

EVERY PROGRAMME FROM EVERY STATION (May 6-12)



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Every Friday. Two Pence.

How It All Works.

This third article in the series, 'Savoy Hill with the Lid Off,' explains further mysteries of the Control Room at the G.H.Q. of British Broadcasting.

SAVOY HILL is a curious place. Knowing it to be the centre of a vast and complicated Broadcasting System, you would suppose it to be a sort of Jules Verne building, the home of much strange machinery and many half-hidden secrets. As a matter of fact this is, to all outside appearances, not the case. You come across a tall, red-brick building which, but for the fact that it belches music all day long as though it were a sort of Bedlam for composers, might be the offices of any big business organization. You are received by a competent commissionaire, hurtled aloft in a competent lift, hurry along competent red-floored passages past numbered doors. You come across a number of busy people—a very large number, for the organization is far more intricate than is imagined by the old lady at Surbiton who believes that everyone who works for the B.B.C. must be an 'uncle' or an 'aunt.' The distant noise of music mingles with the louder clatter of typewriters.

There seems to be a great deal of the 'business-like' and rather less of the 'artistic.' That side is hidden. Studios, rehearsals, auditions, transmissions, etc., they are all in the background, where you who accompany me on this tour will presently see them. There are many questions which the interested listener will have asked himself: 'I wonder how they perform a radio play,' 'I wonder

whether the Announcer's job is a difficult one,' and so on. We shall come to the answers later. Let us go ahead from where we left off on our last visit.



THE ROOM OF MYSTERY.

THOSE who were with us when last we 'lifted the lid off Savoy Hill' will remember that our travels had taken us to the Control Room, the 'nerve centre of British Broadcasting,' where we saw more than could be explained on one short visit. We examined the control tables, the purpose of which is to receive the programmes, whether from the studio or elsewhere, and pass them on at the correct strength for either direct transmission or distribution over the S.B. (simultaneous broadcasting) system to the various provincial stations; the illuminated indicator boards, with their red and green panels, which show the engineers when to connect up the microphone and to switch on the red or blue lights outside a studio, indicating that a transmission or rehearsal is in progress (and vice-versa); and the marvellous S.B. board, which links up the Control Room with provincial Stations.

We have only a short time in which to conclude our inspection of the 'Room of Mystery.' We cannot afford to devote another of our visits to the Control Room, as there is

much else to be seen at Savoy Hill. In a corner of the room, facing the door through which we entered, you will see, quite close to the second control table, a kind of cabinet, fitted with what look like twelve drawers, in two sets of six (see picture overleaf). Each drawer has a handle, above which is a label and on each side small control knobs. The top drawers on either side display the dials of two measuring instruments, while each of the ten drawers beneath have a similar dial at the top. The whole cabinet is surmounted by two larger measuring instruments, on one of which is the inscription '2LO,' and on the other '5XX.' At the back of these instruments is a frame, fitted with a wooden board, with a hole in the centre, which, since music emanates from it, you will guess to be a loud-speaker.

Look closer at the labels on the drawers of the cabinet and we see the words, 'receiver,' 'modulation amplifier,' 'house phones,' 'check phones,' and 'loud speakers,' which describe the functions of the various units. Each side of the cabinet is identical, except that one half functions for 2LO and the other for 5XX. What is the purpose of this complicated cabinet?

Up till now, in everything we have seen of the transmission of programmes, we have concerned ourselves only with what takes place between the studio and the point of

radiation. Thereafter the programme becomes *your* property, as it were. It is the finished product, the culmination of the efforts of many people, the result of much care and expense. But how are you receiving it? We may see in the Control Room that everything appears to be working properly, but



1. The cabinet referred to at the beginning of this article. It is a complete receiving and checking system by which the engineers are able to tell whether the programme is 'coming over' satisfactorily.

we must be absolutely sure. In addition to the many points at which the transmission is checked on its way from the studio to the transmitter, a final watch is also kept *by wireless*, so that the engineers are assured that it can be received satisfactorily.

This cabinet, then, is really a receiving unit, incorporating other necessary or useful functions. The top drawer contains a unit designed to give, in conjunction with the loud-speaker above it, reception of good quality and tone, such as Captain Eckersley has long advocated should be the standard to which all listeners should aspire. The loud-speaker can be switched on to either London or Daventry (5XX), and is always kept working during transmissions. Its purpose is to provide a rough indication to the engineers, other than those who are actually controlling, that all is well. But the reproduction on this loud-speaker is not the final check—the engineers at the control table are responsible for this. But tucked away in the Listening Room, remote from the Control Room, and free from any possible distortion, is an engineer on duty, who is listening by wireless and providing yet another check on the work of the engineers.

His function is to see that the transmission is handled conscientiously, and it is a sad moment for those on control if it is reported that any irregularity has been omitted from the current log of the station. In addition to this seemingly over-meticulous system of checking and cross-checking there are several special outside critics as well as senior members of the staff of the Corporation

who waste no time in seizing their telephones and calling up Savoy Hill, should the radiation of any particular programme appear a little 'off colour.'

If we ask one of the engineers to explain the working of the second drawer in the cabinet—it is marked 'Modulation Amplifier'—he will talk affectionately about volume indication. We shall gather that this is a cunning device to enable the instantaneous readings of meters at the transmitters, which may be many miles away, to be visible to the control engineers. Should we ask why it is not possible to run wires from the transmitter, he would tell us that these would probably have to handle as much as 10,000 volts, so that other means have to be employed to judge what is called, the depth of modulation, both visibly by the readings of the meters and orally.

Beneath these drawers are amplifying units for operating a system of headphones and loud-speakers in different parts of Savoy Hill. The loud-speakers are mostly used for entertainment purposes in various waiting-rooms, and also by officials, such as the Productions Director during rehearsals of plays requiring the simultaneous and complicated employment of several studios. The circuit enables officials to hear performances and rehearsals in which they are individually interested on either headphones or loud-speakers, though rehearsals are of course not radiated.

The small distributing board seen on the left of the cabinet shows how any programme, rehearsal or audition can be switched through to the various sections of Savoy Hill.

Now let us move over to the centre of the room and see what is called the corrector board, another exceedingly important part of the simultaneous broadcast system. In outward appearance it resembles somewhat the 'S.B.' board itself, though I do not think we need go so deeply into the manner of its working.

I have already explained that all the trunk telephone lines between Savoy Hill and provincial stations, or between the point of origin of what are called outside broadcasts, are rented from the Post Office. Some lines, such as those between London and Daventry and Birmingham, are always available, while others are taken over at certain times of the afternoon and retained until the programmes for the day are concluded. These lines, though perfectly satisfactory for ordinary telephonic purposes, may not be satisfactory for the transmission of music, which necessitates them being treated with a corrector device. This treatment enables the line to transmit all musical frequencies with equal amplitude. The corrector board is also used for outside broadcast lines when required, though this is not necessary except when long distance lines have to be employed.

There is a special distribution board in the control room, not far from the corrector

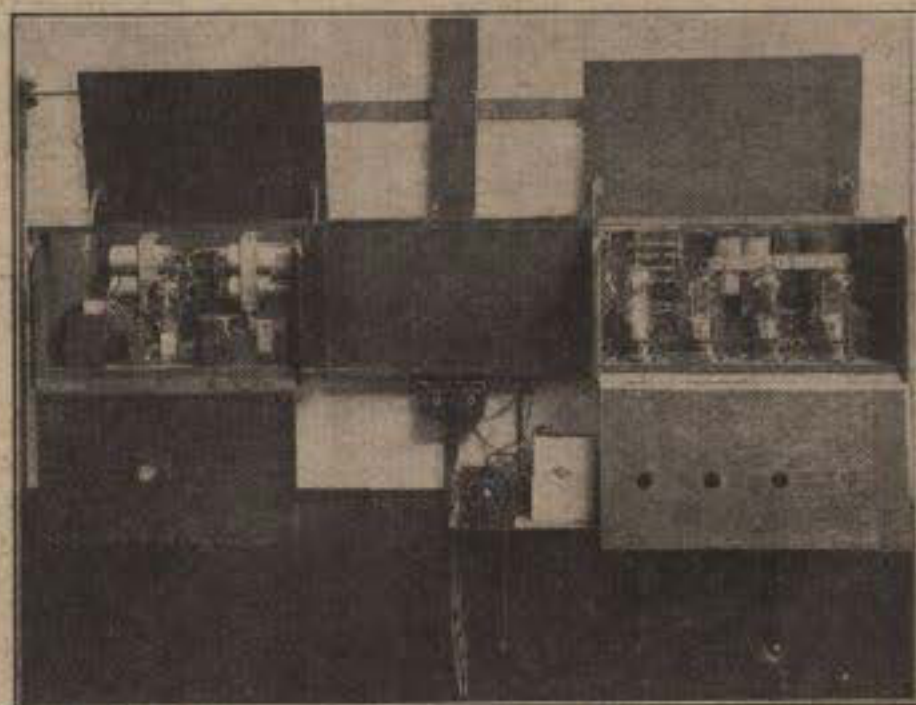
device, where all O.B. (Outside Broadcast) lines terminate—more than two hundred pairs of them, running between Savoy Hill and practically all the important places in London from where programmes are relayed. Some of these lines are used very frequently, such as those from Westminster Abbey, the Queen's Hall, the People's Palace, hotels, cinemas and clubs. Only a simple operation is necessary to connect up the terminal point with one of the control tables.

We have spent quite a long time in the Control Room, but there are one or two other 'gadgets' you will want to see before we continue. Come over to another corner and look at these insignificant-looking boxes attached to the wall (Picture 2). I say insignificant, because while their size is such that they might escape attention, each being little more than a foot square, yet they provide the means for millions of listeners hearing the chimes of Big Ben, or being able to set their watches and clocks to the dead accuracy of the Greenwich time signal.

In the case of Big Ben, a microphone, enclosed in a water-tight, though not sound-proof, container, is suspended in the Clock Tower of the Houses of Parliament at an appropriate distance from the bells. When the chimes are about to be broadcast this microphone circuit is energized and connected to the chain of transmission by a process of switching. This line is, of course, permanently available.

The Greenwich time signal operates in a different way, because in this case no microphone is employed. Contact is made on the escapement wheel of the master standard clock at the Observatory, which by operating through a relay makes the final connection in the circuit of a valve oscillator. The famous 'pips' are available for broadcasting every thirty minutes.

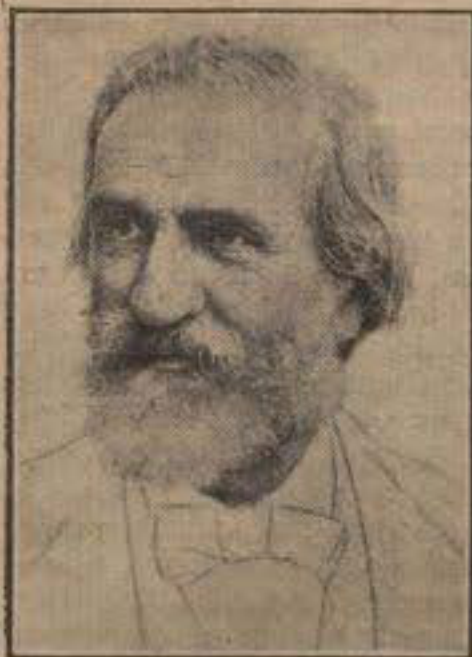
Before we finally leave the Control Room, we might take a peep into an adjoining room, wherein are housed the necessary amplifier



2. The Greenwich Time Signal and Tuning Note Apparatus. This is directly connected with the master clock at Greenwich Observatory.

and relay batteries. These batteries are kept charged by motor generators working off the electric power mains, the equipment being duplicated as far as is necessary so that one team of batteries is in use while another is under replenishment.

P. W. D.



Giuseppe Verdi, composer of *Aida*, *Rigoletto*, etc., who expressed in opera the melody and passion of his own Italian fatherland. Verdi is perhaps the most popular of all composers.



Music as Drama.

The Fifth Chapter of 'The Shortest History of Music ever Written.' In this chapter, Percy A. Scholes passes on from the Age of Romance in Instrumental Music to that of Opera. He traces the development of 'music drama' from the first classical oratorios of the sixteenth century down to Wagner, Verdi, Berlioz, Weber, etc., nineteenth Century composers with whose work we are all familiar—though we may not know whence they derived their technique or in what relation they stood to each other.



Richard Wagner, the genius of Bayreuth, who left us a heroic cycle of music-dramas (*The Ring of the Nibelung*) and the greatest devotional music of all time (*Parsifal*).

THAT people on a stage should sing instead of speak is highly unnatural. So, for that matter, is it unnatural that they should be on a stage at all—a box with three sides and all their speech and action directed to the missing fourth side. So, too, is it highly unnatural that (as in much of Shakespeare, for instance) they should speak in verse. All art is unnatural; all art follows certain conventions—the most "realistic" drama or picture is no exception to this. A work of art may be defined as the representation of certain facts of nature, first selected (which is already an unnatural process) and then represented in such a way as to draw beauty from some of their features, and to enhance that beauty in some way, to the necessary neglect of other features. I have never seen quite this definition before, but it seems to me to meet the case, and to cover all kinds of painting, sculpture, imaginative literature, and, indeed, everything except music, which is, at its best, non-representational, and can only be brought within the definition by very reasonably considering human emotions to be a part of "nature."

The combination of drama and music is, then, unnatural. Yet in a way it is natural, *must* be natural, in the sense of meeting a human need, or we should not find it everywhere in the world and in every period of history—in the Greek drama, in the ritual of various religions, in the mediæval miracle play, in the Elizabethan Masque, and at last in the Opera, which (as already explained in Chapter II) sprang into existence about the year 1600 as a result of the classical studies of a little party of learned men and keen musicians in Florence, who thought that in it they were reviving the style and methods of Greek drama.

The Development of Operatic Conventions.

As already stated, the first Operas were settings of plots from classical mythology, largely in 'recitative.' (Oratorio, which may be loosely defined as non-dramatic opera on sacred subjects, had the same characteristic.) Soon there weakened the rigidity of the recitative convention, the attempt to imitate in song-tone the inflec-

tions of spoken-tone. Set airs were introduced. By the time of Handel the airs had become a very important element—the important element. They were of various kinds, and were often difficult. Their very difficulty became a virtue, like the difficulty of an acrobatic feat. To sing them there had come into existence a race of highly-trained and highly-paid singers, who not only sang airs but had airs, a tradition of the operatic stage that persists to the present day, as I feel sure Mr. Pitt, from his experience as Musical Director of Covent Garden, could tell us. The display of the infinite capacities of the human voice became the thing, and composers wrote accordingly. Opera had begun in Italy, and most of the famous singers were Italian, and so,



Carl Maria von Weber, the Romantic, who conducted *Der Freischütz* ('The Marksman') and other of his operas at our own Covent Garden.

in all countries, Opera was sung in Italian. (This also is a tradition that lasted a long time, so that right down to recent years our Covent Garden theatre was officially styled 'The Royal Italian Opera.')

In the eighteenth century Handel was the great writer of Italian opera. One of his

Operas has lately been broadcast, so readers have an idea of his operatic style and quality, as well as of the kind of libretto he set. In Handel's time the great operatic librettist was the Italian Metastasio, who lived in Vienna and wrote innumerable libretti that were set over and over again by innumerable composers, some of them as many as thirty or forty times, so that a regular opera-goer came to know them as some people know the words of the English Prayer-book.

The Reforms of Gluck.

Reform was needed, for convention had gone too far. The dramatic element was suffering. Gluck, in the later eighteenth century, was the great reformer. He laid down these principles (and applied them in his later operas): the music to be secondary to the drama; vocal or other display for the sake of display to be avoided; the overture to be of such a character as to prepare the mind of the audience for the play to follow; the orchestration to be varied according to the degree of interest and passion in the words; too great a disparity between Recitatives and Airs to be shunned. Gluck's general aim he describes as 'a noble simplicity.'

Mozart was forty years Gluck's junior, and had the advantage of Gluck's example. He attained a great musical characterization of his *dramatis personæ*, yet at the same time a strong melodic charm. His unerring sense of musical beauty had full play, yet he was dramatic. He did not always use the Italian language; for instance, *The Seraglio* and *The Magic Flute* had German libretti. Sometimes (in the traditional German light-opera way) he used spoken dialogue instead of recitative; at other times he used recitative, often of that quickly pattered kind that gets over the ground quickly and is called *recitativo secco*, or 'dry recitative.' The plots of the works of his maturity were drawn from other sources than that of classical mythology (*Figaro* from Beaumarchais, *Don Juan* from Spanish legend, and so on). Mozart contributed a good deal towards the demolition of convention.

(Continued overleaf.)

Then opened the Romantic Period, discussed in the previous chapter, and with Weber genuine romantic opera began. The fairy and magical element, already exploited by Mozart in the *Magic Flute*, was very congenial to him. So was German legend (e.g., in *Der Freischütz*, or 'The Marksman'—an opera about magic bullets and the magic Wolf's Glen, and with a German sentimental love interest). Weber had strong national feeling and used the German language—and in *Oberon* the English. He had the power of awakening romantic feeling with a chord on the strings or with a note on the horn. It has been said that Mendelssohn, in his *Midsummer Night's Dream Overture*, 'first brought the fairies into the orchestra,' but Weber, in his *Oberon Overture*, was before him. Weber generally used spoken dialogue in the German national Singspiel ('Song-play' or light opera) style, reserving recitative for important moments before some great air.

At last we come to Wagner, the German Romantic-Nationalist Opera Composer *par excellence*. His libretti, which he wrote himself, are in the German language and their subjects are usually German legends. He develops a melody of his own, a harmony of his own, a counterpoint of his own (these three very chromatic—i.e., moving much by semitones), and an orchestration of his own. With him all of these things are of such a character as to enable him to express his feelings very minutely yet very musically. For the orchestra he demands enormous resources—bigger number and variety of instruments than any composer before him. The appalling cost of the present-day concert and opera orchestra is due to Wagner, Berlioz, and the War.

In his dramatic aims Wagner is a nineteenth-century Gluck. He wants drama first and music afterwards—or rather he wants a new art which shall merge, on pretty nearly equal terms, the musical art, the poetical-dramatic art, the acting art, the stage-pictorial art. At all events, that is his aim; but, as a matter of fact, the music generally floats uppermost.

As the art of Wagner matures he more and more drops the set divisions into recitative, air, and the like. The larger part of his dialogue is carried by a sort of melodious half-recitative with a pretty elaborate orchestral accompaniment, but in high moments this rises into something more lyrical, and approaching in style the older air. To make



C. W. GLUCK.

During the eighteenth century Gluck rescued opera from a plague of uninspired libretti and over-conventionalized scores. *Armida*, recently broadcast, was the work of this Father of Modern Opera.

his medium flexible is one of his cares, and so he invents (or greatly develops) the 'Leading Motive'—a device of attaching to personages, events, or ideas a short scrap of music that expresses them significantly, and that can recur from time to time as those personages, events, or ideas re-enter or as he wishes them to be brought to the mind of the listener. Very much of a Wagner score is made up of these Motives, each treated in very varied ways, yet always retaining its recognizable individuality.

There are weaknesses in Wagner—a certain long-windedness in soliloquy, an attempt at an impossible realism in stage setting, and so on. Yet, take him for all in all, he is a master of masters. His own definition of his achievement would be that he found opera Opera and left it 'music-drama' (his own term). Wagner's greatest works are the four dramas of *The Ring of the Nibelung*, *Tristan and Isolde*, *The Mastersingers*, and *Parsifal*. Those represent him at his height. The earlier *Rienzi*, *The Flying Dutchman*, *Lohengrin*, and *Tannhauser*, however delightful, show him not yet free of the earlier 'operatic' style.

Some other Opera composers must be

briefly mentioned. First the Italians. Donizetti wrote about seventy operas, typically Italian in their easily-flowing tunes and demand for vocal gymnastics. Bellini did much the same (Chopin greatly loved Bellini's melody and his own is influenced by it). Rossini may be roughly classed with Donizetti and Bellini, but he achieved a masterpiece of comedy in *The Barber of Seville* that transcends anything they did. These four were busy in the first third or half of the nineteenth century. With the long-lived Verdi we come almost down to our own day. His earlier works were typically Italian in their facile melody, but in his latest works, *Aida*, *Othello* and *Falstaff*, he rose higher—in the last two (which show Wagnerian influence) enormously higher. Puccini, who died only four years ago, was very Italian in his love of the 'popular appeal,' but in harmony and orchestration gave his work a clever touch of the modern.

The German Meyerbeer brought out a series of spectacular and glittering works, largely designed to please the Parisian public.

The Frenchman Berlioz was very histrionic, and loved the orchestra. He was a typical romantic, and so was alluded to in the last chapter. Gounod was more facile. Bizet, in *Carmen*, achieved a masterpiece in the lighter type of work.

Strauss has out-Wagnered Wagner in the use of big orchestral battalions; his harmonies are free beyond anything previous. He often revels in horror, as in *Electra* and *Salome*, and sometimes descends to farce, as in the unsatisfactory ending to the bright *Cavalier of the Rose*.

Debussy, in *Pelléas and Mélisande*, has produced a lovely work. Maeterlinck's mysticism and melancholy are reproduced by a directness of method unparalleled in the whole history of opera. There is little attempt at musical beauty as such, though much musical beauty results.

Our own Sullivan was a master of light comic opera—of the gay and of the wistful. His French counterpart (from whom he undoubtedly learnt a good deal, despite the denials of the Perfect Sullivanites) was Offenbach.

Of Opera composers, as of certain beings mentioned in Scripture, it may be said 'their name is legion.' This chapter merely outlines the course of main events in the development of the operatic art, and readers who want to fill in the outline must do that elsewhere.

HAVE YOU READ

the earlier chapters of Percy A. Scholes' 'Miniature History of Music,' the publication of which in *The Radio Times* has been welcomed by listeners in every part of the country? A Birmingham listener writes: 'I have, I suppose, a fair knowledge of music, and your "History" is enabling me to fit it all together. I should think it will prove popular with your great public which is hearing so much music, and so much talk of musicians, for the first time.'

The first four chapters of the 'History' were published as follows: Introduction (April 6), Music as Woven Tone (April 13), Sonatas and Symphonies (April 20), Music as Romance (April 27). A few copies of the issues containing these are still available. They can be obtained through your Newsagent.



WHAT IS IT?

This crude design, as rudimentary and bestial as a native African carving, was found in a mysterious morocco-bound notebook in the North London Market—hacked on the walls of a chapel in a London slum—carved on the woodwork of a lonely old house in the fastnesses of Dartmoor. The story of the Hamden Figure, the gallantries and antagonisms for which it stood, the mad, mysterious war it roused among men, is one of the strangest ever told.

Be sure to order in advance your copy of 'The Radio Times' for May 25. This will be the special Whitsun Holiday Number, price 2d. 'The Radio Times' will give an added pleasure to your holidays this Summer, for it will contain, in addition to the complete programmes, a number of special editorial features.

Use the Summer!

Dr. C. W. Saleeby, in the accompanying talk which he gave from London on Tuesday, April 24, tells of the wonderful sun-cures effected in Switzerland, and advises his listeners to make equal use of the sunlight which, it is hoped, this summer will bring us. 'Don't wear too many clothes,' he says. 'Keep out in the open. Give the sun a chance to help you!'

PERHAPS it is early days to talk of using the summer, but summer-time has come in; it is May, and the nets are up at Lord's. We may as well prepare our minds and be ready to use all the summer we can get as soon as it comes. The winter has been long enough. The death rate in April is higher than in November, not because November is a healthier month than April, for, indeed, it is not, but because in April those of us who have continued to live through the winter are devitalized by the long months of darkness, and are therefore more susceptible to the attacks of our enemies. And unfortunately the past winter was no improvement on its predecessors. Evidently our only course is to use the summer as thoroughly as possible whilst it lasts. This counsel applies most of all to children, who are still growing. Some of us can only grow black bristles, of no use to anybody; but children can grow brains, the most valuable stuff in the known universe, and the light of life is necessary for that. Dismiss as stupid the people who slander the spring, and accuse it of causing special ailments for which the past winter is really responsible in its cumulative effect.

What they are doing in Switzerland.

It was in 1903 that a young Swiss doctor, named Rollier, set up practice in a tiny Alpine village called Leysin. He had been a pupil of the most famous of Swiss surgeons, Professor Kocher, but he abandoned, for personal reasons, all thought of a brilliant surgical career, and became a village doctor. As a lover and student of animals, he had noticed their love of sunlight, especially in the early morning hours—the best time of day, though only a rumour to most of us—when it is not too hot; and he knew that sunlight is an antiseptic, a fact which was first discovered in England in the 'seventies. So Rollier decided to try to treat cases of what we still call surgical tuberculosis, not by surgery at all, but by sunlight, hoping that the sunlight would work in two ways—strengthening the patient to fight for himself against the tubercle germs, and also killing those germs by direct action wherever it could reach them. He began with five patients; the results were good, and the number of patients soon increased. In 1910 he started his 'school in the sun,' which I hope to live to see copied in our own country everywhere through the summer.

In Switzerland itself, and even more in progressive and scientific Germany, these principles of an enlightened return to Nature have been accepted. The spectacle in Germany, Austria, and Switzerland is astonishing. In this country the Sunlight League has been not unsuccessful in spreading the light, but we are far behind the Germans. Their young people have taken up these ideas in millions, literally, with results for

national health, vigour, and industrial efficiency which demand the most serious and respectful attention from all who care for our own national prosperity.

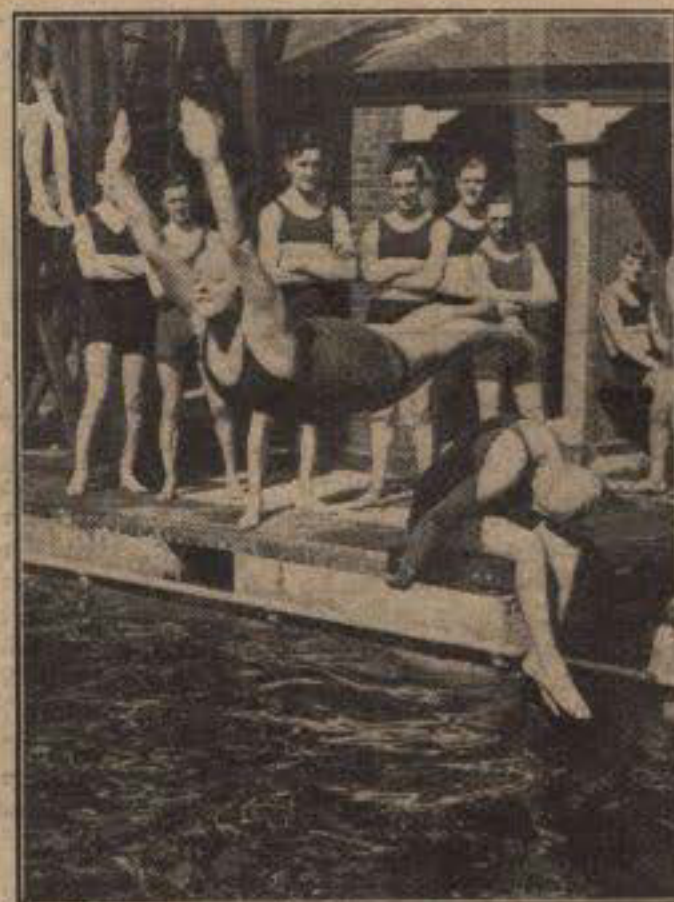
In a quarter of a century, Dr. Rollier's five patients have multiplied to twelve hundred, and his single clinic to thirty-seven. The simple reason is that he has discovered, or rediscovered, a life-saving truth. It works. It works wonders, miracles, natural miracles. One fine day, one fine and sunny day, we shall close all Rollier's thirty-seven clinics, and all like them elsewhere, for lack of patients. Heliotherapy will have been superseded by heliohygiene, and the diseases of darkness will have gone where yellow fever and malaria and leprosy and typhoid are already going—out of the bodies of men and into the medical histories, there to be locked up for ever.

Woman the Sensible.

Now for ourselves in England: how are we to use the summer, knowing what we now do about its power to serve our lives? First, a word about diet. In really hot weather, our appetites tend to fail, and so they should. To use condiments and other humbug in order to whip them up is folly. The body needs less fuel and asks for less. When we expose it, as I hope we shall, to warm sunlight, the blood absorbs the rays and is directly warmed. But to keep the blood warm is one of the principal uses of food. Sunlight thus directly serves as food. In sunny climes, people eat much less fat and other fuel foods. We can save money and give our digestions a rest by availing ourselves of summer sunlight.

And about clothing! There is nothing for me to say to young women but to offer them my congratulations. Allowing the air and the light to reach their bodies, they have gained in every way. The anæmia of young girls has gone, doubtless for ever; and now that a mere diet of liver conquers pernicious anæmia, especially if aided by sunlight, we may rejoice in a double conquest over the enemies of the blood. An immense boon is the comparative cheapness of the best kind of clothes for women. Even if real silk is found too costly for stockings, we learn that artificial silk, which is cheaper, has the special merit of admitting more ultra-violet light than any other substance which can be used for clothing; and now that the makers have eliminated the excessive shininess which told a story, no one can tell whether your stockings are made of real or artificial silk. So choose the latter, save money, and receive more light.

Men's case is really pitiful, and the task of the would-be reformer is hard when he approaches that conservative and timorous sex. But, really, if the Duke of York played tennis at Wimbledon two years ago in sleeves cut short above the elbow, as I saw



THE GREAT GIFT OF SUNLIGHT.

A swimming-party in the open. 'If you want to keep fit this summer,' says Dr. Saleeby, 'fill your blood with sunlight. It will help you through next winter, too.'

for myself, no other man need be afraid to do so. And, of course, we should play tennis in shorts, instead of long flannel trousers. I think I shall live to see shorts at Wimbledon. And shorts for cricket and tennis and so on should, for choice, be made of artificial silk, so as to let through the maximum of ultra-violet light. This applies to blouses also, and to any clothing of which only one layer need be worn between the light and the skin.

Let the Sun get at You!

Most men have a great idea that they must wear wool next the skin in order to absorb the perspiration when they play games. They have become distressingly hot, of course, and don't know why. When we use our muscles we make heat. But we must continue to lose that heat, or we shall become feverish and oppressed. Nature's method is to produce perspiration which evaporates, and in so doing cools us. If we wear clothes which prevent this evaporation we spoil this admirable arrangement, and are distressed. Artificial silk takes up a minimum of moisture and lets the rest through, to evaporate freely and help to keep us cool.

Lastly, about sun bathing. We must aim at the golden mean: not too hot and not too cold. If we are unaccustomed, we must 'hasten slowly,' until the blanched, long-imprisoned skin can adapt itself to its new freedom. Albinos cannot stand the sun at all; blondes and Titian reds need a little more care than people with plenty of protective pigment in their skins; they really need fear no overdose in our climate. If we are wise we will use the early morning when we can, and avail ourselves of the principles of daylight saving at the better end. The morning light will never be too hot; it will be less polluted by smoke, and it will exercise its stimulating action as an introduction to the activities of the coming day.



BOTH SIDES OF THE MICROPHONE

More About Oedipus.

