

EVERY PROGRAMME FROM EVERY STATION (May 13-19)

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MAY 11, 1928.

Every Friday. Two Pence.

## A New Sunday Feature.

On Sunday, May 20, will begin from London, Daventry, etc., the great series of Bach's Church Cantatas, which are, to quote the accompanying article by Mr. Filson Young, 'the supreme contribution of Art to the Protestant Religion.' Since Bach performed them himself, the complete series of cantatas has never been given in this or any other country. This new venture is, therefore, one of international importance.

VERY few people, apart from those intimately connected with it, can have any idea of the wide and far-flung extent of the work of the Programme Department of the B.B.C. Even to one who sees it at work, and works with it, the courage, the talent, and the knowledge that are the mainspring of these activities are continually surprising and refreshing. The good word 'broadcast' comes from one of the oldest fields of man's activity—the seed field; and, applied to one of his newest and strangest activities, it is almost uncannily expressive.

The parable of the sower holds good. Where the seed falls is a matter of intention and of hope; the great thing is that the seed is being scattered, wafted by the wind of the ether into we know not what furrows. All we know is that more and more of it falls on good ground, and that there is a steadily increasing harvest.

Into the seed field of the listeners' homes more and more, and better and better, selection, quality, and execution are being cast. The B.B.C. has its failures; it would be a calamity if it had not. The essence of

broadcasting is generosity, courage, and vision; and to do nothing unless you can be certain beforehand of success would be to limit effort to the known and the ascertained. The great thing is to be experimental, and not to be afraid of being daring on a liberal scale.

Music is one of the richest and most fertile grounds in broadcasting; and so, in adding another hour to Sunday broadcasting (from 5.30 to 6.30) the Corporation has decided to inaugurate this addition with something that is beyond controversy, that is the very



Where the cantatas first saw light—Bach in the organ-loft of the Thomaskirche, Leipzig. A wood engraving, from historical sources, by Norman Janes.

best of its kind, and that is otherwise unobtainable. At 5.45 every Sunday (hitherto a silent hour) there will be broadcast from 5XX and 2LO, and from every main station in the country, the complete series of Bach's Church Cantatas—a body of music monumental in its grandeur and its variety, unexampled in the history of art and, except for perhaps a dozen examples, hitherto almost unknown to the ordinary listener.

**T**HESSE Church Cantatas have a place that is quite unique in music. One might describe them as miniature oratorios, but that would not be quite true. They may have been the germ of the oratorio, but they are far greater than any of the oratorios, except, perhaps, the greatest of Handel's. They represent Bach's regular work as Cantor of the Thomasschule in Leipzig, when it was one of his duties to provide, as part of the service on Sundays and Feast-days, a cantata on the subject of the day. They were performed with the regular resources at his command—a choir of twelve, an orchestra of from twelve to twenty, and an organ or clavichord.

I believe that as a series they have never been publicly performed in their entirety in this country, or, indeed, anywhere, since they began to be heard under Bach's own direction two centuries ago. In thus performing them in series, the B.B.C. is doing something which no other musical organization has done or could do. The preparation in the way of translation (only a small proportion have been hitherto translated from the German), copying of scores and parts, to say nothing of the training of choirs and orchestras in an idiom that is quite unlike anything else, has been for months occupying, and for years may continue to occupy, the musical staffs at London, Birmingham, and Glasgow. For the work is far too heavy for one chorus and orchestra to undertake weekly, in addition to other work; therefore it has been decided to dis-

tribute the performance of the Cantatas among three stations. Mr. Stanford Robinson, with the London choir and orchestra, will be responsible for a Cantata once a fortnight, while those on alternate Sundays will be undertaken by the Birmingham Station, under the direction of Mr. Lewis, and the Glasgow Station under Mr. Carruthers respectively.

Popular as Bach is, I venture to predict that when this great series has been in being for a little while, those who listen to the Cantatas will find them more wonderful and artistically stimulating than anything of Bach's with which they have been hitherto familiar. The hour when they will be performed is not one at which any broadcasting has hitherto been done, so they will not encroach on programme time that has become associated with other and popular features. Those who are not interested in them will be as they were before; those who are will find that a delightful addition has been made to the Sunday broadcasting, which has already come to be counted on by many for some of the best music of the week.

