5.30:—S.B. from London. 7.55:—S.B. from London. 8.45:—The Week's Good Cause: Sir Robert Wilson, Chairman of the Glasgow Education Authority, will appeal on behalf of the Glasgow Advisory Council for Juvenile Employment. 8.50:—S.B. from London. 10.30:—EPILOGUE.

**2BD ABERDEEN.** 500 M. 600 KC.

3.30:—S.B. from Glasgow. 5.20-5.30:—S.B. from London. 8.0:—A Religious Service from the Studio, conducted by Rev. James F. Kellas, B.D., of Mansfield Church, assisted by the Choir of the Church. Order of Service: Psalm 100, 2nd Version, 'O all ye hands unto the Lord'; Prayer; Psalm 116, Tune, 'Kilmarnock'; Reading; Psalm 148, 2nd Version, Tune—'St. John'; Anthem; Address; Paraphrase 99, Tune—'Lyra'; Benediction. 8.45:—The Week's Good Cause: Appeal on behalf of the Aberdeen District Nursing Association by Miss Davidson, Vice-Chairwoman. 8.50:—S.B. from London. 10.30:—EPILOGUE.

**2BE BELFAST.** 306.1 M. 900 KC.

3.30-5.30:—S.B. from London. 8.15:—A Religious Service from the Studio. Choir: Hymn, 'Praise to the Holiest in the Height'; Scripture Reading; Anthem, 'If ye love Me, keep My Commandments' (Sir R. P. Stewart); Address by Rev. L. J. Britton, of Cliftonville Moravian Church; Choir: Hymn, 'Dear Lord and Father of Mankind'; Closing Prayer and Benediction. 8.45:—S.B. from London. 10.30:—EPILOGUE.

**THE RADIO TIMES.**  
The Journal of the British Broadcasting Corporation.  
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## Mrs. Woods' Memories of Tennyson.

(Continued from page 147.)

he will read it to us this evening.' My mother wrote of those evenings, when the Poet, sitting in his oak armchair after dinner in the drawing-room, talked of what was in his heart or read some poem aloud, with the landscape lying before us framed in the dark arched bow-window: 'His moods are so variable—his knowledge so wide and minute. Here (in his domestic circle) he talks so freely and brightly without the shyness which often oppresses him in society. Crabbe, Gray and Keats are the chief poets he reads to us.' Beside his own poems, often at this time his favourite bantling 'Maud.' It was a speciality of these Farringford evenings that the men did not drink their port segregated in the dining-room. Dessert was laid in the drawing-room. I see the scene at a later date and from another angle than my mother's—from the children's table in the bow-window. The friends gathered round the big table are mostly distinguished or at least gifted personalities. The odd figure of Mrs. Cameron, the photographer, was often to be seen there—a bit of a genius herself and a great character. She loved the bard, but not too reverently. On one occasion when he ventured to criticize the poetry of her friend and favourite model, the superlatively handsome Sir Henry Taylor, she snapped out: 'You only say that because you are jealous, Alfred; you like to think yourself the handsomest man on the island.' Unjust but invigorating insult!

The talk was no monologue. Many subjects were discussed and stories told. Tennyson was not conspicuously humorous, but he could tell and appreciate a good story, and could sometimes say a good thing—as when getting bored with exaggerated talk about heredity, he grumbled out: 'I don't like to think I'm an omnibus full of ancestors.' My impression of his reading is that it was not dramatic, but the fine quality of his voice and the skill with which he drew the full harmony out of verse gave it an emotional power like that of music. At the age of thirteen I heard him read 'Guinevere,' and although I could have had little in common with the erring Queen or the erring King, I wrapt myself in a window curtain and wept copiously.

I am now going to change the scene to Tennyson's later home on the Surrey hills. I am now a young lady. Mr. and Mrs. Tennyson, their son Hallam, my parents and myself are assembled in the drawing-room at Aldworth, awaiting the arrival of 'George Eliot' and her husband, George Lewes. Thrilling moment! Like most of my contemporaries, I admire her greatly. I had seen her before at a concert, and was therefore prepared for the ugliness of her big head, glorified by its likeness to Savonarola's. But when George Lewes followed her into the room, his was a mean and dirty kind of ugliness of an old clo' man from Petticoat Lane rather than the lover of a famous woman;

but very soon he was talking to me, and I had forgiven—nay, forgotten—his dreadful appearance. In short, he was charming. It seemed rather a solemn meeting between the two great Victorians, both shy. I own I did not hear a word they said after George Lewes began talking to me. Presently the gods went up to Olympus—that is, the poet's library, with its magnificent view—and he read his poetry to them. It must have been here that the ice broke between the two Olympians, as they warmly discussed molecules—the scientific fashion of the moment. Presently I was conducted into the Presence—that is, I was set down on a sofa by George Eliot—moment I had longed for for years! No interesting remark occurred to me. My idol sat by me stiff and stark. She asked me a few questions which led nowhere except to another silence. My prize moment had been drawn and it had only been a donkey prize.

We are gathered at the front door. The Leweses are climbing into their hired landau. It lumbers round the sweep before the door and turns into the drive. They look back. The poet, standing tall and black before his door—not in the classic cloak and hat this time—waves his hand to the departing novelist. 'Good-bye, you and your molecules,' he calls after her; and perhaps there is a note of exhilaration in his voice.

MARGARET L. WOODS.



# PROGRAMMES for MONDAY, April 30

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A

SHORT RELIGIOUS  
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
CARYS DAVIES (Contralto)  
CLIFFORD MILLAR (Tenor)

12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

1.0-2.0 AN ORGAN RECITAL by HAROLD  
E. DARKE

From St. Michaels, Cornhill

Prelude in E Flat..... *Bach*  
Pastoral (Symphony No. 1).... *Vierne*  
Concerto No 4 in F..... *Handel*  
Prelude in C Sharp Minor *Rachmaninov*  
Cantilène Pastorale..... *Guildmant*  
Sursûm Corda..... *Elgar*  
Prelude and Fugue in C Minor  
*Healey-Willan*

2.30 Miss RHODA POWER: 'Boys and  
Girls of Other Days (18th and 19th  
Centuries)—I, The Young Fur Trader'

TO the history classes of schools, Miss  
Rhoda Power's talks have become  
well known as occasions for bringing the  
record of facts to life and visualizing  
the human side of things dealt with in  
abstract generalities in the ordinary  
books. This term she will continue the  
series on the same lines as before,  
dealing now with the boys and girls of  
the eighteenth and nineteenth centuries,  
up to the time of the first steam trains.

3.0 Musical Interlude

3.5 Great Stories from History and My-  
thology, told by Miss RHODA POWER:  
'Tales from the North—I, Why the  
Sea is Salt. The Story of King Frodi's  
Wonderful Queen Stories'

HITHERTO, the Great Stories told in  
this series have been drawn from  
classical Greek mythology and from the  
Arthurian legend, the oldest myth of  
our own land. This season Miss Rhoda  
Power will tell stories from a less-known  
body of legend—that of the Norse  
lands, which had a Pantheon and a lore  
of their own, the characters of which  
correspond fairly closely to the gods of  
ancient Greece, but the spirit of which  
is totally different, and strangely un-  
familiar to most of us.

3.20 Musical Interlude

3.30 AN AFTERNOON CONCERT  
SILVIA PARISOTTI (Mezzo)  
MARSHALL MURTON (Baritone)

4.0 THE PICCADILLY DANCE BAND  
Directed by AL STARITA from the  
Piccadilly Hotel

5.0 Household Talk by Miss WINIFRED JAMES:  
'Cookery as an Art'

5.15 THE CHILDREN'S HOUR:

'Old Wisey's Key,' another Gnome Story by  
Mabel Marlowe. 'Turkish March' (*Mozart*)  
and other Piano Solos by CECIL DIXON.  
'Living in Wales,' a very Whimsical Story,  
by Richard Hughes. 'Songs of the Elfin  
Pedlar' (*Stanford*), sung by REX PALMER

6.0 AN ORGAN RECITAL by PATTMAN  
From the Astoria Cinema

6.15 Musical Interlude

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.45 AN ORGAN RECITAL by PATTMAN (Continued)

7.0 Mr. JAMES AGATH; Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC  
SONGS OF HUGO WOLF  
Sung by ROGER CLAYSON (Tenor)

7.25 M. E. M. STÉPHAN; French Talk, including  
a reading from 'Le Grain de Plomb' (pages 1-5)

8.30

THE RHINE-GOLD

(Wagner)

ACT I. Scene 1

Relayed from the Royal Opera House  
Covent Garden

Characters:

Alberich..... EDUARD HABICH  
Woglinde..... ODETTE DE FORAS  
Wellgunde..... THERESA AMBROSE  
Flosshilde..... GLADYS PALMER

Conductor, BRUNO WALTER

IN *The Rhine-Gold*, the first of the four  
Music Dramas making up the *Ring*  
cycle, we are told how the ring was made  
from stolen gold, and how Wotan,  
King of the Gods, stole the ring. The  
evil consequences of those thefts are  
shown in the whole tetralogy. Of *The*  
*Rhine-Gold* we are to hear the first Scene.  
The action takes place at the bottom  
of the river Rhine.

When the curtain rises Rhine maidens  
are seen swimming about, sporting to-  
gether and singing. These are the guar-  
dians of the treasure of gold. To them  
comes the dwarf Alberich. He sees the  
gold glowing in the depths of the river,  
and the maidens tell him that whoever  
can make a ring from the gold will be  
able to conquer the world. Only a man  
who forswears love can succeed.  
Alberich determines to pay the price,  
curses love, and, snatching the gold,  
bears it away.

9.0 WEATHER FORECAST, SECOND GEN-  
ERAL NEWS BULLETIN

9.15 'I Remember'—The Rt. Hon. L. S.  
AMERY: 'Impressions of An Empire  
Tour'

9.30 Local Announcements; (Daventry  
only) Shipping Forecast

9.35 A GRETCHANINOV CONCERT

ALEXANDER SMIRNOFF (Baritone);  
PAUL HERMANN (Violoncello)

THE WIRELESS SINGERS

ALEXANDER GRETCHANINOV (Pianoforte)

ALEXANDER SMIRNOFF

La Fleur

Mon Pays

Triste est le steppe

(Accompanied by the Composer)

9.45 PAUL HERMANN and the COMPOSER  
Sonata for Violoncello and Pianoforte  
Mezzo Allegro agitato; Menuetto  
tragico; Presto

10.10 THE WIRELESS SINGERS

Three Russian Children's Songs (from  
Op. 31)

Aye-doo-doo!; The Johnny Goat;  
Granny rings the bells

10.20 ALEXANDER SMIRNOFF

Two Popular Russian Songs

Sur la montagne; An grand matin

Le Sentier

L'évocation

10.30

VAUDEVILLE

YVETTE DARNAC (Light Songs)

HARRY HEMSLEY (Child Impersonations)

HARRY PEPPER and a Piano

In his own Compositions

THE B.B.C. DANCE ORCHESTRA

Personally Conducted by JACK PAYNE

11.0-12.0 (Daventry only) DANCE MUSIC:  
JAY WHIDDEN'S BAND from the Carlton Hotel



By courtesy of Messrs Heinemann

## ALBERICH AND THE RHINE-MAIDENS

The first of the series of opera broadcasts from Covent Garden comes tonight, when the first scene of *The Rhine-Gold* will be relayed by London at 8.30. Above is reproduced one of Arthur Rackham's illustrations to 'The Ring of the Nibelung,' showing the three Rhine-Maidens tormenting Alberich the Nibelung in the depths of the Rhine.

7.45 A LIGHT INSTRUMENTAL CONCERT

HERBERT WITHERS (Violoncello)

HERBERT FRYER (Pianoforte)

HERBERT FRYER

Le Coucou..... *Daquin*

Menuet en Rondeau..... *Rameau*

Gigue..... *Lully*

7.52 HERBERT WITHERS

Sur le Lac..... *Godard*

Berceuse..... *Fauré*

8.2 HERBERT FRYER

Three Mazurkas (Op. 6)..... *Chopin*

8.10 HERBERT WITHERS

Cantabile..... *Cesar Cui*

Am Springbrunnen..... *Davidoff*



# Monday's Programmes cont'd (April 30)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.9 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
KEL KEECH and ORD HAMILTON  
(Banjo Solos)
- 4.0 LOZELLS PICTURE HOUSE ORGAN  
From Birmingham  
FRANK NEWMAN (Organ)  
EVELYN STANLEY (Soprano)
- 5.0 A BALLAD CONCERT  
VERA SIDDONS (Soprano)  
A Brown Bird Singing ..... Haydn Wood  
The Market ..... Carey
- 5.7 GERTRUDE MELLER (Pianoforte)  
Nocturne in A Flat ..... }  
Waltz in F Minor, Op. 70 ..... } Chopin  
Study on Black Keys ..... }
- 5.15 FREDERICK WOODHOUSE (Baritone)  
Bright is the ring of } (from 'Songs of Travel')  
words ..... }  
The Roadside Fire ..... } Vaughan Williams  
Blow, blow, thou winter wind .. Frank Bridge
- 5.22 VERA SIDDONS  
A Blackbird's Song ..... Sanderson  
Little Lady of the Moon ..... Eric Coates  
The Cuckoo ..... Lehmann
- 5.30 GERTRUDE MELLER  
Waltz from Delibes' Ballet 'Naila' .. Dohnanyi
- 5.38 FREDERICK WOODHOUSE  
A Lover's Garland ..... Hubert Parry  
The Fiddler of Dooney ..... Dunhill
- 5.45 THE CHILDREN'S HOUR (From Birmingham):  
'The Magic Sword'—III, 'The Admiral's Broom,'  
'a Play of the Sea, by Captain Cuttle, with inci-  
dental songs by Harold Casey (Baritone)
- 6.30 WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN
- 6.45 LIGHT MUSIC  
THE WIRELESS ORCHESTRA, conducted by  
JOHN ANSELL  
Triumphal March, 'Cleopatra' ..... Mancinelli
- 6.52 ANNE LIDDELL (Contralto)  
Danny Boy ..... Irish Air, Words by Weatherly  
Ever so far away ..... Braun
- 7.0 ORCHESTRA  
Suite 'The Shoe' ..... Ansell  
The Sabot; The Ballet Shoe; The Court  
Shoe; The Sandal; The Brogue
- 7.15 ANNE LIDDELL  
Lullaby ..... Keel  
Loveliest of Trees ..... Graham Peel  
Absence ..... Easthope Martin

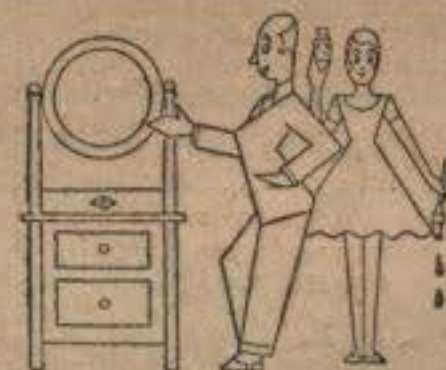
- 7.22 ORCHESTRA  
Selection from 'The Gondoliers' .... Sullivan
- 7.36 ANNE LIDDELL  
The Bells of Christmas ..... }  
I know a bank ..... } Martin Shaw  
In the Silent Night ..... Rachmaninov
- 7.44 ORCHESTRA  
Minuet and Gavotte from 'Manon' .. Massenet  
Intermezzo and Carnival from Orchestral Suite,  
No. 1 ..... Guiraud
- 8.0 VARIETY  
From Birmingham  
LEONARD NEEDHAM (Pianoforte)  
MINA TAYLOR presents a sketch, 'On the Road,'  
by W. RAFFER BINGHAM  
VIVIEN LAMBELET (in French Songs)  
THE CHAPLIN TRIO (in a Recital of 18th Century  
Music)
- 9.0 'MAY DAY'  
OR  
'THE LITTLE GIPSY'  
A Musical Farce in One Act  
Libretto by DAVID GARRICK  
Music by ARNE  
The whole revised and adapted by JULIAN  
HERBAGE, the Libretto in conjunction with  
Perceval Graves  
THE WIRELESS ORCHESTRA and THE WIRELESS  
CHORUS, conducted by JOHN ANSELL  
FURROW, a rich farmer ..... ALFRED CLARK  
Will Furrow, his son ..... JOHN ARMSTRONG  
Clod, his servant ..... AUBREY MILWARD  
Stephen Stentor ..... FRANK DENTON  
The Little Gipsy ..... GWEN KNIGHT  
Dolly Furrow, Will Furrow's sister  
MILDRED WATSON  
Betty, a country wench .... CHERRY HARDY  
Nan, another country wench MONICA SPRACEY  
The Scene is a village green on May Day,  
1775, with village lads and lasses dancing round  
the Maypole. They think and talk of little  
else, however, but the great question, 'Who  
will win Squire Goodwin's legacy of £100?'  
This will be given to the couple who get married  
on May 1, provided that they make a choice  
of each other that is both fitting and free.
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN
- 10.15 DANCE MUSIC: JACK HYLTON'S  
AMBASSADOR CLUB BAND, directed by RAY  
STARITA, from the Ambassador Club
- 11.0-11.15 JAY WHIDDEN'S BAND from the  
Carlton Hotel  
(Monday's Programmes continued on page 160.)

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15, BERNERS ST., LONDON, W.1.**





# Monday's Programmes continued (April 30)

## 5WA CARDIFF. 353 M. 850 KC.

**1.0-1.45 A LIGHT ORCHESTRAL CONCERT**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Miniature Overture, 'The Merry-makers' ..... *Eric Coates*  
Suite from 'Henry VIII' ..... *Saint-Saëns*  
Flower Maidens' Scene ('Parsifal') ..... *Wagner*  
Second 'Pomp and Circumstance' March. *Elgar*

**2.30 BROADCAST TO SCHOOLS:**  
Mr. GUY N. POCOCK, 'Please to Remember—  
Old May Day'

**3.0** London Programme relayed from Daventry

**4.45** W. H. JONES, 'Romances of Glamorgan Families—An Heroic Herbert of Cardiff'

**5.0** JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant

**5.15 THE CHILDREN'S HOUR:** 'The Amber Cross,' an Historical Play, by Dorothy Champion

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London (9.30 Local Announcements)**

### 9.35-11.0 IN MERRY ENGLAND

THE STATION ORCHESTRA, conducted by WARWICK BRAITWAITE

Suite, 'Rustic Revels'... *Fletcher*  
VIVIENNE CHATTERTON (Soprano) and Orchestra  
Four Old English Songs ..... *Eric Coates*

ORCHESTRA  
Characteristic Piece, 'The Grand Vizier' ..... *Ansell*  
Song, 'I know of two bright eyes' ..... *Clutsam*  
Entr'acte, 'The Fairy Tarapatapoum' ..... *Foulds*

WALLACE CUNNINGHAM (Entertainer)  
In a May Medley

ORCHESTRA  
Miniature Suite ..... *Eric Coates*  
VIVIENNE CHATTERTON

Apple Blossom ..... *Mallinson*  
The Bough of May *Walford Davies*  
Cuckoo Song ..... *Quilter*  
Maytime in England ..... *Cowen*

ORCHESTRA  
Overture, 'The Butterfly's Ball' ..... *Cowen*

THE Overture we are to hear, suggested by the old nursery rhyme of *The Butterfly's Ball and the Grasshopper's Feast*, is delicately and daintily orchestrated, with many trills and flutterings on Flutes, light converse of the Woodwind and Strings, and so forth. There are suggestions, too, of the delicious languor of a summer's afternoon.

## 2ZY MANCHESTER. 384.6 M. 780 KC.

**12.0-1.0** Gramophone Records

**2.30** London Programme relayed from Daventry

**3.0 BROADCAST TO SCHOOLS:**  
Mr. J. E. PHYTHIAN, 'The Story of Buildings—I, Many things about Buildings'

**3.20 THE STATION ORCHESTRA**  
Fantasia on Wagner's 'Lohengrin'... *arr. Nemeti*  
Ballet Suite from 'Coppelia' *Delibes, arr. Nemeti*

**4.0 RIGBY NALL (Pianoforte)**  
Impromptu in A Flat, Op. 142, No. 2... *Schubert*  
Waltz in D Flat, Op. 70, No. 3... *Chopin*  
Refrain de Berceau (Cradle Song)... *Palmgren*  
First Arabesque... *Debussy*

**4.15 ORCHESTRA**  
Fantasia, 'Tannhäuser'... *Wagner, arr. Nemeti*  
Intermezzo, 'Myrta'... *Mambour, arr. Winter*  
Romyta... *Williams*  
Suite Romanesque... *Besly*

**5.0** Miss H. EILEEN PHILLIPS: 'Land and Sea'

**5.15 THE CHILDREN'S HOUR:** O dear! what can the matter be? John Cook's Little Grey Mare. Mister Fox, O! (sung by Betty Wheatley).