WHEN listening to a broadcast performance of an opera or a play, one naturally tries to picture in one's mind the imaginary decor against which it is taking place. Stravinsky's new 'opera-oratorio,' *Oedipus Rex*, which is to be heard under his personal direction from 5GB on Saturday of this week, and from London, etc., on the following day, was written to be performed in the simple, formal manner of Greek tragedy, from which its theme is taken. When it was produced in Berlin recently, the characters wore masks after the Greek fashion. All except Tiresias, the Messenger, and the Shepherd declaimed their words without moving more than arms or head, and were alternatively revealed and hidden by curtains in various parts of the stage. Some discussion has been aroused by the use of a Latin libretto. It did seem a little unnecessary to use a French version of Sophocles' tragedy by Jean Cocteau in a Latin translation by J. Danielon for an opera set in Greece. Stravinsky explains this as follows: 'To me Latin is the language of Science, Medicine, the Law—in short, the most exact and unalterable of languages.' Next week's *Radio Times* will contain a translation of the Latin words which, however exactly they fulfil the composer's intention, would be unintelligible to more than 99 per cent. of listeners. Most of us who did learn Latin stopped short at the *Cornelia Juliam amat* stage. This translation will be available on Saturday for 5GB listeners who buy their copy before Saturday evening.

Your Grand Opera This Year.

THE Covent Garden Syndicate is giving us a wonderful season of Grand Opera this year, with Lotte Lehmann, Göta Ljungberg, Frida Leiden, Maria Olezewska, Lauritz Melchior, Feodor Chaliapin, Mariano Stabile among the visitors from abroad; and, among British singers, Enid Cruickshank, Margherita Sheridan, May Busby, Eva Turner, Tom Burke, Trefor Jones, Gregory Stroud, Joseph Hislop, Walter Widdop, and Henry Wendon (several of whom are popular broadcasters). The relays from the Opera House will be as follows: May 15, Act II *Meistersinger* (5GB); May 18, Act II *Götterdämmerung* (2LO, 5XX, etc.); May 23, Act II *Tannhäuser* (2LO, 5XX, etc.); May 25, Act II *Carmen* (5GB); May 29, Act III *Louise* (5GB); June 1, Act II *Samson and Delilah* (2LO, 5XX, etc.); June 3, *Turandot* (5GB); June 7, Acts II and III *La Bohème* (2LO, 5XX, etc.); June 12, *Pagliacci* (2LO, 5XX, etc.); June 14, *Otello* (5GB); June 19, Act II *Madame Butterfly* (5GB); June 21, *Cavalleria Rusticana* (2LO, 5XX, etc.); June 25, Act II *Manon Lescaut* (2LO, 5XX, etc.); June 27, Act II *Don Giovanni* (5GB); July 5, Act III *Aida* (5GB); July 6 (Last Night), Act IV *Don Giovanni* (2LO, 5XX, etc.).

After Ireland—Bax.

THE excellent programme of chamber music by John Ireland which was broadcast on April 19 is to be followed, on May 22, with a programme of works by another prominent English composer, Arnold Bax. In this we shall hear Harriet Cohen again. With Cedric Sharpe she will play Bax's Sonata for 'Cello and Piano. Raymond Jeremy and Maria Korchinska, a very fine Russian harpist who has resided in this country for some time past are to play the Fantasy Sonata for Viola and Harp in which the composer uses the latter instrument with extraordinary beauty and effect.

Trapped at Last!

AS you have probably heard over the microphone, Mr. Percy Scholes is at present in the United States on musical business. On his way across, he wrote me a note, posted at Queenstown. 'As you know,' he says, 'I receive from amateur composers many compositions in MS. and print, with a request for my opinion. In all cases my secretary sends a brief, courteous note regretting that time does not allow of my acceding to the request. At last, however, I am caught! On the first day out, there came a knock at my cabin door, and the bulky, muscular figure of one of the ship's musicians filled its whole framework, whilst a resonant and determined bass voice remarked, "Mr. Scholes, I sent you one of my compositions lately and your secretary returned it, saying that you had no time to look at it. Now that you are on this boat, and five and a half days with nothing else to do, I think perhaps you might be able to make a little time to look at a few of my scores." With that, he placed in my arms a bundle containing an *Orchestral Overture*, two *suites*, a *Cello Concerto*, two *pieces for violin and piano*, four *part-songs*, and some other little things, and departed, saying that he would look in day by day to see how I was getting on with them and what I thought of them! This musician is, I find, already widely broadcast. Several stations have even given whole programmes of his works. It is evident that there are ordeals to be faced more perilous than sea-sickness or shipwreck when music critics go to sea!

News of Talks.

ANY of you who are interested in the culture of tulips should listen to Sir Daniel Hall's talk at 7 p.m. on Wednesday, May 16. Sir Daniel is Chief Scientific Adviser to the Ministry of Agriculture. He will be a trifle late for this year's flowering, but may be able to help you to have a good show next year. Talking of bulbs reminds me of a conversation I had a few nights ago with Major J. B. Vernon, one of our leading landscape gardeners, who has just returned from a visit to the Dutch bulb-fields. He says that flower-growing is reduced to a fine art in Holland, and that English growers could learn a great deal from their neighbours if they would only visit Holland, where they would receive the most cordial hospitality. On May 16 also, Mr. Philip Snowden is giving a talk in the series 'England's Green and Pleasant Land,' arranged in collaboration with the Society for the Preservation of Rural England, on 'The Safeguarding of the South.' He will deal with the rise of new industries in the South Country and some of the ways in which the amenities of these new industrial areas can be, and are being, preserved.

Some Novels for Your List.

FOR those whose library lists are running low, I append the titles of novels recently reviewed by Mrs. Hamilton in her Thursday broadcast criticism: 'The Land of the Children,' by S. G. Orenburgsky (Longmans); 'The Cabala,' by Thornton Wilder (Longmans); 'My Mortal Enemy,' by Willa Cather (Heinemann); 'Short Turns,' by Harry Benfield (Allen and Unwin); 'War Among Ladies,' by Eleanor Scott (Bem); 'The Enchanting Danger,' by Vera Wheatley (Lane); 'The Devouring Flame,' by Lord Gorrell (Murray); 'The Man with the Dark Beard,' by Annie Hayes (Lane); 'The Man who Laughed,' by Gerard Fairlie (Hodder and Stoughton).

H.R.H. at Berwick-on-Tweed.

ON Wednesday, May 16, H.R.H. the Prince of Wales is to open a new bridge between England and Scotland, the Royal Tweed Bridge at Berwick. This fine structure of ferro-concrete has been built to accommodate the ever-increasing stream of traffic between the two kingdoms, and to help out the old bridge, which is 293 years of age, and the famous Border Bridge which H.M. Queen Victoria opened in 1850. There are several old people in Berwick who remember the Queen's visit. They have been invited to the ceremony on May 16. The proceedings will be divided into two parts—namely, the arrival of H.R.H. at the station, where a royal address will be read, and the actual ceremony at the bridge, which will consist of speeches by the Prince, the Chairman of the Northumberland County Council and the Chairman of the Bridges and Roads Committee of Northumberland. A descriptive commentary on the event will be broadcast from the local Station at 11 a.m. and relayed to London and Daventry.

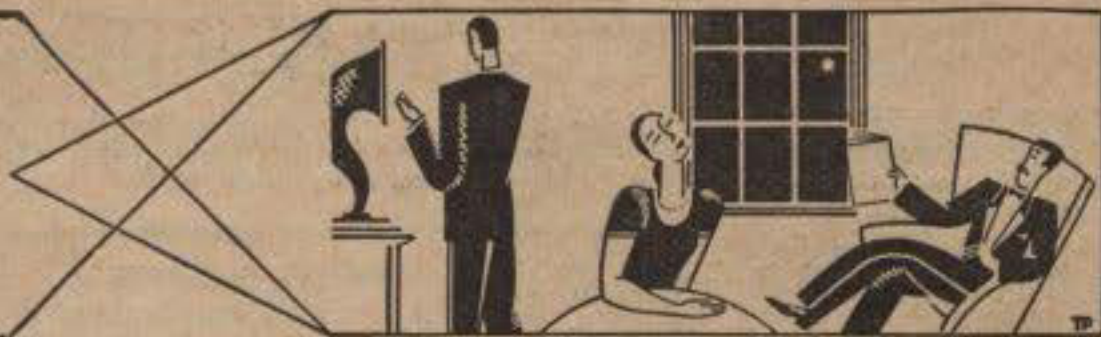
A Comedian on the Songs of To-day.

DOES the public really like those songs about mommas and poppas and sweeties with which the race of Syncopating Sisters now inflicts us? Leslie Paget, the comedian, who has made several successful appearances in broadcast vaudeville, thinks not. He believes that it is the domestic humour of the old-fashioned 'comic song' which appeals to British audiences. Unfortunately, he says, these songs are now hard to find. Their writers have been swamped by the imported products from America—and the British comedian is left with no new songs to sing. That is a pity—but Mr. Paget and his fellows might revive with advantage some of the jolly songs of Edwardian times. There has lately been a vogue for the Victorian ballad and comic song—but what about the stuff the Pierrots used to sing in 1905? It had a real swing to it and more than a little wit. Mr. Paget's accompanist is a Welshman, Mr. O. J. Evans, who used to train choirs in South Wales. Mr. Evans told me a good story. He was once playing at a local choral concert conducted by a mines-manager whose job was certainly not music. The concert had been going for some time when the conductor leaned forward and whispered, 'What page are we at now?' 'Page 8,' replied Evans. 'Page 8, eh?' hissed the other. 'Well, I'm only at page 5, but I'll soon catch the blighters up!' At which he began rapidly turning over the pages of the score, beating time with redoubled speed.

From a Theatre Dressing Room.

THE perennial youth of George Grossmith has so long been a matter of comment that I will not weary you by re-emphasizing it. Seeing him at Daly's last week I could hardly believe that it was the same 'G.G.' who, clad in a grey bowler hat, prances gaily across a tattered copy of 'Waltz me around again, Willie,' which lies at the bottom of my music-cabinet at home. But it is. The youthful star of *The New Aladdin* is the youthful star of *Lady Mary*. I am glad to see that the next talk in the 'I remember' series will be by 'G.G.' It is to be entitled 'From my Dressing Room,' and will actually be relayed from his dressing room, at Daly's, on Monday, May 14. No one on the stage has ever seen more or enjoyed more than George Grossmith. There's no doubt that the humour which has endeared him to theatre audiences will creep into his broadcast talk, as it does into his conversation. It is irrepressible.

BOTH SIDES OF THE MICROPHONE



A Seventy-Year 'Centenary'

THIS year does not really see Dr. Ethel Smyth's Centenary. That is her way of referring to her seventieth birthday, 'for,' she says, 'I do seem to have lived a very long time.' This 'centenary' will be celebrated by a miniature Ethel Smyth Festival on Sunday, May 20. In the afternoon 5GB will broadcast a concert of her Chamber Music—including the String Quartet in E Minor played by the Brosa quartet; the Concerto for Horn, Violin and Pianoforte, played by Aubrey Brain, Antonio Brosa and Kathleen Long; and two folk-tune arrangements for Flute, Violin and Pianoforte. In the evening London is to 'carry on the good work' with a performance of the composer's fine *Mass in D*, with Elsie Suddaby, Margaret Balfour, Parry Jones and Herbert Heyner, conducted by herself. Dame Ethel's seventy years comprise an almost unique acquaintance with music and musicians. She studied at Leipzig, first at the Conservatorium, then with Heinrich von Herzogenberg. She referred to these Leipzig days and her friendship with Brahms, Joachim, Mendelssohn, Clara Schumann, etc., in her article 'The Lovable Bear' recently published in *The Radio Times*. Her Serenade for Orchestra was given at the Crystal Palace in 1890. Since then she has composed chamber music, choral works and several operas, including *The Wreckers*, *The Boatswain's Mate*, *Fête Galante* and *Entente Cordiale*. Her latest work, the Concerto for Violin, Horn and Orchestra (the chamber version of which is to be given on May 20) was given by Sir Henry Wood at the Queen's Hall in March of last year. Dame Ethel is a vivid and interesting writer. Her memoirs, *Impressions that Remained*, are regarded as a work of genius—but then she was exceptionally fortunate in the story she had to tell.

When Counties Gather.

A MUSICAL Festival is generally an elaborate business at which picked choirs perform with considerable solemnity. This year's Festival of the Worcestershire Association of Musical Societies to be held in Birmingham Town Hall during the week of May 13 will depart from this tradition. The Association is co-operating with the Birmingham Branch of the British Music Society and the East Anglian and Shropshire Associations of Musical Societies. The choirs taking part will represent five counties. Such a musical gathering should do much to create friendliness and interest. The choirs coming from such distances, it will not be possible to hold combined rehearsals, but they will sing together works which each knows and has sung in its own county. The conductors will be Sir Hugh Allen, Dr. Adrian Boult, and Mr. Joseph Lewis. Three of the concerts will be relayed from the Town Hall by 5GB—the first two on May 17 and 18, orchestral, and the third on Saturday, May 19, a performance of Handel's *Messiah*, by the choirs, with Alice Vaughan, Stewart Wilson, James Howell, and Fifi de la Cote as soloists and G. L. Cunningham at the organ.

Elizabeth Schumann.

IT is some time now since we heard Elizabeth Schumann, most charming of German singers. She will be over here this month in connection with the Covent Garden Opera Season, and is coming to Savoy Hill on Monday, May 21, to give a recital of songs by Mozart, Joseph Marx, Cyril Scott and Richard Strauss.

An Artist's Nightmare.

IF you happened to be in the Studio when Yvette Darnac arrived to take part in a programme, you might be surprised to see the Announcer hand her her music with a smile of reassurance. Mdlle. Darnac, who is French and sings English songs with a pretty accent, once had a nightmare so real that to this day she shivers when she thinks of it. She arrived at Savoy Hill only to find that she had left her music at home. There was no time to send for it and she was forced to sit in the Studio while a substitute artist took her place. Then she woke up! But the dream was so vivid that to this day she leaves her music at Savoy Hill after her final rehearsal. Mdlle. Darnac first broadcast in Alice Delysia's *Paris Calling!* revue. Since then she has become a 'star.' Once she has her music safely before her, she loves broadcasting, 'because it is like singing to your friends in a drawing-room.'

Empire Day.

ONE of the best programmes for a long time was that which London, 5XX, etc., 'put over' on St. George's Day. Particularly fine, I thought, was the production of *Henry V*. The next celebration of the same kind will be that of Empire Day, May 24. There will be an Imperial programme, including, it is hoped, native Indian, Nigerian and Zulu music. Earlier in the evening a part of a *Daily Express* Community Singing Concert will be relayed from Hyde Park.

Longer Sunday Programmes.

THE Sunday afternoon programme of all Stations except 5GB is to be extended, from Sunday, May 20, onwards, until between 6.10 and 6.30 p.m. The Stations previously closed down either with an Old Testament or Poetry reading at 5.30, a Missionary Talk at 5.45 or a Children's Services at 6. The 'Foundations of Poetry' readings will, from May 20, continue till 5.45 and will be followed by one of the series of Bach Cantatas which is to be transferred from 5GB.

Diminutive Dramas.

DO you know Maurice Baring's *Diminutive Dramas*? These little burlesques of history are published in book form, and for sheerly delicious humour well repay reading. They are, also, eminentlyactable. Four of Mr. Baring's 'dramas' are to be given from London on Thursday, May 17—*Katherine Parr* (which reveals Henry VIII at breakfast), *After Electra*, *The Greek Vase* and *The Drawback*. Their author is, of course, well known as a novelist and traveller. His best-known novels are *C* and *Cat's Cradle*.

Doings at Manchester.

THE wars and revolutions of the South American republics have been the subject of much humorous comment. Once, when Paraguay fought Brazil and the Argentine, her resources became so depleted by an unfairly matched campaign that she had to fall back upon the assistance of a regiment of several thousand women. The anniversary of the last battle fought by these Amazons falls on May 14, and is to be celebrated, flippantly, by Manchester Station with a programme entitled 'Leave it to the Ladies!' On May 18, the same station broadcasts a Revue, 'Save the Battle!' which is intended as a tonic for listeners. It will include a 'Chorus of Lady Doctors' and a 'Prophylactic Orchestra.'

Did You See This?

THAT truth is stranger than fiction is established every day in the columns of the Press. I hope that you saw—and enjoyed—the story of the Enfield woman who applied for a separation. She told the magistrate: 'You see, it's this way. My husband breeds canaries, and when they're young I have to whistle to them to teach them how to sing. But since I had my false teeth remade, I can't whistle like I used—and the birds don't like it. So my husband knocks me about!' Could P. G. Wodehouse, Denis Mackail, or W. W. Jacobs have invented anything better than that?

An American Proposition.

THOUGH the face of the B.B.C. is rightly set against advertising in any of its Protean shapes, there is no doubt that broadcast music and musicians do come in for a considerable amount of publicity. A few days ago one of the leading American publishers, aware of this fact, approached the Musical Director of one of our Stations asking him to broadcast a new work he had in hand—even before its first performance 'over there.' The work in question was *Hulcyone*, composed by Lawrence Powell, an Englishman who received his training in Birmingham and has won a fine position for himself in American music. The end of the story I do not know —!

Book by a Broadcaster.

DURING Lent the Rev. W. H. Elliott, Vicar of Holy Trinity, Folkestone, broadcast a series of addresses under the title of 'The Seamy Side of Life.' These will shortly be published by Messrs. Mowbray at the price of 2s., and will form a volume uniform in style and price with the author's earlier book, 'The Sunny Side of Life.'

Cotton Talks from Cottonopolis.

COTTON is, if one may so put it, the life-blood of Lancashire. Medical research might even show that all Lancastrians were born with a percentage of cotton in their veins. It is appropriate that Manchester Station has arranged a series of talks on the Cotton Industry for the School Summer Term. These will be given by a number of experts—Mr. H. L. Robinson, Editor of the *Journal of the Textile Institute*; Prof. W. E. Morton, Professor of Textile Technology at the Manchester College of Technology; Mr. J. Read, Head of the Textile Department at the Royal Technical College, Salford; and Prof. G. W. Daniels, Stanley Jevons Professor of Political Economy in the University of Manchester. A fully illustrated booklet has just been published in connection with this series. It can be obtained by listeners on application at the Manchester or Liverpool Stations at the price of 1d.

Vengeance is Mine!

MAGISTRATE (to prisoner): 'I seem to have seen you somewhere before.'
Prisoner: 'Yes, your worship, I had the honour of teaching your son how to rig up a wireless set.'

Magistrate (severely): 'Six months without the option!'
(From *Le Figaro*).

"The Announcer."

PROGRAMMES for SUNDAY, May 6

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

5.45-6.0 MISSIONARY TALK
A Congo Jubilee by the Rev. C. E. WILSON, Foreign Secretary of the Baptist Missionary Society

3.30 A Concert of Orchestral Works

BY SIR ALEXANDER MACKENZIE
THE WIRELESS ORCHESTRA (Leader, S. KNEALE KELLEY)
Conducted by THE COMPOSER
Prelude, No. 1, 'Astarte' ('Manfred')
Burns' Second Scottish Rhapsody
Overture, 'The Cricket on the Hearth'
Benedictus
Two Dances from 'The Little Minister' (Nos. 2 and 3)
Entr'acte, 'The Feast' ('The Troubadour, Act III')

SIR ALEXANDER MACKENZIE, who celebrated his eightieth birthday in 1927, has ranged over many fields of experience and of composition. He had good musical forbears, for his great-grandfather played in a Militia band, his grandfather was a violinist, and so was his father, who was leader of the orchestra in an Edinburgh theatre. From ten to fifteen he was studying music in Germany. Then, until he was eighteen, he studied at the Royal Academy of Music, to which he was to return as Principal thirty-three years later.

A period of work in Scotland was followed by ten years in Italy, and finally by thirty-six at the head of the Academy.

His works include half a dozen Operas, a dozen Oratorios and Cantatas (among which *The Rose of Sharon* is probably the best known), a good many orchestral pieces, including incidental music to plays, besides songs and chamber music. Sir Alexander has recently published a book of reminiscences, 'A Musician's Narrative.'

Astarte is one of three Preludes that Mackenzie wrote for a proposed production of Byron's *Manfred* at the Lyceum in 1898—a performance that did not take place.

The *Burns* piece, the second of three *Scottish Rhapsodies*, treats in its three linked sections three of the many old tunes for which the poet wrote verses.

The first section deals, in appropriately dignified and resolute style, with *Scots, wha hae wi' Wallace bled*.

This section leads without break into the second, which is based on the minor-key melody of a song beginning 'She's fair and fause that causes my smart.' The air is known in very early collections as *The Lads of Leith*.

The last section of the Rhapsody has for its main tune an air originally known as *Salt Fish and Dumplings*, to which Burns wrote verses called *The Cardin' o't*.

The Cricket on the Hearth is an Opera to a libretto which Julian Sturgis made out of Dickens' novel. The Overture makes a rapid survey of the affairs and happening of which we read in the 'Christmas Books.'

It is appropriate that one Scotsman should write the incidental music for another Scotsman's play. When Barrie brought out in 1897 *The Little Minister*, his adaptation for the stage of his popular novel, Mackenzie composed the incidental music for the production. Of the three Dances which form the Entr'actes, the first is a *Lilt*, the second a *Pastoral Dance*, and the last an *Ecossaise*.

The Troubadour, an Opera with libretto by Dr. Francis Hueffer, music critic and author, was brought out by the Carl Rosa Company in 1886. This cheerful music accompanies a feast in a lordly castle.

4.35 A BALLAD CONCERT

GWLADYS NAISH (Soprano); HAROLD WILLIAMS (Baritone); CYRIL TOWBIN (Violin)

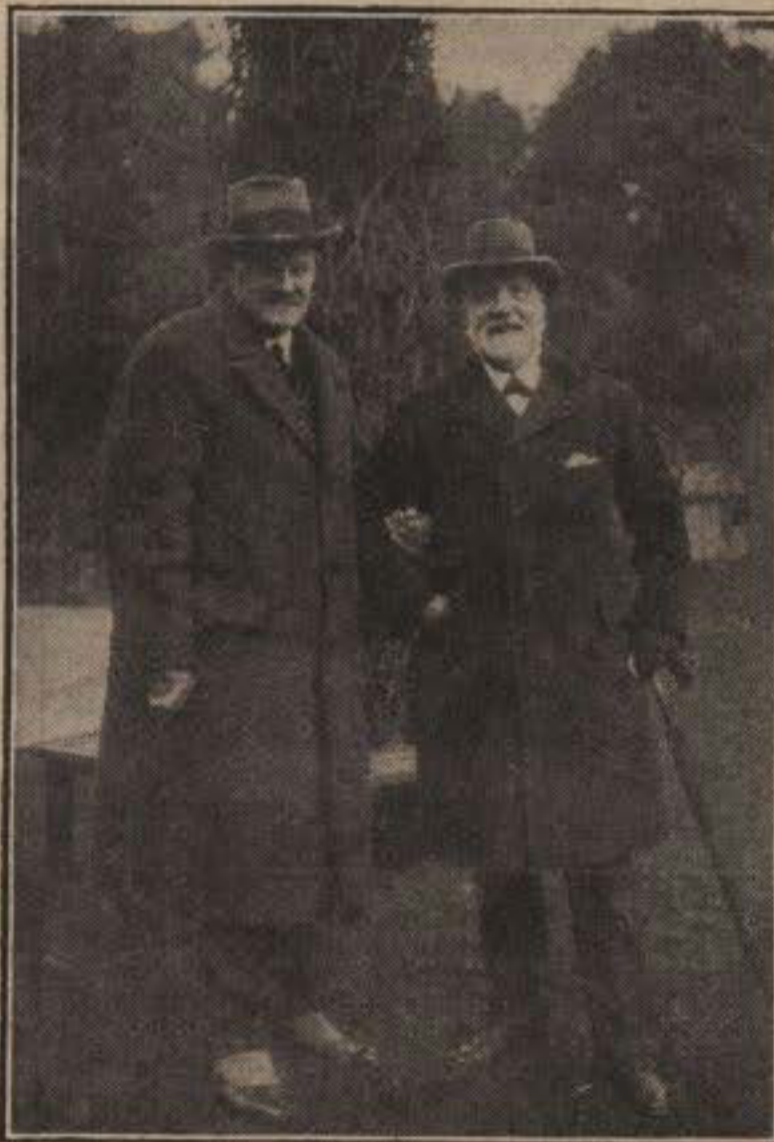
GWLADYS NAISH
A Soft Day Stanford
A Feast of Lanterns (from 'Songs from the Chinese') Bantock
Care Selve (Dear Woods) Handel, arr. A.L.

4.42 CYRIL TOWBIN
Grave (Slow Movement)
Friedemann Bach, arr. Kreisler
Vogel als Prophet (The Bird as Prophet)
Schumann, arr. Auer

4.50 HAROLD WILLIAMS
Marishka, Marishka }
Shepherd, see thy horse's foaming } arr. Francis
mane } Korbay

5.0 GWLADYS NAISH
Sylvelin Sinding
Hindu Song Rimsky-Korsakov

5.6 CYRIL TOWBIN
Tambourin Leclair, arr. Kreisler



MUSICIANS OFF DUTY.

Sir Alexander Mackenzie, until recently Principal of the Royal Academy of Music, is here seen with Sir Hugh Allen (left), Principal of the R.C.M., in the garden of Mr. Gordon Bryan's house. He will conduct a concert of his own orchestral works from London this afternoon.

Old Irish Air ('The Snowy-Breasted Pearl')
arr. O'Connor-Morris
La Gitana (The Gipsy Maid) Kreisler

5.12 HAROLD WILLIAMS
She is all so slight Brahe
Water Boy (Negro Convict Melody)
arr. Avery Robinson

5.20 THE FOUNDATIONS OF ENGLISH POETRY—VI, Some Caroline Lyrics
Read by Miss JEAN FORBES-ROBERTSON and Mr. ROBERT HARRIS

AFTER the glories of the Elizabethan age, of Shakespeare and of Milton, whose poetry formed the subject of last week's reading, come the slighter, but very lovely lyricists of the seventeenth century. This afternoon will be read poems by Donne, the mystic whose genius never found full expression in his verse, by Marvell, Herbert, Herrick and Vaughan, and by several more of the graceful poets of their time.

Foreign Secretary of the Baptist Missionary Society

THIS is the jubilee year of Baptist missionary work in the Congo, and it is to be celebrated in this country by a series of exhibitions, the first of which will open at the Central Hall, Westminster, in June. In this talk Mr. Wilson, who has been foreign secretary of the Baptist Missionary Society for over a quarter of a century, will describe the work done in the last fifty years in that vast mysterious area of Central Africa, which he himself knows at first hand.

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. A. HERBERT GRAY

Order of Service:

Hymn, 'My God, how wonderful Thou art' (C.H., 27)
Prayer of Confession
Prayer of Thanksgiving
Psalm No. 62 (chanted)
Reading, Luke xv, Verses 11-24
Canticle, 'The Magnificat'
Prayers of Intercession
Hymn, 'And didst Thou love the race that loved not Thee' (C.H., 144)
Address by the Rev. A. HERBERT GRAY
Hymn, 'The King of Love my shepherd is' (C.H., 438)
The Blessing

8.45 THE WEEK'S GOOD CAUSE
Appeal on behalf of King George's Fund for Sailors, by Captain SIR ARTHUR CLARKE

DURING the eleven years of its existence, the fund that is the object of tonight's appeal has distributed more than half-a-million in grants towards the maintenance of sick, wounded, and distressed sailors, and of their widows, dependants and orphans. In the same way as King Edward's Hospital Fund in its different sphere, it acts as a central organization for the marine benevolent institutions, many of which are still suffering from the effects of the war, by reducing costs of collection and helping with organization and appeals.

Contributions should be addressed to H.B.H. the Duke of Connaught, at Trinity House, Tower Hill.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Local Announcements. (Daventry only)
Shipping Forecast

9.5 CHAMBER MUSIC

ANNE THURSFIELD (Mezzo-Soprano)
THE AMAR-HINDEMITH STRING QUARTET
NICCO AMAR (1st Violin); WALTER CASPAR (2nd Violin); PAUL HINDEMITH (Viola); MAURITS FRANCK (Violoncello)

THE QUARTET
String Quartet in D Minor (K 421)... Mozart
Allegro moderato; Andante; Minuetto; Allegretto ma non troppo

9.25 ANNE THURSFIELD
Air de l'Enfant (from l'enfant et les sortilèges)
Ravel

9.30 QUARTET
String Quartet in G Minor (Op posth)... Schubert
Allegro; Andantino; Minnetto, Allegro vivace; Allegro

9.55 ANNE THURSFIELD
Citronenfalter im April }
Anakreons Grab } Wolf
Elfenlied }

10.5 QUARTET
String Quartet in F Minor (Op. 95)... Beethoven
Allegro con brio; Allegretto ma non troppo; Allegro assai vivace, ma serioso; Larghetto—Allegretto agitato

10.30 EPILOGUE

Sunday's Programmes cont'd (May 6)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND CONCERT

DOROTHY MORRIS (Soprano); ALICE VAUGHAN (Contralto); HENRY WENDON (Tenor); HARRY BRINDLE (Bass)

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

Overture to 'Alfonso and Estrella' Schubert

THE Opera *Alfonso and Estrella* was never played during its composer's lifetime, but he did hear the Overture to it, for, when he was asked to write the music for the play *Rosamunde*, and was pressed for time, he utilised the *Alfonso* Overture, instead of writing a new one.

The music pleased very much, though the play was a total failure. In spite of the Overture's success, it was not printed until nearly forty years after his death.

It has first a slowish Introduction, that opens with a *motif* we hear a good deal later—the challenging loud chord, followed by another an octave lower. This is notable in the First Main Tune; and the bit of melody which immediately follows these chords is developed into the Second Main Tune. On these ideas the Overture is briskly built up.

3.35 DOROTHY MORRIS

The Banks of Allan Water
Earl Bristol's Farewell } Lidzey
See where my love a-maying goes..... }

3.42 BAND

Three Pieces Tchaikovsky
Barcarolle; Revery; Valse

3.55 HARRY BRINDLE

In Sheltered Vale arr. D'Alquen
Fifty florins seem a lot Bach

4.2 BAND

Paraphrase, 'The Lorelei' Nesvadba

4.10 ALICE VAUGHAN

Early one morning arr. Walford Davies
Bredon Hill Dalhousie Young
Loveliest of Trees Graham Peel

4.17 BAND

Rhapsody No. 6 Liszt

4.30 HENRY WENDON

Night Rachmaninov
Spring Sorrow (Words by Rupert Brooke) Ireland
Kishmul's Galley arr. Kennedy-Fraser

4.37 BAND

Two Spanish Dances (Nos. 2 and 5) Moszkowski

4.50 BACH CANTATA No. 166

'WHERE WILT THOU GO?'
DOROTHY MORRIS (Soprano)
ALICE VAUGHAN (Contralto)
HENRY WENDON (Tenor)
HARRY BRINDLE (Bass)

THE WIRELESS CHORUS, and THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON

5.20 THE FOUNDATIONS OF ENGLISH POETRY (See London)

5.45-6.0 MISSIONARY TALK (See London)



A BACH CANTATA will be broadcast from 5GB this afternoon.