It is not only from the musical point of view that these Cantatas are interesting, but also from the religious and poetic. Because Bach wrote them, and because they were part of the religious life of Germany in the

eighteenth century, they combine the greatest elements of musical art with that poetic renaissance which marked the Reformation in Germany. For that movement, whatever it may have created or destroyed, had one supreme quality: it released contemporary poetry and art to adorn the new Lutheran religion which, while retaining in ritual and ceremony its connection with tradition, admitted a living, regenerating stream of artistic inspiration and adornment which irrigated the liturgy with the refreshment of a new and poetic life. And Bach's Church Cantatas are its supreme achievement and remain the supreme contribution of art to the Protestant Religion.

**A**LTHOUGH many of these Cantatas are within the resources of a good church choir, their adequate performance as a whole by any such body is impossible, owing to the fact that in the whole two hundred of them there is an almost infinite variety in the orchestral and vocal combinations. Some of the instruments on which the peculiar colourization depends are either obsolete or have to be studied and played by experts; other instruments are used in such a way that only the very best performers can do justice to them. The parts for the solos and choruses make the most exacting demands on the voice, and the poetic treatment of words and music is so close and exact as to require the most minute care in translation.

The first performance of this great and monumental series from 2LO and 5XX will be on Sunday, May 20, at 5.45; and I am thus drawing attention to them so that the thousands of listeners who will appreciate them may arrange and prepare their listening time so as not to miss them; and also to put on record the quiet inauguration of an artistic service of a kind that is almost unprecedented, and yet which is characteristic of the steady expansion of the B.B.C.'s achievement in the pursuit of its broad and high ideals.

FILSON YOUNG.



The Church of St. Thomas, Leipzig, for the services of which Bach wrote his series of Cantatas.

## What the Listener Thinks About It.

### A First Selection of Extracts from Letters in reply to Mr. France.

The Editor has received many hundreds of interesting letters from listeners regarding Victor France's article, 'From Morn to Midnight,' which appeared in *The Radio Times* for April 27. A further selection of extracts from these will appear in next week's issue.

As a Socialist I am taking the privilege of answering for tens of thousands of listeners of the working class. Victor France quite forgets that in the towns and cities there are hundreds of thousands of people who are called upon to work on the 'shift' system. If his ideas were put into operation, only one week in three would they have the pleasure of listening to 'the very best that you can give us.' What is really wanted is an education in the art of listening.—W. H. H., Bristol.

As a great admirer of the B.B.C. may I say that I agree entirely with Victor France? My motto would be 'little and good.'—S. D., Doncaster.

Do we think the ideas of the B.B.C. will dry up? Never! Wireless is but on the verge of what it will be.—F. V., Bolton.

I WONDER if Mr. France has ever realized the number of lonely and invalid people to whom the afternoon broadcasts are the great relief from and antidote to boredom?—M. M. B., S.W.5.

Most heartily do we endorse the opinions set forth by Victor France. We would rather there was less broadcasting. So many appear to be *drugged* with listening, though the term 'listening' for many is a wrong one, for they do not *really* listen.—A. W., Birchington.

PLEASE do not shorten your programmes. They are the only thing I have to live for.—'LONELY LISTENER,' Wembley.

ASSUMING that it is possible that ideas will eventually run dry, how can this time be put off as long as possible? By a repetition of programmes? Let us hear the really outstanding programmes twice—three times—fifty times. I recall that most wonderful of broadcast plays, which concerned the flooding of a mine and a man's sacrifice—a play that every person, young or old, should listen to. You have, I believe, sent this over three times. But how many of my fellow-listeners have heard it?—A. C. H., Leyton.

Does Victor France think we are all novelists? I work on the iron road during the hours of 7-11, week in, week out—and thousands of others do likewise. What chance should we have of getting our ten bob's-worth?—W. B. W., Upton Manor.

As it is possible to have too much of a good thing, Mr. France's suggestion is distinctly sound. But programmes from 7 to 11 p.m. would only give one hour to those in hospitals, etc., and only two hours to old and delicate people who have to go to bed early. His idea could easily be tried as an experiment in another way—by allowing a quarter or half an hour to elapse between various programmes during the day.—M. R., Hampstead.