## 9.35-11.0 VAUDEVILLE

T. C. STERNDALE BENNETT  
(Composer-Pianist and Entertainer at the Piano)  
THORNLEY DODGE  
Presents his Latest Comedy Sketch  
WALTER LANHAM (Farmyard Inhabitant Mimic)  
STOCKWIN and BECK (Two Jovial Fellows)  
VICTORIA MAITLAND  
(Irish Vocalist and Raconteuse)  
REGINALD WHITEHEAD (Popular Ballads)

## 6LV LIVERPOOL. 297 M. 1,010 KC.

**12.0-1.0** London Programme relayed from Daventry

**4.0** REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom

**5.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry

**6.30-11.0 S.B. from London (9.30 Local Announcements)**

## 2LS 277.8 M. & 282.1 M. LEEDS-BRADFORD. 1,080 KC. & 1,120 KC.

**12.0-1.0** London Programme relayed from Daventry

**2.30** London Programme relayed from Daventry

**4.0** THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

**5.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR:** 'The Merry Month of May'

**6.0** London Programme relayed from Daventry

**6.30-11.0 S.B. from London (9.30 Local Announcements)**

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

**12.0-1.0** London Programme relayed from Daventry

**2.30** London Programme relayed from Daventry

**4.15** ORCHESTRA relayed from the Grand Hotel

**5.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry

**6.30-11.0 S.B. from London (9.30 Local Announcements)**

## 6KH HULL. 294.1 M. 1,020 KC.

**12.0-1.0** London Programme relayed from Daventry

**2.30** London Programme relayed from Daventry

**5.0** H. SHOOSMITH: 'What is Civilization?'

**5.15** London Programme relayed from Daventry

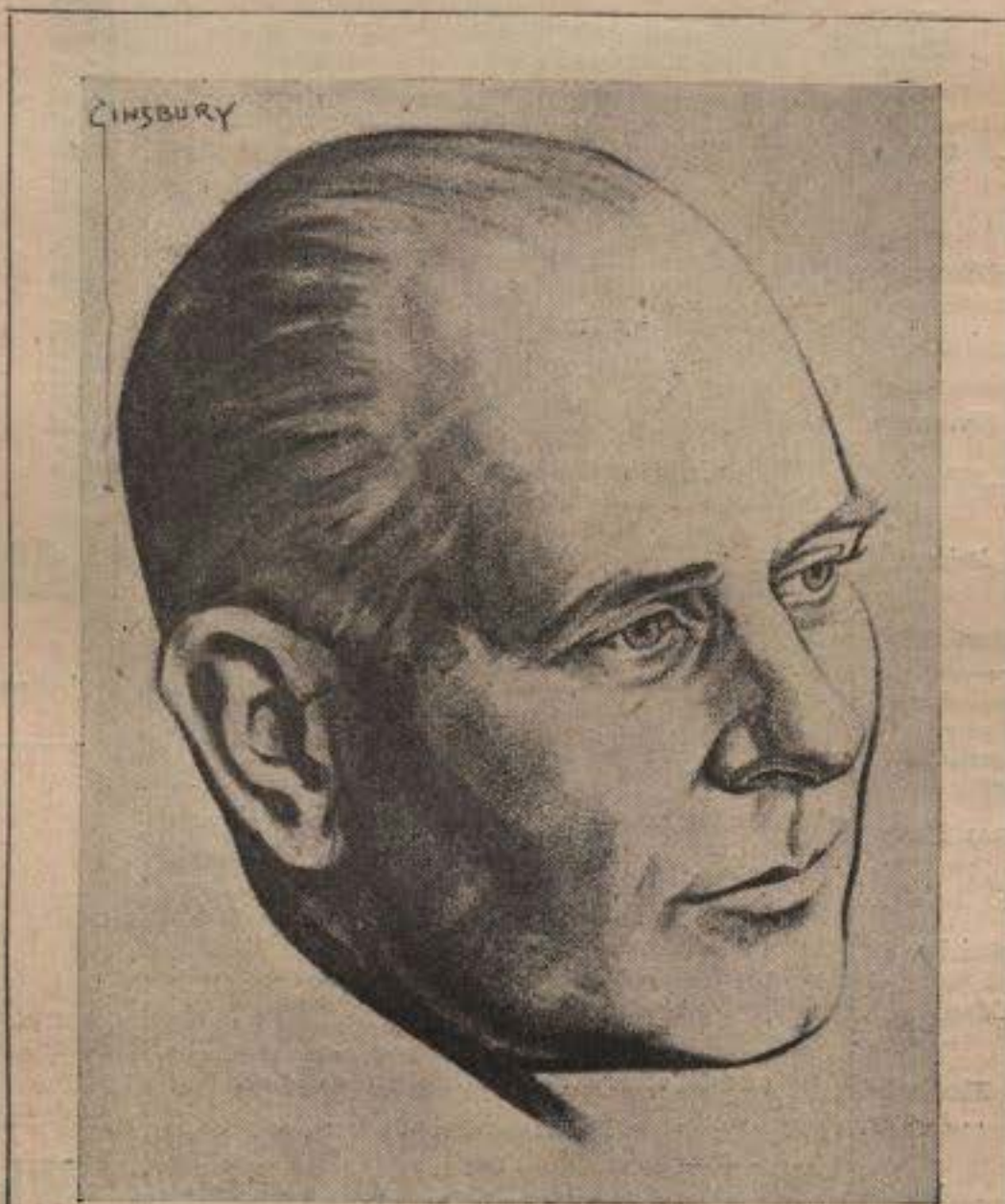
**6.30-11.0 S.B. from London (9.30 Local Announcements)**

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

**12.0-1.0** Gramophone Records

**2.30** London Programme relayed from Daventry

**4.0** J. P. COLE'S QUARTET  
Relayed from Bobby's Restaurant



MASTERS OF THE MICROPHONE—JAMES AGATE.

Every Monday fortnight listeners who are interested in the theatre make a point of hearing James Agate's witty and incisive verdicts on the drama of the day. Besides being a dramatic critic he is an author of distinction, and his recently-published novel, 'Gemel in London,' has had a considerable success.

When We Were Very Young (*Fraser-Stimson*)  
(sung by Harry Hopewell).

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London**

**7.45 JULIAN ROSE**  
HEBREW ENTERTAINER

**8.0 A POPULAR VIOLIN RECITAL** by DON HYDEN  
Viennese Caprice ..... *Kreisler*  
Elegy ..... *Massenet*  
Spanish Dance ..... *Granados, arr. Kreisler*  
Hindoo Song ..... *Rimsky-Korsakoff*  
Berceuse (Cradle Song) ..... *Järnefelt*  
From the Canoebrake ..... *Gardner*

**8.30 S.B. from London (9.30 Local Announcements)**



# Monday's Programmes continued (April 30)

5.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.0 Mrs. WEBBER: 'The Lesser Scottish Poets'  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL  
 A Light Orchestral and Instrumental Programme  
 2.30 London Programme relayed from Daventry  
 5.0 Mr. G. P. K. GALLIMORE: 'Gentlemen of the Road'  
 5.15 THE CHILDREN'S HOUR: Reading, 'The Fourth Junior Entertainment' (Talbot Baines Reed). Songs from 'The Little White House'  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.0 ESTELLE STEEL-HARPER: 'The Story of the Windmill'  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 For West Wales Girl Guides  
 6.15 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

*The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.*

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## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0—London Programme relayed from Daventry  
 2.30—Broadcast to Schools: Miss V. M. S. Crichton. 'Some Great Explorers of the World—III, Samuel de Champlain (1567-1635)'. 3.0—London Programme relayed from Daventry. 4.0—A Popular Orchestral Concert. Relayed from Coxon's New Gallery Restaurant. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.20—Radio Bulletin. 6.30-11.0—S.B. from London.

### 5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 3.15—Dance Bands relayed from the Locarno Dance Salon. 4.0—A Light Concert. The Station Orchestra. George Reno (Entertainer). 5.0—Missie Harris: 'Planning the Summer Wardrobe, IV'. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.45—S.B. from Dundee. 7.0—S.B. from London. 7.45—S.B. from Edinburgh. 8.0—Recital: Philip Balfour (Pianoforte). 8.30—S.B. from London. 9.35—Old Favourites. The Station Orchestra. Alexander MacGregor (Baritone), Ella Gardner (Soprano), Augustus Reddie. 10.30-11.0—S.B. from Edinburgh.

### 2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Gramophone Records. 2.30—Broadcast to Schools: Dr. W. Douglas Simpson: 'The Past and its Memorials in North Eastern Scotland—II, Man of the New Stone Age: the chambered long Cairns'. 3.45—A Studio Concert. Alexander Sinclair (Baritone). The Station Octet. 5.0—Household Talk. 5.15—Children's Hour. 6.0—The Station Dance Band. 6.30—S.B. from London. 6.45—S.B. from Dundee. 7.0—S.B. from London. 7.45—S.B. from Edinburgh. 8.0—S.B. from London. 9.35—Four Scottish Pictures. The Moors: The Glen; The Loch; The Sea. Angus Ross (Violin), Lena Dunn (Contralto). Marie Sutherland (Pianoforte). The Station Octet. 10.30-11.0—S.B. from Edinburgh.

### 2BE BELFAST. 306.1 M. 950 KC.

12.0-1.0—A Concert. The Radio Quartet. 3.30—The Station Orchestra. Florence Nixon (Mezzo-Soprano). 4.50—Pianoforte Jazz by Fred Rogers. 5.0—Household Talk by Miss Winifred James. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30—S.B. from London. 9.35—A Sullivan Programme. The Station Orchestra. Mark Henningway (Cornet), Lottie Miller (Contralto). 10.30-11.0—S.B. from London.

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# PROGRAMMES for TUESDAY, May 1

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A

SHORT RELIGIOUS  
SERVICE10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 THE STANLEY CHAPPLE TRIO  
MAY TALBOT (Soprano)1.0-2.0 GEORGES BOULANGER and his ORCHESTRA,  
from the Savoy Hotel2.30 Sir H. WALFORD DAVIES: 'Elementary  
Music, No. I—Back to the Keyboard'

3.15 Musical Interlude

3.20 M. E. M. STÉPHAN: Elementary French

3.50 Musical Interlude

4.0 WILLIAM HODGSON'S  
MARBLE ARCH PAVILION ORCHESTRA4.15 Mr. J. C. SQUIRE: 'On Reading Poetry  
Aloud'4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION  
ORCHESTRA (Continued)5.0 Holidays Abroad: III—The Rev. FRANK  
TATCHELL, 'Venice and the Hill-Towns of  
Umbria'

PREVIOUS talks in this series have described Spain and the Italian Riviera in a way designed to help those people who have not yet decided where to spend their holidays to make up their minds. This afternoon's talk will deal with two of the districts of Italy most rich in beauty and historical associations—the little old hill towns of Umbria, Perugia, Assisi and the rest, and the plain of Venezia on the other side of the Appennines, with Venice dominating it from the security of her lagoons. Mr. Tatchell, who will give this talk, will be remembered for a very successful recent broadcast on travelling abroad, and anybody who has ever come across his book, 'The Happy Traveller,' will agree that as a counsellor to the wayfarer he is invaluable and unique.

5.15 THE CHILDREN'S HOUR

'The Merry Month of May'

'A simple little play  
That's suited to the day.'THE OLOF SEXTET and THE  
WIRELESS SINGERS6.0 A Recital of Gramophone  
Records arranged by Mr.  
CHRISTOPHER STONE6.30 TIME SIGNAL, GREENWICH;  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN

6.45 Gramophone Records

7.0 The Rt. Hon. NEVILLE  
CHAMBERLAIN, M.P.: 'Milk and  
its importance to Public Health'

MILK, which is amongst the very oldest articles of human diet, is still one of the most important, and we in this country do not drink enough of it. Pure, fresh cows' milk is almost as much a medicine as a food; it can be produced in sufficient quantities by our own farmers, and an attempt is now being made to awaken us to its value. This attempt Mr. Neville Chamberlain will explain and reinforce in this evening's talk.

7.15 THE FOUNDATIONS OF MUSIC

SONGS OF HUGO WOLF

Sung by ROGER CLAYSON (Tenor)

7.25 Mr. ALEX J. PEARSE: 'Wit and Humour in  
Books—I, Boswell's "Life of Samuel Johnson"'

BOSWELL'S Life of Johnson, a vast, unwieldy work running into many volumes, is yet one of the books that most people who read it wish longer than it is. Whether the humour of Boswell was conscious or not is a point still under debate, but the wit of Johnson—that ek phantine repartee that is to ordinary wit as a steam-dredger is to the amateur gardener's trowel—is beyond all dispute. His 'humours,' too, are remarkably attractive, and help us to consider the Colossus of Literature as a human being like ourselves. In Boswell, therefore, Mr. Pearse has chosen a good subject for the first of his series on 'Wit and Humour in Books,' in which he will discuss authors so far removed in time and type as Stephen Leacock, Barrie and Lamb.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
JOHN THORNE (Baritone)

BAND

Overture, 'May Day'..... *Morston*

7.55 JOHN THORNE

O Waly Waly..... *arr. Cecil Sharp*  
Kirsty Forsyth..... *arr. McLeod*  
Dance to your Daddy..... *arr. Cecil Sharp*

8.2 BAND

Selection from 'The Emerald Isle'  
*Sullivan and German*

8.18 JOHN THORNE

Wilt thou be my dearie?..... } *Hurlstone*  
The Derby Ram..... }

8.26 BAND

First 'Peer Gynt' Suite..... *Grieg*  
Morning; Death of Ase; Anitra's Dance;  
Dance of the Gnomes in the Hall of the  
Mountain King

8.46 JOHN THORNE

Myself when young

*Lehmann*

What is all the wealth

of earth?..... *Stanford Robinson*  
Old Clothes and Fine Clothes.... *Martin Shaw*

8.54 BAND

Naval Patrol, 'Britain's First Line' *A. Williams*8.0-8.30 (Daventry only) Mr. W. M. TETLEY  
STEPHENSON: 'Modern Transport—I, Roads'

TRANSPORT, in modern Britain, is passing through a transition phase, as the roads revive from their decline to challenge the century-old power of the railways, and the railways in their turn respond. In this series of talks Mr. Tetley Stephenson, now Lecturer in Commerce at London University, who has had the experience of working on the headquarters' staff in one of the big railway combines, will examine how things stand with the roads and railways and canals, and discuss the problems of monopoly versus competition, and the relations of the various forms of transport to each other.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN9.15 Sir H. WALFORD DAVIES: 'Music and the  
Ordinary Listener,' Series VI—'Music in Double  
Harness'9.35 Local Announcements; (Daventry only)  
Shipping Forecast

9.40

'MAY DAY'

OR 'THE LITTLE GIPSY'

A Musical Farce in One Act

Libretto by DAVID GARRICK

Music by ARNE

The whole revised and adapted by JULIAN  
HERBAGE, the Libretto in conjunction with  
PERCEVAL GRAVESTHE WIRELESS ORCHESTRA and THE WIRELESS  
CHORUS, conducted by JOHN ANSELLFurrow, a rich farmer..... ALFRED CLARK  
Will Furrow, his son..... JOHN ARMSTRONG  
Clod, his servant..... AUBREY MILWARD  
Stephen Stentor..... FRANK DENTON  
The Little Gipsy..... GWEN KNIGHT  
Dolly Furrow, Will Furrow's sister

MILDRED WATSON

Betty, a country wench..... CHERRY HARDY  
Nan, another country wench

MONICA STRACEY

The Scene is a village green on May Day, 1775, with village lads and lassies dancing round the Maypole. They think and talk of little else but the great question, 'Who will win Squire Goodwin's legacy of £100?' This will be given to the couple who get married on May 1, provided that they make a choice of each other that is both fitting and free.

FOR a good many years Arne was the regular composer at Drury Lane, in Garrick's day, and conducted there for a time. He was composer also to Vauxhall Gardens, and to Covent Garden. It was at this last theatre that he brought out his Opera *Artaxerxes*.

*May Day* belongs to his last years. It came out in 1775, only three years before his death at the age of sixty-eight.

10.30-12.0 DANCE MUSIC:

THE PICCADILLY PLAYERS, under the direction of AL STARITA, and THE PICCADILLY DANCE BAND, under the direction of C. N. WATSON, from The Piccadilly Hotel



THE STately WATER-FRONT OF VENICE.

In strong contrast with the intimate beauty of such little walled towns as Perugia and Assisi is the regal magnificence of Venice, the Queen of the East. 'Venice and the Hill-Towns of Umbria' is the title of Mr. Tatchell's talk—the third in the series on holidays abroad from London this afternoon.

E.N.A.



# Tuesday's Programmes cont'd (May 1)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.9 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
from the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME  
From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSELL

March from 'Tannhäuser' Wagner arr. Hartmann  
Overture to 'Masaniello' Auber, arr. Greedy

4.20 EDA KERSEY (Violin)  
Prize Song from 'The Mastersingers of Nuremberg' Wagner, arr. Wilhelmj  
Caprice No. 20 Paganini, arr. Kreisler  
Hungarian Dance in A Minor Brahms, arr. Joachim

BAND  
Air and Variations from the 'Surprise' Symphony Haydn, arr. Godfrey

4.40 EDITH JAMES (Entertainer at the Piano)  
High Ways and Happy Ways Shay  
There's a cradle in Carolina Ahlert  
I packed up my trunk and I went Gordon

BAND  
Suite from 'Carmen' Bizet, arr. Godfrey  
The Toreadors; Intermezzo; Dragoon of Alcala; Gipsy Dance

5.5 EDA KERSEY  
TARCO Albeniz, arr. Kreisler  
Guitar Moszkowski, arr. Sarasate  
Jota of Navarre Sarasate

5.15 BAND  
Selection from 'The Pirates of Penzance' Sullivan  
Cornet Solo, 'Love's Garden of Roses' Haydn Wood, arr. Godfrey  
Soloist, P.C. WRIGHT

5.30 EDITH JAMES  
Whose that knockin' at my door? Simon  
Every time my sweetie passes by Carlton  
It may be life Herbert

BAND  
Selection from Suite of 'English Pastoral Impressions' Farrar, arr. Godfrey

5.45 THE CHILDREN'S HOUR (From Birmingham):  
'All round the Maypole,' by E. M. Griffiths.  
Songs by Marjorie Lyon (Soprano). 'Why is the sky blue?' by Nicolina Twigg. Eda Kersey (Violin)

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA,  
Personally conducted by JACK PAYNE

7.30 SANTOS CASANI  
'A Lesson in The Baltimore'—III

7.50 DANCE MUSIC (Continued)

8.0 THE ROYAL PHILHARMONIC SOCIETY  
Eighth Concert of the Season  
Relayed from the Queen's Hall  
THE ROYAL PHILHARMONIC ORCHESTRA,  
Conducted by  
Sir HAMILTON HARTY

Royal Hunt and Storm in the Forest, from 'The Trojans' Berlioz  
Symphony in G Schubert

BERLIOZ' 'Symphonic Entr'acte' represents a scene in 'a virgin forest in the neighbourhood of Carthage.' Naiads appear, and bathe. The hunt is heard in the distance, gradually

getting nearer, and the naiads vanish. Various hunters cross the scene. A storm approaches. While the storm increases, Ascanius, son of Aeneas, gallops past, followed by other hunters. The storm approaches its height, and night falls. Dido and Aeneas, hunting, arrive and take refuge in a cave.

Wood Nymphs appear, singing, with Fauns and Satyrs, all of whom dance a grotesque dance in the darkness. A little stream in the rocks becomes a noisy cataract. Lightning strikes a tree, and finally the whole scene is obscured by dense clouds. The storm at length abates and the clouds scatter.

9.15 Interlude from The Studio by THE TUDOR SINGERS  
About the Maypole new Morley  
This sweet and merry month of May Byrd  
On the Plains Weelkes  
Whilst youthful sports Weelkes  
Lightly she whipped o'er the dales Mundy  
Hard by a crystal fountain Morley  
To shorten winter's sadness Weelkes

9.35 THE ROYAL PHILHARMONIC SOCIETY  
CONCERT (Continued)  
Tone Poem, 'A Hero's Life' (Ein Heldenleben) Richard Strauss

CONCERNING the 'programme' of the work the Composer, at the first performance, said to a friend: 'It is enough to know that there is a hero fighting his enemies.' A detailed analysis, however, has been published, with his consent and approval. Six scenes or incidents are clearly to be distinguished.

FIRST SCENE.—We have a portrait of the Hero, and some indication of his qualities—his pride, his imaginative nature, and his strength of will.

SECOND SCENE.—The Hero's Enemies (Woodwind) snapping and snarling as they flock round him.

THIRD SCENE.—The Hero's Helpmate. She is represented in her varying moods by a Solo Violin melody.

A trumpet call behind the scenes brings us to the—

FOURTH SCENE.—The Battlefield. Here comes the toughest test for the sensitive ears of 1902. Note the powerful and persistent drum rhythm.

FIFTH SCENE.—The Hero's Works of Peace. Here Strauss quotes largely from his own works.

SIXTH SCENE.—The Hero's Flight from the World, and Completion. After a moment of dejection, the Hero finds serenity and peace of mind—perhaps in a pastoral life, as the mood of the music seems to suggest.

He has to face one more storm, however, but it is brief.

The end comes in a great climax that rounds off the Hero's life-work in completeness of joy.

10.10 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.25-11.15 Miss EDITH SOMERVILLE  
Reading one of her own stories:  
'PHILIPPA'S FOXHUNT'

(Tuesday's Programmes continued on page 164.)