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO, BIRMINGHAM

Introit, 'Lord, for thy Tender mercies' sake' Farrant

Hymn, 'Ye Choirs of New Jerusalem' (English Hymnal, No. 139)

Prayer
Hymn, 'Ye Holy Angels Bright' (E.H., No. 517)

Reading
Hymn, 'Praise the Lord, ye Heavens adore Him' (E.H., No. 535)

Address by the Rev. S. F. MORRIS, of St. Bartholomew's Church

Hymn, 'Ye Watchers and ye Holy Ones' (E. H., No. 519)

Benediction
8.45 THE WEEK'S GOOD CAUSE (See London)

8.50 WEATHER FORECAST; GENERAL NEWS BULLETIN

9.0 A LIGHT ORCHESTRAL PROGRAMME

From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture to 'Oberon' Weber
MEGAN THOMAS (Soprano) and Orchestra
Se sarai rose Arditi

9.15 ORCHESTRA
Prayer from Suite, 'Mozartiana' Tchaikovsky
Benedictus Mackenzie

AMONG the almost innumerable smaller works of Mozart there are many 'gems of musical literature' (as Tchaikovsky called them) which have never become well known. It was in order to bring some of this unknown Mozart before the public that Tchaikovsky wrote his Suite, *Mozartiana*. It consists of orchestral arrangements of three Piano Pieces and of the little Choral work *Ave Verum Corpus* (which, perhaps, was less known in the Russia of 1887 than it is in the musical countries of today). It is this *Prayer* that we are to hear.

9.30 HERBERT STEPHEN (Violoncello) and Orchestra
Intermezzo from Concerto in D Minor Lalo

9.40 ORCHESTRA
Irish Tune from County Derry.... } arr. Grainger
Shepherd's Hey }

MEGAN THOMAS
Sorrow of Spring } Graham Peel
Loveliest of Trees }
Go not, happy day Frank Bridge

10.0 ORCHESTRA
Third 'Love Dream' (Nocturne) Liszt
Dance of the Tumblers ('The Snow Maiden') Rimsky-Korsakov

THE action of Rimsky-Korsakov's Opera, *The Snow Maiden*, takes place in a mythical kingdom. There, on the first day of Spring, all young people who wish to wed come to receive the Tsar's blessing at a gathering held in the woodland. The clowns' dance rounds off the day's festivities.

HERBERT STEPHEN
Sur le Lac (On the Lake) } Godard
Serenade }

10.20 ORCHESTRA
Selection from Suite of Ballet Music to 'Faust' Gounod

10.30 EPILOGUE (Sunday's Programmes continued on page 198.)

HISTORY ancient and modern

When primitive man first discovered that the jungle, oasis, and steppe could provide him with fruits for the taking, his elation can readily be appreciated. All the other necessities which formed his precarious diet, such as birds, lizards, and arthropods were either difficult to discover or they eluded pursuit. With fruits it was different; they could not run away and hide—all that was required was to get there first!

The history of fruit growing from these early days until the present is a romantic story; the following dates record a few of the important stages in this development.

3,000 B.C. The earliest written records of fruit cultivation are from China where apricots, peaches, plums and cherries were cultivated at least 3,000 years B.C.

500 B.C. Most of our fruits came to Europe from China via Persia and their cultivation had already made rapid progress in Greece about the period 500 B.C.

40 B.C. In England strawberries and apples were to a certain extent cultivated by the Britons, but the Romans introduced most of the fruits of their native land to England soon after their settling in this country.

650 A.D. About this date the first abbot of Ely had a famous orchard quite near to the fruit plantations now owned and cultivated by Messrs. Chivers & Sons.

1,500 A.D. The beginning of the 16th century saw the introduction into Europe from America and the Orient of oranges, lemons and other new strange fruits.

1631 A.D. In this year Covent Garden Market was opened. It has developed gradually into the position it now occupies as the largest fruit market in the world.

1806 A.D. In this year the Chivers' family settled as farmers and fruit growers in Histon.

1873 A.D. The firm of Chivers & Sons commenced in a modest way as makers of jam in a small barn. This barn is still a point of interest to visitors to this locality.

1875-1928. During this period the Orchard Factory of Messrs. Chivers & Sons Ltd. has grown from such a small beginning to its present dimensions when over 2,000 helpers are employed all the year round and the products of the Orchard Factory are sent out in huge consignments across the seven seas, and are acclaimed everywhere as the standard of purity and excellence. Messrs. Chivers now own and cultivate over 6,000 acres of land from which thousands of tons of fresh fruit are taken every year direct to the Orchard Factory to be used in the preparation of

Chivers' GOLD MEDAL Jams

which are boiled in silver-lined pans with the addition of Refined Sugar only.

Chivers' Canned Fruits

with the unrivalled flavour of English Fruit retained in all its freshness and

Chivers' Jellies

the favourite table sweet at all seasons. Ripe Fruit Juices give them those delightful 'fruity' flavours and as they are prepared with such simplicity, they find a ready welcome from the busy housewife.

It is a guarantee of
PURITY and RELIABILITY
when the label bears the name of
CHIVERS & SONS LTD.

"The Orchard Factory," HISTON, CAMBRIDGE.

Sunday's Programmes continued (May 6)

5WA CARDIFF. 353 M. 850 KC.

3.30-6.0 S.B. from London
6.30 A RELIGIOUS SERVICE
 Relayed from WOODVILLE ROAD BAPTIST CHURCH
 Prayer, followed by Lord's Prayer sung
 Hymn 480 (Baptist Church Hymnal). Tune, 'Golden Chain'
 Scripture Reading
 Hymn 327, Tune, 'Aberystwyth'
 Prayer
 Anthem, 'Behold the Lamb of God' F. Silcher
 Hymn 601. Tune, 'Angelus'
 Sermon by the Rev. AMBROSE LEWIS, A.T.S.
 Hymn 493. Tune, 'Pentecost'
 Benediction
 Vesper

8.0 A NEW HYMNARY RECITAL
S.B. from Glasgow
 The Rev. J. W. COUTTS
 and HERBERT A. CARRUTHERS
 Assisted by THE STATION CHOIR
 Tunes of the 17th, 18th, and 19th Centuries

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

9.5 AN ORCHESTRAL PROGRAMME
 THE NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE

Tragic Overture Brahms
 LEONARD GOWINGS (Tenor) and Orchestra
 Onaway, awake, beloved ('Hiawatha')

ORCHESTRA
 Lyric Suite (Op. 54) Grieg

THE first orchestration of certain of Grieg's Lyric Pieces for Pianoforte was not the work of the Composer, and did not entirely please him. Subsequently, he revised the treatment and published the result.

The four pieces chosen are entitled respectively, *The Shepherd Boy*, *Norwegian Peasant March*, *Nocturne* and *March of the Dwarfs*.

9.35 CARTREF
 SUNDAY EVENING IN A WELSH HOME

THE CARTREF QUARTET
 Come, O come, Emmanuel (Veni Emmanuel)
 O when my righteous Judge shall come (St. John)

LEONARD GOWINGS (Tobor)
 The Knight of Bethlehem ... Cleghorn Thomson
 Comfort ye ('Messiah') Handel

QUARTET
 For all the Saints (Sine Nomine)
 Vaughan Williams

LEONARD GOWINGS
 The Dustman Brahms

MARGARET WILKINSON (Soprano)
 With verdure clad ('The Creation') Haydn

QUARTET
 The Old Woman
 Far off I see the goal ('Moab')

10.30-10.50 THE SILENT FELLOWSHIP

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
 Published every Friday—Price Twopence.
 Editorial address: Savoy Hill, London, W.C.2.

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2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 Artists of the North—I

A LIGHT SYMPHONY CONCERT

BEING THE FIRST OF A SERIES OF CONCERTS GIVEN BY ARTISTS RESIDING IN THE NORTH OF ENGLAND

FROM MANCHESTER

THE AUGMENTED STATION ORCHESTRA
 Conducted by T. H. MORRISON

Overture to 'Don Juan' Mozart
 Nocturne and Scherzo from 'A Midsummer Night's Dream' Mendelssohn

THIS Overture reminds us of the sombre side of the story of Don Juan. Its slow Introduction utilizes themes associated in the Opera with the statue of the man he has murdered (which comes to life and drags him down to hell). The atmosphere of strangeness and fear is created by striking yet simple means.

The main body of the Overture suggests the Don's delight in amorous adventure. At the end the excitement dies down, and the way is prepared for the serious events of the Opera's First Act.

THE famous Nocturne is called for by Titania to lull to sleep the poor weary mortals, victims of the fairies' tricks, and the Scherzo conjures up memories of the pranksome Puck and the rest of the fairy band.

3.50 FROM LEEDS

ELSIE SUDDABY (Soprano)

The Lover's Garland Hubert Parry
 The fields are full Armstrong Gibbs
 Orpheus with his Lute Vaughan Williams
 Morning Hymn Henschel

4.0 FROM LIVERPOOL

STEPHEN WRABING (Pianoforte)

Romance Schumann
 Forest Murmurs Liszt
 Concert Study Dohnanyi
 The Juggler K. A. Wright
 Scherzo in B Flat Minor Chopin

4.20 FROM MANCHESTER

AUGMENTED STATION ORCHESTRA
 Caucasian Sketches Ippolito-Ivanov

THE four pieces in the Suite are entitled respectively *In the Mountains*, *In the Village*, *In the Mosque* and *Procession of the Sirdar*.

4.45 FROM LEEDS

ELSIE SUDDABY

O, sleep, why dost thou leave me? Handel
 If thou art near Bach
 Oh, yes, just so! Bach

4.55 FROM MANCHESTER

AUGMENTED STATION ORCHESTRA

Eighth Symphony Beethoven

THIS Symphony is in four Movements. The First and Last are quite vigorous, and have delightful touches of humour. There is the usual Minuet as Third Movement, and instead of a slow Second Movement, we have one of the most delicious, care-free little pieces imaginable.

5.20-6.0 S.B. from London

7.45 AN ORGAN RECITAL
 By GEORGE PRITCHARD
 Relayed from ST. ANN'S CHURCH
 Canzona in A, Op. 40 Guilmant
 Choral Improvization, Op. 65 Karg-Elert
 'Ich dank' dir, lieber Herre'
 ('I thank Thee, dear Lord')

8.0 A RELIGIOUS SERVICE
 FROM THE STUDIO
 'Religion in the Home'
 THE STATION CHOIR: Hymn, 'Lord of all Being'
 (English Hymnal, No. 434)
 Scripture Reading, The Acts of the Apostles, Chapter viii, 26-40
 Hymn, 'Now thank we all our God' (E. H., No. 533)
 Address by the Rev. J. S. WHALE
 Hymn, 'Lord, Thy Word abideth' (E. H., No. 436)

8.30 ORGAN RECITAL
 (Continued)
 Chorale Prelude, Op. 122, 'O Welt, ich muss dich lassen' (O world, I must leave thee)
 Fantasia in C Minor, Op. 40 Tietz

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

10.30 EPILOGUE

6LV LIVERPOOL 297 M. 1,010 KC.

3.30 ARTISTS OF THE NORTH—I

(See Manchester Programme)

5.20-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE
 Relayed from ST. ANNE'S CATHOLIC CHURCH, EDGEHILL
 Address by Rev. M. DOMINIC WILLSON, O.S.B.
 Music by the ST. ANNE'S CHURCH CHOIR
 Directed by ALFRED BENTON
 Hymn, 'Firmly I believe' (Westminster Hymnal, No. 245)
 Reading from the Old Testament
 Anthem, 'Ye sons and daughters of the Lord'
 (Plain chant arranged by A. Benton)
 Address
 Motet, 'Ave Maria'
 Reading from the New Testament
 Prayers and Benediction
 Anthem, 'How excellent Thy Name, O Lord'
 Handel

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

10.30 EPILOGUE

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

3.30 ARTISTS OF THE NORTH—I

(See Manchester Programme)

5.20-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE
 Relayed from HOLY TRINITY CHURCH, LEEDS
 Address by The Rev. A. J. L. SHIELDS
8.45 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

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

3.30 ARTISTS OF THE NORTH—I

(See Manchester Programme)

5.20-6.0 S.B. from London

8.0 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

Sunday's Programmes continued (May 6)

6KH	HULL.	294.1 M. 1,020 KC.
3.30	ARTISTS OF THE NORTH—I	(See Manchester Programme on page 198.)
5.20-6.0	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
6BM	BOURNEMOUTH.	326.1 M. 920 KC.
3.30-6.0	S.B. from London	
8.0	A RELIGIOUS SERVICE FROM THE STUDIO	
CHOIR of the Church of the Annunciation, Bournemouth		
Hymn No. 172 (The Westminster Hymnal), 'O Paradise'		
Scripture Reading—St. John xv, vv. 17-27, St. John, xvi., vv. 1-14		
CHOIR: Motet, 'Veni Sancte Spiritus'		
Address by The Rev. PERCIVAL TRIGGS		
CHOIR: Hymn No. 212 (The Westminster Hymnal), 'My God, how wonderful Thou art'		
Prayers		
CHOIR: Hymn No. 219 (The Westminster Hymnal), 'Lord, for tomorrow and its needs'		
8.45	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
5NG	NOTTINGHAM.	275.2 M. 1,080 KC.
3.30-6.0	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	

5PY	PLYMOUTH.	400 M. 750 KC.
3.30-6.0	S.B. from London	
8.0	A RELIGIOUS SERVICE FROM THE STUDIO	
Introit, 'God is a Spirit' Bennett		
Psalm 15		
Lesson		
Nunc Dimittis		
Anthem, 'Incline Thine Ear' Himmel		
Hymn, 'The King of Love My Shepherd is' (A. and M., No. 197)		
Address by the Rev. Preb. C. W. H. SEWELL, Vicar of St. Gabriel's		
Hymn, 'Glory to Thee, my God, this night' (A. and M., No. 23)		
Benediction		
8.45	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
6ST	STOKE.	294.1 M. 1,020 KC.
3.30-6.0	S.B. from London	
8.0	S.B. from London (9.0 Local Announcements)	
10.30	EPILOGUE	
5SX	SWANSEA.	294.1 M. 1,020 KC.
3.30-6.0	S.B. from London	
8.0	A RELIGIOUS SERVICE	
Relayed from St. Mary's Parish Church		
Address by the Rev. H. INGLI JAMES (Pantygwydr Baptist Church)		
8.45	S.B. from London (9.0 Local Announcements)	
9.5-10.50	S.B. from Cardiff	

Northern Programmes.		
5NO	NEWCASTLE.	312.5 M. 960 KC.
3.30-6.0:—S.B. from London. 8.0:—Religious Service, relayed from Brunswick Church. Hymn No. 62 (M.H.B.), 'Praise to the Holiest in the height.' Prayers. Lord's Prayer (Reid). Anthem, 'God is a Spirit' (Bennett). Reading, Matthew ii, Vv. 25-30. Hymn No. 3 (M.H.B.), 'Jesu, Thou Joy of loving hearts.' Address by the Rev. W. Garfield Lickes. Hymn No. 451 (M.H.B.), 'From trials unexempted.' Benediction. Vesper 'Lord, behold us kneeling' (Ramsay). Organ Voluntary, Allegro and Fuga (Sonata 6) (Mendelssohn). 8.45:—S.B. from London. 10.30:—Epiogue.		
5SC	GLASGOW.	405.4 M. 740 KC.
3.30-6.0:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.0:—New Hymnary Recital. The Rev. J. W. Coultis and Herbert A. Carruthers. Assisted by Station Choir. Tunes of the Seventeenth, Eighteenth and Nineteenth Centuries. 8.45:—S.B. from London. 9.0:—Calendar of Great Scots: Sir James Young Simpson. 9.5:—S.B. from London. 10.30:—Epiogue.		
2BD	ABERDEEN.	500 M. 800 KC.
3.30:—Orchet Concert. Station Orchet: Overture, 'Il Seraglio (Mozart)'. 3.40:—Florence Holding (Soprano) with Orchet Accompaniment: 'Voi che sapete' (The Marriage of Figaro) (Mozart); 'Ah! Fors è lui' (La Traviata) (Verdi). 3.50:—Orchet: Ballet Music from 'Sylvia' (Delibes); Minuet from 'Berenice' (Handel). 4.10:—John Collinson (Tenor): Adelaide (Beethoven); Resurrection Morn (Fladyer); Songs my mother taught me (Dvorak). 4.20:—Orchet: Elegy for Strings (Tchaikovsky); Ballade (Gillet). 4.30:—Florence Holding: It was a lover and his lass (Quilter); I love thee (Grieg); A Blackbird singing (Michael Head); Elf and Fairy (John Denmore). 4.40:—Orchet: Minuet (Bocherini). 4.45:—John Collinson: Sunday (Carew); Where'er you walk (Handel); Prize Song ('The Mastersingers') (Wagner). 4.55:—Orchet: Symphony in B Minor (The Unfinished) (Schubert). 5.20-6.0:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.0:—S.B. from Glasgow. 8.45:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epiogue.		
2BE	BELFAST.	306.1 M. 980 KC.
3.30-6.0:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.45:—S.B. from London. 10.30:—Epiogue.		

Leading Features of the Week:

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

TALKS.	
<u>Monday, May 7.</u>	
6.15.	Mr. E. Fitch Daglish: 'Flowers of the Month.'
9.15.	M. Andre Maurois: 'Ourselves as Others See Us—A Frenchman looks at us.'
<u>Tuesday, May 8.</u>	
5.0	Mr. Holt Marvell: 'Holidays Abroad: France—I, Southern France.'
<u>Wednesday, May 9.</u>	
7.0.	Sir Malcolm Delevingne: 'Opium.'
<u>Thursday, May 10.</u>	
3.45.	Miss Nancy Rose: 'The Dog in the Home—I, The Puppy.'
6.45.	Mr. P. Macer-Wright: 'Eye-Witness Account of the Installation Service of the Knights of the Bath.'
9.15.	Mr. Vernon Bartlett: 'The Way of the World.'
<u>Friday, May 11.</u>	
9.15.	Miss Helen Douglas Irvine: 'Travelers' Tales—Nicaragua.'
<u>Saturday, May 12.</u>	
9.15.	Mr. G. Watson Parker: 'More Motor-ing Matters.'

MUSIC.	
<u>Sunday, May 6.</u>	
(5XX) 3.30.	A Concert of Works by Sir Alexander Mackenzie, conducted by the Composer.
(5GB) 4.50.	Bach Cantata, No. 166.
<u>Monday, May 7.</u>	
(5XX) 7.15.	Chopin's Studies, played by Solomon (and throughout week at same time).
(5XX) 7.45.	Act I, 'Tannhauser,' relayed from Covent Garden.
(5GB) 8.30.	The Amar-Hindemith String Quartet, with Edward Steuermann.
(5XX) 10.0.	A Dutch National Programme.
<u>Wednesday, May 9.</u>	
(5XX) 8.30.	A Pianoforte Recital by Edward Steuermann.
<u>Thursday, May 10.</u>	
(5GB) 3.0.	A Symphony Concert, conducted by Sir Dan Godfrey (from Bournemouth).
(5GB) 7.0.	Act I, 'The Mastersingers' relayed from Covent Garden.
<u>Saturday, May 12.</u>	
(5GB) 9.0.	'Ædipus Rex,' an Opera-Oratorio by Igor Stravinsky, conducted by the Composer.

REVUE, ETC.	
<u>Tuesday, May 8.</u>	
(5GB) 8.35.	'Our Peg,' A Musical Play in Three Acts by Edward Knoblock, Harry Graham and Harold Fraser-Simson.
<u>Wednesday, May 9.</u>	
(5XX) 9.35.	'Our Peg,' a Musical Play.
<u>Thursday, May 10.</u>	
(5XX) 9.35.	Charlot's Hour—XVI.
VARIETY AND VAUDEVILLE.	
<u>Monday, May 7.</u>	
(5XX) 9.45.	Tommy Handley.
(5GB) 10.15	Morton Downey.
<u>Tuesday, May 8.</u>	
(5GB) 6.45.	Bert Lee.
(5XX) 9.40.	H. Carlton, Arthur Prince, Elsa Karen, Sophie Rowlands, Michael Sherbrooke.
<u>Wednesday, May 9.</u>	
(5GB) 4.0	Bert Lee and Toni Farrell.
<u>Friday, May 11.</u>	
(5XX) 7.45.	Leslie Weston, Mabel Constanduros, Doris and Elsie Waters.
(5GB) 9.30.	Jane Dillon.
<u>Saturday, May 12.</u>	
(5XX) 6.45.	Ronald Gourley.

PROGRAMMES for MONDAY, May 7

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

11.0-12.0 (Daventry only) Gramophone Records

12.0 LEVA LEACH (Contralto)
ROLAND JACKSON (Tenor)

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



The Knights' Hall at the HAGUE

1.0-2.0 AN ORGAN RECITAL
by EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
Sposalizio (Espousals)..... Liszt, arr. Lemare
Night in May..... Palmgren, arr. Roper
Master G. LAURICELLA
Andante from Violin Sonata in G Minor Tartini
EDGAR T. COOK
Solemn March and Allegro Moderato from
Eroica Sonata..... Stanford
Canto Popolare (In the South)... Elgar, arr. Brewer
Master G. LAURICELLA
Violin Sonata in E Minor..... Veracine
EDGAR T. COOK
Pensée d'Automne (Autumn Thought)... Jongen
Finale from 1st Symphony..... Vieme

2.30 Miss RHODA POWER, 'Boys and Girls of
Other Days (Eighteenth and Nineteenth Cen-
turies)—II, A Day at the Fair'

3.0 Musical Interlude

3.5 Great Stories from History and Mythology,
told by Miss RHODA POWER: 'Tales from the
North—II, Asgard and the Gods'

3.20 Musical Interlude

3.30 ELSIE WYNN (Contralto)
LENA MASON (Violin)

4.0 THE PICCADILLY DANCE BAND
Directed by CHARLES WATSON, from the Piccadilly
Hotel

5.0 Household Talk: Miss KATE LOVELL, 'Salads'

5.15 THE CHILDREN'S HOUR:
Songs by REX PALMER
'Looney Lackup' (Sercombe Griffin), a story of
the Monmouth Rising in 1685
Piano Solos by CECIL DIXON
'The Ants,' a Whimsical Story by RICHARD
HUGHES

6.0 AN ORGAN RECITAL by PATTMAN
from the ASTORIA CINEMA

6.15 Mr. E. FITCH DAGLISH, 'Flowers of the
Mouth'

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

6.45 ORGAN RECITAL by PATTMAN (Continued)

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC
CHOPIN'S STUDIES
Played by SOLOMON (Pianoforte)

7.25 Mr. F. NORMAN: German Readings, Selec-
tions from Hebel,—VII (der Handschuhhandler)

7.45 'Tannhäuser'

ACT I

Relayed from the ROYAL OPERA HOUSE,
COVENT GARDEN

Cast:

Tannhäuser..... LAURITZ MELCHIOR
Wolfram..... HERBERT JANSSEN
Herrmann..... IVOR ANDRESEN
Walter..... WILHELM GOMBERT
Heinrich..... TREFOR JONES
Biterolf..... VIKTOR MADIN
Reinmar..... PHILIP BERTRAM
Shepherd..... ANNETTE BLACKWELL
Venus..... FRIDA LEIDER

A DUTCH NATIONAL PROGRAMME

will be broadcast from London tonight between
10.0 and 11.0, following on the recent programmes
representative of the music and culture of Belgium
and of Italy. These pictures show scenes in the
famous cities of Holland. On the left is the Hall of
the Knights, where the Dutch Chambers meet, in
Holland's capital, the Hague, and on the right, a
scene on the canal in Leyden, a historic town that
played a great part in the sixteenth-century wars of
independence.

Pictures by E.S.A.

THE outline of the story of Tannhäuser, that
thirteenth-century minstrel ('Minnesinger')
whose temptation and suffering Wagner has por-
trayed so vividly, is already familiar. Some
details of the action in this Act may be useful.

ACT I

SCENE I. The interior of the abode of Venus
(Soprano), whose pleasure it is to attempt to
entice the knights of the Wartburg Castle. In
her arms lies Tannhäuser (Tenor), one of the
knights. He is wearying of her enchantments,
and longs to return to earth.

SCENE II. In a valley of the Wartburg,
Tannhäuser kneels at a wayside shrine. A
shepherd (Soprano) pipes near by, and sings a
happy song. All Nature is calm and beautiful.

Hunting horns now resound, and the Land-
grave of Thuringia (Bass) enters with his attendant
knights. Tannhäuser was once one of their
number, and they welcome him back, the first
to do so being Wolfram, his close friend (Baritone).
Tannhäuser is at first ashamed to return, but
when Wolfram tells him how Elizabeth, the
Landgrave's niece, has pined in his absence,
and that only his return can restore her, the
erring knight is moved to consent.

9.0 app. WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 app. M. ANDRÉ MAUROIS, 'Ourselves as
others see us—A Frenchman looks at us'

M. ANDRÉ MAUROIS, who tonight gives
the talk that was originally planned to
take place some time ago, is no stranger to our
language, our customs, or our history; he is, in

fact, our chief interpreter
in France, and his
characters, 'Colonel
Bramble' and 'Doctor
O'Grady,' his 'Ariel, or the Life of Shelley,' and
his more recently published 'Life of Disraeli' are
equally well known to the reading public on both
sides of the Channel. His opinions should make
an exceptionally piquant talk.

9.30 app. Local Announcements; (Daventry only)
Shipping Forecast

9.35 app. Musical Interlude

9.45 TOMMY HANDLEY (Comedian)



Leyden—the Oude HEERENGRACHT

10.0 A Dutch National
Programme

THE WIRELESS SYMPHONY ORCHESTRA
Conducted by STANFORD ROBINSON

Overture, 'Cyrano de Bergerac' Johan Wagenaar

DR. JOHAN WAGENAAR was born in
Utrecht in 1862. In 1888 he was ap-
pointed organist of Utrecht Cathedral, and in
1904 of the Music School in that City. He
is a distinguished choral conductor, and since
1919 has been director of the Royal Academy
of Music in Utrecht. This Overture was written
in 1905.

A Song of the Sea.....Julius Röntgen
(Variations on a Dutch popular tune)

JULIUS RÖNTGEN, composer and Pianist,
was born in Leipzig in 1855, but has all his
life been identified (as has his son, Julius) with
musical affairs in Holland, where, since 1913, he
has been director of the Amsterdam Conservatoire.

10.25 Mr. SCOTT GODDARD: 'The Land that
rose out of the Sea'

10.40 DUTCH NATIONAL PROGRAMME
(Continued)

Piet Hein, a Dutch Rhapsody...Peter van Anrooij

PETER VAN ANROOIJ is a native of
Zalt-Bommel, and a pupil at Utrecht of
Dr. Wagenaar, who is also represented in this
programme. He studied also in Russia. In
1905, after a series of appointments as Orchestral
Violinist and Conductor, he became Conductor
of the Groningen Symphony Orchestra, and five
years later of the Orchestra at Arnhem. He
was appointed in 1917 Director of the Residentie
Orchestra at The Hague. This rhapsody, 'Piet
Hein,' is performed widely in Holland and
Germany.

11.0-12.0 (Daventry only) DANCE MUSIC:
GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat
Restaurant

Monday's Programmes cont'd (May 7)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

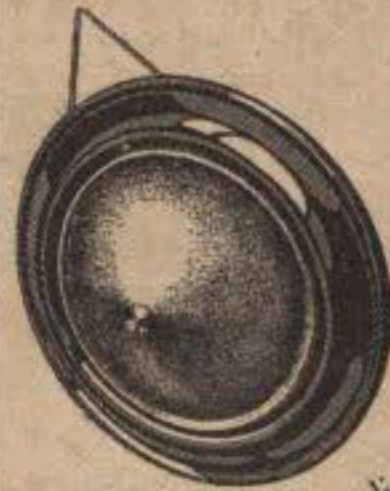
- 3.0 DANCE MUSIC**
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
VARIETY
- 4.0 LOZELLS PICTURE HOUSE ORGAN**
From Birmingham
FRANK NEWMAN (Organ)
Overture to 'The Mandarin's Son' *Cui*
Entr'acte, 'Mona' *MucLean*
FLORENCE CLEETON (Soprano)
Carmena *Lane Wilson*
Beloved, it is morn *Aylward*
FRANK NEWMAN
Selection from 'Aida' *Verdi*
Romance *Svendson*
Suite from 'A Lover in Damascus'
Woodforde-Finden
Far across the Desert Sands; Where the Abana flows; Beloved, in your absence; How many a lonely caravan; If in the great Bazaars; Allah be with us
- 5.0 A BALLAD CONCERT**
GLADYS HAY DILLON (Soprano)
DENNIS HOEY (Baritone)
MARGARET GOOD (Pianoforte)
GLADYS HAY DILLON
A Dream Garden
Montague Phillips
Love is meant to make us glad *German*
- 5.8 MARGARET GOOD**
Rhapsody in G Minor *Brahms*
Impromptu in A Flat } *Chopin*
Prelude in B Flat Minor
- 5.18 DENNIS HOEY**
The Midnight Review *Glinka*
When a maiden takes your fancy *Mozart*
- 5.26 MARGARET GOOD**
Shepherd's Hey *arr. Grainger*
Studies in G Sharp and E *Howell*
The Hobby Horse *Licenz*
- 5.36 GLADYS HAY DILLON and DENNIS HOEY**
At Love's Beginning *Lekmann*
Springtime *Newton*
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'A Peep into Fairyland,' a Travel Dialogue by Mona Pearce. Cyril Davis (Violin), Harold Casey (Baritone)
- 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 to 'Alfonso and Estrella' *Schubert*
Selection from 'Adriana Lecouvreur' .. *Cilea*
- 7.10 FRANCES MORRIS (Soprano)**
Go from my window, go *Somervell*
I know where I'm goin' } *arr. Hughes*
The Lover's Curse
- 7.20 ORCHESTRA**
Romanesca *Leoncavallo*
Three English Folk Songs *Vaughan Williams*
Seventeen come Sunday; My bonny boy; Folk Songs from Somerset
- 7.37 FRANCES MORRIS**
Gathering Daffodils *Somervell*
Si mes vers avaient des ailes (If my verses were winged) *Hahn*
Love went a-riding *Frank Bridge*



ROBERT BROWNING, the Victorian poet, a programme in commemoration of whom will be broadcast tonight.

- 7.45 ORCHESTRA**
Suite, 'From the Countryside' *Eric Coates*
- 8.0 A HALF-HOUR WITH BROWNING**
arranged by
MIRIAM G. DUNSFORD
FREDA MACKENZIE (Mezzo-Soprano)
WILLIAM LOCKHEAD (Tenor)
JANET MONRO (Piano)
- MIRIAM G. DUNSFORD
The Robert Browning Settlement (A World Memorial to a World Poet)
WILLIAM LOCKHEAD
I go to prove my Soul (R.B.) *Harruden*
MIRIAM G. DUNSFORD
Reading from 'By the Fireside'
FREDA MACKENZIE
Love me, sweet (E.B.B.)
M. V. White
Leaving, yet loving (E.B.B.)
Marziale
- MIRIAM G. DUNSFORD
Reading from 'Sonnets from the Portuguese' (E.B.B.)
WILLIAM LOCKHEAD
How do I love thee (E.B.B.)
M. V. White
- 8.30 CHAMBER MUSIC**
The Last Concert of the Contemporary Composers' Series
EDWARD STEUERMANN (Pianoforte)
THE AMAR-HINDEMITH STRING QUARTET
NICCO AMAR (1st Violin); WALTER CASPAR (2nd Violin); PAUL HINDEMITH (Viola); MAURITS FRANK (Violoncello)
First String Quartet (Op. 7) *Bela Bartok*
(1) Slow; (2) Moderately quick, leading to quick; (3) Very lively
- 8.55 EDWARD STEUERMANN**
Three Piano Pieces (Op. 11) } *Schönberg*
Five little Piano Pieces (Op. 19)
- 9.15 NICCO AMAR, PAUL HINDEMITH and MAURITS FRANK**
String Trio (Op. 34) *Hindemith*
- 9.45 EDWARD STEUERMANN**
Sonatina No. 1 } *Busoni*
Sonatina No. 11
- 9.55 QUARTET**
Six Pieces for String Quartet, Op. 44 *Hindemith*
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 A Short Entertainment, by MORETON DOWNEY**
- 10.30 DANCE MUSIC: JAY WHIDDEN'S BAND**
from the Carlton Hotel
- 11.0-11.15 GEORGE FISHER'S KIT-CAT BAND**
from the Kit-Cat Restaurant
(Monday's Programmes continued on page 202.)