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# Tuesday's Programmes continued (May 1)

## 5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 A LIGHT SYMPHONY CONCERT  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture to 'The Merry Wives of Windsor' *Nicolas*  
Symphony No. 9, in C (K.73) ..... *Mozart*  
Suite from 'A Midsummer Night's Dream' *Mendelssohn*
- 5.0 Mr. S. G. HEDGES: 'The Delights of Swimming'
- 5.15 THE CHILDREN'S HOUR: Stories from Dickens, 'Nicholas Nickleby'—V. 'In those Days,' by Eleanor Farjeon. 'The Magic Saucepan,' by Cicely M. Rutley
- 6.0 ORGAN RECITAL relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 THE STATION DIRECTOR: 'Today and Tomorrow,' including the month's work at the Station'
- 7.15 S.B. from London
- 7.45 'AWAY TO THE MAYPOLE, HIE!'  
THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENCKELLY (Pianoforte)  
Polka Gracieuse ..... } *Coenen*  
Dance Serenade ..... }  
HERBERT HEYNER (Baritone)  
'Twas in the lovely month of May.... *Schumann*  
May Night ..... *Brahms*  
May Dew ..... *Sterndale Bennett*  
Now gleams the dew ..... *Rubinstein*
- 8.0 'MAYPOLE MORNING'  
A Play in One Act by HAROLD BRIGHOUSE  
Played by THE STATION RADIO PLAYERS  
Charles II..... DANIEL ROBERTS  
Sir Giles Crosby ..... DONALD DAVIES  
Hugh Windham ..... IVOR MADDOX  
Richard Pitchcroft ..... JACK PARKIN  
Zerubbabel Petch ..... W. P. THOMAS  
Patience Crosby ..... MURIEL BARNETT  
Susan and Phoebe (two village girls)  
Villagers and a Taborer  
Scene: A village Green near Tunbridge, May 1, 1665  
The time is 6 a.m.  
Although the Restoration has succeeded the Commonwealth, Puritan rule in the villages is not dead at this time and the village girls who come Maying do so apprehensively, for the Squire of the village is very strict and his own daughter is not allowed to become engaged to the man of her choice, but is promised to a certain Zerubbabel who is as pious as his name.
- 8.30 TRIO  
May Days and Grey Days *Elliot*  
HERBERT HEYNER  
Summer is icumen in  
*Traditional, about 1225*  
Come, lasses and lads  
*Traditional*  
The Cuckoo  
*Walford Davies*  
The Pretty Creature  
*Storace, arr. Lane Wilson*  
TRIO  
Merrymakers' Dance  
*German*
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

## 2ZY MANCHESTER. 384.6 M. 780 KC.

- 1.15-2.0 TUESDAY MID-DAY SOCIETY'S CONCERT  
Relayed from the Houldsworth Hall  
A Pianoforte Recital by CHARLES KELLY
- 2.30 London Programme relayed from Daventry
- 3.50 A STUDIO CONCERT  
THE STATION QUARTET  
Two Hungarian Dances ..... *Brahms*  
EDITH COCKER (Contralto)  
Like to the Damask Rose ..... *Elgar*  
A Blackbird's Song ..... *Sanderson*  
I love thee ..... *Grieg*  
QUARTET  
Entr'acte, 'Softly Unawares' ..... *Lincke*  
Overture to 'Pique Dame' ('The Queen of Spades') ..... *Supplé*  
EDITH COCKER  
Danny Boy .... *Irish Air, words by Weatherly*  
Speak on, sweet voices ..... *Del Riego*  
QUARTET  
Selection from 'Lucy of Lammermoor' *Donizetti*  
March, 'The Hero of the North' ..... *Howig*
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: May Song (*Bantock*), Maypole Dance (*West*), May Waltz (*Godin*), Played by the Sunshine Trio. 'May Day among Children,' told by Robert Roberts. 'May Day (*Grover*), There's a Fair on the Green (*Dean*), May Dew (*Sir W. Sterndale Bennett*), sung by Betty Wheatley
- 6.0 ORCHESTRAL MUSIC  
Relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued). Directed by MICHEL DORÉ
- 7.0 S.B. from Leeds
- 7.15 S.B. from London
- 7.45 A SHORT RECITAL of the MUSIC of KENNETH WRIGHT  
Played by ERIC FOGG (Pianoforte)  
Relayed from the Assembly Room, Blackfriars House  
Sleepy Tune ..... } ('Fantasy Pictures  
Harebell and Fairy Pipers } from a  
Columbine's Dream Dance } Pantomime')  
Nocturne, 'Night Wind on the Downs'  
The Juggler
- 8.0 See below
- 9.0-12.0 S.B. from London (9.35 Local Announcements)
- 8.0 'MANCHESTER MAN AND LIVERPOOL GENTLEMAN'  
A Friendly Debate between Sir EDWIN STOCKTON (Manchester) and Sir ARNOLD RUSHTON (Liverpool)  
Chairman: ALDERMAN BEN TURNER  
Organized on behalf of the Northern Branch of National Library for the Blind  
Relayed from the Assembly Room, Blackfriars House, Manchester

## 6LV LIVERPOOL. 297 M. 1,010 KC.

- 2.3-3.15 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Living in Wales I,' (*Richard Hughes*), 'The Torpedo and the Whale' (*ulran*), 'Tom and the Otter' (from 'The Water Babies,' by *Charles Kingsley*) and some CHORUSES
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Leeds
- 7.15 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-12.0 S.B. from London (9.35 Local Announcements)
- 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 K.C. & 1,190 K.C.
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Pianoforte Solos by Miss Irene Utting
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 The Very Rev. THE DEAN OF YORK: 'Cities of the Industrial North—II, York'
- 7.15 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-12.0 S.B. from London (9.35 Local Announcements)
- 6FL SHEFFIELD. 272.7 M. 1,100 KC.
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Merry Month of May' (*C. E. Hodges*)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Leeds
- 7.15 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

## 6KH HULL. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Leeds
- 7.15 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

## 6BM 326.1 M. 920 KC. BOURNEMOUTH.

- 2.30 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC  
Relayed from Beale's Restaurant  
Directed by GILBERT STACEY



'MANCHESTER MAN—LIVERPOOL GENTLEMAN.'

The truth of this old saying will be discussed tonight in an exceptionally interesting debate between Sir Arnold Rushton (left), the Liverpool shipowner, and Sir Edwin Stockton (right), the Manchester cotton magnate, with Mr. Ben Turner (centre), the veteran Lancashire Trade Union leader, in the chair. This debate will be broadcast from Manchester, and relayed by Liverpool, Leeds-Bradford, Sheffield and Hull.



# Tuesday's Programmes cont'd (May 1)

4.15 London Programme relayed from Daventry  
 4.30 TEA-TIME MUSIC (Continued)  
 5.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. WILLIAMSON-JONES: 'East and West'  
 7.15 S.B. from London (9.35 Local Announcements)  
 10.30 DANCE MUSIC: BILL BROWNE'S DANCE BAND, relayed from the Westover  
 11.0-12.0 S.B. from London

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 The Rev. C. H. HODGSON: 'Byways of Literature'—V  
 7.15-12.0 S.B. from London (9.35 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: 'The Merry Month of May' (C. E. Hodges)  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. E. G. BUTCHER: 'Cricket Topics'—II  
 7.15-12.0 S.B. from London (9.35 Local Announcements)

## 6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 BROWNING BUTTON: 'Holiday Pilgrimages'  
 7.15-12.0 S.B. from London (9.35 Local Announcements)

## 5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: 'In the Tree Tops'—or 'All about Birds'  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. W. H. JONES: 'A Ramble in Gower'  
 7.15 S.B. from London

7.45 VARIETY  
 EDWIN PALMER (Clarinet)  
 VERA WARMINGTON (Soprano)  
 P. J. LLOYD (Mouth Organ)  
 CEINWEN THOMAS and HAZEL ROGERS (Violin and Piano)  
 HAYDN SHAW (Dramatic Monologues)  
 ARCHIE SIMPSON (Light Songs with Banjulele)  
 9.0-12.0 S.B. from London (9.35 Local Announcements)

### Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.  
 2.30—London Programme relayed from Daventry. 4.30—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Ethel Jowsey (Violin). 6.15—Ruby Longhurst (Mezzo-Soprano). 6.30—S.B. from London. 7.0—John English with 'Wrinkles'—IV. 7.15—S.B. from London. 7.45—Robbery and Highwaymen. The Station Players. The Station Light Orchestra. Selection from 'Chu Chin Chow' (Norton). 7.52—Joseph

Farrington (Bass); Freebooter Songs (with Orchestral Accompaniment) (Wallace). 8.5—'Robbery.' A Play for Broadcasting by John English. Cast: Shorty, a London burglar with a strong Cockney accent (Hugh McNeill); Bert, an American burglar, working in London with Shorty as his partner (John English); Susie, a girl with an American accent (Emily Lowe). Scene: A well-appointed study in a private house. 8.25—Joseph Farrington: Hungarian Songs (Korbay). 8.40—Orchestra: Selection from 'The Maid of the Mountains' (Fraser-Simson). 8.45—Julian Rose (Hebrew Entertainer). 9.0—S.B. from London. 10.30—Dance Music. Percy Bush and his Aeolian Band relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

## 5SC GLASGOW. 405.4 M. 740 KC.

3.15—Broadcast to Schools. Mr. Alasdair Alpin MacGregor: Stories of the Clans of Glencoe. 3.35—M. Albert le Grip, French. 4.0—May Day. The Station Orchestra: Suite, 'May Days and Grey Days' (Elliot). Liba-lad; Pulling leaves; Love's Serenade; Grey Clouds. Emmeline Faulstich (Pianoforte): All in a Garden Green, Sweet William and On a Bank of Flowers (17th Century Air, arr. Moffatt). Butterfly and Little Bird (Grieg); The Nightingale (Liszt). Orchestra: Where the Rainbow Ends (Quilter). Emmeline Faulstich: With Sweet Lavender (MacDowell); Fragrance and Rosemary (Bridge); Sounds and Perfumes Mingle and Rain-soaked Gardens (Debussy). Orchestra: Suite, 'The Butterfly and the Rose' (André). 5.0—Travel Talk. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House (Mr. S. W. Letch at the Organ). 6.30—S.B. from London. 7.0—S.B. from Aberdeen. 7.15-12.0—S.B. from London.



### THE PRINCE OF BIOGRAPHERS

is undoubtedly James Boswell, of whose famous 'Life of Johnson' Mr. Pearse will talk in the first of his series on 'Wit and Humour in Books,' from London this evening at 7.25. Everyone knows the great unwieldy bulk and heavy features of the lexicographer; less familiar is the prim figure of his henchman, shown in this old print.

## 2BD ABERDEEN. 530 M. 600 KC.

3.30—Broadcast to Schools: Mr. T. A. Morrison, 'Out and about with Nature—II.' 3.45—A Studio Concert. Annie Glass (Mezzo-Soprano). The Station Octet. 5.0—Talk: 'Holidays Abroad.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Rev. Austin Foster, 'Pioneers of Freedom: In the State—Massini.' 7.15-12.0—S.B. from London.

## 2BE BELFAST. 305.1 M. 960 KC.

3.30—A Concert. The Radio Quartet. 4.15—Dance Music: Leon Whiting and his Miami Band, relayed from the Plaza. 5.0—'Holidays Abroad.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—A Symphony Concert. The Station Symphony Orchestra conducted by E. Godfrey Brown. Overture, 'In Springtime' (Goldmark). 7.55—Dorothy Rodgers (Contralto): Air with Orchestra, 'Agnus Dei' (Lizel). 8.5—Ethel Bartlett (Pianoforte): First Movement of Concerto in G for Pianoforte and Orchestra (Beethoven). 8.25—Orchestra: Symphony No. 5, in C Minor, Op. 67 (Beethoven). 9.0—S.B. from London. 9.40—Symphony Concert (continued). Ethel Bartlett: Toccata in A (Paradise); Berceuse in D Flat (Chopin); Study in D Flat (Liszt). 9.52—Dorothy Rodgers: Love Song (Brahms); Do not go, my love (Hageman); Life and Death (Colling-Taylor). 10.4—Orchestra: Variations on an Original Theme ('The Enigma') (Elgar). 10.35 app. 7-12.0—S.B. from London.

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# PROGRAMMES for WEDNESDAY, May 2

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
ROSALIE GARNETT (Mezzo-Soprano)  
TREVOR GLYN (Tenor)

12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

1.0-2.0 FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK, from the Restaurant  
Frascati

2.30 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss M. SOMERVILLE:  
'The England that Shakespeare knew—I,  
Introductory—What we know of Shakespeare's  
Life'

ANYBODY who wants to understand Shakespeare's plays must, unless he would rather cut the research and plump boldly for 'modern dress,' know something of the conditions of life in England at the time when they were first produced. This series of talks, which will continue on Wednesdays until the end of June, will build up a background to the plays by giving short sketches of life in Elizabethan England, illustrated by readings from the works of Shakespeare himself and his contemporaries. This afternoon Mr. Stobart and Miss Somerville will start by discussing what is known of Shakespeare's own life—which is, as a matter of fact, not very much.

3.30 Musical Interlude

3.45 Mr. ERIC DAGLISH: 'Some Common Garden  
Animals—I, Spiders'

TO the naturalist, the most ordinary garden in the British Isles is a miniature Zoo, full of interesting creatures whose lives and habits well repay study, although the largest of them may be no bigger than a toad. Spiders and worms, ants, frogs, earwigs and bees are all fascinating when one comes to know a little about their qualities, and listeners to Mr. Daglish's talks may be assured that he has many curious things to tell about all these mysterious denizens in our domestic air, shrubs and soil.

4.0 A LIGHT CLASSICAL CONCERT

THE WIRELESS SINGERS  
THE OLD ENGLISH CHAMBER ORCHESTRA,  
conducted by FRED ADLINTON  
Suite ..... Boyce  
Symphony—Jig—Balletto—Bourrée.  
Pavane ..... Byrd  
Fugue ..... Naros

4.15 WIRELESS SINGERS  
Awake, sweet love ..... Dowland  
Oyez! Has any found a lad? ..... Tomkins

4.22 ORCHESTRA  
Moderato ..... Purcell  
Minuet ..... Purcell  
Passacaglia from 'King Arthur' ..... Purcell  
Prelude—Air—March ..... Purcell

4.35 WIRELESS SINGERS  
Fair are those eyes ..... Cavendish  
I have ere this time heard many one say  
Whythorne

4.42 ORCHESTRA  
Suite ..... Farnaby  
Courante ..... Gibbons  
Gavotte ..... Arne

4.55 WIRELESS SINGERS  
Adieu, sweet Amaryllis ..... Wilbye  
Sing we and chant it ..... Morley

5.2 ORCHESTRA  
Courante ..... Jones  
Fugue ..... Burney  
Courante—Minuet—Gavotte—Andante—Fanfare  
—March ..... Purcell

5.15 THE CHILDREN'S HOUR  
'Hedges and Hollyhocks'  
Wherein we resort to the Garden  
HELEN ALSTON will sing of the 'Wallflower  
Bed,' 'The Optimist,' and other suitable subjects  
MURIEL NEWELL will support her with a short  
chat about 'Garden-flowers and Sun-Dials'  
There will also be a story called 'In those Days'  
(Eleanor Farjeon), which tells of a flower that was  
dear to the heart of a Queen.

6.0 Musical Interlude

6.20 Royal Horticultural Society's Bulletin

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Dr. T. CARNWATH: 'International Co-opera-  
tion in Health'

7.15 THE FOUNDATIONS OF MUSIC  
SONGS OF HUGO WOLF  
Sung by ROGER CLAYSON (Tenor)

7.25 Dr. S. GLASSTONE: 'Chemistry in Daily Life'  
—I, Air and the Elements.' S.B. from Plymouth  
CHEMISTRY is one of the subjects that  
nearly all schoolboys enjoy, and it is one  
of the grudges that the older generation have  
against their own schooldays that it was not then  
included in a normal general education. In  
this series of talks Dr. Glasstone (who is Lecturer  
in Chemistry at the University College of the  
South-West, Exeter) will introduce his listeners  
to the most interesting aspect of chemistry—  
the science of actual fact. This evening he will  
review different theories of air and of the elements,



A SHEIK OF THE ATLAS MOUNTAINS. E.N.A.

The wild scenery and picturesque people of the Atlas mountains in North Africa will be described by Mr. Richard Hughes, the playwright and novelist, in his talk on 'A Real Journey into the Middle Ages,' which he will broadcast from London tonight.

real and supposed, as held by scientists from the time of Aristotle to the present day, and he will talk about the mixture of gases, familiar and obscure, that goes to make the air we breathe.

7.45 VAUDEVILLE

CLAPHAM and DWYER  
and  
HARRY HEMSLEY'S CHILDREN  
In 'BABES IN THE WOOD'  
A Burlesque Pantomime written by  
HARRY HEMSLEY  
HENRI LEONI (Tenor)  
JESSIE MATTHEWS (Light Songs)  
TOM CLARE (at the Piano)  
DESLYS and CLARK (Syncopated Harmony)  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. RICHARD HUGHES: 'A Real Journey  
into the Middle Ages'

9.30 Local Announcements; (Daventry only)  
Shipping Forecast

9.35 A CHAMBER MUSIC CONCERT

WILLIAM PRIMROSE (Violin)  
FRIDA KINDLER (Pianoforte)  
HERBERT HEYNER (Baritone)  
WILLIAM PRIMROSE and FRIDA KINDLER  
'Kreutzer' Sonata (Op. 47) ..... Beethoven  
(1) Slow, leading to Quick; (2) Air with  
Variations; (3) Very quick  
HERBERT HEYNER  
O Mistress Mine ..... Morley  
Tobacco ..... Hum  
Down-a-down ..... Pilkington  
Had I but love ..... Purcell  
On the Brow of Richmond Hill  
Purcell, arr. Bantock  
Mad Bess ..... Purcell

WILLIAM PRIMROSE  
Twelfth Concerto, in E ..... Vivaldi  
(1) Quick; (2) Slow; (3) Very quick

VIVALDI'S fame rested, in his day (the  
early eighteenth century), chiefly on  
his virtuosity.

Later generations esteemed him more  
as a composer who developed the Concerto  
form not a little. He wrote about eighty  
Concertos, in all of which the Violin plays  
a leading part.

FRIDA KINDLER  
Theme and Variations ..... Van Dieren

BERNARD VAN DIEREN (born in  
Holland in 1884 of a Dutch father  
and a French mother) began scientific  
studies, and then turned to music.  
Another of his later interests is art; he  
has written a book on the work of  
Epstein, the sculptor. He has for nearly  
twenty years lived in England. His  
works include a Symphony for solo voices,  
chorus and orchestra, based on Chinese  
poems, a light Opera, various works for  
chamber Orchestra, recitations with String  
Quartet accompaniment, songs, and  
chamber music.

HERBERT HEYNER  
Dream Pedlary ..... Van Dieren  
Last Days

WILLIAM PRIMROSE and FRIDA KINDLER  
Sonatina Tyroica ..... Van Dieren  
(1) Quick and dignified; (2) Fairly quick  
and sustained, then Slow; (3) Moderately  
quick, and finally very quick

11.0-12.0 (Daventry only) DANCE  
MUSIC: THE CECELLIANS, from the Hotel  
Cecil



# Wednesday's Programmes cont'd (May 2)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 CHAMBER MUSIC**  
*From Birmingham*  
THE MARY ABBOTT PIANOFORTE TRIO: FRANK VENTON (Violin); HARRY STANIER (Violoncello); MARY ABBOTT (Pianoforte)  
Trio in B Flat (Op. 97).....*Beethoven*  
(1) Moderately quick; (2) Scherzo—lively; (3) Variations; (4) Moderately quick
- 3.30 MARY ABBOTT**  
Three Impromptus .....*Schubert*  
Op. 90, No. 2; Op. 90, No. 3; Op. 142, No. 4
- 3.45 TRIO**  
Suite of Miniatures .....*Frank Bridge*
- 4.0 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE  
FRANK LORDEN (Entertainer)  
KEL KEECH and ORD HAMILTON (Bajo Solos)
- 5.45 THE CHILDREN'S HOUR** (*From Birmingham*): 'The Walnut Shell Helmets,' by G. B. Hughes. Jacko and a Piano. 'The Lady of Llandoverly,' by T. Davy Roberts. E. W. Parker (Xylophone)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**  
*From Birmingham*  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture to 'The Maid of Artois'.....*Balfé*  
Phantasy, 'The Three Bears'...*Eric Coates*
- 7.10 CHATTERLY INGRAM** (Contralto)  
The Brightest Day  
*Easthope Martin*  
Morning, *Liza Lehmann*  
O that it were so  
*Frank Bridge*
- 7.20 ORCHESTRA**  
Waltz from Fifth Symphony...*Tchaikovsky*
- CHATTERLY INGRAM  
A Retreat Loughborough  
A Birthday.....*Cowen*
- 7.35 ORCHESTRA**  
First Suite of Ballet Music from 'The Two Pigeons'.....*Massenet*

### 7.45 'THE VALKYRIE'

(Wagner)  
ACT II.

Relayed from the Royal Opera House, Covent Garden, London

Characters:

Wotan.....WILHELM RODE  
Brünnhilde.....ELIZABETH OHMS  
Sigmund.....LAURITZ MELCHIOR  
Sieglinde.....LOTTE LEHMANN  
Hunding.....OTTO HELGERS

SIGMUND and Sieglinde are partly descendants of an heroic mortal race, partly divine; Wotan himself, lord of the gods, gave them their existence. They are predestined to bring into the world the hero, Siegfried, who shall redeem the world from the curse of the Ring and of gold.

When this drama opens, Sigmund and Sieglinde have not seen one another since their first years. Both are now grown up. Sieglinde is married to a rough, brutish husband, Hunding. Into Hunding's hut comes Sigmund, not knowing where he is, in sore straits and very weary

after battle. He meets Sieglinde. They do not recognize each other, but begin to feel the affinity of their souls. Hunding enters, and finds that Sigmund is his enemy. He gives him the shelter for the night due to a stranger guest, but challenges him to fight on the morrow. Hunding and Sieglinde withdraw; later, Sieglinde returns, and shows Sigmund the sword which an unknown guest (Wotan) thrust into the roof-tree of the hut. Sigmund draws out the sword, and the lovers flee.

#### ACT II.

In a wild, rocky place we find Wotan and his daughter Brünnhilde, chief of the band of Valkyræ. Wotan desires that Sigmund and Sieglinde shall bring forth heroes to defend Valhalla, that home of the gods. He therefore orders Brünnhilde to defend Sigmund in battle, but is compelled by his outraged wife Fricka to take back this order, and to decree that Sigmund shall die.

Brünnhilde, moved by compassion for Sigmund, and knowing Wotan's secret wishes, obeys Wotan's first order, not his second, and in Sigmund's duel with Hunding tries to aid the youth. But Wotan intervenes just as Sigmund is about to win, and enables Hunding to strike Sigmund dead.

Brünnhilde gathers the pieces of Sigmund's broken sword and bears off Sieglinde, seeking protection for her and for the hero whom she shall bear.

#### 9.15 ORCHESTRAL MUSIC AND A PLAY

*From Birmingham*

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS  
Waltz, 'Ma Charmante'  
*Waldteufel*

#### 9.23 'FEED THE BRUTE'

A Play in One Act by GEORGE PASTON

Presented by STUART VINDEN

Samuel Pottle.....STUART VINDEN  
Mrs. Pottle.....GLADYS JOINER  
Mrs. Wilks.....PHYLLIS TIBBETTS

The scene is the living room of a workman's model dwelling. Mrs. Pottle, a cheery-looking little woman of about thirty-five, is busy with a couple of saucepans at the stove. Mrs. Wilks, a sallow, discontented looking woman of about thirty, with her hair in curling pins, is seated at the table at which is a tea tray. She speaks in a complaining voice, proudly conscious that her narrative is one of strong dramatic interest.

#### 9.48 ORCHESTRA

Divertissement, from 'Les Erinnyes' ('The Furies').....*Massenet, arr. Mouton*

#### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**10.15-11.0 DANCE MUSIC:** DEBROY SOMERS' CIRO'S CLUB BAND, under the direction of RAMON NEWTON, from Ciro's Club

**11.0-11.15 THE CECILIANS,** from the Hotel Cecil

(Wednesday's Programmes continued on page 168.)

## ENGLAND FRANCE GERMANY



Miss Evelyn Laye tuning in on a Rees-Mace.

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# Wednesday's Programmes continued (May 2)

## 5WA CARDIFF. 353 M. 850 KC.

**1.0-1.45 A SYMPHONY CONCERT**  
 Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
 Overture to 'The Marriage of Figaro'... *Mozart*  
 Concerto in D Minor for Two Violins and  
 Orchestra... *Bach*  
 Symphony in D ('Le Matin'—'Morning') *Haydn*

**2.30 London Programme relayed from Daventry**

**4.0 A CONCERT**  
 by  
**THE STATION TRIO: FRANK THOMAS (Violin);**  
**RONALD HARDING (Violoncello); HUBERT**  
**PENGELLY (Pianoforte)**

Selection from 'Cendrillon' ('Cinderella')  
*Massenet, arr. Tavan*  
 Selection from 'Sigurd'..... *Reyer, arr. Alder*

**PEGGY DAVIES (Mezzo-Soprano)**  
 Laughing and Weeping..... *Schubert*  
 The Spirit's Song..... *Haydn*  
 The New Umbrella..... *Beethoven*

**TRIO**  
 Selection from 'Herodias'... *Massenet, arr. Alder*  
 Canzonetta..... *Tchaikovsky*

**PEGGY DAVIES**  
 The Dreary Steppe..... *Gretchaninov*  
 The Secret..... *Schubert*  
 The Swallow..... *Brahms*

**TRIO**  
 Selection from 'Le Roi d'Ys' (The King of Ys)  
*Lalo, arr. Alder*  
 Hebrew Melody..... *Achron*

- 5.15 THE CHILDREN'S HOUR: Spic and Span**
- 6.0 Welsh Interlude S.B. from Swansea.**
- 6.20 London Programme relayed from Daventry**
- 6.30 S.B. from London**
- 7.25 S.B. from Plymouth**
- 7.45 S.B. from London (9.30 Local Announcements)**

### 9.35-11.0 MY PROGRAMME

by  
**SIR JOHN DANIEL**

Sir John Daniel is a notable Welsh Nationalist and a frequent contributor to the Welsh press.

**THE STATION ORCHESTRA**  
 First 'Peer Gynt' Suite..... *Grieg*  
**CLARA NOVELLO'S SEXTET (Female Voices)**  
 Go down, Moses (Negro Spiritual).... *Burleigh*  
 Absent..... *Metcalf*

**ELSA TOSTIA (Pianoforte)**  
 Wedding March..... *Mendelssohn, arr. Liszt*  
 Dance of Elves.....

**RUBY REED (Recital)**  
 The West Wind..... *John Masefield*  
 The Seven Ages ('As You Like It')... *Shakespeare*  
 The Listeners..... *Walter de la Mare*

**ORCHESTRA**  
 Selection, 'The Leek'..... *Myddleton*

**ALBERT C. LAVIS (Baritone)**  
 Recit., 'Can this be real?'..... } *Verdi*  
 Air, 'Oh, Illusion'..... }  
 Y Dymheidi..... *H. S. Hughes*

**ANNIE JENKINS (Soprano)**  
 Y Fain a'i Baban..... *Wm. Davies*  
 One fine day ('Madame Butterfly')... *Puccini*

**ORCHESTRA**  
 Hungarian Dance in G Minor..... *Brahms*

**ELSA TOSTIA**  
 Sonata in C..... *Scarlatti*  
 Minuet..... *Paderewski*

**SEXTET**  
 Y Deryn Pur..... } *Old Welsh Airs,*  
 Ar Hyd Y Nos..... } *arr. Eulyn Evans*



**SIR JOHN DANIEL**, the notable Welsh Nationalist, and author of 'The Philosophy of Ancient Britain,' has chosen the programme that will be broadcast from Cardiff between 9.35 and 11.0 tonight.

## 2ZY MANCHESTER. 384.6 M. 780 KC.

**12.0-1.0 Gramophone Records**

**2.30 London Programme relayed from Daventry**

**3.30 FRED R. ROCHE (Pianoforte)**  
 Litany..... *Schubert, arr. Liszt*  
 Scherzo in B Flat Minor, Op. 31..... *Chopin*  
 Allegro (Quick Movement)..... *Granados*

**3.45 London Programme relayed from Daventry**

**4.0 A STUDIO CONCERT**  
**THE STATION ORCHESTRA**  
 March, 'Faithful and Bold'... *Rust, arr. Lotter*  
 Overture to 'A Midsummer Night's Dream'  
*Mendelssohn*

**BERTHA COOKE (Contralto)**  
 The Misty Isle..... *Gould*  
 The Little People..... *Brahms*

**ORCHESTRA**  
 Capriccio in B Minor..... *Brahms, arr. Finck*  
 Waltz, 'Thousand and One Nights'... *Strauss*  
 Suite, 'Jeux d'Enfants'.... *Bicel, arr. Finck*

**BERTHA COOKE**  
 Thinking..... *Gray*  
 The Great Adventure..... *Fletcher*

**ORCHESTRA**  
 Selection from the Ballet  
 Music to 'William Tell'.... *Rossini, arr. Godfrey*

**5.15 THE CHILDREN'S HOUR: 'Ye Mariners of England' (Hadow). 'The Bold, Unbiddable Child' (Stanford), sung by Harry Hopewell. Selection of Modern Music played by Eric Fogg. A Story will be read by Robert Roberts**

**6.0 London Programme relayed from Daventry**

**6.20 Royal Horticultural Society's Bulletin**

**6.30 S.B. from London**

**7.25 S.B. from Plymouth**



Sir Arthur Sullivan (left) and Sir W. S. Gilbert, the joint authors of the inimitable Savoy operas, which have delighted so many generations of theatre goers, Manchester will give a Gilbert and Sullivan programme to-night at 7.45

## 7.45 A GILBERT AND SULLIVAN PROGRAMME

**THE STATION ORCHESTRA**  
 Selections from:  
 'The Mikado'..... } *Sullivan*  
 'Iolanthe'..... }

**'SWEETHEARTS'**  
 A Play in Two Acts by W. S. GILBERT

Presented by  
**THE STATION REPERTORY PLAYERS**  
 Mr. Harry Sproudbrow..... *D. E. ORMEROD*  
 Wilcox (a gardener)..... *F. A. NICHOLLS*  
 Miss Jenny Northcott..... *HYLDA METCALF*  
 Ruth (her maidservant)..... *EDITH TOMS*

Act I. 1844—Spring  
 Act II. 1874—Autumn  
 For all the crudity of its new brickwork the little country villa is pretty. Over a miniature bridge which spans a rivulet lies what before long will be a garden.

Wilcox is very busy identifying by their labels some new plants which have arrived. Thirty years will bring changes and additions to the scene, but in essentials, it will be the same.

**ORCHESTRA**  
 Selection from 'Patience'..... *Sullivan*

**9.0-11.0 S.B. from London (9.30 Local Announcements)**

## 6LV LIVERPOOL. 297 M. 1,010 KC.

**12.0-1.0 London Programme relayed from Daventry**

**2.30-2.50 London Programme relayed from Daventry**

**3.45 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.20 Royal Horticultural Society's Bulletin**

**6.30 S.B. from London**

**7.25 S.B. from Plymouth**

**7.45-11.0 S.B. from London (9.30 Local Announcements)**

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

**12.0-1.0 London Programme relayed from Daventry**

**2.30 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR: A May Fair**

**6.0 London Programme relayed from Daventry**

**6.20 Royal Horticultural Society's Bulletin**

**6.30 S.B. from London**

**7.25 S.B. from Plymouth**

**7.45-11.0 S.B. from London (9.30 Local Announcements)**

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

**12.0-1.0 London Programme relayed from Daventry**

**2.30 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.20 Horticultural Bulletin**

**6.30 S.B. from London**

**7.25 S.B. from Plymouth**

**7.45-11.0 S.B. from London (9.30 Local Announcements)**

(Wednesday's Programmes continued on page 171.)



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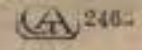


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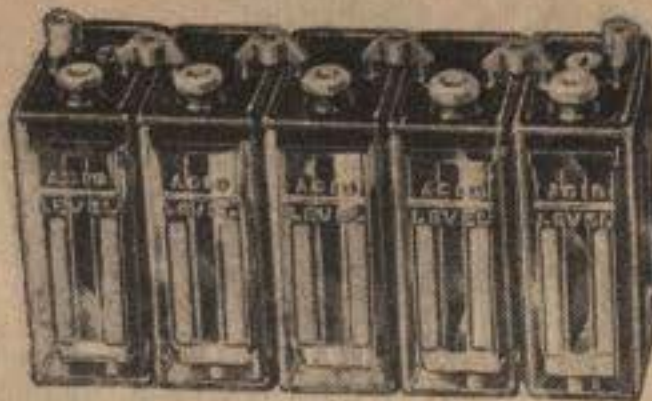


# A fly in the ointment

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## H.T. ACCUMULATORS



# Wednesday's Programmes cont'd (May 2)

(Continued from page 168.)

**6FH HULL.** 294.1 M. 1,020 KC.  
 12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.20 Royal Horticultural Society's Bulletin  
 6.30 S.B. from London  
 7.25 S.B. from Plymouth  
 7.45-11.0 S.B. from London (9.30 Local Announcements)

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.  
 12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 4.0 BILL BROWNE'S DANCE BAND relayed from the Westover  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Plymouth  
 7.45-11.0 S.B. from London (9.30 Local Announcements)

**5NG NOTTINGHAM.** 275.2 M. 1,090 KC.  
 12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Plymouth  
 7.45-11.0 S.B. from London (9.30 Local Announcements)

**5PY PLYMOUTH.** 400 M. 750 KC.  
 12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: 'Hi-diddle diddle, the cat and the fiddle.' Songs and verses concerning our pets. Violin Solos by Irene Buckingham  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 Dr. S. GLASSTONE: 'Chemistry in Daily Life—I, Air and the Elements'  
 7.45-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

**6ST STOKE.** 294.1 M. 1,020 KC.  
 12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Play, 'The Cradle of a Career' (F. M. Austin)  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Plymouth  
 7.45-11.0 S.B. from London (9.30 Local Announcements)

**5SX SWANSEA.** 294.1 M. 1,020 KC.  
 12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 4.0 A CONCERT  
 ISOBEL MORGAN (Soprano)  
 THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)  
 5.15 THE CHILDREN'S HOUR: Music by the Station Trio  
 6.0 PYNCLAU'R DYDD YNG NGHYMRO  
 Current Topics in Wales  
 A Review, in Welsh, by E. ERNEST HUGHES  
 6.20 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Plymouth  
 7.45-11.0 S.B. from London (9.30 Local Announcements)

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M. 960 KC.  
 12.0-1.0 Gramophone Records. 2.30 London Programme relayed from Daventry. 4.15 Music relayed from Fenwick's Terrace Tea Rooms. 5.15 Children's Hour. 6.0 The Melody Boys. 6.20 Royal Horticultural Society's Bulletin. 6.30 S.B. from London. 7.25 Dr. S. Glasstone: 'Chemistry in Daily Life—I, Air and the Elements.' S.B. from Plymouth. 7.45-11.0 S.B. from London.

**5SC GLASGOW.** 405.4 M. 740 KC.  
 11.0-12.0 Gramophone Records. 3.15 Broadcast to Schools: Mr. G. L. Bickersteth, 'The Writing of English.' 3.35 Mr. W. M. Gregory: 'Pioneers of Progress—Michael Faraday.' 4.0 Dance Music relayed from the Locarno Dance Salon. 5.0 Animals we all know, by Eric Daghish. 5.15 Children's Hour. 5.58 Weather Forecast for Farmers. 6.0 Christine Gordon (Contralto). 6.20 Mr. Dudley V. Howells: Horticulture. 6.30 S.B. from London. 6.45 Juvenile Organizations' Bulletin: The Girls' Guildry. 7.0 S.B. from London. 7.25 Dr. S. Glasstone: 'Chemistry in Daily Life—I, Air and the Elements.' S.B. from Plymouth. 7.45 S.B. from Dundee. 9.0-11.0 S.B. from London.

**2BD ABERDEEN.** 500 M. 600 KC.  
 11.0-12.0 Gramophone Records. 3.10 Broadcast to Schools: Rev. Austin Foster, 'Beauty through the Poet's Eyes—Morning and Night.' 3.25 Musical Interlude. 3.30 Mons. Casati: Elementary French. 3.45 Talk: 'Animals we all know,' by Eric Daghish. 4.0 Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 4.15 Musical Monologues in the Studio by G. M. Hancock. 4.30 Dance Music (continued). 4.45 G. M. Hancock. 4.55 Dance Music (continued). 5.15 Children's Hour. 6.0 Station Octet. 6.20 Mr. George E. Greenbowe: Horticulture. 6.30 S.B. from London. 6.45 Juvenile Organizations' Bulletin. 7.0 S.B. from London. 7.25 Dr. S. Glasstone: 'Chemistry in Daily Life—I, Air and the Elements.' S.B. from Plymouth. 7.45 S.B. from Dundee. 9.0 S.B. from London. 9.35 Light Ballad Concert. Selection, 'The Arcadians' (Monckton). 9.45 Sydney Coltham (Tenor) and Octet: 'Onaway I Awake, Beloved (Coleridge-Taylor). 9.50 Octet: 'Drink to me only with thine eyes (arr. Quilter). 9.55 Sinclair Logan (Baritone): 'Sea Fever (Ireland); Messmates (Statham); Trade Winds and To-morrow (Keel). 10.5 Octet: Sullivan's Songs (arr. Henley). 10.25 S. dney Coltham. 10.35 Sinclair Logan: 'The Happy Lover (arr. Lane Wilson); Some rival hath stolen my true love (Lucy Broadwood); Where be you going? (Quilter); Love went a-riding (Bridge). 10.45-11.0 Octet: Fantasia, 'Romeo and Juliet' (Gounod).

**2BE BELFAST.** 306.1 M. 980 KC.  
 12.0-1.0 Gramophone Records. 3.30 Station Orchestra. 4.15 Beatrice Allen (Soprano). 4.27 J. W. Sowerby (Violoncello). 4.37 Orchestra. 5.0 Mrs. John McCloy: 'A Learned Lady of Old Belfast—Elizabeth Hamilton.' 5.15 Children's Hour. 6.0 Organ Recital by Fitzroy Page relayed from the Classic Cinema. 6.20 London Programme relayed from Daventry. 6.30 S.B. from London. 7.25 Dr. S. Glasstone: 'Chemistry in Daily Life—I, Air and the Elements.' S.B. from Plymouth. 7.45 Music by Alfred Reynolds: Olive Groves; Harold Kimberley; William Boyd; S. Weir McCormick; Station Male Voice Quartet: Station Orchestra: March, 'Leather-tace.' 'The Policeman's Serenade.' A Grand Little Opera. Words by A. P. Herbert. Three Dances from 'The Duenna.' 'Shepherds' Delight.' A Pastoral. Words by Edith Reynolds. 'The Virgin's Choice' (words by Thomas Chatterton, 1752-1770); Heartsease; The Mad Shepherd; Following after Jenny; By Cottage Gate (Duet). Duenna's Dance and Fandango (from 'The Duenna'). 'Black-Eyed Susan.' Words by John Gay. Sirens of Southend. 'She-Shanties' (Elkin). Words by A. P. H. Sung by Olive Groves and Harold Kimberley: 'What's all this talk about love?; I like 'em fluffy; Laughing Ann; Duet. 'She loves me—she loves me not'; I go all girlish when I see the moon; Duet Finale, 'Good Night, Ladies.' 9.0-11.0 S.B. from London.

# A review that became a TRIBUTE



"Celestion" Model C.12, the subject of this striking testimony.

The following review of "Celestion" from "Popular Wireless" is of particular importance to listeners, coming as it does from a foremost radio journal.

"POPULAR WIRELESS," dated 31/3/28, praises warmly:—

"We found Celestion Model C.12 perfectly satisfactory on each of the several sets with which it was tested, ranging from two valves to a multi-valver of the super kind."

"It is some time since we have experienced so much pleasure during a loud-speaker test and WE HAVE NO HESITATION IN SAYING THAT WE CONSIDER THIS 'CELESTION' A LONG WAY AHEAD OF ITS CLASS. Those of our readers who have the opportunity should endeavour to hear it in operation. We are sure they will agree with us when we say it is a revelation in what sound design and construction mean to such an instrument." P.W. 31/3/28.

Write for "Celestion" illustrated folder and also for new Gramophone Pick-up leaflet.

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# PROGRAMMES for THURSDAY, May 3

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC  
DONALD PESTELL (Baritone)  
MURIEL ROGERS (Violin)  
DOROTHY HOGGEN (Pianoforte)

1.0-2.0 The Week's Recital of Gramophone  
Records

2.30 Mr. ERIC PARKER: 'Out of Doors from Week  
to Week—I, The Cuckoo'

THIS afternoon Mr. Parker begins another of his series of talks designed for those who want to keep their eyes open when they are out in the country, and learn to know what it is that they are seeing when a butterfly wings past, and what they are hearing when a bird sings. He will start today with that feathered villain, the irrepressible cuckoo.

3.0 EVENSONG  
FROM WESTMINSTER ABBEY

3.45 Mr. F. J. BROOMHEAD: 'Poultry Keeping—I,  
A Few General Remarks'

POULTRY-KEEPING is both a very profitable domestic industry and a very delightful back-yard hobby, and its devotees are numbered in hundreds of thousands in town and country alike. For their benefit Mr. Broomhead, the editor of *Poultry*, is to give a series of talks at fortnightly intervals until the end of July, in which he will give poultry-keepers practical hints and reasonable advice.

4.0 FRED KITCHEN'S ORCHESTRA  
From the Astoria Cinema

5.0 AN ORGAN RECITAL by PATTMAN  
From the Astoria Cinema

5.15 THE CHILDREN'S HOUR:  
Piano Solos by MAURICE COLE,  
'The Pit'—and how the mother Otter brought  
her kits safely out of it (a story by Mortimer  
Batten).  
'Plants which eat animals,' by Captain  
DOLLMAN

6.0 JULIAN ROSE  
HEBREW COMEDIAN

6.15 Market Prices for  
Farmers

6.20 THE B.B.C. DANCE  
ORCHESTRA (Continued)

6.30 TIME SIGNAL, GREEN-  
WICH; WEATHER FORE-  
CAST, FIRST GENERAL  
NEWS BULLETIN

6.45 Boy Scout Programme

7.0 Mrs. MARY AGNES  
HAMILTON: 'New Novels'

7.15 THE  
FOUNDATIONS OF  
MUSIC  
SONGS OF HUGO WOLF  
Sung by ROGER CLAYSON  
(Tenor)

7.25 Mr. J. M. KEYNES:  
'The Allied War Debts to  
the U.S.A.'

ENDLESS argument and controversy, and no small amount of acrimony, have been engendered on both sides of the Atlantic by the complicated question of Allied war debts to the United States. All the



Mr. J. MAYNARD KEYNES.

the famous economist, will discuss the vexed question of the Allied War Debts to the U.S.A. in his talk from London this evening at 7.25.

more reason, therefore, why listeners who wish to be well informed about world problems should welcome this talk (the first of a series on 'Finance in the Modern World'), in which the thorniest of all financial problems will be authoritatively discussed by one of the most brilliant living economists, the author of 'The Economic Consequences of the Peace.'