The Organs broadcasting from
2LO—LONDON—New Palladium
REGINALD FOORT, at the Organ
5GB—BIRMINGHAM—Lozells Picture House
5NO—NEWCASTLE—Havelock. SUNDERLAND
2BE—BELFAST—Classic Cinema
2EH—EDINBURGH—The New Picture House
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Full size Re-covers from 20/- each. The World's best value in re-covers.

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THE WITNEY BLANKET CO., LTD.,
(Dept. 69), Butter Cross Works, WITNEY.

Monday's Programmes cont'd (May 7)

(Continued from page 201.)

Columbia
New process **RECORDS**

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Favourite Humorous Artists on Your Gramophone

□ □ □
GEORGE ROBEY
from "Bits and Pieces"
Broadcast on April 7th.

- 4124 { SUCH A LOOK (G. Oxley)
THE BRIDE (Robey & Pether) } 10-inch
3/- each.
- 4460 { QUITE ALRIGHT (Sherriff & Pether)
THING-UM-MY-BOB (Lard & Hampson) }

Mr. FLOTSAM and Mr. JETSAM

- 4657 { MUST IT BE ALWAYS SO? (Hilliam)
LITTLE BETTY BOUNCER (Hilliam) } 10-inch
2/-
- 4679 { THE BUSINESS MAN'S LOVE SONG (Hilliam)
OPTIMIST AND PESSIMIST (Hilliam) }

CLAPHAM and DWYER

- 4745 { A DAY'S BROADCASTING (Descriptive Sketch). In Two Parts. } 10-inch
3/- (Clapham & Dwyer)

JACK HULBERT and CICELY COURTNEIDGE
in "Clowns in Clover"

- 9294 { CLOWNS IN CLOVER—Love's Re-awakening. In Two Parts (Descriptive Scenes) (Jeans) } 12-inch
4/6

GILLIE POTTER, Monologue

- 4590 { WITH SPAGHETTI TO ITALY—a Travelogue. In Two Parts (Gillie Potter) } 10-inch
3/-

"two black crows"

Descriptive Sketch by MORAN and MACK

- 4441 { TWO BLACK CROWS—Parts 1 and 2 } 10-inch
3/- each.
- 4616— Parts 3 and 4
- 4686— Parts 5 and 6

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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
Overture to 'The Caliph of Bagdad' Boieldieu
Suite, 'Nautical Scenes'..... Fletcher
Second 'Maid of Arles' Suite (L'Arlesienne') Bizet

2.30 BROADCAST TO SCHOOLS:
Prof. H. J. FLEURE, 'The City Beautiful—How Cities Began'

3.0 London Programme relayed from Daventry

4.45 W. H. JONES: 'Romances of Glamorgan Families—The Cave Wedding of a Turberville'

5.0 JOHN STEAN'S CELEBRITY ORCHESTRA, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35 A SONG RECITAL
By ANNIE JENKINS (Soprano)

- Rustling Wings (Words by Sir John Daniel)
- Rain..... Ceridwen John
- Rider of The Forest..... W. H. Bullock
- My Little Welsh Home.. W.S. Gwynn Williams

9.45 ARTHUR PRINCE AND JIM

The First Ventriloquist Figure with a personality

10.0-11.0 S.B. from London

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—II, By the Rivers of Egypt and Babylon'

3.20 A STUDIO CONCERT

THE STATION ORCHESTRA
March of the Bersaglieri.....Ellenberg
Overture to 'Fra Diavolo'.....Auber

S. MARK PHILLIPS (Elocutionist)
in items from his Repertoire

P. S. DAWSON (Baritone)
A Son of the Desert am I.....Phillips
The Clock.....Loewe

ORCHESTRA
Waltz, 'Ecstasy'.....Baynes
Selection form 'Bric-à-Brac' Monckton and Finch

S. MARK PHILLIPS
in further items from his Repertoire
ORCHESTRA
Selection from 'Véronique'..... Messenger
P. S. DAWSON
Invictus.....Huhn
Border Ballad.....Cowen
Tired Hands.....Sanderson
ORCHESTRA
Selection from 'Il Trovatore' ('The Troubadour')
Verdi

5.0 Mr. T. GREEN: 'Scenes in Switzerland'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35 app. S.B. from London

9.45-11.0 VAUDEVILLE

TOMMY HANDLEY (Comedian)
THE COBURN SISTERS (Duettists)
BERT LEE (Comedian)
S. G. WRIGHT (Siffleur and Bird Mimic)
MACFARLANE and MOSS (Original Duets with Guitar Accompaniment)
EDA ISHERWOOD (Popular Ballads)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Holland.' Songs from 'Miss Hook of Holland.' Little Miss Wooden Shoes; The House that Hook Built. I come from Holland (Tina). Talk, 'Holland' (Mrs. E. V. Lucas). Story, 'A Double Dutch Story' (Winifred Pearce)

6.0 London Programme relayed from Daventry

6.30-11.0 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

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: A Naval Episode by George Pickering

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

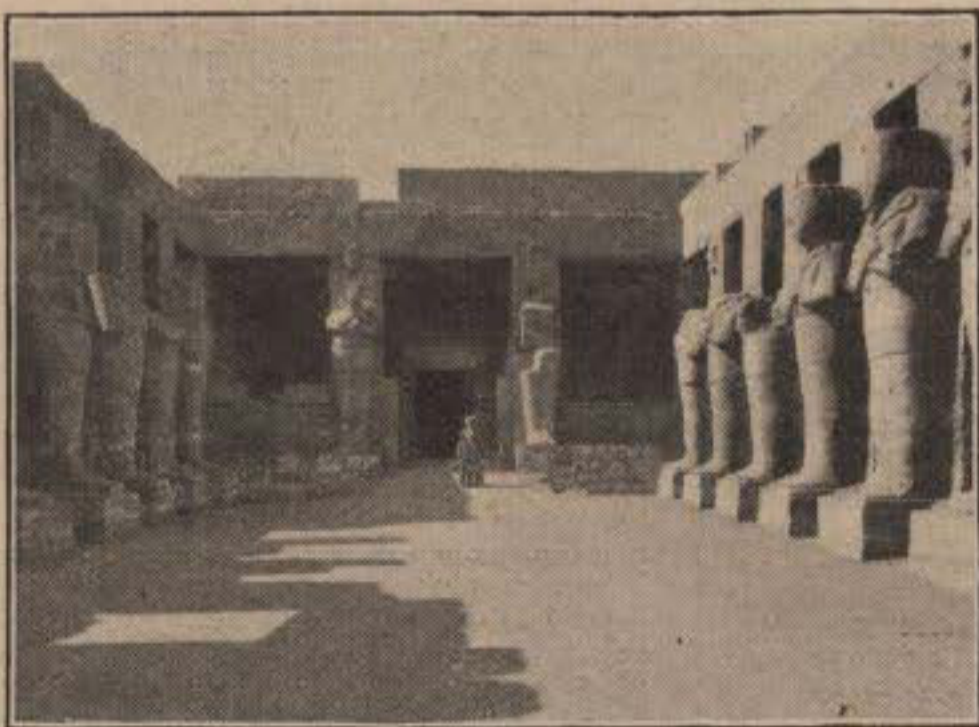
4.15 ORCHESTRA relayed from the Grand Hotel

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)



E.N.A.

A TEMPLE OF ANCIENT EGYPT.

The courtyard of the Temple of Rameses III, at Karnak, with its colossal figures ranged round the walls, is a typical example of the Egyptian architecture to which Mr. Phythian will refer in his talk from Manchester this afternoon.

Monday's Programmes cont'd (May 7)

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 F. W. WHITE: 'Some Origins of Surnames—III, From Trades and Occupations'

5.15 London Programme relayed from Daventry

5.55 Birthday Greetings

6.0 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 DANCE MUSIC by THE KING'S HALL HARMONIC TEN, directed by ALEX WAINWRIGHT, relayed from the King's Hall Rooms of the Royal Bath 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)

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 A READER: 'New Books'

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

3.0 London Programme relayed from Daventry

4.0 THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Reading, 'The Story of the Bus' (G. G. Jackson). Five Songs of Innocence (Victor Hely-Hutchinson), sung by Stella Deering (Soprano) and Honoria Nesbit (Contralto)

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 ROMA LOBEL: 'Wit and Witty Women'

5.15 THE CHILDREN'S HOUR: 'The Story of Wicked Old Grozzle-wump' (Russell May). The Fourth Junior Entertainment (Reed)

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 London Programme relayed from Daventry

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0—London. 2.30—Broadcast to Schools. 3.0—London. 4.0—Popular Concert. 5.0—London. 5.15—Children's Hour. 6.0—London. 6.30-11.0—London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 3.15—Dance Music. 4.0—Orchestral Concert. Station Orchestra. Annie King (Soprano). 5.0—Jean Aitken: 'The Craft of the Baker, III. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—London. 9.30 app.—Calendar of Great Scots—David Hume. 9.35—Popular Choruses. Bert Symes (Baritone). 10.0-11.0—London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Gramophone Records. 3.30—Broadcast to Schools. 3.45—Studio Concert. Nora Atkins (Soprano); Nan Davidson (Pianoforte); Alle Nicol (Viola); Station Oulet. 5.0—Household Talk. 5.15—Children's Hour. 6.0—Dance Music. 6.30—London. 9.30 app.—Glasgow. 9.35 app.—11.0—London.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0—Radio Quartet. 3.30—Station Orchestra. Elsie McCullough (Soprano). 4.32—Pianoforte Jazz by Fred Rogers. 4.40—Orchestra. 5.0—Household Talk. 5.15—Children's Hour. 6.0—Organ Recital. 6.15—London. 6.30—London. 9.35 app.—Cameos of London Life. Mabel Constanduros; Michael Hogan; Station Orchestra. 10.30-11.0—Dance Music.



ARTHUR PRINCE AND JIM are known to music-hall audiences everywhere as a pair of backchat artists so brilliant that one almost forgets to admire Mr. Prince's amazing ventriloquial skill. Now they are to tour the ether, and these are their stations and dates: Monday, Cardiff; Tuesday, London; Wednesday, Aberdeen; Thursday, Glasgow; Friday, Manchester; Saturday, Newcastle.

This Plan Will Bring You £250 A YEAR FOR LIFE—FROM AGE 55

Ninety-nine people out of a hundred have to provide for their own future. They have no rich relatives to take the burden from their shoulders, and no business pension scheme to fall back upon.

Are you satisfied with the progress you yourself are making? Have you saved anything like enough to justify a belief that at 55 years of age you will be in a position to take things easier? What about your family, should you, the breadwinner, be taken from them? The plan about to be explained will, if adopted without further delay, relieve you of all anxiety about the matter.

Assuming your age to be 35 and you would like to provide for a private income of £250 a year for life commencing at 55, this is how the plan works out. You make yearly or half-yearly deposits to the Sun Life of Canada (the great Annuity Co.) of an agreed sum. And this is what you will get in return.

£250 a Year for Life.

At 55 years of age the Sun Life of Canada will start paying you an income of a fixed sum—about £250 per annum—and you'll receive this income every year as long as you live. Or, if you prefer it, you can have a cash sum down of about £3,000. Of course, you haven't deposited anything like that sum. It's the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the arrangement.

Income Tax Saved.

For every deposit you make you receive rebate of Income Tax—a concession which will save you nearly £250 during the period, assuming the present rate of tax to continue.

£20 a Month if Unable to Work.

If through illness or accident you lose the power to earn a living, and the disability is permanent, you are excused from making any further deposits and £20 per month will be paid to you until the £250 a year for life becomes due.

£2,000 for Your Family.

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

Any Age, Any Amount.

Though 55 and £250 a year for life has been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

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Assuming I can save and deposit £..... per
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Name

Address

Occupation

Exact date of birth.....

PROGRAMMES for TUESDAY, May 8

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

8.37 BAND

Pot-Pourri, 'Vienna Folk Songs'..Komzak

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

VIOLET PUSEY'S TRIO
PATRICIA GUEST (Soprano)

1.0-2.0 GEORGES BOULANGER and his ORCHESTRA
From the Savoy Hotel

2.30 Sir H. WALFORD DAVIES: 'Elementary Music—II, The Game of Reply'

3.15 Musical Interlude

3.20 M. E. M. STÉPHAN: 'Elementary French'

3.50 Musical Interlude

4.0

WILLIAM HODGSON'S
MARBLE ARCH PAVILION ORCHESTRA
From the Marble Arch Pavilion

4.15 Mr. T. R. SCOTT: 'Rocks and Fossils: Fossils—I'

LAST term Mr. Scott gave a short series of talks on the geological structure of England, that served to introduce many listeners to the interesting study of the 'story of the stones.' In the two talks, of which this afternoon's is the first, he will give them some instruction in the practical side of the subject, which will be very useful to those who are setting out with hammers and specimen-boxes to test their conclusions for themselves.

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA (Continued)

5.0 Mr. HOLT MARVELL: 'Holidays Abroad: France—I, Southern France'

THREE talks on Italy and two on Spain have given listeners a very good idea of the advantages of spending a holiday in Granada or Seville, San Remo or Perugia, Venice or Capri. Now, France is to be similarly dealt



Underwood

ON THE FRENCH RIVIERA.

A roadside scene in the lovely little village of St. Paul, one of those lesser-known corners of the French Riviera, to which Mr. Holt Marvell will refer in his holiday travel talk this afternoon.

with, and, as in Caesar's time (any schoolboy can tell you), all Gaul was divided into three parts, so all France will be divided into three talks. This afternoon Mr. Holt Marvell, the novelist, will describe that sunbathed Paradise where the Mediterranean laps the rocks of the Côte d'Azur, a region in which he has lived for many years. He will deal not so much with such crowded resorts as Monte Carlo and Cannes as with the lovely little villages that lie off the petrol-laden track.

5.15 THE CHILDREN'S HOUR

'BY THE ZUYDER ZEE'

A Glimpse at the Land of Dykes and Dunes, by ELIZABETH LUCAS

A Dutch Hornpipe, and other suitable Music, played by the OLOP SEXTET

'A Double Dutch Story' (Winifred Pares) and

The Story of 'The Little Hero of Haarlem,' as recorded by Sara Cone Bryant.

6.0 A Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

7.0 Mr. J. W. ROBERTSON SCOTT: 'The Month's Reviews'

7.15 THE FOUNDATIONS OF MUSIC

CHOPIN'S STUDIES

Played by SOLOMON (Pianoforte)

7.25 Mr. ALEX J. PEARSE: 'Wit and Humour in Books—II, Charles Lamb'

NO English man of letters has been better loved than Lamb; his contemporaries and their posterity vie with each other in a tender, protecting fondness for the humorist whose own life was so full of tragedy, the stammerer who was the wittiest talker of his age. And the peculiar quality of his humour remains unique to this day. In this talk Mr. Pearse will try to analyze the charm of his personality and the appeal of his wit.

7.45 THE BAND OF THE ROYAL AIR FORCE

(By permission of the Air Council)

Conducted by Flight-Lieutenant J. AMERS

MEGAN THOMAS (Soprano)

ROY HENDERSON (Baritone)

THE BAND

Humorous Sketch, 'Potted Overtures'

Engleman

7.55 MEGAN THOMAS

Spring's Awakening

Don't Hurry

A May Morning

Denza

8.2 BAND

Selection from Spanish Operetta, 'La Gran Via'

Valverde

8.15 ROY HENDERSON

Sulla Poppa (On the Poop)

The Jolly Tinker

arr. Ernest Newton

8.22 BAND

Scene, 'Bacchanal' (from Ballet 'Faust')

Ernest Ford

1. Brindisi (Drinking Song); 2. Sylphs' Valse;

3. Bacchanale

8.30 MEGAN THOMAS

Daffodils a-blowing

Waltz Song from 'Tom Jones'

German

8.48 ROY HENDERSON

The Fighting Téméraire

The Pride of Tipperary

Pascal

Zochhead

8.54 BAND

Lied, Good Night

Abt

8.0-8.30 (Daventry only) Mr. W. M. TETLEY STEPHENSON: 'Modern Transport—II, Railways'

LAST week Mr. Stephenson discussed the traffic-bearing potentialities of the roads. To-night he starts his consideration of the railways, which have for so long been supreme amongst modern forms of transport, and which stand in an intimate, but peculiar relation to the State. As a former official on the headquarters staff of one of the big railway combines, he has an unrivalled knowledge of how they work.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 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

VARIETY

ARTHUR PRINCE and Jim

The First Ventriloquist Figure with a Personality

H. CARLTON (Tenor)

ELSA KAREM (Pianoforte)

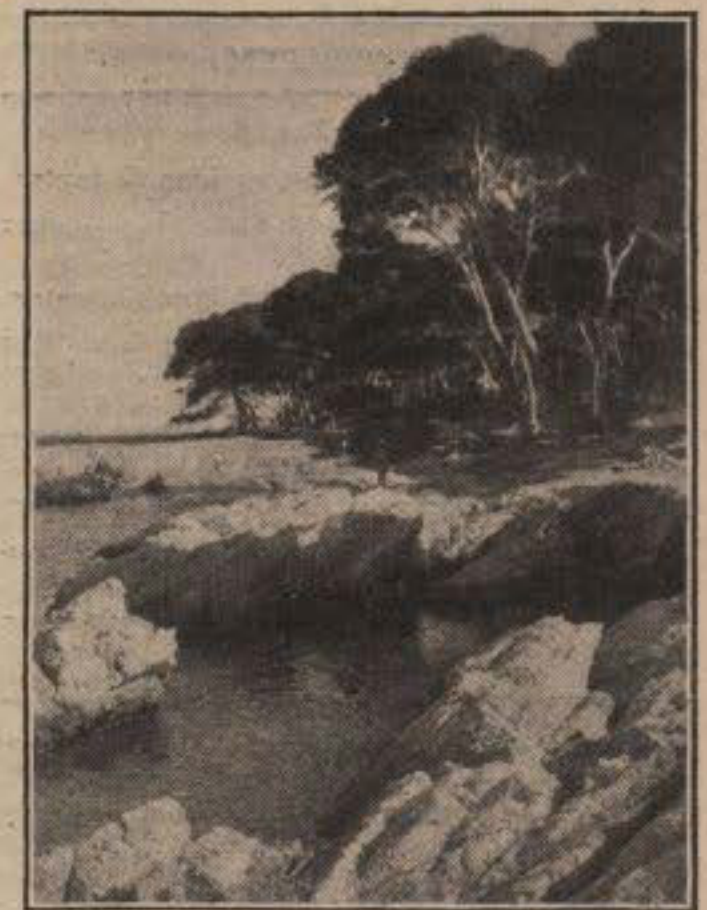
MICHAEL SHERBROOKE

(Dramatic and Light Comedy Poems)

SOPHIE ROWLANDS (Soprano)

10.30 A Short Entertainment by MORTON DOWNEY

10.45-12.0 DANCE MUSIC: AMBROSE'S BAND from the Mayfair Hotel



Underwood

A MEDITERRANEAN ISLAND.

Pines and rocks mirrored in the blue waters of the Mediterranean, a view on the island of St. Honorat, in the Bay of Cannes—another of the places about which Mr. Holt Marvell will talk this afternoon.

Tuesday's Programmes cont'd (May 8)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME
From Birmingham

THE BIRMINGHAM MILITARY BAND, conducted by W. A. CLARKE
March, 'L'Entente Cordiale'..... *Allier*
Overture to 'Ruy Blas' *Mendelssohn*

4.15 WALTER PAYNE (Baritone)
Loving smile of sister kind (from 'Faust') *Gounod*
The Raiders..... *Derry*
Varlaam's Ballad (from 'Boris') *Moussorgsky*

4.25 BAND
Two Movements from 'Surprise' Symphony *Haydn*

4.35 MARJORIE LUCAS (Violin)
Grave (Slow Movement) *Bach, arr. Kreisler*
Scherzo..... *Dittersdorf, arr. Kreisler*
Liebesfreud (Love's Joy)..... *Kreisler*

4.45 BAND
The Coon's Patrol..... *Lottor*
Variations on 'Buy a Broom' *arr. Winterbottom*

5.0 WALTER PAYNE
What am I, love, without thee?..... *Adams*
Sea Ways..... *Sanderson*
The Wanderer's Song..... *Keel*

5.8 BAND
Suite of Ballet Music from 'William Tell' *Rossini*

5.20 MARJORIE LUCAS
Poem..... *Fibich, arr. Kubelik*
Perpetual Motion..... *Novacek*
Berceuse (Cradle Song)..... *Fauré*
Revelry..... *Hurlstone*

5.30 BAND
Selection from 'Iolanthe'..... *Sullivan*

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Gunglebink,' a story by Winifred Joselin.
Helen Alston will entertain. 'The History of Games—I, Football,' by O. Bolton King.

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

6.45 DANCE MUSIC
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
BERT LEE (Entertainer)

8.0 DUETS FOR TWO PIANOS
Prof. and Madame Rée
Concerto grosso, in B Minor *Handel, arr. Louis Rée*
Largo—*a Negro*—largetto; Largo—allegro
Rondo alla turca, from the Sonatas in A *Mozart, arr. Louis Rée*
Sonata, B Flat Major..... *Clementi*
Allegro assai; Largetto espressivo; Presto

8.35 'Our Peg'
A Musical Play in Three Acts by EDWARD KNOBLOCK
Lyrics by HARRY GRAHAM
Music by HAROLD FRASER SIMSON
Composer of 'The Maid of the Mountains,' 'The Southern Maid,' etc.



'OUR PEG.'

A contemporary portrait of Peg Woffington, the actress, whose life and love form the theme of the musical comedy that is being broadcast from 5GB this evening and from London tomorrow night.

and admirers are gathered in her garden to greet her—among them Sir Charles Pomander, a dissolute rake, and Squire Peter Vane, two rivals for her hand. Sir Charles, meeting Dorothy Haywood—a country girl who has come to town to release Peter Vane from an engagement which the parents had forced upon them—prompts her to play a joke on Peter by writing in affectionate terms a letter addressed to him at Peg Woffington's house. When Peter has read Dorothy's letter, he tears it up and throws it away; but a piece with the words 'my dearest dear' on them comes into Peg's hands. Though Sir Charles tries to upset her faith in Peter, Peg still believes in him.

ACT II.

A picnic in a hayfield at Twickenham—Peg and Peter are happy together when Dorothy, invited there by Sir Charles, arrives with her sweetheart, Tony. Despite the warning of Peter's servant, Barney, Dorothy agrees to Sir Charles' suggestion that she should play another joke on Peter Vane and announce herself as his sweetheart. Peg says that she never wants to see Peter again.

ACT III.

The green-room at Drury Lane, on the night of Peg's 'benefit.' Barney brings her a letter from his master, but she tears it up unread. Sir Charles arrives, followed by Tony, who challenges him to a duel. Peg, however, prevents bloodshed and is told by Dorothy the truth about herself and Tony. Peg is distraught, for she thinks she has lost Peter. 'Devil a bit!' says Barney. 'D'you think I took him "No" for an answer!'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 MARY WILLETS reading 'A Symphony in Lavender' (M. E. Wilkins) (From Birmingham)

10.35-11.15 VARIETY
From Birmingham

WINIFRED COCKERILL (Harp)
TOM KINBURGH (Bass, in Scots Ballads)
SIR THOMAS HUGHES (Readings from Dickens)
HELEN ALSTON (Entertainer at the Piano)
(Tuesday's Programmes continued on page 206.)

Characters in order of their speaking:

- Betty Brown, Peg's maid
- COLLEEN CLIFFORD
- Barney O'Flynn, Vane's servant
- DENIS O'NEIL
- Peter Vane, a country squire... IVAN FIRTH
- Colley Cibber, an actor
- GILBERT HERON
- Sir Charles Pomander, a beau
- LESLIE PERRINS
- PEG WOFFINGTON
- MEGAN FOSTER
- Triplet, a starveling artist... HAY PETRIE
- Dorothy Haywood, a country girl
- PEGGIE ROBE-SMITH
- Kitty Clive, an actress
- NADINE MARCH
- Tony, Dorothy Haywood's sweetheart
- HERBERT LUGG

THE STORY

ACT I

It is the birthday of Peg Woffington, the famous actress, and a host of friends

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Please write in Printed Characters.

R.

Tuesday's Programmes continued (May 8)

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 'Il Seraglio' ('The Harem')
Mozart
Symphony No. 3 in A Minor, Op. 56 (The 'Scots') *Tchaikovsky*
Suite, 'The Lake of Swans' *Tchaikovsky*
- 5.0 C. M. HAINES: 'Dramatists of Today—Sutton Vane'
- 5.15 THE CHILDREN'S HOUR: 'The Ugly Gnome,' a Play by Dorothy Coombes
- 6.0 ORGAN RECITAL
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 Rev. EBRARD REES: 'The Tercentenary of John Bunyan'
- 7.15 S.B. from London (9.35 Local Announcements)

- 9.40 THE MERRYMAKERS
in
RHYME, RHYTHM and REVELRY
To start the show off with a swing
Our Opening Chorus we will sing.
Eaves-Holland
We never find that life's a trial;
Our motto is 'You've got to smile.'
C. H. Brewer
Next is a song by Leonard Joyce;
'The Bus Conductor Man's' his choice.
Longstaffe
Dorothy Eaves will try to sing,
With Arthur Holland butting in.
Elsie Eaves (Soprano) now
Before the 'Mike' will make her bow.
Although it is a little soon,
We'll sing about the 'Harvest Moon.'
Henry
Of all the jobs that man can boast,
Jack Evans favours 'Leanin' most.'
T. C. Sterndale Bennett
Dorothy Eaves will entertain;
She herself will soon explain.
Doris Worsley next we seek,
For she can make pianos speak.
Arthur Holland will unfold
A tale of days when Knights were Bold.
The type of song we all adore,
'Who's that knockin' at my door?'
Simons, arr. Eaves-Holland
The Merry-makers will unite
In wishing all their friends 'Goodnight'
Eaves-Holland
- 10.30-12.0 S.B. from London

2ZY MANCHESTER. 354.6 M. 780 KC.

- 1.15-2.0 TUESDAY MID-DAY SOCIETY'S CONCERT
Relayed from the Houldsworth Hall
Violoncello and Pianoforte Recital
By KATHLEEN MOORHOUSE and ERIC FOGG
- 2.30 London Programme relayed from Daventry
- 3.50 A STUDIO CONCERT
THE STATION ORCHESTRA
March, 'Sons of the Brave' *Bidgood*
Overture to 'The Bohemian Girl' *Balfe*
FRED BUTROID (Baritone)
The Stockrider's Song } *James*
Comrades of Mine }
Glorious Devon *German*
ORCHESTRA
Selection from 'A Princess of Kensington'
German

- FRED BUTROID
Little Playmates *Tuckfield*
The Vagabond *Vaughan-Williams*
Sea Moods *Catford*
ORCHESTRA
Selection from 'The Pirates of Penzance'
Sullivan
(By Request)
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: An Afternoon in Holland. Dutch Songs by Betty Wheatley. Selection from 'Miss Hook of Holland' (*Rubens*); Waltz, 'The Little Dutch Girl' (*Kalman*). Played by the Sunshine Trio. 'The Land of Canals,' by Robert Roberts
- 6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued)
Directed by MICHEL DORÉ



CHARLES LAMB, the author of 'The Essays of Elia,' is the writer of whom Mr. Pearse will talk from London this evening at 7.25.

- 7.0 Mr. E. D. SIMON: 'Cities of the Industrial North—III, Manchester'
- 7.15 S.B. from London (9.35 Local Announcements)
- 9.40 A BALLAD CONCERT
WILFRID HUDSON (Tenor)
Passing By *Edward C. Purcell*
Linden Lea *Vaughan Williams*
Maire, my Girl *Aitken*
NIEDZIELSKI (Pianoforte)
Scherzo in B Minor *Chopin*
BELLA REDFORD (Mezzo-Soprano)
Come, then, pining, peevish lover *Vinci*
Elegy } *Massenet*
Open thy blue eyes }
WILFRID HUDSON
Over the Mountains *Quilter*
Eleanore *Coleridge-Taylor*
Now sleeps the crimson petal *Quilter*
NIEDZIELSKI
Two Mazurkas *Wielhorski*
Legend *Bozycki*
Polish Dance *Marczewski, arr. Niedzielski*
BELLA REDFORD
Lad o' Mine } *Oliver*
Pretty Molly Carter }
The Old Spinnet *W. H. Squire*
The Cuckoo *Lehmann*
- 10.30-12.0 S.B. from London

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

- 2.30-3.15 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Story, 'Wicked Old Grozzlewump' (*Russell May*). Piano Duets: 'Henry VIII' Dances (*German*); The Crafty Crocodile (*Trevassa*). Song, 'The Duel' (*Eugene Field*). Story, 'The Miraculous Pitcher' (*Hawthorne*)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 S.B. from London (9.35 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: Birds in Music and Story by the Studio Family.
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 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: Hail! King Willow—The Station Eleven takes the field with 'The Man who Forgot' (*Capt. Oswald Dallas*). 'Cricket' (*Monckton*). Some batting reminiscences by one of the team—'Bowling' (*A. E. R. Gilligan*)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15-12.0 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 Manchester
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 J. B. COLE'S QUARTET
Relayed from Bobby's Restaurant
- 4.15 London Programme relayed from Daventry
- 4.30 J. P. COLE'S QUARTET (Continued)
- 5.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. HUGH ROBERTS: 'Robert Louis Stevenson in Bournemouth'
- 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

Tuesday's Programmes cont'd (May 8)

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 Mr. GORDON BAGNALL: 'Student Life in Germany'
 7.15 S.B. from London

7.45 **MAYTIME**
 GWENDOLINE HOLROYD (Soprano)
 BERTHA WADDELL (Reciter)
 THE STATION TRIO, under the direction of ADA RICHARDSON

THE STATION TRIO
 Selection from 'Merric England' German
 7.55 BERTHA WADDELL
 To Spring William Blake
 Birds Moira O'Neill
 The Pet Lamb Wordsworth

8.3 GWENDOLINE HOLROYD
 Over the mountains arr. Quilter
 The Thrush Maude V. White
 Song of the Blackbird Quilter
 O tell me, Nightingale Lehmann
 The Cuckoo Old English

8.13 STATION TRIO
 Selection from 'Lilac Time'
 Schubert, arr. Clutsam

8.23 BERTHA WADDELL
 The Daffodils Wordsworth
 What My Lover Said Homer Greene
 The Daisy Francis Thompson

8.30 GWENDOLINE HOLROYD
 Love's Philosophy Quilter
 May Dew Sterndale Bennett
 Pretty Ring-time Peter Warlock
 A Green Cornfield Michael Head
 See where my love a-maying goes Lidzey

8.40 ADA RICHARDSON (Pianoforte)
 A May Night Palmgren
 To a Wild Rose Macdowell

8.45 BRENA QUINTON will Entertain
 9.0-12.0 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:
 6.0 ELSA MACFARLANE (Violin)
 Selected Solos

'THE SEANCE'
 A Comedy by 'L. DU G.'
 Presented by THE MICROGNOMES
 She—MOLLY SEYMOUR
 He—CHARLES STAPYLTON
 ELSA MACFARLANE
 Selected Violin Pieces

6.30 S.B. from London
 7.0 Miss RUTH KING, of the University College of the South-West, Exeter: 'Madam Curie'
 7.15 S.B. from London

7.45 AN ORCHESTRAL CONCERT

THE STRING BAND OF H.M. ROYAL MARINES
 (By kind permission of Col. Commandant G. C. RAIKES and Officers)

Directed by Lieut. P. S. G. O'DONNELL
 Overture, 'Light Infantry' Barrow
 Two String Pieces B. Walton O'Donnell
 Canzonetta (Solo Violin, Cpl. H. M. COUCH); Pizzicato

FREDERICK STEGER (Tenor)
 Who is Sylvia? Schubert
 Sunday Brahms
 Serenade Schubert
 BAND
 By the Blue Hawaiian Waters Ketelbey

FREDERICK STEGER, with Orchestra
 Ombra mai fu (the 'Largo') Handel
 Where'er you walk ('Semele') }

BAND
 La Chaise à Porteurs (The Sedan Chair) Chaminade
 Autumn Serenade Moszkowski
 From Foreign Parts Spain; Hungary

FREDERICK STEGER
 Adelaide Beethoven
 BAND
 Two Descriptive Pieces Rimsky-Korsakov
 Flight of the Bumble Bee; Dance of the Tumblers

9.0-12.0 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: A Visit to Holland in Song and Story
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.0 Mr. 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
 6.0 AN ORGAN RECITAL
 by A. CYRIL BAYNHAM
 Relayed from St. Mary's Parish Church

Toccata Batiste
 Melody in B Flat Paderewski
 Gavotte from 'Mignon' Ambroise Thomas
 The Departure Anton Strelezki
 The Return }
 Grand Offertoire in D Minor Batiste

6.30 S.B. from London
 7.0 Miss KATE ROBERTS reading one of her own short stories in Welsh
 7.15 S.B. from London (9.35 Local Announcements)

9.40 ROUND THE STATIONS
 Swansea visits other members of the Broadcasting Family

10.30-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.
 2.30—London. 4.30—Organ Recital. 5.0—London.
 5.15—Children's Hour. 6.0—Norah Allison (Soprano). 6.7—Recital of Poetry by Robert Dugan. 6.22—Norah Allison. 6.30—London. 7.0—The Rev. Ernest Plowman: 'Dreams—1.' 7.15—London. 7.45—Concert by Armstrong College Choral Society and Armstrong College Orchestral Society. 9.0—London. 9.40—A Breeze from Tyneside. C. E. Catchside-Warrington (Tyneside Entertainer). 9.50—'The Healing Herb.' Tyneside Comedy by R. A. Bryan. 10.20—C. E. Catchside-Warrington. 10.30—Dance Music. 11.15-12.0—London.