## 7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL

WINIFRED DAVIS (Mezzo-Soprano)

BAND  
Academic Festival Overture.....Brahms  
Valse from 'Eugene Onegin'.....Tchaikovsky

IN 1880 the University of Breslau made Brahms a Doctor of Philosophy, and this was a graceful recognition of the honour. The title may sound rather solemn, but the Overture is one of the gayest pieces of music Brahms wrote. It was originally scored for Full Orchestra, with plenty of 'percussion'—Kettle Drums, Big

Military Band.

The chief themes are all well-known German students' songs. Some of them are familiar also to us in England.

There are four such popular tunes in the Overture. It starts with an original theme, come followed by another Tune (also Brahms's own) and a return of the melody. This is worked up a little, and then a few bars of soft music introduce the First Main Tune, rather like a hymn-tune, played by Trumpets. This is known as *The Stately House*.

The next Tune is a livelier one—*The Father of his Country*.

The Third Tune is the *Freshman's Song* (dating from the early eighteenth century), which is humorously blurted out. The brass-and-reed chorus takes it up, the instruments joining in in turn, as a scattered company of students coming home from a jollification might do.

The last Tune to be used is *Gaudeamus igitur*, known to University students the world over, which brings the Overture to a high-spirited close.

## 8.5 WINIFRED DAVIS

Scotch Songs. *Traditional, arr. Malcolm Lawson*  
Can ye sew cushions?; Drowned; Lizzie  
Lindsay; This is no my plaid

## 8.14 BAND

Phantasy, 'The Three Bears'.....Eric Coates

THE 'Phantasy' *The Three Bears* is a musical presentation of the well-known tale about the little girl and her strange adventure. We have no difficulty in interpreting the motif heard at the start—'Who's been sitting in my chair?' Goldilocks gets up (at five o'clock, as we hear), and runs off to the bears' house. Finding it empty, she peeps about and amuses herself awhile, then falls asleep. The bears arrive (each suggested by an appropriate instrument), and chase her away. Goldilocks runs home to Granny and tells her of the exciting adventure.

## 8.25 WINIFRED DAVIS

Irish Songs.....*Traditional, arr. Somercoll*  
Shule Agra.....  
The Lover's Curse.....  
I know where I'm goin'.....  
Ballynure Ballad.....  
*arr. Herbert Hughes*

## 8.34 BAND

Ballet Music to 'Hinwatha'  
*Coleridge-Taylor*

The Wooing; The Marriage Feast; Bird Scene, and Conjuror's Dance; Departure and Reunion

9.0 WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. VERNON BART-  
LETT: 'The Way of the  
World'

9.30 Local Announcements.  
(Daventry only) Shipping  
Forecast

## 9.35 CHARLOT'S HOUR—XV

A LIGHT ENTERTAINMENT  
Specially designed and  
arranged by the well-known  
theatrical director  
ANDRÉ CHARLOT

10.35-12.0 DANCE  
MUSIC: THE SAVOY  
ORPHEANS, FRED ELIZALDE  
and his Music, and THE  
SAVOY TANGO BAND, from  
the Savoy Hotel



A BAND OF BROADCAST FAVOURITES ON THEIR OWN GROUND.

Band music is very popular with listeners everywhere, and no combination dispenses it with more spirit than the Wireless Military Band, which will give a concert this evening, starting at 7.45. Here it is in one of the newest studios at Savoy Hill, with its conductor, Mr. B. Walton O'Donnell, standing on the left.



Programmes for Thursday

**5GB DAVENTRY  
EXPERIMENTAL**

(491.8 M. 610 KC.)  
TRANSMISSIONS FROM THE LONDON TUBE  
EXCEPT WHERE OTHERWISE STATED.

**3.0 A SYMPHONY CONCERT**

Relayed from the Winter Gardens, Bournemouth  
THE BOURNEMOUTH MUNICIPAL SYMPHONY  
ORCHESTRA (50 Performers)  
Conducted by Dame ETHEL SMYTH and Sir DAN  
GODFREY

No. 31 of the Thirty-Third Winter Series  
Specially arranged for the British Music Society  
Congress

Prelude to Act II 'The Wreckers' (The Cliffs of  
Cornwall).....Ethel Smyth  
Conducted by the COMPOSER

Elegy (1st Performance) .... S. H. Braithwaite  
Fantastic Suite for Chamber Orchestra  
Cyril Scott

(First Performance at these Concerts)

THE Suite was originally composed for  
Anthony Bernard's Chamber Orchestra,  
and is dedicated to him. It has some of the  
Oriental characteristics found in much of Scott's  
music. The form is simple, the music being  
based on recurring themes which will be apparent  
without any analysis. The three titles—*Fata  
Morgana, Dance of Spectres, and Elves and Goblins*  
—indicate the descriptive nature of the music.

Rhapsody for Chamber Orchestra .. Mary Lucas

THIS work is written in free 'sonata' form, in  
which we are introduced to two main  
themes of different character, divided by a sub-  
sidiary theme which appears in the form of a  
dialogue between Oboe and Bassoon. Notice the  
little figure which opens the work and is played  
very softly by the First and Second Violins.  
This figure is almost always present.

The middle section introduces a new theme,  
which is announced by solo Oboe and then taken  
up by all the Violins.

The Rhapsody ends very quietly, the Bassoons  
softly playing the opening figure, thus preparing  
the way for the last word by the Flutes, which  
recalls the theme of the middle section.

A 'London' Symphony .... Vaughan Williams  
(1) Slow, then Quick and resolute; (2) Slow;  
(3) Scherzo (Nocturne); (4) In dignified march  
style; finally Epilogue

**4.30 LOZELLS PICTURE HOUSE  
ORCHESTRA**

From Birmingham

Conducted by PAUL RIMMER

Overture to 'The Barber of Seville' .... Rossini  
Waltz from 'The Rose Cavalier' Richard Strauss

FRANK LESTER (Baritone)

The Lute Player.....Peel  
Port of Many Ships ..... Keel

FRANK NEWMAN (Organ)

Overture, 'May Day' ..... Haydn Wood  
Cavatina ..... Raff

Waltz, 'Masked Ball' ..... Fletcher  
Modern Suite ..... Rosse  
In a Country Garden; Nocturne; Hornpipe

FRANK LESTER

Maiden of Morven ..... arr. Lawson  
Border Ballad ..... Cowen

ORCHESTRA

Fantasia on Wagner's 'Tannhäuser'  
'Lorraine' March.....Ganne

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'How we obtained the Multiplication Table,' by  
Mildred Forster. Songs by Norman Archer  
(Tenor). 'The Fairy Godmother's Adventure'

**6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**

(5GB Programme continued on page 174.)



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From a 17th Century gem by Couperin to  
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latti selection written for the harpsichord  
to Borodin's intensely Russian music,  
from a charming Spanish study by Jensen  
to a drinking song by Chopin (probably  
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Couperin

Pastorale (Piano) ... Scarlatti

Rigaudon de Dardanus (Piano)

Rameau

"The Beggar's Opera" (four

songs).....Gay

Le Coucou (Piano) ... Daquin

Largo Appassionata (Opus 2,

No. 2) (Piano) ... Beethoven

Largo al Factotum, from

"Barber of Seville" (Song,

in English)..... Rossini

"Rosamund" Music

(Piano) .....

Wohin (Song) .....

Die Forelle .....

Death and the

Maiden (Songs)...

Two Nocturnes (Piano)

Two Preludes (Piano)

One Polonaise (Piano)

Drinking Song .....

Nocturne, Opus 23, No. 4

(Piano)..... Schumann

The Loreley (Song)..... Liszt

Serenade (Piano)..... Raff

The Maiden's Curse

(Song) .....

Rhapsodie, Opus 119,

No. 4 (Piano) .....

Au Couvent (Piano)...

Play away, Oh my Pandora

(Song)..... Jensen

Danse Chinoise

(Piano).....

Andante Cantabile

(Piano).....

Musical Box (Piano) Rebikow

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Borodin  
Jensen  
Tschai-  
kowsky  
Rebikow  
Arensky

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# Thursday's Programmes continued (May 3)

(5GB Programme continued from page 173.)

- 6.45 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE  
FRANK LORDES (Entertainer)  
MARIO DE PIETRO (Mandoline Solos)
- 8.0 VAUDEVILLE**  
LEONARD HENRY (Comedian)  
COLLEEN CLIFFORD (Songs at the Piano)  
PATRICIA ROSSBOROUGH and IVOR DENNIS (Piano Duets)  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE
- 8.45 A CONCERT**  
Relayed from the Arts Theatre Club  
(Series of Spring Concerts)  
Musical Director, EDWARD CLARK  
MARIA OLCZEWSKA (Contralto)  
PAUL HERMANN (Violoncello)  
At the Piano, VICTOR HELY-HUTCHINSON  
PAUL HERMANN  
Sonata No. 5, for Violoncello and Piano... *Vivaldi*  
Largo; Allegro; Largo; Allegro vivace
- 9.0 MARIA OLCZEWSKA**  
Che faro (Orpheus)..... *Gluck*
- 9.10 PAUL HERMANN**  
Sonata for Violoncello solo..... *Kodaly*
- 9.40 MARIA OLCZEWSKA**  
Zigeunerlieder..... *Brahms*
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 A WILLIAM WALLACE PROGRAMME**  
*From Birmingham*  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CASTELL)  
Conducted by JOSEPH LEWIS  
Overture, 'In Praise of Scottish Poesie'
- 10.25 ARTHUR FEAR (Baritone) and Orchestra**  
Song Cycle, Four Freebooter Songs—  
Minnie Song; The Rebel; Son of Mine (Cradle Song); Up in the Saddle
- 10.40 ORCHESTRA**  
Suite from 'Pelleas and Melisande'  
ARTHUR FEAR and Orchestra  
Song Cycle, 'Lords of the Sea'  
Adventures: Sea Hawks; Nest thee, my Bird; The Swordsman
- 11.5-11.15 ORCHESTRA**  
Fifth Symphonic Poem, 'Wallace'

FOR the six hundredth anniversary celebration in 1905 of the death of Scotland's great patriot, William Wallace, his namesake composed an orchestral work which, while it does not build upon actual Scots tunes, has much of their lilt and life in it. In particular, the rhythm of *Scots who hae wi' Wallace bled* and *The Land o' the Leal* will be heard pulsing through the music.

It is in four linked sections. In the first the mood is reflective. A new and powerful march-like theme begins the second section. After this has been built up to a climax, the slow, sweet third section is ushered in by Harps, the muted Strings playing a lyrical melody.

The last section is brilliant and gay. The chief themes (one in the lower instruments and one in the upper Strings) are hinted at before they are heard in full power, near the close. The lilt of *Scots who hae* comes in again, and the music makes a joyous end.

## 5WA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS:**  
CELIA EVANS, 'North, South, East, and West from London City'
- 3.0** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:** A Programme arranged and given by pupils of Birchgrove Council School, Cardiff
- 6.0** London Programme relayed from Daventry
- 6.30 S.B. from London**
- 6.45 Boy Scouts:** Programme by the 3rd Cardiff Troop
- 7.0 S.B. from London**
- 7.45 A SYMPHONY CONCERT**  
Relayed from the Assembly Room, City Hall  
NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE  
Overture to 'The Wasps'.... *Vaughan Williams*  
HAROLD WILLIAMS (Baritone) and Orchestra  
Varliam's Song (' Boris Godounov ') *Moussorgsky*  
EVELYN HOWARD JONES (Pianoforte) and Orchestra  
First Concerto..... *Brahms*  
ORCHESTRA  
Pavane for a Dead Princess..... *Ravel*  
Symphonic Poem, 'The Daughters of Aeolus' (Les Folies)..... *Franch*
- 9.0-12.0 S.B. from London (9.30 Local Announcements)**

## 2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0** Gramophone Records
- 4.30** MUSIC by THE STATION QUARTET
- 5.0** Mr. CHARLES OWEN: 'The Wife of a Genius—Jane Welsh Carlyle'
- 5.15 THE CHILDREN'S HOUR**
- 6.0** London Programme relayed from Daventry
- 6.20** Market Prices for Local Farmers
- 6.30 S.B. from London**

## 7.45 'ONE MAN IN HIS TIME'

Presented by THE STATION REPERTORY PLAYERS  
A Fantastic Chronicle of the life of WILLIAM SHAKESPEARE  
Written and arranged for broadcasting by RONALD GOW  
Cast:  
The Boy from Stratford.... KENNETH BURCHILL  
A Pedlar..... FRANK A. NICHOLLS  
Anne Hathaway..... MARGARET HALSTAN  
Fulk Sandells..... D. E. ORMEROD  
John Richardson..... W. E. DICEMAN  
Anne Whateley..... LUCIA ROGERS  
A Justice of the Peace.... E. H. BRIDGSTOCK  
Will Shakespeare..... TOM WILSON (his original part)  
A Tavern Girl..... EDITH TOMS  
Burbage..... E. H. BRIDGSTOCK  
Earl of Southampton..... LEO CHANNING  
Henry Condell..... HAROLD CLUFF  
Mary Fitton..... HYLDA METCALF  
A Jester..... CHARLES NEBBITT  
Mary (a Serving Maid)..... LUCIA ROGERS  
John (her Husband)..... FRANK A. NICHOLLS  
Puck..... ENID TORDOFF  
John Falstaff..... EDMUND BARTLETT  
Shylock..... HAROLD CLUFF  
Brutus..... D. E. ORMEROD  
Rosalind..... ELLA FORSYTH  
Hamlet..... W. B. DICEMAN  
Scene 1: 1575—The Road to Kenilworth.  
Scene 2: 1582—A Street in Stratford.  
Scene 3: 1586—A Room in Stratford.  
Scene 4: 1591—The Mermaid Tavern.  
Scene 5: 1600—The Palace Garden.  
Scene 6: 1616—Shakespeare's Room at New Place, Stratford.

Narrator, RONALD GOW  
Produced by VICTOR SMYTHE  
Incidental Music by THE STATION ORCHESTRA

**9.15 S.B. from London (9.30 Local Announcements)**

**9.35 THE STATION ORCHESTRA**  
Overture to 'Ruy Blas'..... *Mendelssohn*  
Selection from 'Dinorah'..... *Meizerbeer*

**10.0** SECOND GENERAL NEWS BULLETIN

**10.15** ORCHESTRA  
Little Concert Suite..... *Coleridge-Taylor*

**10.35-12.0 S.B. from London**

## 6LV LIVERPOOL. 297 M. 1,010 KC.

- 3.0** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR**
- 6.0** London Programme relayed from Daventry
- 6.30 S.B. from London**
- 7.45 A LIVERPOOL COMPOSERS' CONCERT**  
THE STATION STRING ORCHESTRA, directed by FREDERICK BROWN  
GEORGE HILL (Baritone)  
FREDERICK NICHOLLS (Pianoforte)  
ORCHESTRA  
Idyl for Strings..... } *Lyon*  
Autumn (a Souvenir)..... }  
**7.58 GEORGE HILL**  
I heard a piper } (With String  
piping..... } Quartet)  
She's me forgot... } *Peterkin*  
I love the din of beating drums (with  
Orchestra)..... } *Peterkin*
- 8.2** ORCHESTRA  
Vaila (Fantasia for String Orchestra) *Bryson*
- 8.20 FREDERICK NICHOLLS**  
Three Native Pieces *Frederick Nicholls*  
Summer Rain; The Squirrel; The Swan  
Arabesque..... } *Frederick Nicholls*  
In Sportive Mood }  
Carillon..... }



R. M. Adam

### THE CUCKOO LEAVES HIS MARK.

Every naturalist will at once realize the sad story that lies behind this picture. The six smaller eggs belong to the whinchat that built the nest, and the larger speckled egg at the back is the one that the cuckoo has deposited there. Mr. Eric Parker will talk about the cuckoo in his 'out of doors' talk from London this afternoon.



# Thursday's Programmes cont'd (May 3)

**8.35 GEORGE HILL**  
 The Chestnut Blossom ..... Peterkin  
 Dream Wind ..... Nicholls  
 Sea Dreams ..... Suckling  
 When this Old World was New .....  
 Spanish Night Song.....

**8.45 ORCHESTRA**  
 Solitude ('Valse Lente')..... Cheetham  
 Salt o' the Sea (Suite for String Orchestra)  
 Stately

**9.0-12.0 S.B. from London (9.30 Local Announcements)**

**2LS LEEDS-BRADFORD.** 277.8 M. & 252.1 M.  
 1,080 KC. & 1,190 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR**  
**6.0** London Programme relayed from Daventry  
**6.30-12.0 S.B. from London (9.30 Local Announcements)**

**6FL SHEFFIELD.** 272.7 M. 1,100 KC.

**2.30-3.0** London Programme relayed from Daventry

**3.15 BROADCAST TO SCHOOLS:**  
 Mr. R. E. SOPWITH, Talks on English Literature: 'Dickens—A Tale of Two Cities'

**3.45** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR:** Motoring Moments—a medley including 'The Silver Bullet,' a story by Milner Snape, 'The First Motors,' a talk by G. G. Jackson, and 'My Motor Car' (Guffy Sellers)

**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**6.45** For Scouts  
**7.0-12.0 S.B. from London (9.30 Local Announcements)**

**6KH HULL.** 294.1 M. 1,020 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR**  
**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**

**6.45** Hull and East Riding Boy Scout Programme  
**7.0-12.0 S.B. from London (9.30 Local Announcements)**

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

**2.30** London Programme relayed from Daventry  
**3.0-3.30 A SERVICE FOR THE SICK**  
 THE STATION CHOIR  
 Address by the Rev. P. R. WEBB, Minister of the Poole Primitive Methodist Church and Circuit

**3.45** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**6.45** Boy Scouts' Bulletin  
**7.0-12.0 S.B. from London (9.30 Local Announcements)**

**5NG NOTTINGHAM.** 275.2 M. 1,090 KC.

**2.40 BROADCAST TO SCHOOLS:**  
 Mr. A. H. WHIPPLE: 'Nature Study'

**3.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**6.45** For Boy Scouts

**7.0-12.0 S.B. from London (9.30 Local Announcements)**

**5PY PLYMOUTH.** 400 M. 750 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR:** When the Red Light Glows!  
**6.0** London Programme relayed from Daventry  
**6.30-12.0 S.B. from London (9.30 Local Announcements)**

**6ST STOKE.** 294.1 M. 1,020 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR**  
**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**

**6.45** For Boy Scouts  
**7.0-12.0 S.B. from London (9.30 Local Announcements)**

**5SX SWANSEA.** 294.1 M. 1,020 KC.

**2.30** London Programme relayed from Daventry  
**5.15 THE CHILDREN'S HOUR:** Sailors and Soldiers—A Martial Programme of Song and Story  
**6.0** London Programme relayed from Daventry  
**6.30 S.B. from London**  
**7.45 S.B. from Cardiff**

**9.0-12.0 S.B. from London (9.30 Local Announcements)**

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M. 950 KC.

**2.30**—London. **4.0**—Light Orchestral Concert, Relayed from the Queen's Hall Picture House. **5.0**—London. **5.15**—Children's Hour. **6.0**—For Farmers: Prof. C. Heigham, 'Mineral Requirements of Stock.' **6.15**—London. **6.45**—For Boy Scouts. **7.0**—London. **7.45**—Nellie Chaplin Trio, Dora Labbette (Soprano). **9.0-12.0**—London.

**5SC GLASGOW.** 465.4 M. 740 KC.

**3.0**—Mid-Week Service, conducted by the Rev. Charles E. Cook, assisted by Station Choir. **3.15**—Broadcast to Schools. **3.35**—Isabel M. Milligan, 'Books and their Writers.' **4.0**—Light Concert, Station Orchestra, George McNaughton (Baritone). **5.0**—Rosaline Masson: 'Modestine.' **5.15**—Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Organ Recital. **6.30**—London. **6.45**—Edinburgh. **7.0**—London. **7.45**—Selections from the Gilbert and Sullivan Operas, Station Orchestra. **8.15**—A Debate. **8.45**—Julian Rose, Hebrew Entertainer. **9.0-12.0**—London.

**2BD ABERDEEN.** 500 M. 600 KC.

**3.15**—Broadcast to Schools. **4.0**—Dance Music. **4.15**—Lottie Kennedy (Mezzo-Soprano). **5.0**—'Modestine, R. I. S.'s Donkey,' by Rosaline Masson. **5.15**—Children's Hour. **6.0**—Station Dance Band. **6.30**—London. **6.45**—Edinburgh. **7.0**—London. **10.35**—Dance Music. **11.15-12.0**—London.

**2BE BELFAST.** 308.1 M. 930 KC.

**3.30**—Short Religious Service. **3.45**—Station Orchestra. **4.35**—Dele McCormick (Soprano). **4.47**—Orchestra. **5.0**—Alice Greaves: 'Byways in Northern Ireland.' **5.15**—Children's Hour. **6.0**—London. **7.45**—Oriental Programme, Station Orchestra. Kathleen Daunt (Soprano). Harold Harper (Violin). **9.0-12.0**—London.



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# PROGRAMMES for FRIDAY, May 4

## 2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 kc.)

(1,604.3 M. 187 kc.)

THE STORY OF  
'DUFFY'

10.15 a.m. A

SHORT RELIGIOUS  
SERVICE10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL

MARIE MOTTO (Violin)

MAUD BRAMWELL (Pianoforte)

Sonata for Clarinet and Pianoforte (arranged for  
Violin and Pianoforte).....*Brahms*  
Slow Movement from Sonata for Violin and  
Pianoforte in C Minor.....*Beethoven*

12.30 AN ORGAN RECITAL

By J. EDGAR HUMPHREYS

(Organist and Director of the Choir)

Relayed from St. Mary-le-Bow Church

Alla Breve for Organo Pleno.....*Bach*  
Solemn Melody.....*Walford Davies*  
Prelude and Fugue in G.....*Mendelssohn*  
Agitato, from Sonata No. 11 in D Minor  
*Rheinberger*

1.0-2.0

LUNCH-TIME MUSIC

From the Hotel Metropole

by THE HOTEL METROPOLE ORCHESTRA  
(Leader, A. MANTOVANI)3.0 Dr. J. A. WILLIAMSON and Mr. ERNEST  
YOUNG: 'Empire History and Geography:  
History—'India,' I; Geography—'India's  
Infinite Variety'

3.25 Musical Interlude

3.30 CONCERT TO SCHOOL CHILDREN

Introduced by Sir WALFORD DAVIES  
and given by

THE SYBIL EATON QUARTET

ERNEST HINCHCLIFFE (Bassoon)

FRANK HASTWELL (Baritone)

4.30 A BALLAD CONCERT

MAISIE BAXTER (Contralto)

KENNEDY MCKENNA (Tenor)

KENNEDY MCKENNA

Recit., O loss of sight.....*Handel*Air, Total Eclipse (from 'Samson').....*Handel*Figgesnie.....*Peter Warlock*

4.38 MAISIE BAXTER

Hindoo Song.....*H. Bemberg*Requiem.....*William Shanks*

4.45 KENNEDY MCKENNA

Du bist die Ruh.....*Schubert*Die Post.....*Schubert*

4.52 MAISIE BAXTER

Sombre Woods....*Lully (1684), arr. A. L.*I love thee.....*Grieg*

5.0 Mrs. MARION CRAN: A Garden Talk

5.15 THE CHILDREN'S HOUR:

The Spanish Main

'Drake Goes West' is one of the Songs to

be sung by ARTHUR WYNN

The Heroic Story of 'The Revenge' (*Tenny-*

son) will be told by CYRIL NASH

Another 'Adventure of a Bookworm,' wherein

SEMPRONIUS will discourse upon Drake's

'World Encompassed'

6.0 FRANK WESTFIELD'S ORCHESTRA, from the

Prince of Wales Playhouse, Lewisham

6.30 TIME SIGNAL, GREENWICH; WEATHER

FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Con-

tinued)

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC

SONGS OF HUGO WOLF

Sung by ROGER CLAYSON (Tenor)

7.25 Professor HAROLD J. LASKI: Social Pur-  
pose—I, 'The New Scale of Life'

THIS is the first of a new series of talks by Professor Laski, the well-known authority on political science, which is to replace the series that Professor Graham Wallas is, owing to illness, unable to give. In it he will attempt to analyze our social institutions—a task considerably more complex now than it was considered to be, for instance, after the Napoleonic wars. The scale of our life has altered; the machinery upon which we depend is far more delicate; our wants are more various and more intense; and the division of labour is much more intricate. Social organization is concerned with the problem of how best to build the forms of government that the wants of men may be most fully supplied.

7.45 A SONG RECITAL by SINCLAIR LOGAN  
(Baritone)I have twelve oxen.....*Ireland*  
Water Mill.....*Vaughan Williams*  
Rest at Midday.....*Janet Hamilton*  
I will go with my father a-ploughing....*Gurney*  
Yarmouth Fair.....*arr. Warlock*

8.0 'DUFFY'

A Play in Three Acts by R. MORTON NANCE  
Arranged for Broadcasting

S.B. from Plymouth

Duffy, a 'giddy giglet' of the village, lazy but  
attractive.....*KATHLEEN FRAZIER*  
Joan, the old housekeeper at Trove  
*Mrs. STANLEY JAMES*Terrytop, a gentlemanly demon  
*A. K. HAMILTON JENKIN*Squire Lovell of Trove, a jolly old hunting squire  
*R. MORTON NANCE*Scene: A room at Trove Manor House in  
ancient time.

Beilby and Harvi

## A MODERN SONG-COMPOSER.

This is a characteristic portrait of Hugo Wolf (1860-1903), the Austrian composer, whose songs are being sung by Roger Clayson in the Foundations of Music series this week.

ONCE upon a time, there lived a Cornish Squire whose name was Lovell. He lived in the Manor House at Trove with Old Joan, his housekeeper.

They lived happily together until Joan began to go blind because of a charm which had been put upon her. Bet of the Mill, a friendly witch, had tried all her arts to break the spell, and to restore Joan's eyesight, but to no purpose.

So at last, the Squire mounted his horse and rode to Buryan Church Town, which was not far off, to see if he could find someone to help look after the house. On the road he ran into a great cloud of dust, and when it had cleared away he saw a young girl standing near him. She was very pretty and looked so miserable that the Squire asked her if she would come and help Joan at the manor. She consented and they rode home.

When they reach the Manor (*Act I*), Joan asks her if she can spin and knit, and the girl says she is the best spinner and knitter in the village. She says her name is Duffy.

So Joan gives her some wool to spin into yarn. Duffy sits down at the wrong side of the spinning wheel, which in Cornwall they call a 'turn.' Left by herself, she is very unhappy because she has no idea how to spin. She begins to cry and says aloud that if she can only stay at Trove Manor she won't care who spins the wool.

Suddenly she looks up and there sees a funny little figure dressed in red and black standing in the room. He calls her by her name and says he will do all her spinning and knitting for her, and she can, if she likes, be a fine lady. He says he will serve Duffy for three years, and then if she wants to be rid of him all she has to do is to guess his name.

Duffy consents. The little man tells her to look under the black ram's fleece which lies on the floor. Duffy looks and there is all her wool spun into the most beautiful yarn.

*Act II.* Two years pass away and Duffy's knitting and spinning have become famous all over the countryside. Before very long, the Squire makes up his mind to ask Duffy to marry him.

All this time, Duffy has never seen the little old man, but the very afternoon she promises to marry the Squire, he appears again and reminds her of the terms of the bargain.

Another year goes by (*Act III*), making it three years all but an hour since Duffy made her contract with the little man.

She has done everything she can to find out his name, but without avail.

We shall not tell you what happens in the end, because that would spoil the story.

8.50 A PIANOFORTE RECITAL by CECIL DIXON  
Intermezzo, Op. 36, No. 12.....*Arensky*  
Spanish Dance.....*Granados*9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN; ROAD REPORT

9.15 Topical Talk

9.30 Local Announcements; (Daventry only)  
Shipping Forecast

9.35 A SYMPHONY CONCERT

SOLOMON (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by BASIL CAMERON

Overture to 'Manfred'.....*Schumann*

9.45 SOLOMON and Orchestra

Second Concerto in A.....*List*

For Pianoforte and Orchestra

10.15 ORCHESTRA

Dance Rhapsody No. 1.....*Debussy*10.35 Fourth Symphony in A.....*Mendelssohn*  
'The Italian'

11.0-12.0 (Daventry only) DANCE MUSIC:

ALFREDO and his BAND, and THE NEW

PRINCE'S ORCHESTRA, from the New Prince's

Restaurant



Programmes for Friday.

**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)  
TRANSMISSIONS FROM THE LONDON T. B. EXCEPT WHERE OTHERWISE STATED.

- 3.0 AN ORGAN RECITAL**  
By LEONARD H. WARNER  
Relayed from St. Botolph's, Bishopsgate  
Prelude and Fugue in C Minor . . . . . Mendelssohn  
Epithalamium . . . . . A. Hollins  
MARIA ANTONIA (Soprano)  
My mother bids me bind my hair . . . . . Haydn  
Lullaby (in English) . . . . . Reget  
Hark, hark, the lark . . . . . Schubert  
LEONARD H. WARNER  
Madrigal . . . . . Lewars  
Psalm Prelude No. 1 . . . . . Howells  
Nocturne, Op. 38, No. 1 . . . . . Thos. F. Dunhill  
Intermezzo from Sonata No. 8 . . . . . Rheinberger  
MARIA ANTONIA  
Annie Laurie . . . . . arr. Lehmann  
Whither? (in English) . . . . . Schubert  
The Cuckoo Clock (in English) . . . . . Grand-Schaefer  
LEONARD H. WARNER  
Offertoire in A Minor (based upon an Easter Hymn) . . . . . Batiste
- 4.0 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE  
FRANK LORDEN (Entertainer)  
KEL KEECH and ORD HAMILTON  
(Banjo Solos)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
Songs by Chrissie Stoddard (Soprano). 'The Invisible Queen,' a humorous sketch by Norman Timmis. Olly Oakley (Banjo)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**  
From Birmingham  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Opera Bouffe' . . . . . Finek  
Ancient Suite . . . . . Halvorsen
- 7.10 LEONARD GORDON (Baritone)**  
When the swallows . . . . . } M. V. White  
A Memory . . . . . }  
Let us forget . . . . . }
- 7.20 ORCHESTRA**  
Romance and Two Dances . . . . . German
- 7.32 LEONARD GORDON**  
Home . . . . . Walford Davies  
The Blind Ploughman . . . . . Coningsby Clarke  
Beneath the stars . . . . . Loughborough  
Absent . . . . . Metcalf
- 7.42 ORCHESTRA**  
Suite of 'Sylvan Scenes' . . . . . Fletcher
- 8.0 A MILITARY BAND CONCERT**  
THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
MAY HUXLEY (Soprano)  
BAND  
Overture to 'The Bartered Bride' . . . . . Smetana
- 8.12 MAY HUXLEY**  
Recit. and Waltz, 'Ah che assorta' . . . . . Venezano
- 8.18 BAND**  
Rustic Suite from 'Pique Dame' ('The Queen of Spades') . . . . . Tchaikovsky
- 8.35 MAY HUXLEY**  
Where'er a snowflake leaves the sky . . . . . Lehmann  
The Rivulet . . . . . Martin Shaw  
June is calling . . . . . Sanderson
- 8.42 BAND**  
Festival Processional March from 'The Queen of Sheba' . . . . . Goldmark  
(5GB Programme continued on page 178.)

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262, Harrow Road, Paddington, W.2.  
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BRIGHTON—127, Queen's Road.  
225, Westminster Bridge Road, S.E.1.  
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- THORNTON HEATH—59, High St.  
PALMER'S GREEN—25, Green Lanes, N.  
BOW—165, Bow Road, E.3.  
BOLDOEN—31, Gray's Inn Road, W.C.1.  
PADDINGTON—219, Shirland Road, W.9.  
WATFORD—12 and 15, High Street.  
CROYDON—5, London Road.  
CLAPHAM—59, 61, 63, High St., S.W.4.  
CHICKLEWOOD—140, Broadway, N.W.2.  
CHELSEA—363, Fulham Road, S.W.10.  
WORCESTER—53, Broad Street.
- SHREWSBURY—67, Market.  
NEWPORT (Mon.)—78, High Street.  
WOKING—11, The Broadway.  
WORTHING—15, Rowlands Road.  
GLoucester—99, Northgate Street.  
BRISTOL—77-78, Redcliffe St.  
BRISTOL—21, Stokes Craft.  
COVENTRY—4, Fleet Street.  
CARDIFF—52 and 53, St. Mary St.  
SWANSEA—238, Oxford Street.  
PLYMOUTH—8 and 9, The Octagon.  
EXETER—104, Fore Street.  
CARNARVON—Castle Square.  
SWANSEA—34, High Street.

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# Friday's Programmes continued (May 4)

(5GB Programme continued from page 177.)

- 9.0 VAUDEVILLE**  
From Birmingham
- ALBERT DANIELS (Child Impressions)  
OLLY OAKLEY (Banjo)  
GABLE and BANKS (in Mimicry)  
PURSALL and STANBURY  
(Entertainers at the Piano)  
PHILIP BROWN'S DOMINOES DANCE BAND
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; ROAD REPORT**
- 10.15-11.0 DANCE MUSIC: TEDDY BROWN'S BAND and THE MELODIANS, directed by SID PHILLIPS, from The Café de Paris**
- 11.0-11.15 ALFREDO and his BAND, and THE NEW PRINCE'S ORCHESTRA, from The New Prince's Restaurant**

**5WA GARDIFF. 353 M. 850 KC.**

- 12.0-1.0** London Programme relayed from Daventry
- 3.0** London Programme relayed from Daventry
- 4.45** Councillor PETER FREEMAN: 'The Place of Animals in the Coming Age'
- 5.0** JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA relayed from the Carlton Restaurant
- 5.15** THE CHILDREN'S HOUR: The Voyages of Dr. Doolittle—VII. 'The King's Breakfast,' by H. Fraser-Simson. The Station Trio
- 6.0** London Programme relayed from Daventry
- 6.30** S.B. from London
- 7.45 JULIAN ROSE, HEBREW ENTERTAINER**
- 8.0 'WHEN I WAS A CHILD'**  
A Monologue by FRED E. WEATHERLY, K.C.  
With Songs and Readings from 'Songs for Michael' (Fred E. Weatherly)  
The Door at the End of my Garden  
Rockabye, Lilla ..... Lady Arthur Hill  
(Sung by HELEN ALSTON)  
Oh, I'm in love with Mary ..... Helen Alston  
(Sung by HELEN ALSTON)  
No chin! No chance!  
Birdie's Answer ..... Lady Arthur Hill  
(Sung by HELEN ALSTON)  
The Little Blue Room  
Noah ..... Helen Alston  
(Sung by HELEN ALSTON)  
Mother's Song (Little Lady of the Moon)  
Lady Arthur Hill  
(Sung by HELEN ALSTON)

**9.0** S.B. from London  
(9.30 Local Announcements)

**9.35-11.0 COMIC OPERA**

THE STATION ORCHESTRA, conducted by WARWICK DRAITHWAITE  
Selection from 'Tom Jones' ..... German  
GWLADYS HAY DILLON (Soprano)  
Dream o' Day Jill (from 'Tom Jones');  
Love is meant to make us glad (from 'Merry England')  
Edward German  
What are names? (from 'Monsieur Beaucaire') ..... Messenger

ORCHESTRA  
Gavotte ('The Rebel Maid')... Montague Phillips  
Intermezzo, 'Vilia' ('The Merry Widow') Lehar  
DENNIS NOBLE (Baritone)  
Letter Song ('Véronique') ..... Messenger  
Star of my Soul ('The Geisha') ..... Jones  
My Violin of Gold ('Darby and Joan') Leo Fall  
ORCHESTRA  
Selection from 'The Grand Duchess'... Offenbach  
GWLADYS HAY DILLON and DENNIS NOBLE  
Duet, 'Swing Song' ('Véronique') ..... Messenger  
ORCHESTRA  
Waltz from 'The Rose Cavalier' Richard Strauss  
March, 'A Country Girl' ..... Monckton

**2ZY MANCHESTER. 384.6 M. 780 KC.**

- 3.0 A STUDIO CONCERT**  
THE STATION ORCHESTRA  
Overture to 'William Tell' ..... Rossini  
Miniature Ballet Dances ..... Ansell  
BILLY ROWLANDS (Baritone)  
For you alone ..... Geehl  
Dolorosa ..... Montague Phillips  
Friend ..... Davies  
I never knew ..... Kilner  
ORCHESTRA  
Molly on the Shore ..... Grainger  
Selection from 'Philemon and Baucis'... Gounod
- 3.55 BROADCAST TO SCHOOLS:**  
Reading, 'Westward Ho!' (Charles Kingsley)
- 4.0** Mr. H. L. ROBINSON: 'The Romance of the Cotton Industry—I, Introductory Talk'
- 4.20 ORCHESTRA**  
Overture to 'Light Cavalry' ..... Suppé  
BILLY ROWLANDS  
O sole mio (O my sun) ..... Di Capua  
Passing By ..... Edward C. Purcell  
Jane ..... Barker  
Echo ..... Somerset  
ORCHESTRA  
Fantasia, 'The Glory of Russia' ..... Krein
- 5.0** Mr. E. H. SARGENT: 'Tales of Sumatra—The Bataks'
- 5.15** THE CHILDREN'S HOUR: The Farmyard. The Mare and the Foal (Warwickshire Folk Song); The Derby Ram (Derbyshire Folk Song); Turmut Hoeing (Oxfordshire Folk Song); sung by Harry Hopewell. The Farmyard (Briggs); Three Fat Little Pigs (Pascal); The Farmyard Song (Grieg); sung by Betty Whentley. Farmyard Noises by Eric Fogg.

- 6.0 ORCHESTRAL MUSIC**  
Relayed from the Theatre Royal
- 6.30** S.B. from London
- 6.45** ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0** S.B. from London
- 8.0** S.B. from Plymouth
- 8.50** S.B. from London
- 9.15** S.B. from Liverpool
- 9.30** Local Announcements
- 9.35-11.0** S.B. from London

**6LV LIVERPOOL. 297 M. 1,010 KC.**

- 12.0-1.0** London Programme relayed from Daventry
- 3.0 BROADCAST TO SCHOOLS:**  
Talk on 'Birds' by Canon C. E. RAVEN—I, 'Bird Visitors—How and why do they come?'
- 3.30** London Programme relayed from Daventry
- 4.0 BROADCAST TO SCHOOLS. S.B. from Manchester**
- 4.20** London Programme relayed from Daventry
- 5.0** Lieut-Commander REGINALD SMITH: 'More Adventures in Brazil'
- 5.15** THE CHILDREN'S HOUR
- 6.0** London Programme relayed from Daventry
- 6.30** S.B. from London
- 8.0** S.B. from Plymouth
- 8.50** S.B. from London
- 9.15** Dr. H. J. W. HETHERINGTON (Vice-Chancellor of Liverpool University): 'The Modern Universities of England' (The University of Liverpool will celebrate its twenty-fifth Birthday early in May.)
- 9.30** Local Announcements
- 9.35-11.0** S.B. from London

**2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.**

**12.0-1.0** London Programme relayed from Daventry

- 3.0** London Programme relayed from Daventry
- 3.30 BROADCAST TO SECONDARY SCHOOLS:**  
Mr. FRANK LEWCOCK, 'How Industry is Financed—(a) Why Manufacturers and Traders used to Borrow'
- 4.0 A CONCERT**  
PERCY FROSTICK (Violin)  
ARTHUR HAYNES (Violoncello)  
CECIL MOON (Piano-forte)
- 5.0** London Programme relayed from Daventry
- 5.15** THE CHILDREN'S HOUR: My Programme by Miss Coralie Law
- 6.0** Miss ELEANOR HELME: Eye-Witness Account of the Yorkshire Ladies' Golf Championship



HELSTON CELEBRATES ITS FLORA DAY.

Next Tuesday is Flora Day in Helston, in the far West of Cornwall, and it will be celebrated as usual with a whole day's dancing through the streets and shops and houses of the town. This afternoon Mr. Jocelyn Ratcliffe, whose family has long taken a prominent part in organizing the event, and who has himself for several years led the annual dance, will broadcast a talk on Flora Day (Plymouth 5.0).



# Friday's Programmes cont'd (May 4)

6.15 Light Music  
 6.30 S.B. from London  
 8.0 S.B. from Plymouth  
 8.50 S.B. from London  
 9.15 S.B. from Liverpool  
 9.30 Local Announcements  
 9.35-11.0 S.B. from London

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 5.0 'The Climax at Blakelow,' a short story by ROBERT MURRAY GILCHRIST  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Plymouth  
 8.50 S.B. from London  
 9.15 S.B. from Liverpool  
 9.30 Local Announcements  
 9.35-11.0 S.B. from London

## 6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Plymouth  
 8.50 S.B. from London  
 9.15 S.B. from Liverpool  
 9.30 Local Announcements  
 9.35-11.0 S.B. from London

## 6BM BOURNEMOUTH. 328.1 M. 920 KC.

12.0-1.0 Gramophone Records  
 3.0 London Programme relayed from Daventry  
 5.0 Mrs. E. CECILIA CARE: 'A Silhouette of Women's Life and Work in Canada.'  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Daventry Experimental  
 8.30 SPEECHES BY  
 Sir HUGH ALLEN, Chairman of the Committee of the British Music Society and Lord HOWARD DE WALDEN, President of the British Music Society, relayed from the Annual Dinner of the British Music Society Congress at the Grand Hotel, Bournemouth  
 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Plymouth  
 8.50-11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.45 BROADCAST TO SCHOOLS:  
 Mr. T. WILKINSON RIDDLE, 'Bygones worth remembering—Thomas Alva Edison and his fight with mystery'  
 3.0 London Programme relayed from Daventry  
 5.0 Mr. JOCELYN V. RATCLIFFE: 'Helston Flora Day'  
 5.15 THE CHILDREN'S HOUR: A Railway Journey through the counties in the Radio Express  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 'DUFFY'  
 A Play in Three Acts by R. MORTON NANCE Arranged for Broadcasting  
 Relayed to London and Daventry. (For full details see page 176.)  
 8.50-11.0 S.B. from London (9.30 Local Announcements)

## 6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.20-2.45 BROADCAST TO SCHOOLS:  
 VALENTINE DAVIS, 'A Visit around Mow Cop'  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: The Station Trio—Light Music  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Plymouth  
 8.50-11.0 S.B. from London (9.30 Local Announcements)

## 5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.40 BROADCAST TO SCHOOLS:  
 Dr. FLORENCE MOCKERIDGE, 'The Living World'—I, The Cycle of Life'  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 My Piano and I—A Short Lecture-Recital by T. D. JONES  
 6.30 S.B. from London  
 8.0 S.B. from Carliff  
 9.0-11.0 S.B. from London (9.30 Local Announcements)

## In the Near Future. News and Notes from Southern Stations. Bournemouth.

The address at the Studio Service on Sunday, May 6, will be given by the Rev. Percival Triggs, S.J.