5SC GLASGOW. 495.4 M. 740 KC.
 3.15—Broadcast to Schools. 3.35—M. Albert le Grip, 'French.' 4.0—Light Concert. Station Orchestra. Bloss Heron (Soprano) and Edith Johnson (Mezzo-Soprano). 5.0—London. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital. 6.30—London. 7.0—Dundee. 7.15—London. 9.40—The Radioptimists and Oily Oakley in another Pot Pourri Entertainment. 10.30-12.0—London.

2BD ABERDEEN. 500 M. 600 KC.
 3.30—Broadcast to Schools. 3.45—R. A. Erick (Tenor). Station Octet. 5.0—London. 5.15—Children's Hour. 6.0—Gramophone Records. 6.30—London. 7.0—Dundee. 7.15—London. 9.40—Scottish Programme. Station Octet. 9.50—The Radio Players present 'Sandy McRorie.' A Humorous Radio Story in the Aberdeenshire Dialect, by Arthur Black and C. B. Forbes. 10.20—Octet. 10.30-12.0—Edinburgh.

2BE BELFAST. 306.1 M. 980 KC.
 3.30—Haydn and Bach. Station Orchestra. 4.5—Norah Stollery (Contralto). 4.17—David John (Oboe). 4.30—Orchestra. 5.0—London. 5.15—Children's Hour. 6.0—London. 7.45—Variety: Tom Farrell (at the Piano). Leslie Weston (Entertainer). Hugh Ogilvie (Scots Comedian). Oldpark Male Voice Quartet. Station Orchestra. 9.0—London. 9.40—'The Dreamer.' Play in One Act by A. E. Colville. 10.30-12.0—London.

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PROGRAMMES for WEDNESDAY, May 9

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.8 M. 187 KC.)

10.15 a.m. A

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

11.0 12.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT

VERA FLORENCE (Soprano)
PAUL MORTIMER (Baritone)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 Frascati2.30 Mr. A. LLOYD JAMES: 'Speech
and Language'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss
MARY SOMERVILLE: 'The England
that Shakespeare knew—II, At
School when Shakespeare was a
Boy'

3.30 Musical Interlude

3.45 Mr. E. FITCH DAGLISH: 'Some
Common Garden Animals—II, The
Earthworm'4.0 A LIGHT CLASSICAL
CONCERTGRACE ANGUS (Soprano); JOSEPH
SLATER (Flute); MAUDE MELLIAR
(Oboe); ERIC GRITTON (Pianoforte)JOSEPH SLATER, MAUDE MELLIAR
and ERIC GRITTONSonata for Flute and Oboe, with
Pianoforte Accompaniment

Handel

4.15 GRACE ANGUS

Cradle Song } Mozart
Unrequited Love }
Warming }4.22 JOSEPH SLATER, MAUDE MELLIAR
and ERIC GRITTONSuite: (1) Serenade... } Mel Bonis
(2) Pastoral... }
(3) Scherzo... }

4.32 ERIC GRITTON

Romance in D Eric Gritton
Rhapsody in G Minor Brahms4.42 JOSEPH SLATER, MAUDE MELLIAR
and ERIC GRITTONSonata for Flute and Oboe, with
Pianoforte Accompaniment Locillet

4.52 GRACE ANGUS

The Adoration }
The Heart's Desire } Ireland
Rest }
The Only Child }
Hope..... }5.0 JOSEPH SLATER, MAUDE MELLIAR
and ERIC GRITTONPoem: 'On Milton Hill' (first per-
formance)..... Albeyn
Water-lily Pool Spain-Dunk
Suite Cui

5.15 THE CHILDREN'S HOUR:

BUTTERFLIES:

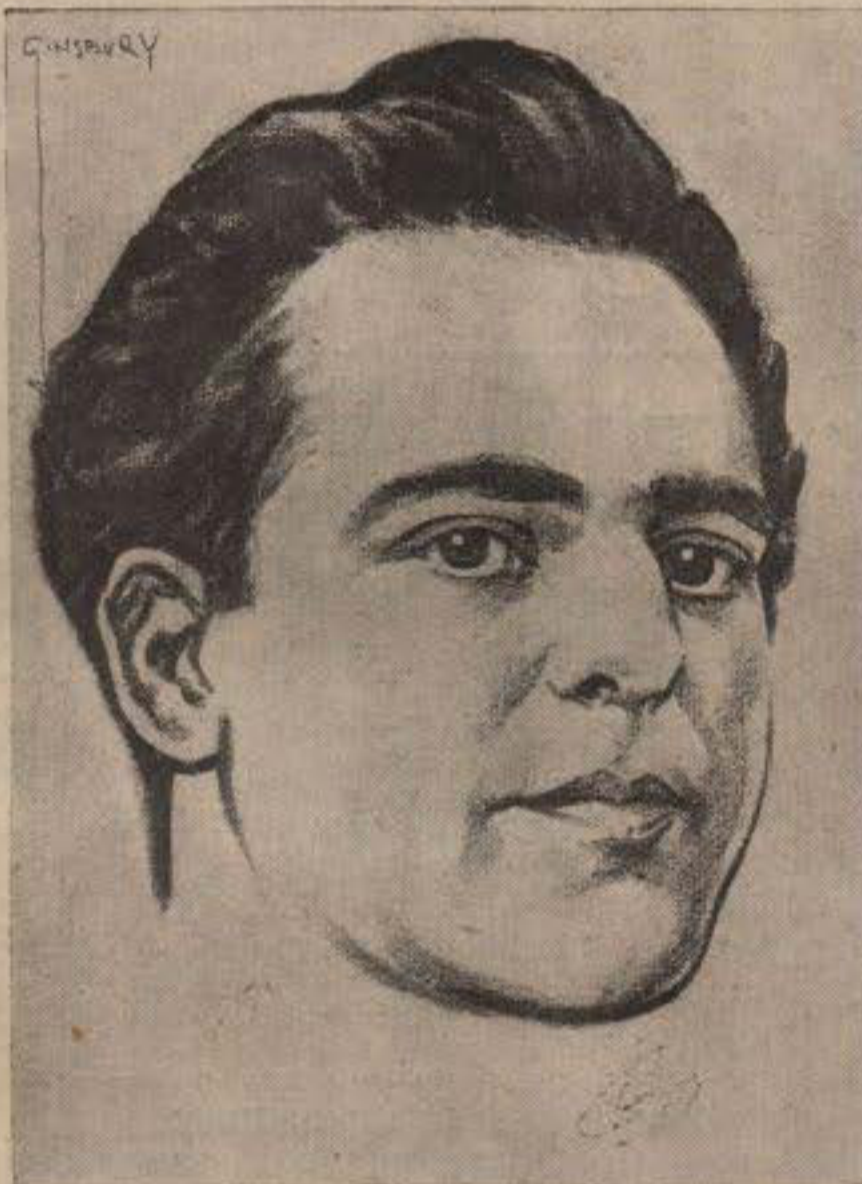
With certain matter about Flowers and Trees
CECIL DIXON will play 'Papillons' (which is the
same thing, of course)KENNETH RICHMOND will chat upon the topic of
the day—and flutter all around itPATRICIA HAYES will tell a Butterfly Fairy Story
(of which, details later)

6.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

6.20 The Week's Work in the Garden by the Royal
Horticultural Society6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Talk on International Affairs: SIR MALCOLM
DELEIVINGNE, 'Opium'SIR MALCOLM DELEIVINGNE has had ex-
ceptional opportunities of studying world
opinion on the opium question, for he represented
Great Britain on the Advisory Committee set up

Portrait by Ginsbury

MASTERS OF THE MICROPHONE—SOLOMON.

In the opinion of many listeners, no pianist has ever excelled
Solomon, at least from the point of view of microphone repro-
duction. He will be heard every evening this week, as he is playing
Chopin's Studies in the 'Foundations of Music' series at 7.15.by the League of Nations, and he was a British
delegate at the International Opium Conferences
held at Geneva in 1924 and 1925.

7.15 THE FOUNDATIONS OF MUSIC

CHOPIN'S STUDIES

Played by SOLOMON (Pianoforte)

7.25 Dr. S. GLASSTONE: 'Chemistry in Daily
Life—II, Water and its Constituents' S.B.
from Plymouth

7.45 OLD BRITISH MUSIC

A Programme arranged and described by
E. SIMS HILDITCHKENNETH ELLIS (Baritone); ALLEN FORD
(Violoncello)

THE WIRELESS SINGERS

WIRELESS SINGERS

Dance to your Daddy
Berkshire Folk Song

Eriskay Love Lilt Hebridean, arr. Kennedy-Fraser

ALLEN FORD
The Foggy Dew } Irish Folk Melodies
Irish Lullaby } arr. TrowellKENNETH ELLIS
The Black Monk..... Old WelshALLEN FORD
Roundelay Old English, arr. TrowellKENNETH ELLIS and WIRELESS SINGERS
Early one morning Old English, arr. Geoffrey Shaw

ALLEN FORD

Top o' the Cork Road
arr. Cedric Sharpe

WIRELESS SINGERS

Cheshire Cheese
arr. Dr. Joseph Bridge8.30 A PIANOFORTE
RECITAL

by EDWARD STEUERMANN

Sonata in B Flat ('Hammer-
klavier'), Op. 106... Beethoven
Quick; Scherzo—Very lively;
Slow and sustained; Slow,
leading to Quick and bold9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN9.15 'England's Green and Pleasant
Land'—I, Sir HENRY HADOW:
'The Problem of the North'THE disappearance of England's
countryside in the face of
ever-increasing industrialization is
a danger that must be dealt with
quickly and vigorously if we are to
retain the green fields and pleasant
woodlands that our forefathers
knew. This talk is the first of a
series of four arranged in consulta-
tion with the Council for the Preser-
vation of Rural England, and it
is to be given by the Vice-
Chancellor of Sheffield University,
who has for the last nine years
lived in the heart of a district
where the factories are still en-
croaching on the moors. Further
talks in the series will be given
by Mr. Philip Snowden—who
next Wednesday will deal with
the Preservation of the South—
by Professor G. M. Trevelyan
and by Lord Grey of Fallodon.9.30 Local Announcements:
(Daventry only) Shipping Forecast

9.35 'Our Peg'

A Musical Play in Three Acts by
EDWARD KNOBLOCK

Lyrics by HARRY GRAHAM

Music by HAROLD FRASER-SIMSON
Composer of 'The Maid of the
Mountains,' 'The Southern Maid,'
etc.

Characters, in order of their speaking:

Betty Brown, Peg's Maid... COLLEEN CLIFFORD
Barney O'Flynn, Vane's Servant... DENIS O'NEIL
Peter Vane, a Country Squire... JUAN FIRTH
Colley Gibber, an Actor... GILBERT HERON
Sir Charles Pomander, a Beau... LESLIE PERRINS
PEG WOFFINGTON... MEGAN FOSTER
Triplet, a starveling Artist... HAY PETRIE
Dorothy Haywood, a Country Girl

PEGGIE ROBB-SMITH

Kitty Clive, an Actress... NADINE MARCH
Tony, Dorothy Haywood's Sweetheart

HERBERT LUGG

(For story of the Play see page 205.)

11.0-12.0 (Daventry only) DANCE MUSIC:
JACK HYLTON'S AMBASSADOR CLUB BAND, under
the direction of RAY STARITA, from the Am-
bassador Club

Wednesday's Programmes continued (May 9)

3.0 CHAMBER MUSIC

From Birmingham

THE PHILHARMONIC STRING QUARTET:

PAUL BEARD (First Violin), HAROLD MILLS (Second Violin), FRANK VENTON (Viola), HERBERT STEPHEN (Violoncello)

Quartet in D Minor Franck

FRANCK began to sketch out this work, his only Quartet, when he was sixty-seven (in the year before his death). It is in four Movements.

The FIRST MOVEMENT is built on somewhat uncommon lines. The opening slow theme is, as it were, a germ of the whole work. After the first section we have, in quick time, an exposition of the usual two Main Tunes, one in a minor key and the other, in the major, beginning sweetly and softly in the First Violin, some little time afterwards. These ideas are joined together by a Cello theme which is accompanied by the other Strings in a tremolo. This Cello 'link' comes again in the last Movement.

After these two Main Tunes have been thus expounded, the theme of the opening slow section reappears (on the Viola), and is treated in fugal style. Then the quicker speed is resumed for a time, and the two Main Tunes are developed a little and restated; the opening slow theme of the Movement brings it to an end in perfect restfulness.

The SECOND MOVEMENT is a Scherzo, of great delicacy and fine imagination, played on muted Strings.

The THIRD MOVEMENT (Slowish) is in the composer's favourite key of B, and has all his elevation and nobility of feeling.

The FOURTH MOVEMENT brings in, at the beginning, themes heard earlier in the work.

Of the two Main Tunes of the Movement one, heard on the Viola against a very soft accompaniment, is derived from the theme with which the Quartet began, and the Second is in several sections, one part of which has affinity with the Cello 'link' between the First Movement's two Tunes.

Near the end of the work Franck recalls first the rhythm of the Scherzo and then (in a broadened form on the First Violin) the lovely melody of the Slow Movement.

3.45 MARGARET ABLETHORPE (Pianoforte)

Berceuse (Cradle Song) Chopin
Scherzo in C Sharp Minor

4.0 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
BERT LEE (Entertainer)
TONI FARRELL at the Piano

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Magic Chute—I, The Twins Meet Mr. Poppy,' by Frieda Bacon. Songs by Bergitte Blakstad (Contralto). Margaret Ablethorpe (Pianoforte). Competition Essay: 'How Carpets are Made,' by Major Vernon Brook

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 to 'La Tondelli' Ambroise Thomas
Fantasia on 'Don Pasquale' Donizetti

7.7 LINDA SEYMOUR (Contralto)

Ring, bells, ring Day
O lovely night Landon Ronald
Come, let's be marry Anon., arr. Lane Wilson

7.15 ORCHESTRA

Selection from 'The Emerald Isle'
Sullivan and German
Two Irish Dances Finucane

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.40 LINDA SEYMOUR

Habanera (from 'Carmen') Bizet
A Feast of Lanterns Bantock
O peaceful England (from 'Merrie England')
German
Bonfires Harty

7.50 ORCHESTRA

Gopak Moussorgsky
Polish Festival

8.0 'A LITTLE FOWL PLAY'

From Birmingham

A Comedy by HAROLD OWEN. Presented by STUART VINDEN

Gilbert Warren STUART VINDEN
Sybil Warren JANE ELLIS
Mr. Tolbooth WORTLEY ALLEN
Mary GRACE WALTON
The Boy WILLIAM HUGHES

The scene takes place in the study of Gilbert Warren at 13, Balfour Mansions, Balham.

8.30 A MILITARY BAND CONCERT

HILDA BLAKE (Soprano)
THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
Overture to 'Harold' Verdi

8.40 HILDA BLAKE

Flowering Trees Montague Phillips
Lilac; Laburnum; Hawthorn; Crab Apple

8.48 BAND

Prelude to Act III, 'The Mastersingers' ... Wagner
Introduction to Act III and
Bridal Chorus from 'Lohengrin' Wagner

9.5 HILDA BLAKE

Do you believe in fairies? Wolsey Charles
Green Hills o' Somerset Eric Coates
The Thrush's Love Song Travers

9.12 BAND

Algerian Suite Saint-Saens
Prelude, 'In Sight of Algiers'; Moorish Rhapsody; At Blidah; French Military March

Three Dances from 'Tom Jones' German
Morris Dance; Gavotte; Jig

9.30 A RECITAL OF FRENCH POETRY AND PIANOFORTE MUSIC

by
Madame DE WALMONT
and
ANGUS MORRISON

(Debussy, Verlaine and Baudelaire)

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND from the Hotel Cecil

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of RAY STARITA, from the Ambassador Club

(Wednesday's Programmes continued on page 210).



Whether it be for a Marriage portion,
A Business of your own, or
Protection for those dependent upon you.

In the event of death before the age of 55, the £500 plus accumulated bonuses would become payable.

Larger or smaller amounts can be invested to suit all ages and circumstances. It is assumed that the present rates of Income Tax Rebate and Reversionary Bonus are maintained.

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Annual Premium	16	2	1
Less Income Tax at 2/- in the £ ...	1	12	2
Actual Annual Cost	14	9	11
Actual Cash drawn if assured be living at end of 30 years	830	0	0
Total Actual Cost in 30 years	434	17	6
PROFIT	£395	2	6

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Wednesday's Programmes continued (May 9)

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 Magic Flute' Mozart
Concerto Grosso, No. 6, in D, for Strings, Two Oboes, Bassoon and Pianoforte Handel
Symphony No. 100, in C Haydn
- 2.30 London Programme relayed from Daventry**
- 4.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)**
Two Old French Dances Bombic
Lyric Valse Sibelius
MARIE L. HOLLOWAY (Pianoforte)
Scherzo in B Flat Minor Chopin
Study in A Flat, No. 1, Op. 25 Chopin
CATHLEEN SUTTON (Recital)
Selections from 'Twelfth Night' Act I, Scene IV
Shakespeare
- TRIO**
Hungarian Dances Brahms, arr. Fr. Herman
No. 4 in F Minor; No. 5 in F Sharp Minor;
No. 6 in D Flat
MARIE L. HOLLOWAY
Concert Study in G Flat Rosenbloom
Three Sketches for Piano Frank Bridge
April; Rosemary; Capricious Valse
- TRIO**
First Movement, Trio in C Minor .. Mendelssohn
- 5.15 THE CHILDREN'S HOUR**
- 6.0 A WELSH INTERLUDE**
Daniel Owen (1836-95) yw Nofelydd mwyaf poblogaidd cymru hyd heddiw, ac nid oes ar hyn o bryd yn yr iaith nofel a ddeil i'w chymharu â 'Rhys Lewis' o ran hiwmor a'r ddawn naturiol i bortreadu cymeriadau o ryw ddsbarth neulltuol. Rhoddir darlenniadau o'i gweithia gan y Parch R. G. Berry.
- 6.20 London Programme relayed from Daventry**
- 6.30 S.B. from London**
- 7.25 S.B. from Plymouth**
- 7.45 'Y Blodyn Glas'**
(The Blue Flower)
A Welsh Comic Opera by J. EDDIE PARRY
S.B. from Swansea.
(See Swansea Programme)
- 9.0 S.B. from London (9.30 Local Announcements)**

9.35-11.0 THE SOUTHERN CROSS

- GERTRUDE JOHNSON (Soprano)
JOHN COLLINSON (Tenor)
THE STATION ORCHESTRA
Conducted by WARWICK BEATHWAITE
Colonial Song Grainger
- ORCHESTRA**
Serenade, 'Stars of Night' Weckerlin
Idyl, 'Dawn' Matt
GERTRUDE JOHNSON and String
Orchestra
Three Impressions Benjamin
- ORCHESTRA**
Suite, 'From the Samoan Isles' Goebl
1. By Coral Reef and Shady Palm
2. Savaii Love Song
3. Festal Dance
- EUGENE BRUNO (South African Entertainer) in a Dramatic Recital, with Orchestral Accompaniment, also Selections on the Musical Saw
- ORCHESTRA**
Selection of Hawaiian Songs Lake

- JOHN COLLINSON
Maori Flute D'Oreen
Aue Hill
Waiata Poi Hill
- ORCHESTRA**
Intermezzo, 'Neath African Skies' Jessel
Patrol, 'Africa' Howard

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 New Gramophone Records**
- 2.30 London Programme relayed from Daventry**
- 3.30 WINIFRED HOLT (Pianoforte)**
Caprice, Op. 76 Brahms
Toccata Debussy
Liebestraum (Love Dream), No. 3 Liszt
Consolation, No. 6 Liszt
Study, No. 5, Op. 10 Chopin
- 3.45 London Programme relayed from Daventry**
- 4.0 A CONCERT**
by the
PRESENT STUDENTS OF THE ROYAL MANCHESTER COLLEGE OF MUSIC
- HILDA SINGLETON (Pianoforte)
Prelude and Fugue in E Minor Mendelssohn
Doctor Gradus ad Parnassum Debussy
The Little Shepherd Debussy
A Romp York Bowen
Scherzo in C Sharp Minor Chopin
- LEONARD FLYNN (Bass)
Ye twice ten hundred deities Purcell
Port of Many Ships ('Salt Water Ballads')
Cape Horn Gospel Keel
- ALAN RAWTHORNE (Pianoforte), EVELYN THORNTON (Violin), and LEONARD BAKER (Violoncello)
Dumky Trio Deorak
- 5.0 LEONARD HOBDEY (Baritone)**
The Two Grenadiers Schumann
Yr Ornest (The Tournament) Traditional
To my First Love Lohr
You'd better ask me Lohr
The Mountains of Mourne French
- 5.15 THE CHILDREN'S HOUR: Two Old Ballads: The Arrow and the Song (Balse); The Windmill (Welson), sung by Harry Hopowell. 'The Trap' (Mortimer Batten), told by Robert Roberts. Suite, 'Through the Ages' (James Ching) Minuet; The Falconer; Crinoline. Played by Eric Fogg**
- 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 'WHEN I WAS A CHILD'**
A Monologue by FRED E. WEATHERLY
With Songs and Recitations from his new book, 'Songs for Michael'
Vocal Illustrations by HELEN ALSTON (Soprano)
Recitations by the AUTHOR
Recitation, 'The Door at the End of our Garden'
Songs:
Rockabye, Lilla Lady Arthur Hill
Oh, I'm in love with Mary Helen Alston
Recitation, 'No Chin, No Chance'
Songs:
Birdie's Answer Lady Arthur Hill
Belinda and the Bishop Helen Alston
Noah Helen Alston
Mother's Song Lady Arthur Hill
Recitation, 'Little Lady of the Moon'
- 8.30 S.B. from London (9.30 Local Announcements)**
- 9.35-11.0 THE ASHTON-UNDER-LYNE CONCERTINA PRIZE BAND**
March, 'Dawn of Freedom' Rimmer
Selection from 'The Pirates of Penzance'
Sullivan
- 'THE GREATER LAW'**
A Comedy in One Act by LEONARD C. WHITE
John Harding (a retired Merchant)
D. E. ORMEROD
Eleanor Harding (his Wife) LUCIA ROGERS
Howard (their elder Son) HAROLD CLUFF
Cyril (their younger Son) CHARLES NESBITT
Doris (their Daughter) MURIEL ALSTED
Charlotte (Howard's Wife) ENID TORDOFF
Edith (Cyril's Wife) HYLDA METCALF
Dick Trevelyan (Doris' fiancé) W. E. DICKMAN
Uncle Ned (Eleanor's Brother) F. A. NICHOLLS
Rev. Francis Dormer (Rector of Sunningdene)
E. H. BRIDGSTOCK
Henry (a Manservant) JAMES LENTIL
- There comes a time in our lives when we are apt to feel that the laws of Nature are no longer applicable to our mode of life. Mr. and Mrs. Harding arrived at such a decision, but discovered that there is a greater law, which governs all mankind.
- ROBERT RUTHERFORD (Author-Entertainer)
Districts Parry
That Cat Arphorp
The Bazaar Rutherford
- BAND**
Comedy Overture Keler-Bela
Intermezzo, 'In a Persian Market' .. Ketelbey

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: 'A Debate' (M. Rose Price): Which is it nicer to be—a Child or a Grown-up? With Songs, Poems and Stories to settle the argument.**
- 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)**



Typical

WHERE THE NATIONAL ORCHESTRA PLAYS.

The lofty and beautifully-proportioned hall of the National Museum of Wales, from which the National Orchestra of Wales will give a Symphony Concert today. (Relayed from Cardiff, 1.0-1.45.)

Wednesday's Programmes continued (May 9)

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: El Dorado, told by Miss M. M. Hammerston
- 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: 'Come, lasses and lads' (Seventeenth Century), 'Now is the Month of Maying' (Morley), 'Laughing May' (Murphy), sung by Win Anson. 'The Unconquerable' (Stephen Southwold). Another story from 'The Water Babies' (Kingsley). 'Night in May' (Palmgren)
- 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)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 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: Reading, 'The Miraculous Pitcher,' from 'Tanglewood Tales' (Nathaniel Hawthorne)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 Dr. S. GLASSTONE: 'Chemistry in Daily Life—II, Water and its Constituents'
- 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: Stories—'The Unconquerable' (Southwold), 'The Emperor and the Robin.' The Avuncular Musician—Violin
- 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
OLIVE WILLIAMS (Soprano)
THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)
- 5.15 THE CHILDREN'S HOUR: A Story told in Welsh by Magdalen Morgan, and Music by the Station Trio
- 6.0 A Welsh Interlude S.B. from Cardiff
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth

7.45 'Y Blodyn Glas'
Opera Comic Cymraeg Mewn Dwy Act (Buddugol yn Eisteddfod Genedlaethol Cymru, 1926)

'The Blue Flower'
A Welsh Comic Opera in Two Acts (Awarded the Prize at the Welsh National Eisteddfod, 1926)

Y Geiriau A'r Gerddoriaeth Gan Words and Music by J. EDDIE PARRY

Cymeriadou (Characters):

- Plant y Pentre (Village Children):
Olwen CEINWEN RERS
Mair EILEEN ASHTON
Glyn MYRDDIN REES
Rhys WILLIAM JOHN THOMAS
Prif Forwyn y Tylwyth Teg (Chief Fairy) HILDA STEVENS
Brenhines y Tylwyth Teg (Fairy Queen) MURIEL WILLIAMS
Village Children, Fairies, etc.
Supported by a Small Orchestra

Act I
Golygia (Scene):

A shady woodland on a May morning. The children are dancing around a Maypole, when they are interrupted by Glyn, who tearfully tells them that he must leave them in a few days to seek employment. Mair tells them of the Blue Flower, which has the magic power of changing its wearer into anything he wishes. They decide to seek it. Glyn refuses to believe, and is presently joined by Rhys, a droll lout, to whom he confesses that the children are simple enough to believe in fairies. While they discuss the improbability of fairies, they are suddenly surrounded by a number of the sweetest little elves imaginable. Rhys becomes friendly, and when the children eventually return tired out after a fruitless search, he suggests that the fairies should take them all to 'Gwlad Yr Haf' or 'Summer Land.'

Act II
Golygia (Scene):

The Queen's Bower, built of butterfly wings. The children are welcomed by the Queen, but they suddenly miss Rhys. When they are searching for him, he enters breathlessly. The Queen finds that he has lost the Blue Flower, and he is, therefore, condemned to die, in spite of earnest prayers by Glyn and the children.

The Queen commands a fairy to blindfold him, but no one has a handkerchief ready. Rhys offers his own, and as he pulls it out, the Blue Flower falls at his feet. He is forgiven, and the children are allowed to return to the earth once again, after making a promise to report anyone who disbelieves in fairies to her Majesty when they next visit Summer Land.

The Opera arranged for broadcasting by the AUTHOR

- 9.0 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 980 KC.

- 12.0-1.0:—Gramophone Records. 2.30:—London. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Maud Karpeles: 'English Folk Dancing—Past and Present.' 6.20:—Royal Horticultural Society's Bulletin. 6.30:—London. 7.25:—Plymouth. 7.45:—London. 8.30:—Light Orchestral Concert, conducted by J. Arnold Eagle. Relayed from the Queen's Hall Picture House. 9.0-11.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0:—Gramophone Records. 3.15:—Broadcast to Schools. 3.35:—Mr. W. M. Gregory. 'Pioneers of Progress. 4.0:—The Station Orchestra. Marshall MacLaren (Baritone). 5.0:—'Common Garden Animals—II, The Earthworm.' by E. Fitch Dalgligh. 5.15:—Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Dorothy L. Robertson (soprano). 6.20:—Mr. Dudley V. Howells: 'Horticulture.' 6.30:—London. 6.45:—Juvenile Organizations' Bulletin: The Girl Guides. 7.0:—London. 7.25:—Plymouth. 7.45:—Station Orchestra. Leonard Lovesey (Tenor). 8.30:—London. 9.30:—Calendar of Great Scots—Dunbar. 9.35-11.0:—London.

2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Records. 3.10:—Broadcast to Schools. 3.25:—Musical Interlude. 3.30:—Mons. E. Casati: 'Elementary French.' 3.45:—Talk. 4.0:—Dance Music. 5.15:—Children's Hour. 6.0:—Station Octet. 6.20:—Mr. George E. Greenhow: 'Horticulture.' 6.30:—London. 6.50:—Juvenile Organizations Bulletin. 7.0:—London. 7.25:—Plymouth. 7.45:—The Station Pianoforte Quintet. Nan Davidson (Pianoforte). 8.15:—Arthur Prince and Jim, the first Ventriloquist Figure with a personality. 8.30:—London. 9.30:—Glasgow. 9.35-11.0:—London.

2BE BELFAST. 506.1 M. 980 KC.

- 12.0-1.0:—Gramophone Records. 3.30:—Station Orchestra. 4.10:—A Vocal Interlude. Maude Hunter (Soprano). 4.22:—Marjorie Brown (Violoncello). 4.34:—Light Music. Orchestra. 5.0:—Allister Moore: 'Letters of a Woman of the Fifteenth Century. 5.15:—Children's Hour. 6.0:—Organ Recital. 6.20:—London. 7.25:—Plymouth. 7.45:—Youth. The Station Orchestra. Keith Falkner (Baritone). 9.0-11.0:—London.

PROGRAMMES for THURSDAY, May 10

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 LIGHT MUSIC

THE GERSHOM PARKINGTON QUINTET
MAUD NELSON (Contralto)1.0-2.0 The Week's Recital of Gramophone
Records2.30 Mr. ERIC PARKER: 'Out of Doors from Week
to Week—II, Spring Butterflies'

WHEN the butterflies come out again, and the air is full of the flutter of their wings, we begin to feel that Spring is really here. In this afternoon's talk Mr. Eric Parker will describe the different kinds of butterflies that the sharp-eyed can distinguish during their country walks in May.

(Picture on page 214.)

3.0 EVENSONG

FROM WESTMINSTER ABBEY

3.45 Miss NANCY ROSE: 'The
Dog in the Home—1, The
Puppy'4.0 FRED KITCHEN'S ORCHESTRA
From the Astoria Cinema5.0 AN ORGAN RECITAL by
PATTMAN

From the ASTORIA CINEMA

5.15 THE CHILDREN'S
HOUR:Songs with Choruses, and
FRANKLYN KELSEY to
lead them'The Trap' and how the
mother otter escaped from it
(*Mortimer Batten*)'Great Apes and Monkeys,' a
talk by Captain F. G. DOLLMAN6.0 Ministry of Agriculture Fort-
nightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

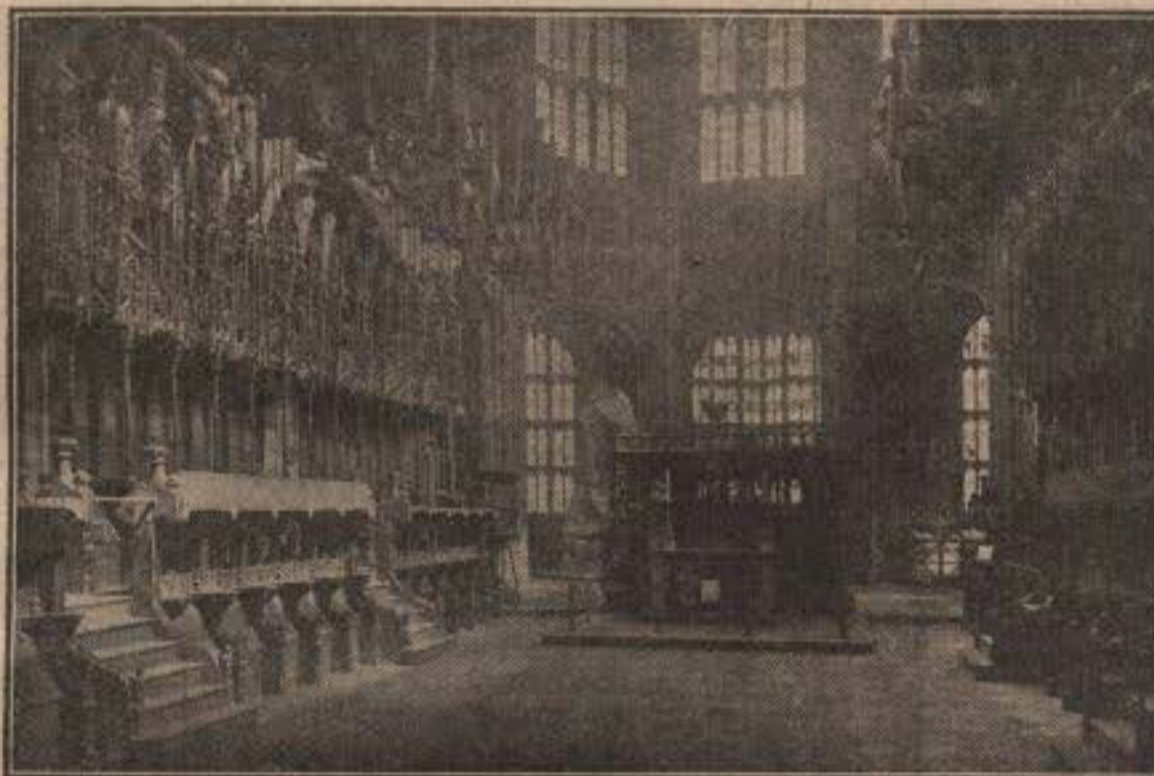
6.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN6.45 Mr. PHILLIP MACER-
WRIGHT: Eye-Witness account
of the Installation of Knights of the Most
Honourable Order of the Bath in Westminster
Abbey

THE Order of the Bath is said to have been originally instituted by Henry IV on his Coronation day, and to have lapsed at the time of the Restoration. However that may be, it was definitely established by George I in 1725, when Henry VII's chapel in Westminster Abbey was appointed as the place of installation. Ever since then the banners of the Knights, hanging in faded splendour from the tracery of the roof, have been amongst the most interesting sights that the Abbey has to show. There are now twelve stalls vacant, and new Knights will be presented to them, with appropriate pomp and ceremony, today. The installation will be described by Mr. Macer-Wright, who was responsible for such recent broadcasts as those of the Opening of Parliament and the inauguration of the new Lord Chancellor.

7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC
CHOPIN'S STUDIES
Played by SOLOMON (Pianoforte)7.25 Sir HENRY STRAKOSCH: 'Financial Problems
and the League'

IN the second of this important series of talks (of which the first was given last week by Mr. J. M. Keynes) Sir Henry Strakosch will describe the large part that the League has played in helping to unravel the tangled web of post-war international finance, and its potentialities in the financial, as opposed to the political, sphere. He himself is a member of the Financial Committee of the League, and has represented South Africa at numerous international conferences, and he is in addition a Director of the Anglo-Austrian and the Anglo-Czecho-Slovakian Banks, so he has an intimate knowledge of finance in Europe and outside.



Sidney Ellis

THE HISTORIC CHAPEL OF THE KNIGHTS OF THE BATH.

For two centuries the Henry VII Chapel has been the scene of installations of new Knights of the Order of the Bath, such as the one that Mr. Macer-Wright will describe this evening at 6.45. The stalls of the Knights can be seen in this picture, and also their banners, which gleam sombrely amongst the shadows of the roof.

7.45 'SEX OF ONE'

or

'DECEIVERS EVER'

A Sketch in One Act by WILLIAM POLLOCK

Charles, the Husband FERNLEY BISSHOPE
Theo, the Wife DOROTHY STEPHEN
Woogies, the Dog

It might happen in any drawing-room, so there is no need to describe the furniture. The Baby's high chair is not quite in keeping with it, but Woogies won't touch his milk unless he's sitting in his chair with his napkin in his collar.



'FOLLOWERS'

A Scene which
might have been
enacted in 'Cran-
ford'Presented as
A Play in One Act
by HAROLD
BRIGHOUSE

Characters:

Susan Crowther

NORA LOOS

Helen Masters..... ANNE FURNIVALL
Lucinda Baines..... IRENE ROOKE
Colonel Redfern..... FRANK DENTON

It is a bright summer morning of 1859 at Cranford. The parlour of Miss Lucinda Baines is overcrowded with fragile furniture of the period, loaded with china, or bespattered with antimacassars.

8.30 Professor and Mine, RÉE
(Duets for Two Pianofortes)The Dream (from Suite, Op. 62) Arensky
To the Spring Grieg, arr. Louis Rée
March of the Bacchantes (from 'Philemon and
Baucis') Gounod, arr. Louis Rée
Serenade Schubert, arr. Louis Rée
Gavotte Paganini
Toccatina Holde, arr. Louis Rée
Waltz, 'Voices of Spring' Johann Strauss9.0 WEATHER FORECAST; SECOND
GENERAL NEWS BULLETIN9.15 Mr. VERNON BARTLETT:
'The Way of the World'

LISTENERS who have come to appreciate Mr. Vernon Bartlett's weekly talks as an invaluable opportunity of keeping abreast of current affairs know how exceptionally well qualified he is to review political developments in all parts of the world. Besides having been a special correspondent at the Peace Conference and in Switzerland, Germany, Poland, and Rome, he is now a permanent official of the League of Nations (not of the League of Nations Union, as was erroneously stated in a recent issue of *The Radio Times*).

9.30 Local Announcements.
(Daventry only) Shipping Fore-
cast9.35 CHARLOT'S HOUR
—XVI

A LIGHT ENTERTAINMENT

Specially designed and arranged by the well-
known theatrical director
ANDRÉ CHARLOT10.35-12.0 DANCE MUSIC: THE SAVOY
ORPHEANS, FRED ELIZALDE and his Music, and
the SAVOY TANGO BAND, from the Savoy Hotel

THE FOUNDATIONS OF POETRY

An Anthology

Issued as a companion to the Sunday afternoon
poetry readings which started on Sunday April 1.
With Notes Price 1/- (Post Free 1/3)

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into problems affecting broadcasting and adult
education.

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Thursday's Programmes cont'd (May 10)

5GB DAVENTRY EXPERIMENTAL

(491.6 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 A SYMPHONY CONCERT**
Relayed from the WINTER GARDENS, Bournemouth
(No. 32—last of the Thirty-Third Winter Series)
The BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)
Conducted by Sir DAN GODFREY
Tom BROMLEY (Pianoforte)
- Prelude to 'Bronwen' Holbrooke
Second Symphony Brahms
(1) Fairly quick; (2) Fairly slow; (3) Moderately quickly and gracefully; (4) Quick and spirited
- Two Pieces for Strings Maurice Blower
Contentment; A Country Fête
(First performance at these Concerts)

Tom BROMLEY and Orchestra
Pianoforte Concerto in A
Liszt

Sir DAN GODFREY will give a brief survey of the season's work

ORCHESTRA
Flight of the Bumble Bee
Rimsky-Korsakov

- 4.30 LOZELLS PICTURE HOUSE ORCHESTRA**
Conducted by PAUL RIMMER
From Birmingham
JAMES DOHERTY (Baritone)
FRANK NEWMAN (Organ)

- 5.45 THE CHILDREN'S HOUR** (From Birmingham): 'The Busiest Time of All,' a Play by John Overton. Songs by Harry Hopewell (Baritone)

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

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

- 7.0 'The Mastersingers'**
ACT I

Relayed from the Royal Opera House, Covent Garden

- | | |
|---------------------|-------------------|
| Hans Sachs | EMIL SCHIPPER |
| Pogner | OTTO HELGERS |
| Vogelgesang | TREFOR JONES |
| Nachtigall | WILHELM ANDERSON |
| Beckmesser | EDUARD HABICH |
| Kothner | VIKTOR MADIN |
| Zorn | KENNEDY MCKENNA |
| Eislinger | DENNIS NOBLE |
| Moer | OSMOND DAVIES |
| Ortel | HERBERT SIMMONDS |
| Schwarz | FRANKLYN KELSEY |
| Folz | FREDK. WOODHOUSE |
| Walter von Stolzing | RUDOLF LAUBENTHAL |
| David | EDUARD CLEMENS |
| Eva | LOTTE LEHMANN |
| Magdalene | ANNY ANDRESSY |

ACT I

WE are in St. Catherine's Church in Nuremberg. Walter von Stolzing (Tenor) is watching Eva (Soprano), daughter of the goldsmith Pogner, with whom he is in love. As the service ends, Eva contrives to have a few words with Walter,

sending back her companion Magdalena (Contralto) to look for a handkerchief, left in the pew. Walter wants to know if Eva is betrothed. Magdalena, taking her mistress away, tells him that she is not, but that tomorrow a contest of song will decide who will be her husband, for the prize is to be her hand. They go, and David (Tenor), apprentice to Hans Sachs, the cobbler, comes to superintend the preparation of the church for one of the song contests in which apprentices try their skill.

The apprentices come in, and begin to make the church ready. David tells Walter of the Mastersingers' complicated rules of song construction. Walter, in spite of these pitfalls, determines to try for a Mastership in the Guild. Now Pogner (Bass) and Beckmesser (Baritone) enter. Beckmesser wants to win Eva. Walter enters, and the Mastersingers; the roll is called, and Pogner addresses his fellows, telling them that to dignify their great art of song he will give his daughter—to him who can win her by a song. Kothner (Bass) reads the rules for song-making. Beckmesser now takes his place in a cabinet as 'marker,' to keep count of any infractions of the rules made by the singer, and Walter begins a lovely Spring song; but he breaks all manner of rules, so that at the end the jealous Beckmesser shows a slateful of bad marks, and poor Walter is ignominiously dismissed. The masters indignantly retire, and Sachs goes after them, pondering on the lovely new song he has heard.



HANS SACHS'S HOUSE.

Act I of *The Mastersingers* will be relayed from the Royal Opera House, Covent Garden, this evening, between 7.0 and 8.15. This is the house that Nuremberg still treasures as the home of Hans Sachs.

8.15 VARIETY

- From Birmingham
HARRY HOPEWELL (Baritone) in Folk Songs
GLADYS WARD (in Recitals)
RICHARD MERRIMAN and ERNEST MIDDLETON
Duets for Two Cornets
WOLSELEY CHARLES (Entertainer at the Piano)

- 9.15 A SYMPHONY CONCERT**
Relayed from the Assembly Room, City Hall, Cardiff

- THE NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
- First Symphony Brahms
DOROTHY BENNETT (Soprano)
Do not go, my love Hageman
The New Umbrella Besty
ORCHESTRA
Piedmontese Dance, No. 1 Sinigaglia

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 10.15-11.15 'The Song of Tiadatha'**
From Birmingham
An Epic of the Great War by OWEN RUTTER
Specially adapted for broadcasting and declaimed by IVAN FIRTH
With musical backgrounds and incidental music arranged by JOSEPH LEWIS
Played and sung by the BIRMINGHAM STUDIO ORCHESTRA and CHORUS
(Thursday's Programmes continued on page 214.)



"The Times" says:—
"The excellence of Mr. Macdonald Smith's methods has been abundantly proved."

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Mr. FOORT, whose Organ Recitals are being broadcast every week, writes me:—
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Yours sincerely,

REGINALD FOORT, F.R.C.O.

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USE BLOCK LETTERS

Thursday's Programmes continued (May 10)

5WA CARDIFF. 353 M. 850 KC.

2.30 BROADCAST TO SCHOOLS:
CELIA EVANS, 'North, South, East, and West—South-East to the Channel'

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 SYMPHONY CONCERT

Relayed from the Assembly Rooms, City Hall
NATIONAL ORCHESTRA OF WALES, conducted by
WARWICK BRATHWAITE

Overture, 'Sakuntala' Goldmark

SAKUNTALA is founded on a Sanskrit drama, written some six centuries B.C.

The great King Duschjanta meets Sakuntala, daughter of a Nymph, in a sacred grove which he penetrates while hunting. He falls in love with her, and gives her a ring, with the injunction to follow him to the Palace.

After he has left her, misfortune falls on both. The King is enchanted and forgets her, while Sakuntala loses the ring when washing in the sacred river. When she comes to the Palace, the King denies her, and her mother takes her away in distress.

The ring is found by a fisherman, who brings it to the King. He at once remembers Sakuntala, makes war upon the evil spirits who have caused the trouble, rescues the maiden, and all ends happily.

DOROTHY BENNETT (Soprano) and Orchestra

Una voce poco fa (A voice I heard just now, from 'The Barber of Seville')
Rossini

CHARLES CLEMENTS (Pianoforte) and Orchestra

Concerto Grieg

ORCHESTRA

Symphonic Poem, 'Mazepa'.. Liszt

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 A STUDIO CONCERT

JEAN FYANE-KERSHAW (Soprano)

Sea Wreck Hartly

Gipsies Peel

D'une Prison (From a Prison) Hahn

JAMES RILEY (Lancashire Dialect Entertainer)

Cracked-Pot Jerry James Riley

Listening In James Riley

TOM W. HORLOCK (Saxophone)

First Waltz Durand

Serenade Drigo

Seguidilla (Spanish Dance).....Gurcovich

5.0 Mr. ALBERT BERMAN: 'The Wheel—Man's Greatest Invention'

5.15 THE CHILDREN'S HOUR: Selection from 'Lilac Time' (Schubert, arr. Clutsam). Where the Lemons Bloom (Strauss). Played by the Sunshine Trio. Songs by Betty Wheatley. The Story of Wicked Old Grozzlewump (Russell May), told by Robert Roberts

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

7.45 LOOKING BACKWARD

THE STATION ORCHESTRA

The Harmonious Blacksmith Handel

EDITH WEARING (Soprano)

Songs my Mother Sang Grimshaw

Coming thro' the Rye Traditional

ORCHESTRA

Waltz, 'The Blue Danube'.... Johann Strauss

GEORGE BOND (Baritone)

I'll take thee home again, Kathleen.. Westendorf

Juanita Norton

Ever of Thee..... Foley Hall

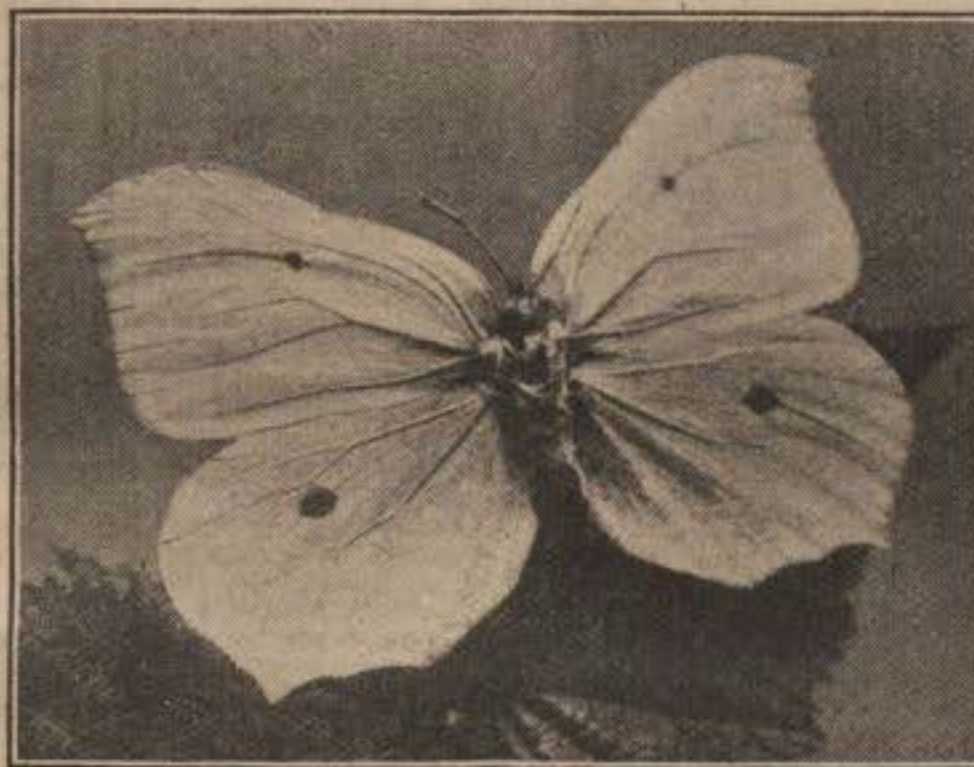
STRING ORCHESTRA

Minuet in A Boccherini

EDITH WEARING

O the Oak and the Ash Old English Air

Cherry Ripe Horn



AN EARLY BUTTERFLY.

The Brimstone—of which this is a very beautiful specimen—is one of those early spring butterflies about which Mr. Eric Parker will talk from London this afternoon.

GEORGE BOND

Love's Old Sweet Song Molloy

Wrap me up in my tarpaulin jacket.... arr. Coote

ORCHESTRA

Selection from 'Florodora' Stuart

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

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Story, 'The Tale of Timothy Twist' (Christine Chaundler). Story, 'Kites and Aeroplanes' (K.R.). Songs, 'The Red Herring' (arr. Sharp); 'Constantinople'; 'Cows' (Cecil). Fiddle Tunes

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Manchester

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: First of Six Wireless Talks by Mr. L. Harvey

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 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: For the sixes and sevens. An old fairy story, told by Mabel Hacking. Musical pictures about toys by Hilda Francis. Old Rhymes from 'Songtime,' sung by Win Anson

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A BAND CONCERT

SHEFFIELD CORPORATION TRAMWAYS AND MOTORS SILVER PRIZE BAND

March, 'Viscount Nelson'.....Zehle

JOHN ANDERSON (Baritone)

Songs of Travel .. Vaughan Williams

The Vagabond; Bright is the ring of words; The Roadside Fire

BAND

Overture to 'Cosi Fan Tutto' (They all do it) Mozart

BERT COPLEY

In 'Radio Rottings'

BAND

Selection from 'Hiawatha'

arr. Laurent

JOHN ANDERSON

Three Sea Songs:

The 'Old Superb'.....Stanford

The Sea Gipsy.....Head

The Longshoreman Chesham

BERT COPLEY

'Laughs and Logic'

BAND

Selection from 'Patience'.. Sullican

GEORGE JEFFERSONS at the Piano

9.0-12.0 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

6.30-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements)

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

2.40 BROADCAST TO SCHOOLS:

Mr. A. H. WHIFFLE, 'Nature Study'

3.0 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)

(Thursday's Programmes continued on page 217.)



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The Company desires to warn all whom it may concern that the fact of no royalty being demanded by the seller does not mean that no royalty is in such circumstances payable by the purchaser. Some sellers adopt the practice deliberately with a view to avoiding liability on their part to pay Marconi royalties, but in any case, if the purchaser converts the apparatus into a complete instrument he is liable to pay a royalty for

its use to the Company as he also is if he makes the complete instrument by purchasing and assembling a number of unassembled or partly assembled parts.

Owing to the increasing prevalence of the practice above mentioned the Company hereby gives special notice that both on its own behalf and on behalf of its Licensees it intends to protect its patent rights by every means possible and that if necessary it will take legal proceedings.

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Guide from J. M. Scott (Dept. 6), TORQUAY.

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Thursday's Programmes continued (May 10)

(Continued from page 214.)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Play, 'The Djinnce,' written for broadcasting by C. E. Hodges
- 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: A programme full of enchanted things, including 'Mabel and the Enchanted Railway' (Carter)
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 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
- 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)



Mr. Owen Rutter (left) is the author of 'The Song of Triadatha,' which will be broadcast from 5GB tonight at 10.15. Sir Henry Strakosch (right), the financier, will talk on 'Financial Problems and the League,' from London at 7.25.

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

2.30:—London Programme relayed from Daventry. 4.0:—Light Orchestral Concert, conducted by J. Arnold Eagle, relayed from the Queen's Hall Picture House. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Dr. R. W. Wheldon, 'Farma Pests.' 6.15:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Mid-Week Service, conducted by Rev. A. J. H. Gibson, of St. Andrew's Parish Church, assisted by Station Choir. Choir, Para. No. 58, verses 3-5 (Soldan). Reading, Acts xvi, verses 13-18. Address. Prayer. Choir, Hymn No. 422 ('St. Agnes,' Durham). Benediction. 3.15:—Broadcast to Schools: A. E. Miller, 'Sharks.' 3.35:—Isabel M. Milligan, 'Books and their Writers—G. K. Chesterton.' 4.0:—Light Orchestral Concert. Station Orchestra. Mina Forrest (Soprano). 5.0:—Jean Milligan, 'Dances old and new—Classical Dances.' 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Organ Music, relayed from the New Savoy Picture House. Mr. S. W. Leitch at the Organ. 6.30:—S.B. from London. 7.45:—Light

Orchestral Concert. Station Orchestra: Overture, 'Vanity Fair' (Fletcher). Millicent Russell (Contralto): O Peaceful England and Dream o' day Jill (German). Orchestra: Selection, 'Peggy Ann.' Millicent Russell: What's in the air today? (Eden): A queer story (Brewer); Song of the Blackbird (Quiter). Orchestra: Selection, 'Lady be Good' (Gershwin); Waltz, 'The Druid's Prayer' (Dawson). 8.45:—Arthur Prince and Jim, the First Ventriloquist Figure with a personality. 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.15:—Broadcast to Schools: Paul Askew, 'An Introduction to some Great Masters of Music—III, Bach.' Illustrations by Station Octet. 4.0:—Dance Music by Al Leslie and his Orchestra, from the New Palais de Danse, with Vocal Interludes by Ivan Knox (Baritone) at 4.15 and 4.40. 5.0:—Dances Old and New—I, Classical Dances, by Jean Milligan. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 8.30:—Short Concert. A. Hall and Co.'s Male Voice Choir, conducted by C. G. Shearer: Softly fall the shades of evening (arr. Hatton); Hark, Jolly Shepherds (Morley, arr. Fellows); He is gone on the mountain (D. Stephen). 8.40:—J. H. Shaw (Violoncello): Bourrées Nos. 1 and 2 (from Suite No. 3) (Bach); Harlequin (Popper). 8.50:—Choir: After many a dusty mile (Elgar); Timbuctoo (Gelbel); Little Healer (Shaw). 9.0:—S.B. from London. 10.20:—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse. 11.15-12.0:—S.B. from London.

2BE BELFAST. 305.1 M. 960 KC.

3.30:—A Short Religious Service. 3.45:—Sinigaglia's Music. Station Orchestra. 4.15:—A Harp Interlude by Pauline Barker. 4.27:—Geoffrey Garrod (Tenor). 4.39:—Saint-Saëns. Orchestra. 5.0:—Mr. William Moore, 'Some Present-day Belfast Authors.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—Appeal on behalf of the National Society for Prevention of Cruelty to Children (Northern Ireland Branch) by Viscountess Craigavon. 6.50 app.:—Musical Interlude. 7.0:—S.B. from London. 7.45:—Concert Music. Station Orchestra: Six English Tunes from the Sixteenth and Early Seventeenth Centuries, for three Violins, Viola, and Cello (transcribed by Peter Warlock). 7.55:—Adolf Borschke (Pianoforte): Tocata and Fugue (Bach-Tausig); Lhargetto (Mozart); Nocturne and Polonaise in A Flat (Chopin). 8.10:—Muriel Childe (Contralto), with Orchestra: Prepare thyself, Zion (from 'Christmas Oratorio') and To Living Waters, from 'The Lord is my Shepherd' (Bach). 8.22:—Orchestra: 'Wachet auf,' No. 4 of Church Cantata 100. 'Sleepers, Wake' (Bach). 8.28:—Adolf Borschke: Movements from Fifth Concerto for Pianoforte and Orchestra (Saint-Saëns). 8.40:—Muriel Childe, with Orchestra: Into Thy Hands and My Heart Ever Faithful (Bach). 8.50:—Orchestra: Suite, 'Dramatic Music' (Purcell-Coates). 9.0-12.0:—S.B. from London.



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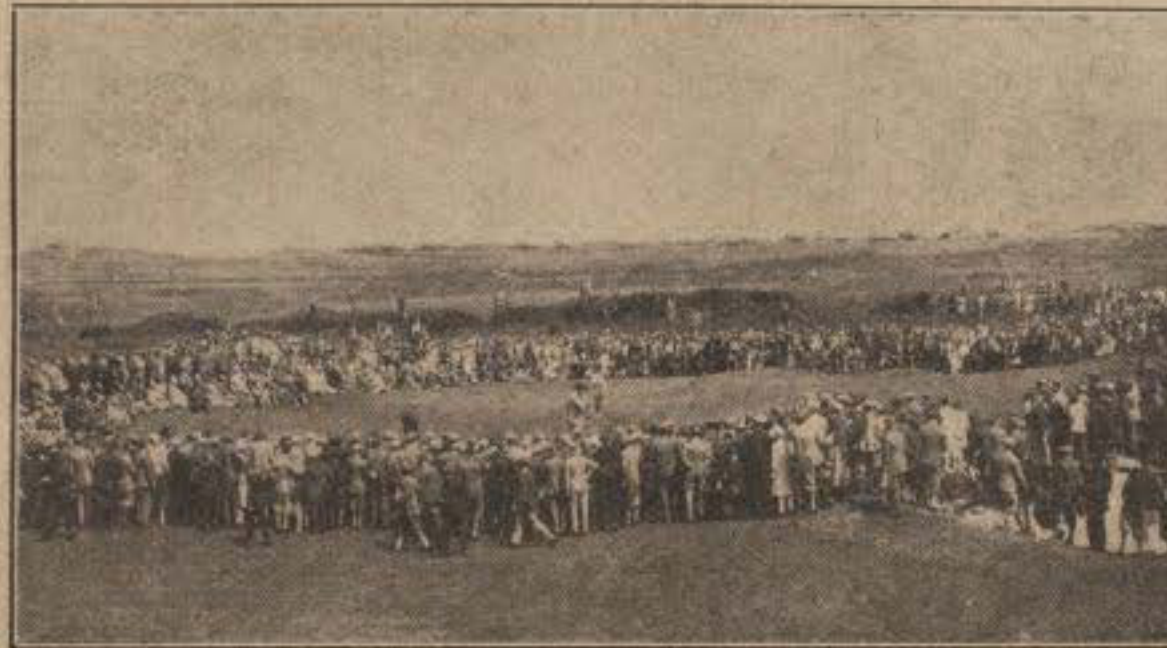
PROGRAMMES for FRIDAY, May 11

2LO LONDON and 5XX DAVENTRY

(351.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

- 10.15 a.m. A
SHORT RELIGIOUS
SERVICE
- 10.30 (Daventry only) TIME SIG-
NAL, GREENWICH; WEATHER
FORECAST
- 11.0-12.0 (Daventry only) Gramo-
phone Records
- 12.0 A SONATA RECITAL
DAVID WISE (Violin)
HARRY ISAACS (Pianoforte)
Sonata in G..... Brahms
- 12.30 AN ORGAN RECITAL BY
JAMES M. PRESTON
Organist St. George's Church,
Jesmond, Newcastle-on-Tyne
Relayed from St. Mary-le-Bow
Chant du Printemps... Bonnet
Prelude and Fugue in A Minor
Bach
Andante Pastorale in A... Faulkes
Swedish Wedding March
Södermann
Epilogue..... Healey Willan
- 1.0 LUNCH-TIME MUSIC
by the HOTEL METROPOLE
ORCHESTRA
(Leader, A. MANTOVANI)
- 1.30 Mr. BERNARD DARWIN: An
Eye-Witness Account of the
Final Stages of the Open Golf
Championship, relayed from Sandwich
- 1.45 HOTEL METROPOLE ORCHESTRA (Contd.)
- 3.0 Dr. J. A. WILLIAMSON and Mr. ERNEST
YOUNG: Empire History and Geography.
History: 'India,' II. Geography: 'India—a
Land of Farmers'
- 3.25 Musical Interlude
- 3.30 'THE MERCHANT OF VENICE'
(Shakespeare)
- 4.30 Musical Interlude
- 4.45 VIOLETTE BROWNE (Soprano)
The soft complaining flute (from 'Ode to St.
Cecilia')..... Handel
Le Colibri (The Humming Birds).... Chausson
Femmes, battez vos maris (Wives, beat your
husbands)..... arr. Baz
Annabel Lee..... Di Veroli
Three Jolly Gentlemen..... Bliss
- 5.0 Miss M. E. MAYDWELL: 'The Joan of Arc
Celebrations at Orleans'
- 5.15 THE CHILDREN'S HOUR
'THIS DESIRABLE RESIDENCE'
Ground Floor let to the OLOF SEXTET
First Story, containing
'Group's Poultry'
(Mabel Marlowe), is
at your disposal
Exterior Decorations by
the STUDIO COMPANY
Atmosphere by Cheer-
fulness, Unlimited
- 6.0 FRANK WESTFIELD'S
ORCHESTRA
From the Prince of
Wales Playhouse,
Lewisham
- 6.30 TIME SIGNAL,
GREENWICH; WEATHER
FORECAST, FIRST GEN-
ERAL NEWS BULLETIN
- 8.45 Mr. PERCY SCHOLES:
The B.B.C. Music Critic
AS readers of *The
Radio Times* know,
Mr. Scholes has re-
cently been on a visit



Sport and General

FIGHTING FOR THE BLUE RIBAND OF THE GAME.