### Plymouth.

A comedy, *The Séance*, by L. du G., of *Punch*, will be presented by the Micrognomes on Tuesday evening, May 8.

The String Band of H.M. Royal Marines, directed by Lieut. P. S. G. O'Donnell, is to give a concert in the studio on Tuesday, May 8.

### Cardiff.

Items by Sir John Daniel, a prominent Cardiff citizen, will be sung by Annie Jenkins during a song recital on Monday, May 7.

An unusual programme entitled 'Cartref' will be given on Sunday, May 6. It depicts a scene in a Welsh home on a Sabbath evening, and into the framework of family talk will be introduced, very naturally, hymns and sacred songs.

A Colonial programme entitled 'The Southern Cross,' dealing particularly with South Africa and Australia, arranged for Wednesday, May 9, will include items by John Collinson and Gertrude Johnson, representing these respective countries, and Eugene Bruno (entertainer).

### 5GB.

*A Little Foul Play*, a farcical comedy in one act, which was first produced at the Coliseum, London, in 1912, will be broadcast from the Birmingham Studio on Wednesday, May 9.

Memories of the old-time dances will be recalled on Saturday, May 12, when a programme of famous waltzes, including *The Blue Danube* and *The Merry Widow* will be broadcast, as well as a number of selected waltz songs.

A programme of listeners' favourite items has been arranged for Sunday evening, May 6. It will include a selection from the Ballet Music to *Faust*, songs by Megan Thomas (soprano) and cello music by Herbert Stephen.

The Philharmonic String Quartet, which will be heard in a concert of chamber music on Wednesday, May 9, consists of Birmingham musicians, three of whom are principals in the City of Birmingham Orchestra.

## Friday's Northern Programmes.

### 5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London. 5.15:—Children's Hour. 6.0:—Organ Recital by Frank Matthews, relayed from the Havelock Picture House, Sunderland. 6.30:—S.B. from London. 8.0:—S.B. from Plymouth. 8.50:—S.B. from London. 9.35:—A Football Debate. 10.0 app.—11.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Concert for Schools. 4.30:—Dance Music relayed from the Locarno Dance Salon. 5.0:—Dorothy Carleton Smyth, 'SIR, SATIN, MUSLIN, RAGS.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Orchestral Interlude. The Station Orchestra. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Vandeville. The Station Orchestra. Yvette. Donald Blatchley and a Banjo. Pitt and Marks. 9.0-11.0:—S.B. from London (9.30 Calendar of Great Scots—David Livingstone; 9.32 Local Announcements).

### 2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.30:—Broadcast to Schools. 3.50:—Ethel Fyfe (Soprano). The Station Octet. 5.0:—Miss Marion Angus, 'A Scottish Woman's Bookshelf'—III. 5.15:—Children's Hour. 6.0:—For Farmers. 6.10:—Agricultural Notes. 6.15:—Crickit Topics. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Julian Rose. 8.0:—S.B. from Plymouth. 8.50:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

### 2BE BELFAST. 308.1 M. 920 KC.

12.0-1.0:—The Radio Quartet. 3.0:—Broadcast to Schools. 3.15:—Gramophone Records. 3.30:—The Station Orchestra. Fred Mackay (Tenor). 5.0:—Mrs. Marion Cran. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page. 6.30:—S.B. from London. 7.45:—A Military Band Programme. The Station Military Band. 8.30:—Robert Aitken (Baritone). 9.0:—S.B. from London. 9.35:—Military Band Programme (Continued). 10.30-11.0:—Dance Music; Leon Whiting and his Miami Band, relayed from the Plaza.



# PROGRAMMES for SATURDAY, May 5

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 **R.I.D. A**  
SHORT RELIGIOUS  
SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 THE CARLTON HOTEL OCTET, directed by RENÉ TAPPONNIER, from the Carlton Hotel

3.30 A BALLAD CONCERT  
SAMUEL SAUL (Baritone)  
EDA KERSEY (Violin)

SAMUEL SAUL

Youth ..... *Allisen*  
The Ballad Monger ..... *Easthope Martin*

3.37 EDA KERSEY

Arab Song ... } (from 'Scheherazade')  
Oriental Dance } *Binsky-Korsakov, arr. Kreisler*

3.45 SAMUEL SAUL

Dream Valley ..... *Roger Quilter*  
The Pretty Creature ..... *Lane Wilson*  
The Vagrant ..... *Mullinar*

3.52 EDA KERSEY

Malaguena ..... *Sarasate*  
Scherzo ..... *Tchaikovsky, arr. Wilhelmj*

4.0 DANCE MUSIC

THE PICCADILLY DANCE BAND

Directed by AL STARITA, from the Piccadilly Hotel

5.15 THE CHILDREN'S HOUR:

P's and Q's

(With some allusions to 'Prunes and Prisms')  
THE OLOF SEXTET will demonstrate Musical Department

Goops—and how to be them, will provide horrid examples

'AUNT PRISCILLA' will drive home the lessons by 'A Little Talk on Etiquette'

5.9 AN ORGAN RECITAL

By REGINALD FOORT, from the Palladium

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.45 MUNRO and MILLS  
Syncopated Duets on  
Two Pianos

8.0 CONCERT BY THE HASTINGS AND ST. LEONARDS MUNICIPAL ORCHESTRA

Under the direction of BASIL CAMERON

Relayed from the White Rock Pavilion, Hastings

A Children's Overture ..... *Roger Quilter*  
Ave Maria ..... *Schubert*  
Suite, Four Way ..... *Eric Coates*

HUBERT EISEDELL (Tenor)

Song, 'Ah! Moon of my delight' ('In a Persian Garden') ..... *Liza Lehmann*  
Capriccio Italian ..... *Tchaikovsky*



Two stage favourites who take part in London's Variety programme tonight—Morris Harvey (caught registering scorn) and Moyna Macgill.

6.45 Eye-Witness Account of the British Hard Court Championship Finals, played at Melville Park, Bournemouth, by Major COOPER-HUNT. *S.B. from Bournemouth*

THE finals at Bournemouth this afternoon wind up the hard court season, and summarize its results. Also they give an initial indication of the more important grass court form on which success at Wimbledon depends. In this broadcast Major Cooper-Hunt will record the results of the tournament and also give some description and criticism of the play in the last matches of the day.

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC

SONGS OF HUGO WOLF

Sung by ROGER CLAYSON (Tenor)

7.25 'IXION,' of *The Motor Cycle*: An Eye-Witness Account of a Motor-Cycle Dirt Track Race Meeting

THIS is an epoch of new sports, and one of the most exciting of the new importations is motor-cycle racing on dirt tracks, which is rapidly becoming as popular here as in Australia, its original home. Of the three meetings this afternoon 'Ixion' will describe the racing at the one in which the crack riders from Australia, who have come over here to inspire our home products, take part.

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 Mr. A. B. B. VALENTINE: 'Holidays in Britain—II, The North Riding Coast and Moors'

EXCEPT for such famous resorts as Scarborough, the North Riding of Yorkshire is not very well known to holiday-makers, but its rugged coasts and lovely dales provide endless attraction to anyone whose idea of a holiday goes farther than piers and sand. Tonight Mr. A. B. B. Valentine will describe the sea-coast at such spots as Hayburn Wyke and Robin Hood's Bay, and such inland places as Farndale, Westerdale, and Rosedale, and Rievaulx Abbey in its glorious setting amongst the moors.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 VARIETY

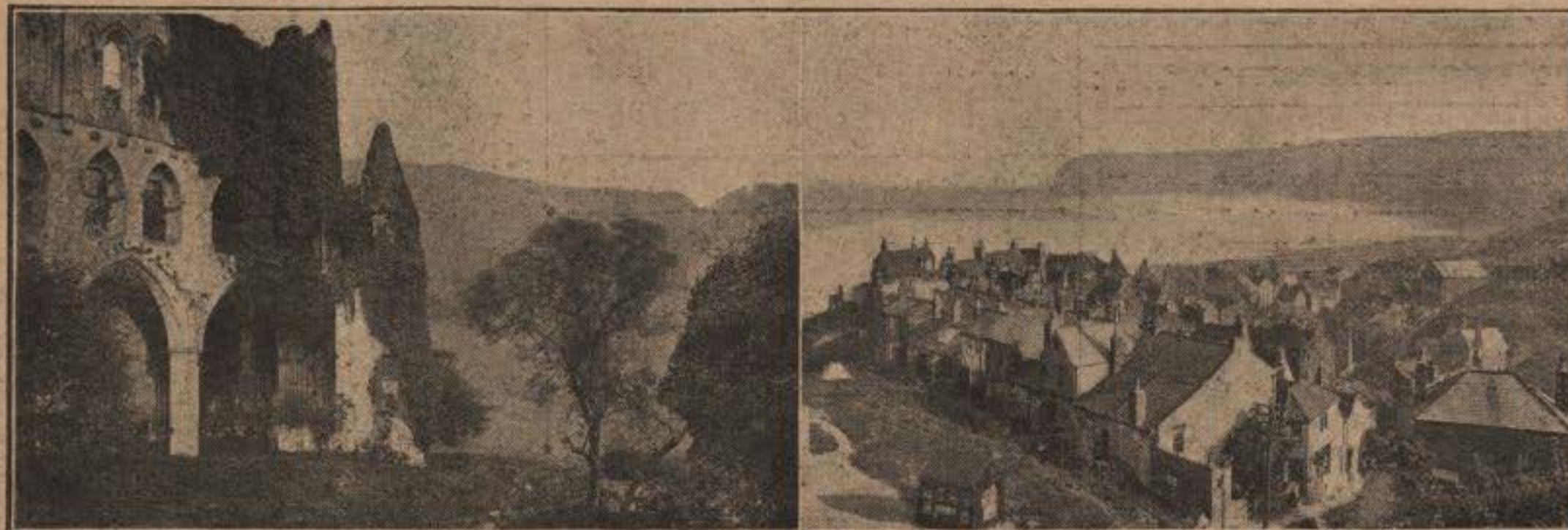
MORRIS HARVEY (Famous Revue Comedian and Mimic)

MOYNA MACGILL (in Irish Pathos and Humour)

VIVIENNE CHATTERTON (Soprano)

ARNOLD TROWELL (Violoncello)

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ELIZALDE and his Music, and THE SAVOY TANGO BAND, from the Savoy Hotel



THE BEAUTIES OF THE YORKSHIRE COAST AND MOORS.

which will be described by Mr. Valentine from London this evening in the second of his talks on where to spend holidays at home, are here typically represented by the picturesque ruins of Rievaulx Abbey (left) and the bold headland of Robin Hood's Bay.



# Saturday's Programmes cont'd (May 5)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 VARIETY

From Birmingham

THE WOLVERHAMPTON ORPHEUS SINGERS  
FRANK CANTELL  
HARRY FREEMAN  
(in Violin Duets)

SARA SARONY (in Reminiscences)

WINIFRED DAVIS (in Russian Songs)

### 4.30 A POPULAR ORCHESTRAL PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Ruslan and Ludmilla'... Glinka  
Nocturne... Tchaikovsky  
Little Waltz }

### 4.50 BOOTH UNWIN (Bass)

Young Dietrich ..... Henschel  
Youth ..... Allitsen  
Onaway, awake, beloved ..... Cowen

### 5.0 ORCHESTRA

Suite, 'Callirhoë' ..... Chaminade

### 5.15 BOOTH UNWIN

A Warwickshire Wooing ..... James  
Blow, blow, thou winter wind ..... Sarjeant  
Paddy's Perplexity ..... Kenward

### 5.25 ORCHESTRA

Selection from 'Iolanthe' ..... Sullivan

5.45 THE CHILDREN'S HOUR (From Birmingham):  
Songs by Marjorie Palmer (Soprano). 'Snooky helps the Brown Rabbit,' by Phyllis Richardson.  
Vocal Quartets by the Wolverhampton Orpheus Singers

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

### 6.45 LIGHT MUSIC

MARGARET HOLLOWAY LADIES' ORCHESTRA  
VIVIEN LAMBELET (Soprano) } (in Solos and  
DOROTHY LEBISH (Contralto) } Duets)

ORCHESTRA  
Fantasia on Schubert's Works... arr. Urbach  
The Grasshopper's Dance ..... Bucalossi

### 7.8 VIVIEN LAMBELET and DOROTHY LEBISH

A May Morning ..... Denza  
Maying ..... A. M. Smith  
In Praise of May ..... Ireland

### 7.18 ORCHESTRA

Selection from 'Carmen' ..... Bizet

### 7.25 VIVIEN LAMBELET

Maytime ..... Cowdell  
When maidens go a-maying ..... German  
Duet with DOROTHY LEBISH  
The Maybells and the Flowers ..... Mendelssohn

### 7.35 ORCHESTRA

Drink to me only ..... arr. Quilter  
Baby's Sweetheart ..... Corrin

### 7.45 DOROTHY LEBISH

The May Night ..... Brahms  
O the month of May ..... Quilter  
Duet with VIVIEN LAMBELET  
It is the merry month of May ..... German

### 7.54 ORCHESTRA

Slavonic Rhapsody ..... Friedemann



SIR FRANK DICKSEE, the President of the Royal Academy, will propose the toasts at the Annual Dinner at Burlington House to-night. The speeches at this function—one of the most brilliant held in London during the year—will be relayed by 5GB

### 8.0 A RECITAL

by  
MARK RAPHAEL (Baritone)  
and  
EDWARD ISAACS  
(Pianoforte)  
EDWARD ISAACS  
Allegro in F....Paradies  
Impromptu in A Flat,  
Op. 128.....Schubert

### 8.10 MARK RAPHAEL

An die musik  
(To Music) ..  
Die Forelle (The  
Trout) ..... Schubert  
Auf dem wasser  
zu singen (To  
sing on the  
water) .....

### 8.18 EDWARD ISAACS

Bohemian Polka ..... Rubinstein  
Chrissemas Day in the  
Morning ..... Holst  
Study in G....Moszkowski

### 8.28 MARK RAPHAEL

Die beiden Grenadiere (The Two  
Grenadiers) ..... Schumann  
Die Lotosblume (The Lotus  
Flower) .....  
Frühlingsnacht (Spring Night) .....

### 8.36 EDWARD ISAACS

Three Pieces from 'Six Miniatures'  
Edward Isaacs  
Gavotte in D; Revery in E; Capricio in A

### 8.45 SPEECHES AT THE

## ROYAL ACADEMY DINNER

Relayed from Gallery No. III  
THE ROYAL ACADEMY

The Toasts, proposed by the PRESIDENT (Sir FRANK DICKSEE) will be—

H.M. THE KING

THE QUEEN AND THE ROYAL FAMILY

H.M. FORCES

THE MINISTERS OF THE CROWN

LITERATURE

H.R.H. PRINCE ARTHUR OF CONNAUGHT will respond for the Royal Family. Others who will speak are the Rt. Hon. W. C. BRIDGEMAN, M.P. (First Lord of the Admiralty), and Lord HEWART (Lord Chief Justice).

The Toast of 'The Royal Academy' will be proposed by Lord D'ABERNON, and Sir FRANK DICKSEE will respond.

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 Sports Bulletin (From Birmingham)

### 10.20-11.15 'OLD MEMORIES'

From Birmingham

A Programme of Favourite Songs and Choruses

EMILIE WALDRON (Soprano)

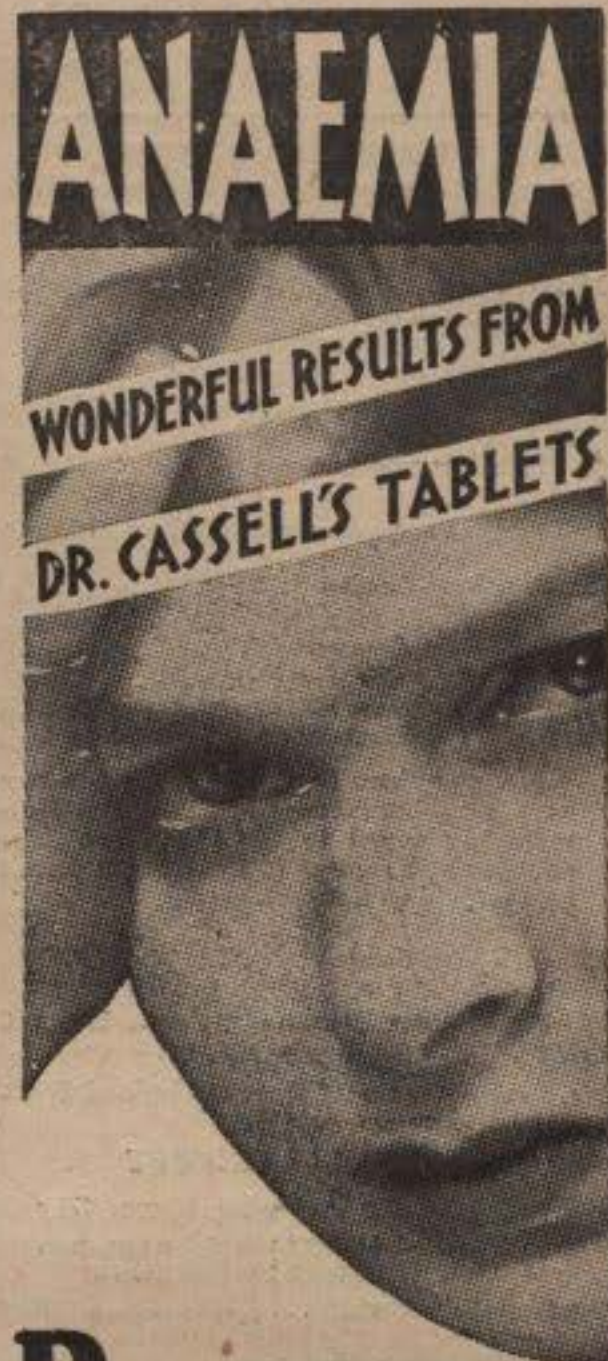
ALICE VAUGHAN (Contralto)

NORMAN ARCHER (Tenor)

JAMES HOWELL (Bass)

THE BIRMINGHAM STUDIO ORCHESTRA and CHORUS, conducted by JOSEPH LEWIS

(Saturday's Programmes continued on page 182.)



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# Saturday's Programmes continued (May 5)

**5WA CARDIFF.** 353 M. 850 KC.

**12.0-12.45 A POPULAR CONCERT**  
Relayed from the National Museum of Wales  
**THE NATIONAL ORCHESTRA OF WALES**  
Heroic March ..... *Saint-Saëns*  
Little Concert Suite ..... *Coleridge-Taylor*  
Largo ..... *Handel*  
First Hungarian Rhapsody ..... *Liszt*

**3.30** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**6.45** S.B. from Bournemouth

**7.0** Rev. WYNDHAM EARÉE: 'Kanakan Recruiting for the Sugar Plantations in Queensland'  
Mr. Wyndham Earée had the unique experience of being allowed to go on a Kanaka recruiting vessel to the South Sea Islands, and the Government of Queensland permitted him to publish a report.

**7.15** S.B. from London

**7.25** Mr. ERNEST BABER: 'South Wales Club Cricket'  
Mr. LEIGH WOODS: 'West of England Sport'

**7.45 A POPULAR CONCERT**

Relayed from the Assembly Room, City Hall  
**THE NATIONAL ORCHESTRA OF WALES**, conducted by WARWICK BRAITHWAITE  
Overture to 'Rienzi' ..... *Wagner*

IN 1837 Wagner, then a young man of twenty-four, read a German translation of Bulwer Lytton's *Rienzi*, and determined to push ahead at once with an idea that he had had in mind for some time—that of writing an Opera on the subject of *Rienzi*, the Roman hero. With characteristic boldness and lofty imagination he conceived a work on a grandiose scale. That spirit is reflected in the somewhat blatant, pulse-stirring Overture,

WALTER GLYNNE (Tenor) and Orchestra  
Flower Song ('Carmen') ..... *Bizet*

ORCHESTRA  
Gavotte ('Mignon') ..... *Ambroise Thomas*

WINIFRED SMALL (Violin) and Orchestra  
Legend ..... *Wieniawski*

ORCHESTRA  
Mephisto Waltz ..... *Liszt*

FAUST and Mephistopheles, taking a walk abroad, come to a village inn, where the folk are dancing after a wedding. Faust instantly falls in love with one of the girls, and Mephistopheles urges him to ask her for a dance. Taking a fiddle from one of the players, the Evil One declares he will show them how to play. His wild playing sets everyone dancing madly. Faust with his lady amongst them. In the midst of the excitement the two dance out through the open door, and slip away to the woods, pursued by the sound of Mephistopheles' demonic fiddling.