This view shows a portion of the great crowd that followed Bobby Jones in the final round of the Open Championship at St. Andrew's last year. This year's contest has been followed with no less interest by sport-lovers all over the country, and for their sake it has been arranged that Mr. Bernard Darwin, the famous golfer and golf writer, shall broadcast a review of the morning's play in the final round today at 1.30, and at 7.0 he will give a full account of the play and the result.

to the United States, where he addressed the Biennial Conference of Music Teachers—3,500 of them—at a vast breakfast party in Chicago. The extraordinary vitality of, and keenness for, music that he found in America has vastly impressed Mr. Scholes, and, as he informs us by cablegram, he will recount his interesting experiences in this, his first talk since his return.

7.0 Mr. BERNARD DARWIN: AN EYE-WITNESS
Account of the Final of the Open Golf Cham-
pionship, relayed from Sandwich

7.15 THE FOUNDATIONS OF MUSIC
CHOPIN'S STUDIES
Played by SOLOMON (Pianoforte)

7.25 Prof. H. J. LASKI: 'Social Purpose—II,
Why Government is necessary'

GOVERNMENT of some kind is necessary, for men move differently to the attainment of opposed desires. It is therefore necessary to maintain certain standards of conduct in the interests of peace. These rules make possible the life we know. They secure our health, our physical safety, our educational standards. But because the rules are the creation of experience it follows that we are in a large degree the creatures of the past. How far it is possible to change standards of conduct in the course of a generation Professor Laski will discuss in the



DANCE MUSIC FROM SAVOY HILL.

This is a recent photograph—taken in the Studio at Savoy Hill—of Jack Payne conducting the B.B.C. Dance Orchestra, which will broadcast in London's Vaudeville programme this evening at 7.45.

second of his series of talks.

Listeners who want to follow up the subject are recommended to read some of the following books: 'The Great Society,' by Graham Wallas (Macmillan); 'A Grammar of Politics,' by H. J. Laski (Allen and Unwin); 'Social Theory,' by G. D. H. Cole (Methuen); 'The Modern State,' by R. M. Maciver; and 'Introduction to Modern Political Theory,' by C. E. M. Joad (Oxford University Press); 'Liberty and Authority,' by Lord Hugh Cecil (Arnold); and 'Elements of Social Justice,' by L. T. Hobhouse (Allen and Unwin).

7.45 Vaudeville

LESLIE WESTON (Entertainer)
MABEL CONSTANDUROS
In a New Buggins' Sketch
DORIS and ELSIE WATERS
(Songs and Duets)
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK
PAYNE
GEORGE PIZZEY (Baritone)

8.45 A GUITAR RECITAL

by
MATILDE CUERVAS and EMILIO
PUJOL

E. PUJOL
Menuet..... P. Sor
Serenade andalouse..... J. Malats
MATILDE CUERVAS
Soleares..... } (From the Andalusian folk-lore)
Malagueñas..... }
MATILDE CUERVAS and EMILIO PUJOL
Danse du meunier... M. de Falla, arr. E. Pujol

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Road Report

9.15 Miss HELEN DOUGLAS IRVINE: 'Travellers'
Tales—Nicaragua'
(Picture on page 221.)

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35-11.0 A SYMPHONY CONCERT S.B. from Manchester

The AUGMENTED STATION ORCHESTRA, conducted
by T. H. MORRISON.

Overture, 'Carnival'..... Glasounov

HAROLD WILLIAMS (Baritone) with Orchestra
Iago's Creed (from 'Othello')..... Verdi

ANDERSON TYRER
(Pianoforte) with Or-
chestra

Concerto in B Flat
Minor... Tchaikovsky

HAROLD WILLIAMS
Trade Winds.... Keel
The Soldier...
When lights go
rolling round
the sky.... Ireland

ORCHESTRA
Third Symphony
Brahms

11.0-12.0 (Daventry
only) DANCE MUSIC:
DEBROY SOMERS'
CIRO'S CLUB BAND,
under the direction
of RAMON NEWTON,
from Ciro's Club

Friday's Programmes cont'd (May 11)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL
By **GERALD BULLIVANT**
Organist and Director of the Choir, St. James,
Piccadilly
Relayed from St. Mary-le-Bow
DOROTHY WHYBROW (Soprano)

ORGAN
Fantasia in E Minor *Silas*
DOROTHY WHYBROW
Cease, O my sad soul *arr. Moffatt*
Sylvia, now your scorn give over *Purcell*
Queen Mary's Song *Elgar*

ORGAN
Hebrew Melody *Carr Pauer*
Finale of Pastoral Sonata *Rheinberger*
DOROTHY WHYBROW
Litany
Cradle Song
Who is Sylvia? } *Schubert*
Hark! hark! the lark..... }

ORGAN
Two Chorale
Preludes:

Valet will ich dis
geben *Bach*
Martydrom
Bridal March } *Parry*
and Finale }

4.0 THE B.B.C.
DANCE ORCHESTRA
Personally
conducted by
JACK PAYNE
BERT LEE
(Entertainer)

5.45 THE CHILDREN'S
HOUR (From Bir-
mingham): 'The
Wizard's Clock—An
Unrehearsed Dance, by Margaret Dangerfield.
Selections from 'Children's Suite' (*Ansell*) and
'Children's Games' (*Bizet*) played by the Mid-
land Pianoforte Sextet (Leader: Frank Cantell)

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

6.45 LIGHT MUSIC
KATHLEEN BURGIS (Soprano)
THE WESTMINSTER SINGERS
ANGELICA MESSAROSH (Pianoforte)

WESTMINSTER SINGERS
This pleasant month of May *Beale*
Humorous Part Songs:
Women *Oakley*
Men *Odell*

6.55 KATHLEEN BURGIS
Shepherd, thy demeanour vary
Brown, arr. Lane Wilson
Spring Morning (A Pastoral)
Carey, arr. Lane Wilson

7.2 ANGELICA MESSAROSH
Christmas Festivities *Liapounov*
Christmas Night; Christmas Song

7.10 WESTMINSTER SINGERS
Folk Songs:
'Early one morning' *arr. Dunhill*
'John Peel' *arr. Wately*
Three Modern Folk Songs *Clarence Whosit*

7.20 KATHLEEN BURGIS
Songs my Mother taught me
Traditional, arr. Grimshaw
The Smile of Spring..... *Fletcher*

7.27 ANGELICA MESSAROSH
Variations on a Polish Theme, Op. 5 *Liadoc*

7.35 WESTMINSTER SINGERS
Down in a Flow'ry Vale (Madrigal) *Festa—1541*
Part Songs:
What is Love? } *Joseph Ivimey,*
Down in Alabama } *Jarr. Paul Edmonds*

7.45 KATHLEEN BURGIS
Spring comes laughing *Carcw*
Little Lady of the Moon..... *Eric Coates*

7.52 ANGELICA MESSAROSH
Prelude and Mazurka, Op. 25, No. 3.. *Glazounov*

8.0 EAST AND WEST
From Birmingham
A Programme of Music of the Two Hemispheres
I. EAST
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **YONOSUKE MUTSU**
JOSEPH FARRINGTON (Bass)

ORCHESTRA
Oriental Revery *Glazounov*
Hindu Song from
'Sadko' *Rimsky-Korsakov*

**8.15 JOSEPH FAR-
RINGTON**
Indra (God of
Storm and
Battle) } *Holst*
Varuna (The
Waters) }
Invocation to the
Nile *Bantock*
The Lament of Shah
Jehan
London Ronald

8.27 ORCHESTRA
Japanese Suite
Holst

Prelude on the Japanese National Anthem
Hayford Morris
(First Broadcast Performance)

8.45 II. WEST
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**
OLIVE KAVANN (Contralto)
ORCHESTRA
My Old Kentucky Home (arranged for String
Orchestra) *Carl Busch*
Scherzo from the 'New World' Symphony
Dvorak

9.0 OLIVE KAVANN
Nobody knows the trouble } *Negro Spirituals,*
I've seen } *arr. Burleigh*
Heav'n, Heav'n }

9.6 ORCHESTRA
From Uncle Remus ('Woodland Sketches'
Suite) *MacDowell*

OLIVE KAVANN
Deep River } *Negro Spirituals,*
Oh, didn't it rain } *arr. Burleigh*

9.20 ORCHESTRA
Overture to 'The Song of Hiawatha'
Coleridge-Taylor

9.30 VAUDEVILLE
THE B.B.C. DANCE ORCHESTRA
Personally conducted by **JACK PAYNE**
JANE DILLON
In Character Studies

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; ROAD REPORT**

**10.15 DANCE MUSIC: THE PICCADILLY
PLAYERS**, under the direction of **AL STARITA**,
and the **PICCADILLY DANCE BAND** under the
direction of **CHARLES WATSON**, from the Piccadilly
Hotel

11.0-11.15 DEBROY SOMERS' CIRCUS CLUB BAND,
under the direction of **RAMON NEWTON**, from
Circus Club
(Friday's Programmes continued on page 220)



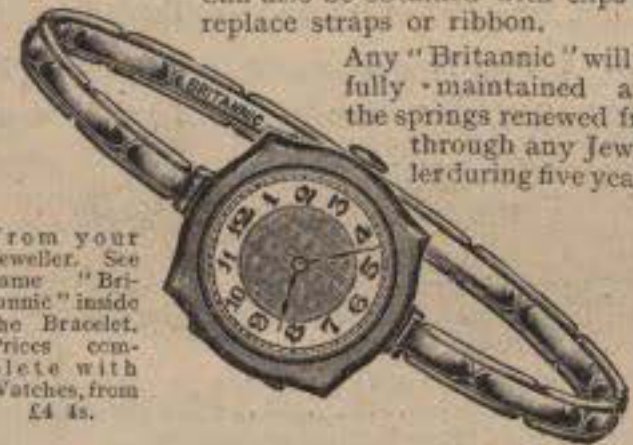
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ROLLS STORES

36, Gray's Inn Road, London, W.C.1.

Friday's Programmes continued (May 11)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 A. WATKIN-JONES: 'The Social Life of the Villages—Possibilities and Practicabilities'

5.0 JOHN STEAN'S CELEBRITY ORCHESTRA relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doolittle'—VIII, by Hugh Lofting

6.0 London Programme relayed from Daventry

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

9.35 **LIGHT AND SHADE**

HILDA EAGER (Mezzo-Soprano)

THE STATION TRIO

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

Schön Rosmarin (Lovely Rosemary) Kreisler
Liebesleid (Love's Sorrow) ..

HILDA EAGER

Spring's Awakening Sanderson

Down in the Forest .. Landon Ronald

A Song of Joy West

9.50 **SOUTH EAST AND SOUTH WEST**

A Duologue by VERA BERINGER
Played by the STATION RADIO PLAYERS

Gertrude Mullins, MARGARET DAVIES
Hon. Arthur Cunningham
HEDLEY GOODALL

SCENE: A seat in a London Park

In a London park, Gertrude Mullins and the Hon. Arthur Cunningham find themselves sharing a common situation, to wit, a seat and a disappointment; in each case the tryst has failed.

Gertrude comes from Camberwell, S.E., and Arthur from St. James's, S.W., but in this little story of East and West the twain very nearly meet.

FRANK THOMAS
Chinese Tambourin Kreisler

TRIO
Autumn Song Tchaikovsky

HILDA EAGER
Adonais Landon Ronald
Love's Triumph Brahms

10.25 **'THE CURFEW BELL'**
by FRANK BRENNER

Played by the STATION RADIO PLAYERS

Hubert Sanders, a country gentleman
RICHARD BARRON

John Carteret, his friend JACK JAMES
Mrs. Delmar, a young widow of means

MARGARET DAVIES
Richard Temple, Carteret's private secretary
HEDLEY GOODALL

Scene: The hall of a ruined old Manor House, close to the Sussex shore

Time: 11 p.m.

There is a local superstition that, in the old ruin, a phantom bell is sometimes heard to toll.

Hubert Sanders is the owner, and scoffs at the idea, but his friend, John Carteret, from the Home Office, and Mrs. Delmar, are intrigued and have insisted on bringing him to investigate.

10.50-11.0 TRIO

On, quand je dors Liszt
Ave Maris Stella Grieg

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 **FIRST APPEARANCES**

A CONCERT by MICROPHONE DÉBUTANTS

HARRY GILL (Bass-Baritone)
Onaway, awake, beloved Cowen

My Captain Scott
Ettrick Peel

WILLIAM GATE EASTLEY (Entertainer)
The Difference Kelly

My Only Pal Parsons
Shut Up Lymbery

ERIC ROBERTS (Violin)
Sonata in A Handel

WINIFRED RICHARDSON (Entertainer)
A Royal Princess (Rossetti)

Romeo and Juliet, Act III, Scene 5 (Shakespeare)

3.55 **BROADCAST TO SCHOOLS:**

Reading, 'Westward Ho!' (Charles Kingsley)



WHERE THE COTTON GROWS.

This picture shows cotton-pickers at work in a typical cotton-field, such as Professor Morton will describe in his talk from Manchester this afternoon. This particular plantation is in Tennessee.

E.N.A.

4.0 Prof. W. E. MORTON: 'The Romance of the Cotton Industry—II, How Cotton is Grown'

4.20 **FIRST APPEARANCES (Continued)**

HARRY GILL
Five and Twenty Sailors Coleridge-Taylor

Myself, when young Lehmann

WILLIAM GATE EASTLEY
The Miser's Creed W. Gate Eastley

Little Girl Edgar Guest
Life }
Eric Roberts

Gipsy Serenade Valdez

Alman arr. Craxton

Serenade Arvensky

Slavonic Dance in G Dvorak, arr. Kreisler

WINIFRED RICHARDSON
'The School for Scandal,' Act III, Scene 1 (Sheridan)

'Macbeth,' Act I, Scene 5 (Shakespeare)

5.0 The Rev. E. C. TANTON: 'Literary Centenaries of 1928—V, Dante Gabriele Rossetti'

5.15 THE CHILDREN'S HOUR: With the Smaller Animals in the Wild Wood. Songs by Betty Wheatley and Harry Hopewell. 'The Wild Wood' (Kenneth Grahame), told by Hylda Metcalf

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

8.45 **ARTHUR PRINCE AND JIM**
The First Ventriloquist Figure with a personality

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

9.35-11.0 **A SYMPHONY CONCERT**

Relayed to London and Daventry

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Overture, 'Carnival' Glazounov

HAROLD WILLIAMS (Baritone), with Orchestra
Iago's 'Creed' from 'Othello' Verdi

ANDERSON TYRER (Pianoforte), with Orchestra
Concerto in B Flat Minor Tchaikovsky

THIS work has three Movements.

FIRST MOVEMENT. This opens with an Introduction. Then comes one of the Main Tunes of the Movement. It begins on Piano alone, and can be recognized by its curiously broken character. After some time, a more gentle tune enters.

SECOND MOVEMENT. This is a brief and very attractive Movement, which begins with a graceful tune for Flute accompanied by *pizzicato* Strings. Later appears a quicker passage (beginning on Piano alone), which Tchaikovsky took from an old French song.

THIRD MOVEMENT. This quick and fiery Movement is made out of three chief tunes, all suggesting 'Russian dances.'

HAROLD WILLIAMS

Trade Winds Keel

The Soldier } Ireland
When lights go rolling round the sky }

ORCHESTRA

Third Symphony Brahms

THIS Symphony in F is just over forty years old. There are four Movements—a quick big-spirited one, a gentle song-like one, a romantically melancholy one, and another quick and vigorous one.

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

12.0-1.0 London Programme relayed from Daventry

3.0 **BROADCAST TO SCHOOLS:**
Talks on 'Birds' by Canon C. E. RAVEN—II, 'Bird Architects—The Craft of Nest Building'

3.30 Gramophone Records

4.0 **BROADCAST TO SCHOOLS,**
S.B. from Manchester

4.20 Gramophone Records

4.30 London Programme relayed from Daventry

5.0 Mrs. E. CHRISTIAN, 'Mosques and Minarets'

5.15 THE CHILDREN'S HOUR: 'Music and those who make it'—IV, by Dr. James E. Wallace. Cobblers' Songs. Story, 'The Wild Wood' (Kenneth Grahame). Story, 'The Adventure of the Lonely Farmhouse' (Frank Davis)

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

Friday's Programmes continued (May 11)

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'—(b) How they borrow for short periods'
- 4.0 AFTERNOON CONCERT
PERCY FROSTICK (Violin); ARTHUR HAYNES ('Cello); CECIL MOON (Pianoforte)
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Half an hour in China, introducing authentic Chinese records of their music
- 6.0 London Programme relayed from Daventry
- 6.20 SIR JOHN EAGLESOME: The National Association for Employment of Regular Sailors, Soldiers, and Airmen
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 S.B. from Manchester

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 PETRONIUS, 'The Harvest of a Quiet Eye'
- 5.15 THE CHILDREN'S HOUR: Dance Music played by Carl Duce's Band. 'The Wild Wood' (Kenneth Grahame). Songs by John Anderson (Baritone); and a Debate
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 S.B. from Manchester

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 (9.30 Local Announcements)
- 9.35-11.0 S.B. from Manchester

6BM 326.1 M. 920 KC. BOURNEMOUTH.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 MISS MARJORIE SIMMONS, 'The Town among the Pines'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

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 (9.30 Local Announcements)
- 9.35-11.0 S.B. from Manchester

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: Florence Nightingale and her Fight with Inefficiency'
- 3.0 London Programme relayed from Daventry
- 5.0 Mr. J. W. F. CARDELL, 'The Gateway of the Orient'
- 5.15 THE CHILDREN'S HOUR: Musical Fairy Story, 'The Three Bears' (L. Mennich)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 S.B. from Manchester

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.20-2.45 BROADCAST TO SCHOOLS: Mr. VALENTINE DAVIS, 'A Visit to Chester'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Story, 'The Wild Wood' (Grahame)

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Manchester

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—II, Mutual Aid in the Plant Kingdom'
- 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 (9.30 Local Announcements)
- 9.35-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.0:—Lady Margaret Sackville: 'Women Adventurers—III, Lady Emmeline Stuart Wortley (1806-1855)'. 5.15:—Children's Hour. 6.0:—Organ Recital by Frank Marthew. Relayed from the Havelock Picture House, Sunderland. 6.30:—S.B. from London. 9.35-11.0:—S.B. from Manchester.

5SC GLASGOW. 405.4 M. 740 KC.

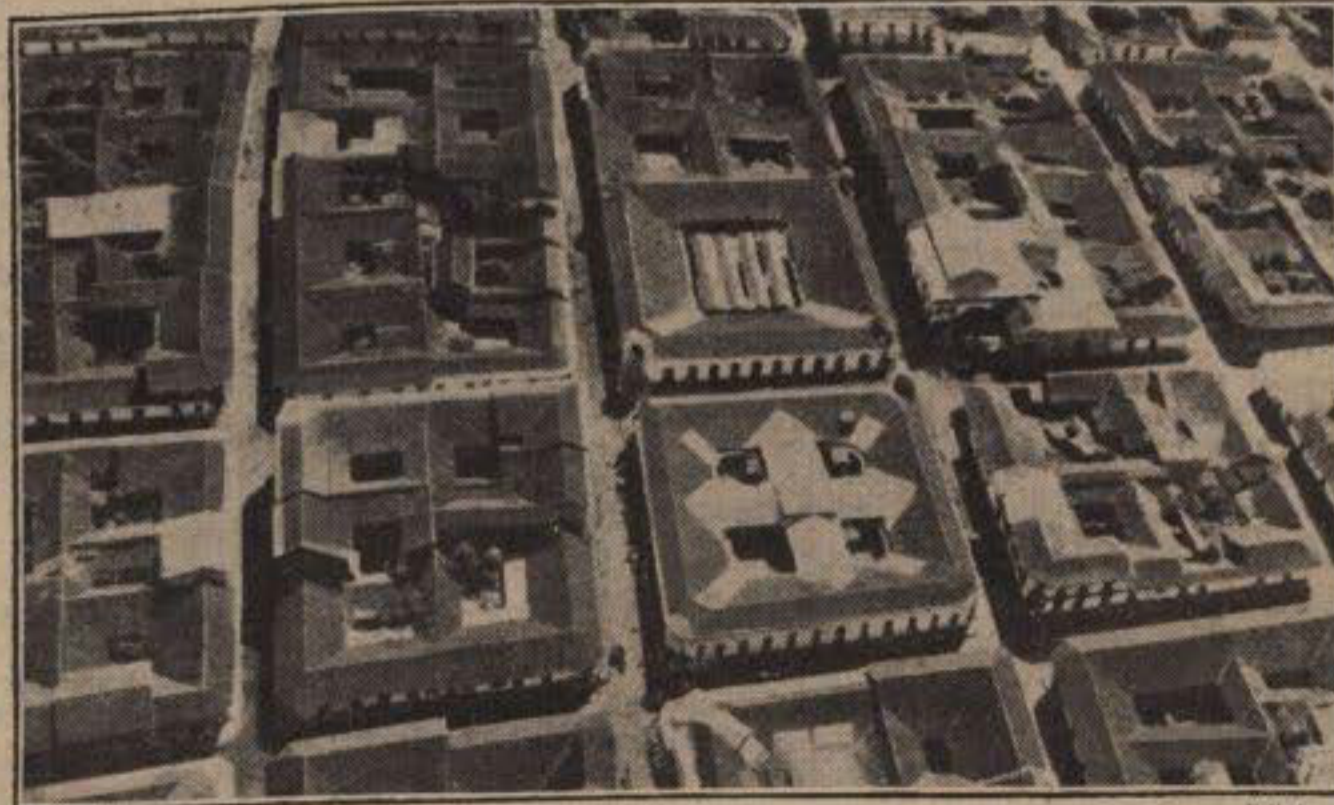
3.15:—Concert for Schools. Four Centuries of British Music—IV. Handel. Station Orchestra. Charles Mackay (Baritone). 4.0:—Short Concert. Station Orchestra. Charles Mackay (Baritone). 4.30:—Dance Music relayed from the Plaza. 5.0:—S.B. from Dundee. 5.58:—Weather Forecast for Farmers. 6.0:—Station Orchestra. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 8.30:—S.B. from Aberdeen. 9.0:—S.B. from London. 9.35:—Finalists of Diploma Class 'A'. Solists competing for the Gervase Elwes Memorial Trophy at the Eighteenth Glasgow Musical Festival. Relayed from the St. Andrews Halls. 10.5-11.0:—Band Night. Royal Naval Volunteer Reserve Band (Clyde Division) (by kind permission of Capt. R. Clifford Pirbrose, V.D.), Conducted by Bandmaster W. J. McNay. Santa Barbara in Spanish Songs and Duets.

2BD ABERDEEN. 500 M. 800 KC.

11.0-12.0:—Gramophone Records. 3.30:—Broadcast to Schools: Mons. E. Casati: 'Advanced French' (Lesson III). 3.50:—Afternoon Studio Concert. Elizabeth Haxel (Soprano). Station Octet. 5.0:—S.B. from Dundee. 5.58:—Birthday Greetings from the Aberdeen Studio. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. C. H. Webster: 'Cricket Topics'. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50 app.:—S.B. from London. 8.30:—Songs and Stories of the Gael. Neil Rose and J. B. Munro (Tenor). 9.0:—S.B. from London. 9.35-11.0:—S.B. from Manchester.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—Concert by the Radio Quartet. 3.0:—Broadcast to Schools: Mr. Clifford R. Carter: 'The Industries of Ulster—IV, Tobacco'. 3.15:—Gramophone Records. 3.30:—Beethoven. Station Orchestra. 4.6:—Vocal Interlude. Hugo Thompson (Baritone). 4.18:—Albert Fitzgerald (Violin). 4.30:—Light Concert Music. Orchestra. 5.0:—'From Dublin to Belfast by Motor Bus', by Miss H. D. Crofton. 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:—Orpheus. Station Orchestra: Overture, 'Orpheus' (Gluck). 9.45:—The Station Singers: Madrigal, 'April is in my Mistress' face' (Thos. Morley, arr. E. H. Fellowes); Madrigal, 'Pearce did dance with Petronella' (Giles Farnaby, arr. E. H. Fellowes); North Country and Folk Tunes, 'Bobby Shaftoe' (arr. Whittaker). 9.55:—Orchestra. Dance of the Furies. Ballet—Andante, and Ballet—Lento (from 'Orpheus') (Gluck). 10.10:—Station Singers: Madrigal, 'Young Cupid hath proclaimed' (Thos. Weelkes, arr. Fellowes); Madrigal, 'Fair Phyllis I saw' (J. Farmer, arr. Fellowes); Part Song, 'Now, O now, I needs must part' (J. Dowland, arr. Fellowes). 10.20:—Orchestra: Minuet in C and Ballet in C (from 'Orpheus') (Gluck). 10.30-11.0:—Dance Music: Larry Brennan and his Band, relayed from the Plaza.



THE CAPITAL OF NICARAGUA—FROM THE AIR.

This air picture gives a good idea of the typically Spanish-American architecture of Managua, the capital of Nicaragua, with its houses built around central courtyards and broad-eaved roofs keeping out the blinding sun. Miss Helen Douglas Irvine will tell some 'Travellers' Tales' about Nicaragua in her talk from London tonight.

E.N.A.

PROGRAMMES for SATURDAY, May 12

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

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONNIER
From the Carlton Hotel

3.30 CORELLI WINDEATT'S BAND
CATHCART LYNN (Contralto)
ARTHUR COX (Tenor)
BAND
Selection from 'The Prodigal Child' Wormser
Spring Song..... Mendelssohn
Romance D'Ambrasio

3.45 CATHCART LYNN
The Garden of Sleep de Lara
Songs my Mother Sang .. Grimshaw

3.52 BAND
Algerian Love Song..... Bucalossi
More than Life
'Nell Gwyn' Suite German

4.5 ARTHUR COX
The English Rose German
Jean Meade
Because D'Hardelot

4.12 BAND
Selection from 'Nails' .. Delibes
Pizzicato from 'Sylvia' ..
Cradle Song Bowers
Waltz, 'The song is ended' Berlin

4.25 CATHCART LYNN
A Soft Day Stanford
An Eiskay Love Lilt
arr. Kennedy-Fraser
The Road to the Isles (A Tramping
Song) arr. Kennedy-Fraser

4.32 BAND
Selection from 'Lady Mary'
Sirmay
Selection from 'Thais' .. Massenet
Galop from 'La Gioconda'
Ponchielli

4.55 ARTHUR COX
Light I love Best..... Hopkins
A Mood Travers
My Dreams Tosti

5.2 BAND
Passopied Delibes
Neapolitan Serenade .. D'Ambrasio
Czardas Windcatt

5.15 THE CHILDREN'S HOUR:
From England to Everest—a picture,
in words and music, by JEAN GRANT and
P. K. BOSE

6.0 ORGAN RECITAL by REGINALD FOORT, relayed
from The Palladium

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

6.45 RONALD GOUBLEY (Whistling)

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

7.15 THE FOUNDATIONS OF MUSIC
CHOPIN'S STUDIES
Played by SOLOMON (Pianoforte)

7.25 Mr. H. N. CROWE: 'The English Cycling
Team for the Olympic Games.'

CYCLE racing is a sport more popular on the
Continent and in America than it is here;
the 'Six Jours' in the Velodrome in Paris, the
road races all over France, and the six-day
contests in Madison Square Garden excite as
much public interest as our own Boat Race or
a Test Match at Lords. But all the same, our
own racing cyclists reach a very high standard
of skill, and there are strong hopes that they
will make a very good showing in the forthcoming
Olympic Games. This evening Mr. H. N. Crowe,
Secretary of the National Cycling Union, will
discuss the prospects of the English team.

8.0-9.0 Glasgow and Dundee

9.35-10.35 London and Other Stations

On the Twelfth Day of May, Nineteen Hundred and Twenty-Eight, Being the Feast of St. Pancras,

Thos. Handleye

(Licensed to disseminate all manner of witticisms, jollities,
quips, cranks, and quaint conceits, together with broad-
caste ballads and other pieces of musick by ye foremoste
composers of ye daye)

worshipfully craves leave to present

'Innanninn'

(Anon.)

A Burletta

Persons Represented

Mine Host TOMMY HANDLEY
A Goodwife MIRIAM FERRIS
A Singer of Catches JOHN ARMSTRONG
A Lady of Fashion JEAN ALLISTONE
A Musicianer HARRY PEPPER
A Mountebank PHILIP WADE
Ostlers, Lackeys, Serving-Wenches, and Roysterers

THE REVUE CHORUS

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

WE cannot—let us be frank—explain why Tommy Handley
has translated himself into the Eighteenth Century. It is
possible that he has mistaken the date on his contract.

He is extremely reticent as regards his bill matter, and refuses
to furnish any coherent information concerning the entertainment.

There is some connection, it appears, between the title 'Innanninn'
and 'Ye Three Jolly Gargoyles,' an ancient hostelry situated
somewhere at the back of, or on the outskirts of, Tommy's
imagination.

We learn from him, however, that he has no intention of remain-
ing in an inn throughout an evening in any anno, but, in any case,
there is no risk of the entertainment perishing from inanition.

7.45 A MILITARY BAND CONCERT

SOPHIE ROWLANDS (Soprano)

TOM KINNIBURGH (Bass)

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

Overture, 'Fingal's Cave' Mendelssohn

WHEN Mendelssohn was a young man of
twenty, he paid his first visit to Scotland,
and spent six delightful summer weeks in touring
the Highlands. His Hebrides Overture and the
Scotch Symphony both reflect the experiences of
that happy time.

What we are now to hear, then, is a visual
and poetic impression, put into tone.

7.55 SOPHIE ROWLANDS
Elsa's Dream (from
'Lohengrin')

Wagner

Dream Ships Waddington Cooke

8.2 BAND

Symphonic Poem, 'The Dance of Death' ('Danse
Macabre')..... Saint-Saens

THE weird legend of Saint-Saens' piece is
familiar to most listeners. The version used is
that of a poem by Henri Cazalis. The composer
gives us a vivid representation of Death fiddling
for the midnight capers of skeletons. Their
bones knock together, and the dance goes on
until cock-crow disperses the ghostly crew.

8.10 TOM KINNIBURGH

Because I were shy Lyell Johnson
Tavern Song..... Howard Fisher

8.17 BAND

Scherzo from the 'New World'
Symphony Dvorak

AS everyone knows, the 'New
World' of Dvorak's Symphony
is America, in which country the
composer spent some years, teaching
and conducting. His interest in the
music of the American Negro led him
to give characteristic colour to cer-
tain of his works by using themes
based on, though not exactly repro-
ducing, Negro popular tunes—the
'spirituals' with which we are now so
familiar. The keen response which
this Symphony always arouses must
be due not a little to its wealth of
lovely orchestral colouring. Some-
times we have soft, rich, warm tones,
sometimes splendour or brilliance,
sometimes the bright and varied
delicacy of mosaic.

The Scherzo reminds us that
Dvorak, the son of a butcher-inn-
keeper, never lost his love of peasant
ways. There is something here of
the countryman's boisterous good
humour—almost, we might say, of
the horse-play variety.

8.25 SOPHIE ROWLANDS

The Thistle M. V. White
The Stars Montague Phillips
Song of the Open la Forge

8.32 BAND

Air Bach
Waltz from 'The Sleeping Beauty'
Tchaikovsky

8.42 TOM KINNIBURGH

Hatfield Bells ... Easthope Martin
Royster Doyster Matheson

8.50 BAND

Kamarinskaja (A Slavonic Wedding)
Glinka

GLINKA (1804-57), that pioneer
of Russian music, one day
heard a village wedding song and
a country dance (the 'Kamarins-
kaja'), and out of these he made
an orchestral piece. Tchaikovsky and Rimsky-
Korsakov both regarded the piece as the founda-
tion of all orchestral treatment of Russian folk-
music.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. G. WATSON PARKER: 'More Motoring
Matters'

9.30 Local Announcements. (Daventry only) Ship-
ping Forecast

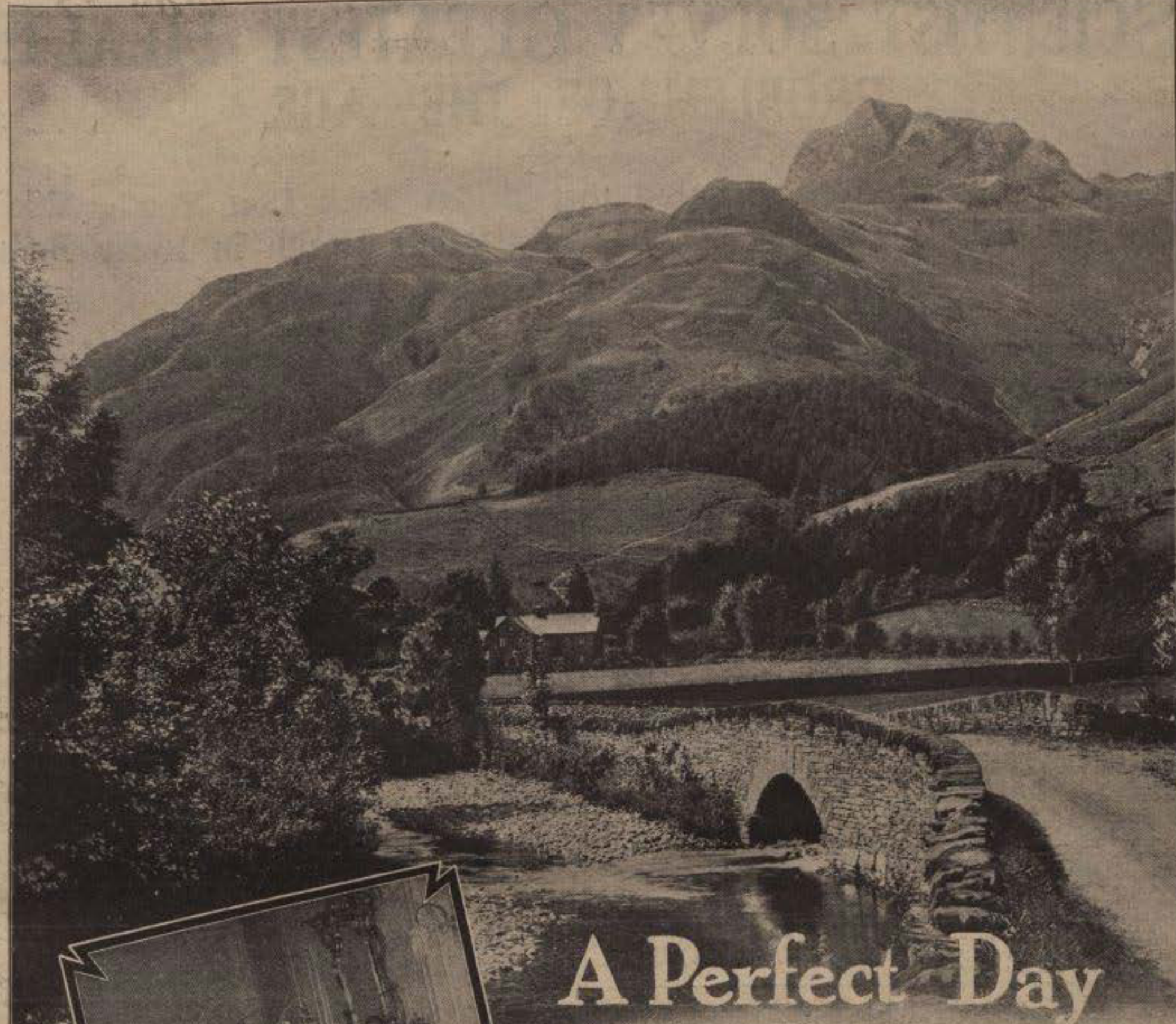
9.35

'INNANNINN'

(Anon.)

(See Centre Column)

10.35-12.0 DANCE MUSIC: THE SAVOY OR-
CHESTRA, FRED ELIZALDE and his MUSIC, and
the SAVOY TANGO BAND, from the Savoy Hotel
(Saturday's Programmes continued on page 225.)



A Perfect Day

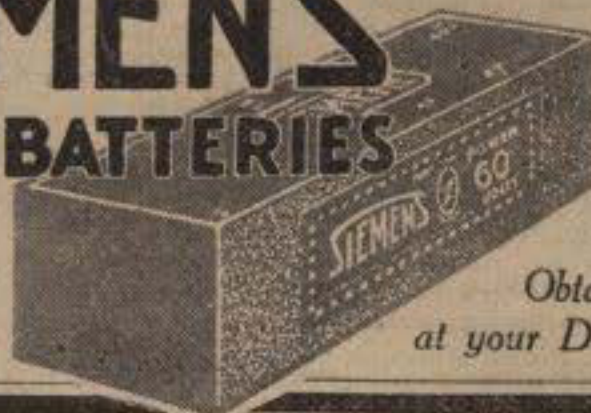


View of Langlais Pikes.
 [Photos by kind permission of L.M.S. Rly.]

A BRISK walk, that glow on the cheeks, a glorious appetite, and then—the comfortable armchair and a first-class concert, perfectly rendered.

Insist on

SIEMENS
RADIO BATTERIES



Obtainable
 at your Dealers.

A user writes:—
 The last Battery I bought has given excellent results, being only one third down in voltage after running two power valves for nearly a year.

SIEMENS BROTHERS & Co., Ltd., WOOLWICH, S.E.18.

SCIENTIST SOLVES GREATEST HEALTH PROBLEM OF THE AGE.

Elixir of Life Machine Invented that Brings Back Lost Youth, Wipes Out the Tell-Tale Marks of Old Age, Builds Health in Every Body-Cell and Ensures Success in Fighting the Diseases of Civilization.

A FREE BOOK DESCRIBING THIS REMARKABLE HEALTH-BRINGING INVENTION WILL BE SENT TO EVERY READER OF "THE RADIO TIMES" WHO COMPLETES AND FORWARDS THE FORM BELOW.

ROMANCE OF A DYING MAN'S RECOVERY OF HEALTH & VIGOUR

SINCE attention was first drawn in these columns to the wonderful health-bringing electrical invention of Mr. O. OVERBECK, F.R.S.A., F.P.S., F.P.C. (Lond.), etc., the well-known English scientist has received hundreds of applications for the book which was offered free to readers of "Radio Times." Many readers suffering from the ailments over which Mr. Overbeck's Rejuvenator has such miraculous power have also purchased the wonder-working little instrument, and proved for themselves the truth of every claim made for it by its inventor. Those who missed the previous opportunity should write to-day for a copy of the book about Mr. Overbeck's marvellous invention, which is offered free to every reader.

The price of civilisation seems to be the onset of a great variety of diseases, and how best to arm the race against them has been the greatest health problem of the age. Mr. Overbeck, after the manner of the true scientist, has tackled this problem in his own person, and has "come back" from the decrepitude of premature old age to glorious fitness.

A few years ago he was a dying man. His hair was thin and white, his muscles were flabby, his sight was defective, his



Mr. O. OVERBECK, F.R.S.A., F.P.S., F.P.C. (Lond.), the Grimsby Scientific Chemist, author of "A New Electronic Theory of Life," and inventor of the "Elixir of Life" Machine, known as Overbeck's Rejuvenator.

heart was weak. Rheumatism and kidney trouble had got him in their grip, and his doctor told him to make his will.

At this time he was experimenting with an electrical machine with the idea of stimulating the growth of his hair, and restoring the colour. He soon found that not only was his white hair becoming streaked with brown, but his skin was becoming clearer, his muscles firmer, his heart stronger, while his eyesight improved to such an extent that he was able to discard the spectacles he had worn for years. His rheumatism left him, as well as the kidney trouble from which he had been a chronic sufferer. His brain also became far more alert, and he began to take an entirely new interest in life.

He now set to work in earnest to perfect his rejuvenating instrument in the hope that other sufferers might enjoy the same amazing recovery of health which was coming to him more and more with each passing day. The upshot was the patenting of the "elixir of life" machine, known to-day as Overbeck's Rejuvenator, and now in use in thousands of homes, not only in this country, but in all parts of the world.

Mr. Overbeck is now nearly seventy years of age, yet, to quote the words of Michael Temple, the well-known con-

tributor to the *Referee*, he is to-day "a particularly well-set-up, and vigorous specimen of middle-age, and to all appearances at least fifteen years younger."

Mr. Overbeck is thus a living example of the truth of the conclusions to which years of scientific work have led, and their practical application in the astounding health-bringing invention, known as Overbeck's Rejuvenator, and Mr. Overbeck's own experience has now been duplicated in hundreds of equally striking cases, all proving the power of the instrument to confer upon the feeble, the ailing, and the prematurely old a glorious renewal of robust health and vigour.

WHAT DOCTORS SAY.

The following tributes are from members of the Medical Profession:—

"Mr. Overbeck's system introduces a new note into Electro-Therapeutics, his instrument producing no sensation whatever, and if the very simple instructions are carried out, is entirely harmless in use."
—, M.B., Ch.B."

"Overbeck's Rejuvenator is a perfectly safe means of applying medical electricity to the treatment of a variety of disorders, provided the very simple instructions are carried out."
—, M.B."

"It has been beneficial in a case of muscular atrophy of the legs after severe illness, and personally I have used it on my bald head and am certainly gradually getting a good crop of hair, for which I am very thankful and pleased."
—, M.B., C.M., F.R.C.S."

THIS BOOK FREE



To O. OVERBECK, F.R.S.A., etc.,
Chantry House, Grimsby.

Please send me a copy of the FREE BOOK which fully explains "OVERBECK'S REJUVENATOR" and contains overwhelming proof of its power to banish Constitutional Diseases, restore Lost Youth and Build Health in every Body Cell. I enclose threepence in stamps to cover postage.

NAME

ADDRESS
(Please write distinctly.)

R.T. 4.5.28

Are you suffering from any of the following?

- | | |
|------------------|-------------------|
| Arthritis. | Greyness. |
| Asthma. | Headache. |
| Baldness. | Heart Affections. |
| Blood Pressure | Insomnia. |
| Bunions. | Indigestion. |
| Bronchitis. | Lumbago. |
| Corns. | Nervous Debility |
| Catarrh. | Neuritis. |
| Cramp. | Neurasthenia. |
| Constipation. | Paralysis |
| Deafness. | Agitans. |
| Ear Affections. | Paraplegia. |
| Eyesight Defects | Psoriasis. |
| General Weak- | Rheumatism. |
| ness. | Sciatica. |
| Gout. | Voice Troubles. |
| Goitre. | Wrinkles. |

In all these cases Overbeck's Rejuvenator has proved amazingly successful.

A New Electronic Theory of Life.

The original electronic theory
By O. OVERBECK,
F.R.S.A., F.P.S., F.P.C. (Lond.), etc.
2nd Library Edition
6th Thousand.
6s. net.

At the request of the MINISTRY of EDUCATION

two copies of this most sensational and remarkable book have been supplied to the SCIENCE LIBRARY at South Kensington. The book is written in simple, non-technical language that everyone can understand, and contains information which is the basis of glorious health for everyone who cares to follow it. Obtainable through any bookseller, all W. H. Smith & Son's establishments, and The Times Book Co., Ltd., 40, Wigmore Street, London, W.1. at 6s. net, or post free for 6/8 from O. OVERBECK, CHANTRY HOUSE, GRIMSBY.

The following are briefest extracts from the reports of progress received from hundreds of users of Overbeck's Rejuvenator.

HEART TROUBLE.—"I suffered with valvular lesion of the heart that incapacitated me from all laborious work, but after using your machine a very short while I began to feel great benefit and my breathing became more normal."

CHEST TROUBLE.—"I have received great benefit to my chest by the use of your instrument. I used to cough all night until I fainted, but now sleep well."

AGONISING SCIATICA.—"I used to suffer very much from sciatica and could scarcely walk 100 yards without feeling agonies of pain. This has now almost entirely disappeared and I am now able to walk miles and play golf the whole day long without feeling the slightest pain."

NEURITIS.—"I can testify to complete cure of Neuritis in the arm, absolute disappearance of periodical nervous headaches, enormous benefit to the eyes."

RHEUMATIC GOUT.—"I have just cured a patient of rheumatic gout, severe form, and surprised three doctors."

LOST HAIR COLOUR.—"My hair, white but a few weeks ago, is gradually returning to its normal shade of brown."

Saturday's Programmes cont'd (May 12)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.30 **VARIETY**
From Birmingham
CHRISSE STODDARD and ALFRED BUTLER
In a Restaurant Episode, 'Pleasant Memories'
ANGELA MAUDE (Light Songs)
SYDNEY COLTHAM (Tenor)
DAVID WISE (Violin)
- 4.30 **THE PICCADILLY DANCE BAND**
Directed by CHARLES WATSON
From the Piccadilly Hotel
- 5.45 **THE CHILDREN'S HOUR (From Birmingham):**
Toni Farrell will Entertain. 'The Boke of the Kynges Doughtere,' by Estelle Steel Harper.
Jacko (Songs at the Piano)
- 6.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 **LIGHT MUSIC**
BLODWEN CAERLEON (Contralto)
TOM PICKERING (Tenor)
W. L. TRYTEL and his OCTET
OCTET
Selection from Tales of Hoffmann. *Offenbach*
- 6.55 **BLODWEN CAERLEON**
Four Ducks on a Pond
Needham
The Turn of the Year ..
Moon of half-mantled merces
- 7.2 **OCTET**
Indian Love Lyrics
Woodforde-Pinden
- 7.15 **TOM PICKERING**
O the Month of May
Quilter
A Welcome Owen Mase
Dorothy's a buxom lass
arr. Howard Carr
- 7.22 **OCTET**
Selection from 'Samson and Delilah' *Saint-Saëns*
- 7.30 **BLODWEN CAERLEON**
Bluebells from the Clearings *Walker*
When all the world is young *Brewer*
- 7.37 **OCTET**
Liebestraum (Love Dream) *List*
- 7.45 **TOM PICKERING**
Pack, clouds, away *Handel*
The Waters of Severn *Redman*
- 7.52 **OCTET**
The Lost Chord *Sullivan*
Diane *Rapee*
Violin Solos, W. L. TRYTEL
- 8.0 **VAUDEVILLE**
TONI FARRELL (Syncopated Pianisms)
STAINLESS STEPHEN (Entertainer)
PITT and MARKS 'Calling the British Smiles'
CYRIL LIDINGTON (Light Songs)
PAUL RAFFMAN and his BAND



9.0 **'Oedipus Rex'**
Opera Oratorio in Two Acts after Sophocles
Text by JEAN COCTEAU
Translated into Latin by J. DANIELON
Music by IGOR STRAVINSKY
Oedipus WALTER WIDDOP
Jocasta ASTRA DESMOND
Creon ROY HENDERSON
Tiresias FRANK PHILLIPS
The Shepherd HARDY WILLIAMSON
The Messenger ROY HENDERSON
The Speaker R. E. JEFFREY
THE WIRELESS CHORUS
(Chorus-Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by the COMPOSER

away to be got rid of; but the child was taken by a shepherd to Polybus, King of Corinth, who brought him up as his own son. Oedipus, ignorant of his parentage, has been told by an oracle that he will slay his father and marry his mother. Already part of the prophecy has come true, for he has met his father (not knowing him) and killed him in a quarrel. He goes to Thebes, and is given the kingdom by Creon (Bass-Baritone), brother of Jocasta, who, unknown to Oedipus, is his mother. Her he marries.

ACT I.

At the beginning of the Opera the people beg Oedipus to free the city from pestilence. He promises to do so, and consults Tiresias (Bass), the blind soothsayer. This oracle tells him that the murderer of Jocasta's late husband, King Laius, is himself a king. The city, he says, can only be freed from the plague if the murderer be banished.

ACT II.

This opens with a repetition of the chorus that ended Act I. Jocasta (Mezzo-Soprano) does not believe in oracles, for did not one predict that her husband Laius would be slain by her son, and was not the king killed by robbers, far from Thebes? Oedipus with horror begins to realize the horrible truth of his position and relationship.

A Messenger (Bass-Baritone) comes telling of the death of Polybus, King of Corinth, Oedipus' adopted father, and saying that Oedipus was not really Polybus' son. A Shepherd (Tenor),

who accompanies him, brings out the awful truth that Oedipus is the son of Laius and Jocasta.

Soon the Messenger re-enters to tell how Jocasta, on hearing the dread news, hanged herself, and Oedipus put out his eyes. The Chorus closes the work with a sad song of farewell.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 SOME FAMOUS WALTZES

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Conducted by JOSEPH LEWIS

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- Destiny *Baines*
- The Merry Widow *Fall*
- Estudiantina *Waldteufel*
- September *Godin*

In addition to which, OLIVE STURGESS will sing Love will find a way (from 'The Maid of the Mountains') *Fraser-Simson*
Waltz Song from 'Tom Jones' *German*
Waltz Song from 'The Chocolate Soldier' *Oscar Straus*

Waltz Song from 'Romeo and Juliet' .. *Gounod*

(Saturday's Programme's continued on page 226.)

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9.0 **'Oedipus Rex'**
(See also centre column)
THE background of the story is this: King Laius, the husband of Jocasta and father of Oedipus, was told by an oracle that his death would be brought about by his own son. When Oedipus was born, therefore, Laius sent him

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Saturday's Programmes cont'd (May 12)

(Continued from page 225.)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 A POPULAR CONCERT

Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES

- March, 'Admirals All' Bath
- Waltz, 'Grenadiers' Waldteufel
- Revery, 'The Voice of the Bells' Luigini
- Bridal March Grieg
- Suite from 'The Crown of India' Elgar

- 3.30 London Programme relayed from y Daventr
- 5.15 THE CHILDREN'S HOUR: 'Buried Treasure,' by Donald Davies
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

ORCHESTRA

Ballet Music from 'Boabdil' Moszkowski

THE Opera *Boabdil, the Last King of the Moors*, is founded on an incident in the war of the Spaniards and the Moors, in the fifteenth century. The Ballet Music taken from the work consists of three pieces, a Spanish *Malaguena* (in three-time, with a characteristic rhythm beginning with whole beat, two halves, whole), a *Scherzo-Valse*, and a *Moorish Fantasia* (two-time, commencing with dignified chords and going on to build up the piece over a recurring motif that stumps about in the bass).

Sometimes the *Fantasia* is played first and the *Malaguena* last.

WATCYN WATCYNs and Orchestra

West Country Lad German

ORCHESTRA

Irish Tune (Londonderry Air) arr. Grainger
Shepherd's Hey Grainger

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'The Merry Month of May.' A Play for Broadcasting by C. E. Hodges. Played by the Station Repertory Players. Incidental Music by the Station Quartet. Songs by Harry Hopewell
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Lieut.-Col. S. G. GOLDSCHMIDT, 'Children's Ponies'
- 7.15 S.B. from London
- 7.25 Mr. F. STACEY LINTOTT: Sports Talk
- 7.45 MUSICAL CONSEQUENCES

In the course of this programme two 'Consequences' will be played through the medium of the artists and the orchestra. The missing words will be supplied in each case by the title of the piece rendered. Listeners are invited to guess the solution, which will be read out at the end of each 'consequence'

ALAN BROOKS (Bass-Baritone)
ISABEL TEBAY (Contralto)
THE STATION ORCHESTRA

- 8.45 SNATCHES OF SYNCOPATION by NEVILL MELLAND
- Argentine Blues Melland
- Fascinatin' Blonde Melland
- Wonderful, Marvellous You Melland
- Johnny Melland

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: 'The Swiss Family Robinson' (Adapted by Muriel A. Levy)—Final Episode
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15 S.B. from London
- 7.25 Mr. ERNEST EDWARDS ('Bee'): Sports Talk
- 7.45 S.B. from Manchester
- 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



TOMMY HANDLEY.

the popular broadcast comedian, is to appear in a new capacity tonight, when he will become mine host of 'Ye Three Jolly Gargoyles,' and present his burletta *Innanninn* from London and other Stations at 9.35.

- 7.0 Dr. C. J. MCSWEENEY, 'Cardiff Health Week'
- 7.15 S.B. from London

7.25 Mr. L. E. WILLIAMS, 'Sport Spotlights'

7.45 A POPULAR CONCERT

Relayed from the Assembly Room, City Hall NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE

Overture to 'Tannhäuser' Wagner
THE Pilgrims' Chant, approaching and withdrawing, the wild Dance of the Maidens of the Venus Mount, Knight Tannhäuser's Love Invocation to Venus, the Rising of Venus, the Pilgrims' Chant once more—these make up the famous and popular Overture to *Tannhäuser*.

Thus is pictured the eternal strife between the carnal and the spiritual, and it will be noted that the spiritual is in the end triumphant.

WATCYN WATCYNs (Baritone) and Orchestra
The Two Grenadiers Schumann

- ORCHESTRA
- Minuet Boccherini
- VICTOR OLOF (Violin) and Orchestra
- Romance in G Beethoven

Saturday's Programmes continued (May 12)

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; 'Billy Smiff' and others
 6.0 London Programme relayed from Daventry
 6.30 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
 6.0 An ORGAN RECITAL by G. VIRGIL DAWSON Relayed from The Albert Hall
 6.30-12.0 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
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry
 6.30-12.0 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
 6.30-12.0 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
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

9.0-12.0 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
 6.0 London Programme relayed from Daventry
 6.30-12.0 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
 7.0 Mr. C. H. CARPENTER, 'Swimming, and Water Polo Topics'
 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. 980 KC.

3.30—London. 4.15 app.—Music relayed from Tilley's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—London. 6.45—Scottish Sports Bulletin. 6.50—Musical Interlude. 7.0—The Earl of Tankerville: 'Bart Henderson's Story.' 7.15—London. 7.45—Arthur Prince and Jim. 8.0—The North of England Musical Tournament. Male Voice Chorus. 9.0—London. 10.35—Dance Music. 11.15-12.0—London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 3.15—Dance Music. 4.15—Helen Young (Violin). Ina Kirkhope (Soprano). James Robertson in Original Items. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—London. 6.50—Scottish Sports Bulletin. 6.55—Musical Interlude. 7.0—London. 7.25—Mr. J. McAndrew: 'Golf.' 7.45—Neil Grieg in Scots Humour. 8.0—Thos. Handley presents 'Imannian' (Anon.); A Barletta. 9.0—London. 9.35—Final of the Premier Class for Men's Chorus competing for the 'John Cullen' Memorial Premier Challenge Trophy at the Eighteenth Glasgow Musical Festival. Relayed from the St. Andrew's Hall. 10.10 app.—Dance Music. 11.15-12.0—London.

2BD ABERDEEN. 500 M. 690 KC.

3.30—Dance Music. Annie S. Hay (Pianoforte). 5.15—Children's Hour. 6.0—Station Dance Band. 6.30—London. 6.45—Glasgow. 7.0—'Belshazzar': 'From my Watch Tower.' 7.15—London. 7.25—Dundee. 7.45-12.0—London.

2BE BELFAST. 306.1 M. 980 KC.

3.30—Dance Music. 4.15—Dvorak Programme. Station Orchestra. 4.44—Mary Johnston (Soprano). 4.58—Comedy Orchestra. 5.15—Children's Hour. 6.0-12.0—London.

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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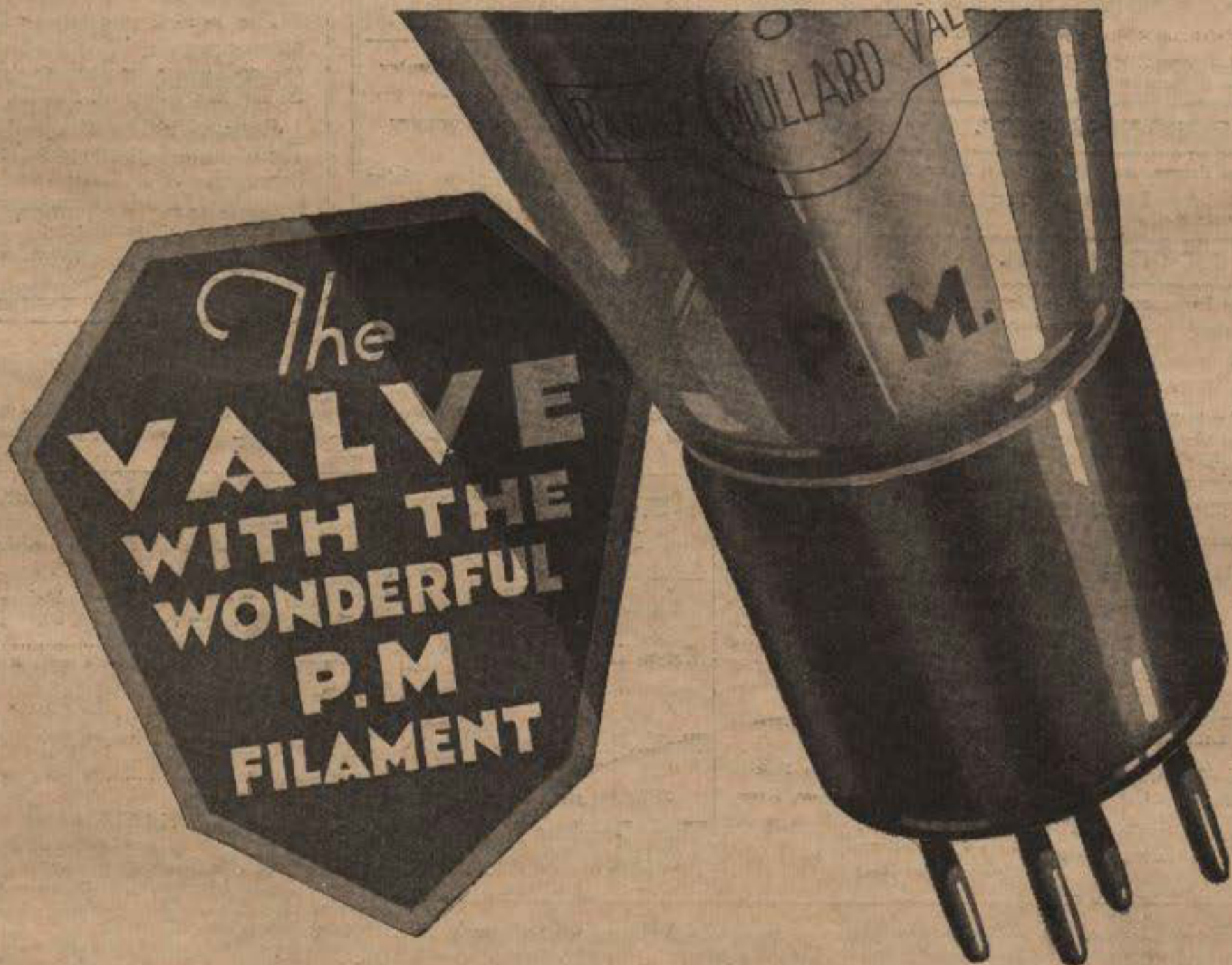
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Some Common Garden Animals (Illustrated), by Mr. Eric Fitch Daghish.	School Syllabus Secondary School Syllabus Manchester Syllabus Newcastle Syllabus Scottish Stations Syllabus Cardiff Syllabus Music Manual	May. Manon Lescaut.	LIBRETTI (a) Please send 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.
Chemistry and Daily Life (Illustrated), by Dr. S. Glasstone.	Boys & Girls of Other Days, Course III Empire History & Geography Out of Doors from Week to Week The England that Shakespeare Knew French Manual	June. The Girl of the Golden West	SCHOOL PUBLICATIONS (b) Please send me _____ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series.
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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.
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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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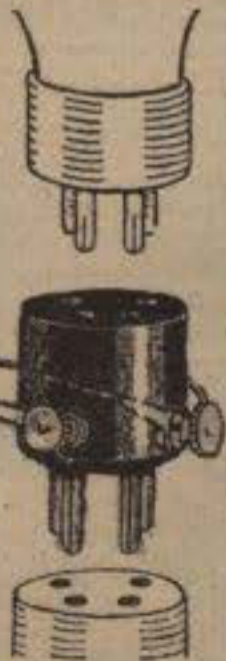
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"We do not praise our set, as we know all the good results are due to your wire."

"Yesterday I replaced your Aerial and again rejoice in the actuality and nearness which the expensive Aerial quite failed to give."

"Using a bare copper Aerial we could not receive anything whilst in Paris, but with your Aerial we have been receiving Danbury (100 miles) and Bournemouth (100 miles) on a crystal set."

"I have only 33 feet of Aerial in all, but I get top-notch reception."

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Whether you own a crystal, five-valve Neutrodyne, Superheterodyne, or Short Wave Set—you'll never get the best out of it unless your Aerial is right. Enthusiasts everywhere have decided, after tests, that Electron Wire—and Superial, are the best. They are the result of research by experts, and we guarantee perfect results under the most difficult conditions. Instal Electron—or Superial—and KNOW that you've got the best. Your set will give better results both for long distance and local reception.

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THE PERFECT AERIAL

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Price, 100ft. long

1/8

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THE KING OF AERIALS

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"Superial was tested in the Laboratory of the 'Evening Mail' Radio Institute, New York, U.S.A., and found to agree with the standards set by the Institute, and that the design is based on sound engineering practice.

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(Signed) Lester Rutter, Director,
Radio Institute, New York, U.S.A.



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60 volt (reads 66)	7/11	60 volt Super Power	13/6
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