WALTER GLYNNE and Orchestra  
Where'er you walk ('Semele') ..... *Handel*

ORCHESTRA  
Suite from 'The Tempter' ..... *German*  
Czardas ('Coppelia') ..... *Delibes*

**9.0-12.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)

**2ZY MANCHESTER.** 384.6 M. 780 KC.

**3.30 A STUDIO CONCERT**  
**THE STATION ORCHESTRA**  
KITTY MORRIS (Entertainer)  
MOLLIE WOLLASTON (Pianoforte)  
ORCHESTRA  
March, 'The Crown of Chivalry' ..... *Fletcher*

**5.15** THE CHILDREN'S HOUR

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**6.45** S.B. from Bournemouth

**7.0** Mr. MARTIN WILSON: 'Some Unconventional Holidays'

**7.15** S.B. from London

**7.25** Mr. F. STACEY LINTOTT: 'The Lancashire XI's Prospects for the Coming Season'



Julian Rose, the Hebrew entertainer, will be on tour around the broadcast programmes this week. He will be heard from Manchester on Monday, Newcastle on Tuesday, Glasgow on Thursday, Aberdeen and Cardiff on Friday, and on Thursday he will also broadcast from London at 6.0.

**7.45 MORECAMBE MUSICAL FESTIVAL**  
Founded 1892

Relayed from The Tower, Morecambe  
**FINALS OF MIXED VOICE CHOIRS**  
Test Piece, 'The Surrender of the Soul to the Everlasting Love,' Key B Flat (Op. 18, No. 1)  
*Peter Cornelius*

Adjudicators: Professor GRANVILLE BANTOCK and Mr. JULIUS HARRISON

**8.25 ROSE BOWL COMPETITION (SOLO FINALISTS)**  
Tenor: 'God breaketh the battle,' Key G *Parry*  
Soprano: 'Love Eternal,' Key E ..... *Brahms*  
Baritone: 'Non Piu Andrai' (Now no more), Key C (from 'Le Nozze die Figaro') ..... *Mozart*  
Contralto: 'Guardian Angel,' Key C ..... *Bantock*  
Adjudicator: Professor GRANVILLE BANTOCK

**8.45 FINALS OF MALE VOICE CHOIRS**  
(Tenor Lead—Challenge Shield Class)  
Test Piece: 'Ballade,' Key G ..... *Bantock*

**9.0-12.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)

**6LV LIVERPOOL.** 297 M. 1,010 KC.

**3.30** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR: 'ON DUNSTONK STRETCH'**  
A Smuggling Play by C. E. Hodges. Presented by Edward P. Genn  
Cast:  
Gerald Tregaskis (an Officer in the 'Preventive' Service) ..... PHILIP H. HARPER  
Jack Polheath (a Friend, staying at Tregaskis Manor) ..... PERCY M. PATTERSON  
Mary Keverne (a Maid Servant) ..... DOROTHY MATHER  
Jarvis (a Petty-Officer) ..... TOM REID  
Talbot (a 'Preventive' Man) ..... HUGH H. FRANCIS  
Ben Travers (a Leader of the Smugglers) ..... J. P. LAMBE  
Scene 1—The Garden of Tregaskis Manor  
Scene 2—On Dunstone Head  
Period 1782—in Cornwall.

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**6.45** S.B. from Bournemouth

**7.0** S.B. from London

**7.25** S.B. from Manchester

**9.0-12.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)

**2LS LEEDS-BRADFORD.** 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

**3.30** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**6.45** S.B. from Bournemouth

**7.0** S.B. from London

**7.25** S.B. from Manchester

**9.0-12.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)

**6FL SHEFFIELD.** 272.7 M. 1,100 KC.

**3.30** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR: 'The Djinnee,'** a Play by C. E. Hodges

**6.0** ORGAN RECITAL, relayed from the Albert Hall

**6.30** S.B. from London

**6.45** S.B. from Bournemouth

**7.0** S.B. from London

**7.25** S.B. from Manchester

**9.0-12.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)

**6KH HULL.** 294.1 M. 1,020 KC.

**3.30** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**6.45** S.B. from Bournemouth

**7.0** S.B. from London

**7.25** S.B. from Manchester

**7.45-12.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)



# Saturday's Programmes continued (May 5)

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 An Eye-Witness Account of the British Hard Court Championship Finals, played at Melville Park, by Major COOPER-HUNT  
 7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**5NG NOTTINGHAM.** 275.2 M. 1,090 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 S.B. from Bournemouth  
 7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**5PY PLYMOUTH.** 400 M. 750 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: A Day with the Toys. Reading, 'The Toy Princess' (Louey Chisholm and Amy Steedman). Songs of the Toys  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 S.B. from Bournemouth  
 7.0-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

**6ST STOKE.** 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Story, 'The Toy Princess' (Stedman)  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 S.B. from Bournemouth  
 7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**5SX SWANSEA.** 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 S.B. from Bournemouth  
 7.0 Mr. J. C. GRIFFITH-JONES: 'The South Wales and Monmouthshire Cricket League'  
 7.15 S.B. from London  
 7.45 S.B. from Cardiff  
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M. 960 KC.

3.30—London Programme relayed from Daventry. 4.15 app.—Music relayed from Tilley's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—S.B. from Bournemouth. 7.0—Mr. F. H. Bryce, on 'The Royal Tweed Bridge'. 7.15—S.B. from London. 7.45—Community Song Festival.

In aid of the Lord Mayor's Holiday Camp Fund for Poor Children The Y.M.C.A. Choral Society (100 Voices). At the Great Organ—Mrs. Arthur W. Lambert, Hon. Conductor, Arthur W. Lambert, Gwladys Garside (Contralto), A. E. Rogers (Baritone), Olive Tomlinson (Pianoforte). 9.0—S.B. from London. 10.30—Music relayed from the Grand Assembly Rooms (Tilley's Dance Band). 11.15-12.0—S.B. from London.

**5SC GLASGOW.** 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 3.15—Dance Music relayed from the Locarno Dance Salon. 4.15—Light Concert, Station Orchestra. George Hutchison in Glesca Humour. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.50—Scottish Sports Bulletin. 6.55—Musical Interlude. 7.0—Scottish S.B. Talk. 7.15—S.B. from London. 7.25—Mr. J. Gordon Baker: 'Holiday Motoring—Where two or three wheels score over four.' 7.45—Musical Comedy Selections and Light Songs by Alfred Reynolds. Station Orchestra: Selection, 'Hit the Deck' (Youmans), Harold Kimberley (Baritone); 'I never could lustre see (The Duenna); 'Reiver's Moon'; The Phantom Ride. Orchestra: Selection, 'Princess Charming', Olive Groves (Soprano), Harold Kimberley and Orchestra; Shepherd's Delight (Libretto by Edith Reynolds, Music by Alfred Reynolds). Orchestra: Selection, 'The Yellow Mask', Olive Groves; When Sable Night (The Duenna); 'I wouldn't be too ladylike; Laughing Ann. Orchestra: Selection, 'Peggy Ann.' 9.0—S.B. from London. 10.30—Dance Music relayed from the Locarno Dance Salon. 11.15-12.0—S.B. from London.

**2BD ABERDEEN.** 500 M. 600 KC.

3.30—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Danse. With Interludes in the Studio by Alex Knox (Contralto) at 4.15 and 4.5. 5.15—Children's Hour. 6.0—Station Dance Band. 6.30—S.B. from London. 7.0—S.B. from Glasgow. 7.15—S.B. from London. 7.25—S.B. from Dundee. 7.45-12.0—S.B. from London.

**2BE BELFAST.** 306.1 M. 980 KC.

3.30—Dance Music. Leon Whiting and his Miami Band. Relayed from the Plaza. 4.15—Gounod. Station Orchestra. 4.30—David McAipin (Baritone). 4.40—Gounod (continued). Orchestra. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—S.B. from Bournemouth. 7.0—S.B. from London. 7.45—Flute Recital by Barry Dyson. 8.0—Comedy and Light Opera. Station Orchestra: Overture, 'The Arcadians' (Monckton and Talbot); Second New Sullivan Selection (arr. Higges); Valse, 'Dorothy' (Cellier). 8.24—Dorothy Camlin (Soprano); Villa (from 'The Merry Widow') (Lehar); Every Little Maid (from 'Princess Charming') (Sims); Deep in my heart (from 'The Student Prince') (Romberg); Do you love me? (from 'Sunny') (Keen). 8.35—Orchestra: Selections, 'The Rebel Maid' (Phillips), and 'The Pirates of Penzance' (Sullivan). 9.0-12.0—S.B. from London.

# Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

AIDS TO STUDY PAMPHLETS Summer 1928. First Half of Session.	SCHOOL PAMPHLETS	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
Some Common Garden Animals (Illustrated), by Mr. Eric Fitch Dalglish.	School Syllabus Secondary School Syllabus Manchester Syllabus Newcastle Syllabus Scottish Stations Syllabus Cardiff Syllabus Music Manual	May. Manon Lescaut.	LIBRETTI (a) Please send me _____ copy (copies) of each of the next Twelve Opera Libretti as published. I enclose P.O. No. .... or cheque value ..... in payment at the rate of 2/- for a series of twelve.
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Modern Transport (Illustrated), by Mr. W. M. Tetley Stephenson.			ALL PERIODICAL PUBLICATIONS (d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. .... or cheque value ..... in payment at the rate of 10/- for one copy of all such publications.
NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, at 2d. post free. In particular, applications are invited for the libretto of the opera 'Manon Lescaut,' which is to be broadcast from 5GB on May 14, and from London, Daventry, and other stations on May 16.			
'MANON LESCAUT.'			
Please send me _____ copy (copies) of the Libretto of 'Manon Lescaut.' I enclose _____ penny stamps in payment at the rate of 2d. per copy, post free.			
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All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.			
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# VALVES

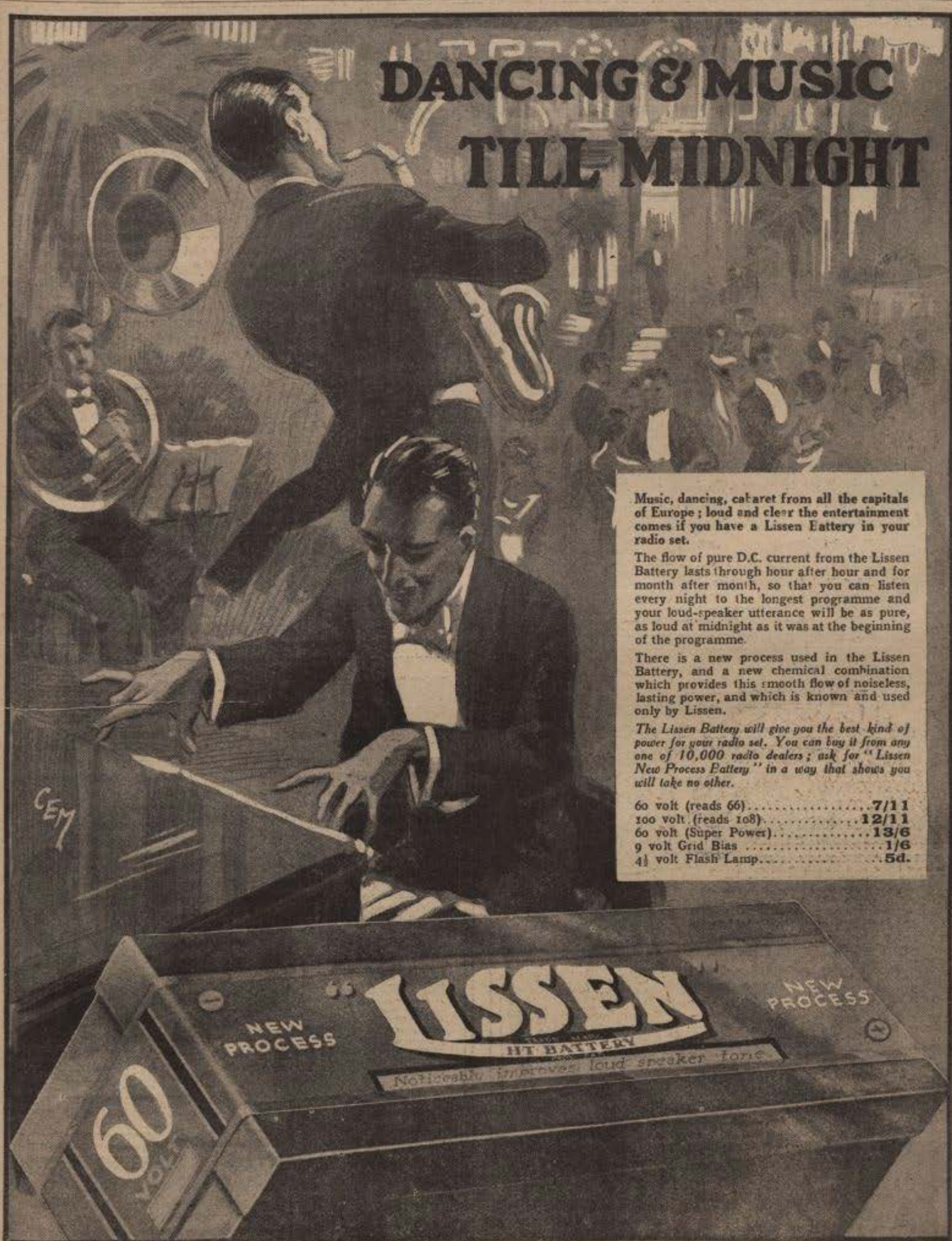
NICKEL FILAMENT

Made at Rugby in the Mazda Lamp Works.

The British Thomson-Houston Co. Ltd.

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# DANCING & MUSIC TILL MIDNIGHT

Music, dancing, cabaret from all the capitals of Europe; loud and clear the entertainment comes if you have a Lissen Battery in your radio set.

The flow of pure D.C. current from the Lissen Battery lasts through hour after hour and for month after month, so that you can listen every night to the longest programme and your loud-speaker utterance will be as pure, as loud at midnight as it was at the beginning of the programme.

There is a new process used in the Lissen Battery, and a new chemical combination which provides this smooth flow of noiseless, lasting power, and which is known and used only by Lissen.

*The Lissen Battery will give you the best kind of power for your radio set. You can buy it from any one of 10,000 radio dealers; ask for "Lissen New Process Battery" in a way that shows you will take no other.*

60 volt (reads 66).....	7/11
100 volt (reads 108).....	12/11
60 volt (Super Power).....	13/6
9 volt Grid Bias .....	1/6
4 1/2 volt Flash Lamp.....	5d.



LISSEN LTD., Friars Lane, Richmond, Surrey. (Managing Director: Thomas N. Cole.)



# NORFOLK BROADS HOLIDAYS



A CABIN YACHT FOR THREE FROM £4 PER WEEK.

## £2 PER WEEK

is the average cost per head of hiring a fully furnished wherry yacht, motor-boat, houseboat bungalow, camping skiff, etc., to explore 200 miles of inland rivers between Cromer, Yarmouth, Lowestoft, Norwich. No extras, only food.

**FREE** Our 224-page Booklet, "How to enjoy a Broads Holiday," containing details of 400 yachts, wherries, motor-boats, houseboats, bungalows we have for hire weekly.

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Train Services, Fares, and other information from any L.N.E.R. or L.M.S. Enquiry Office.

**PERPETUAL POWER H.T.**

DEFERRED TERMS, NO DEPOSIT, CARRIAGE PAID ON CASH ORDERS.

M.S.

### A CHEAP, RELIABLE H.T. SUPPLY THAT RE-CHARGES ITSELF OVERNIGHT.

The time has come when you can rid yourself of the worry of run-down H.T. Batteries. Permanent, unflashing H.T. Supply can be yours by installing this wonderful Loiancho Battery, which recharges itself during the night, providing an H.T. current that is always up to voltage. Take the first step by ordering for FREE Booklet describing every detail for installing and maintaining this super-efficient and money-saving battery.

For 2 valve sets, A.A. 90 Volts . . . 24/10	For 3-5 Valve Sets, D.S. 108 volts . . . 38/6	For Super Sets, F.G. 108 volts . . . 69/3
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## STANDARD PERMANENT H.T. SUPPLY

(Dept. D.) WET H.T. BATTERY CO., 12, 13 and 14, Broadway St., High Holborn, W.C.1. Woolworth's Stores are now distributing No. 2 cell completely assembled at 4d. each. Also "Standard" Electrolyte chemicals in 4d. bottles. **IMPORTANT:** See the name "STANDARD" on every jar. All types of the battery are also obtainable from Halford's Cycle Stores and Wireless Dealers.

# Gibbs Shaving Cream gives personal attention to every hair



Gibbs water-bubble lather—rich, creamy, saturating—22½ times the weight of the cream used—surrounds, soaks and softens every hair in the beard. No tiny sprouter is missed. Each is held upright, for the swift sweep of the razor, by the tightly-packed mass of the non-drying lather.

Gibbs Shaving Cream gives every hair the same thorough-going attention. The result is a clean, easy skin-level shave that leaves the face silky-smooth—and refreshed. For the Cold Cream in Gibbs lather soothes away the slight irritation. Actually healing, cooling and comforting the skin while you shave.

**Gibbs SHAVING CREAM**  
The Cream of Shaves  
1/- and 1/6 per tube  
British made G.S. 204

### Sample Offer Trial Tube and Trial Stick

Prove for yourself the delights of a Gibbs Shave. Send TO-DAY for the generous Trial Tube of Gibbs Shaving Cream and Trial Stick of Gibbs Cold Cream Shaving Soap. I'll send name and address, with 3d. in stamps to cover postage and packing, to:  
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GOLSTONE

# NECROLAC AERIAL

a veritable network across the ether

**GOLSTONE "NECROLAC" AERIAL** is the outcome of a long series of experiments and research in Radio reception. Unprejudiced reports and experts' tests establish the following results:

- Experts report, and users confirm 25 per cent. increase in volume of reception.
- Selectivity improved beyond measure.
- Distant stations, hitherto unobtainable, brought in at loud-speaker strength.
- Constant tuning.
- Immunity against acid and chemical laden atmosphere.
- High insulation and protection against surface leakage.
- Easier to handle than 7/22 Aerial Wire.
- Will not tinkle.
- Fits all good Radio stores. British substitutes.
- Prices: Coils of 50ft. 9/-, coils of 100ft. 15/-, Coils of 100ft. 18/-.

Send for Sample and pamphlets giving full particulars of this wonderful aerial.

Lighter nights necessitate the use of a more efficient aerial—Install the NECROLAC.

**Ward & Goldstone**  
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**NECROLAC INDOOR AERIAL**  
EXTRAORDINARILY efficient. Use full load-speaker receiver on 6-valve sets—65 stations at strength on 6-valve receiver . . .  
Price Full particulars on request. **3/-**

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It is no use trying to accurately illustrate or even describe the Graves Set in a small advertisement, but a post card will bring you an illustrated descriptive catalogue which gives you exact & truthful details.

**BRIEF SPECIFICATION:** The Cabinet is of polished Oak and all components of highest quality.

Mullard Dual Emitter Valves with patent Valve holders. No. 1 H.T. Battery, 2 Volt Accumulator and complete Aerial. **6L Loud Speaker** of exclusive design to match the Cabinet, with unique magnetic system and improved diaphragm. **£7:17:6**

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## "BON" LIQUID SOLDERING FLUX

Tins 7½d. and 1/6.

Solders all metals, including cast-iron. Simpler, Safer and Sounder Soldering. No fumes, no corrosion, no distortion, no special tools.

**CANADIAN NATIONAL RAILWAYS PRAISE:**  
"Used on black iron. Found to be much easier than any other material we have used. Also a higher tensile. There are no fumes arising from the work when using 'Bon,' and it is considered the best material we have used."—Canadian National Railways. 12.12.1927.

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# The TRANSFORMER that NEVER BREAKS DOWN

Nearly two years ago every one of LISSEN'S expensive transformers was withdrawn in favour of the present LISSEN transformer. For not only does this one amplify fully every note, every tone, every harmonic, every overtone, but it *never breaks down*.

Many tens of thousands of these LISSEN transformers have been sent out. They are being used in all kinds of circuits in all parts of the world, including India. India has a notoriously bad climate for transformers. There is a humidity in the atmosphere which has played havoc with expensive transformers of all makes and countries of origin, but the LISSEN transformer has withstood the Indian climate without the slightest trouble. It has earned there, as it has at home, a reputation for never breaking down. You can use it in every circuit no matter what other transformer may be specified. It will suit every valve and it will give you full satisfaction all the time.



## You can test it for 7 days!

We challenge comparison of it against the most expensive transformers or chokes you can buy on money-back terms. You can return it to any dealer within 7 days of purchase and he will willingly refund your money if you fail to prefer the LISSEN to any other transformer you have tested against it, no matter how expensive those transformers may be.

PRICE

# 8'6

Guaranteed for  
12 months.

*Turns ratio 3 to 1; resistance ratio 4 to 1.*

Use the LISSEN transformer instead of any other transformer that may be specified in any published circuit.

**LISSEN LIMITED,**  
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(Managing Director: Thomas N. Cole.)



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