MR. FRANCE makes the same mistake as Herr Feuchtwanger in wishing to force on us what he thinks we ought to have, instead of leaving us free, as the B.B.C. does, to choose for ourselves. Do they forget that we are not all children?—W. C., Teddington.

## From Midnight to Midnight—if Necessary!

Val Gielgud's reply to Victor France—The Abnormal Listener—B.B.C. not a Nursemaid—Mr. France's 'Turnip-headed Bogey'—The Public's Contribution towards Broadcasting's Future.



**I**N his recent article in *The Radio Times*, Mr. Victor France raised an issue which is of vital interest to every listener. No doubt he will find some support for his contention that

there is too much broadcasting, for his demand that the hours for broadcasting should be limited, and the Programmes themselves reduced in quantity that they may be increased in quality. But his argument must not be allowed to go uncontested.

Where I think that Mr. France is wrong, is that he, like so many people, misunderstands the duty of the Broadcasting Service of this country. I use the word 'Service' advisedly. Broadcasting may be an Industry, as for example in the United States of America. It should be an Art everywhere. But above all—and this, as I see it, is the ideal set itself by the B.B.C.—Broadcasting is a Service.

Some may agree with Mr. France that those hours between seven and eleven at night—the ordinary hours for entertainment in this country—would be the most suitable time during which to supply the daily programmes. But he forgets that the B.B.C. in the first place is not simply an entertainment source, like a theatre; and in the second place that it caters not only for the ordinary person whose day's work finishes on the stroke of six, but for every other possible sort of individual in the British Isles who has paid his ten shillings for his receiving licence.

There are all the people whose work only begins with the fall of night. There are all the children who go to bed about six in the evening. There are all the invalids, the occupants of nursing-homes, the crews of lightships, railwaymen, all the hundreds of inhabitants of out-of-the-way villages, and the other hundreds engaged in slightly abnormal occupations, who want to listen when Mr. France may not. It is more likely in the future that the B.B.C. will never sleep, than that it should rest idle for two-thirds of the day.



A group of listeners on board the Breaksea Lightship. There is an abnormal occupation which would make regular hours of listening impossible.

Further, Mr. France neglects the obvious cure for the ills he dreads. No one but a moron or a half-wit listens to everything for every minute that the B.B.C. is working. There may be a crank here and there who will write proudly announcing that out of last year's 65,000 hours of broadcasting, he or she heard 64,999. But such cases are symptomatic of nothing but a mental kink; the desire to be peculiar at any price—and what a price! Again and again it has been urged—I have urged it myself in these columns—that the first duty of the intelligent listener is selection. Choose your programme, your items from programmes, your hours of listening—and listen! That attitude is growing with every day that proves more conclusively that Radio can be and is an Art—a subject for serious appreciation.

### THE ARGUMENT:

*VICTOR FRANCE, author of 'The Carved Emerald,' and other mystery stories and a keen listener, contended in a recent article that there was too much Broadcasting and that the B.B.C. ran a risk of both wearying the listener and exhausting its own material.*

*VAL GIELGUD, author of 'Black Gallantry,' who has written many articles on Broadcasting and its future, replies that the B.B.C. must broadcast twenty-four hours a day if necessary in order adequately to serve all those who look to it for entertainment and education; and that the field of Art is so wide as to be inexhaustible.*

I think that Mr. France's apprehension of the appalling temptation offered to every owner of a listening set by more or less continuous programmes is considerably exaggerated. Listeners will learn, and in fact are learning, to 'give themselves a chance,' without calling upon the B.B.C. to nursemaid them into doing so by definitely curtailing its activities within certain specified hours.

The fear that the B.B.C. may run short of ideas, of material, of the wherewithal to supply their insatiable public, is another question. I think it is a more urgent question, and one most seriously to be considered. But here, too, I think Mr. France is terrifying himself with a turnip-headed bogeyman! Like many other people, mostly of the old conservative school, Mr. France fails in imagination. Myself, I think that the danger to the B.B.C., and indeed to all broadcasting, lies not in any possible exhaustion of material, but in the fact that its material is boundless. Mr. France quotes Mr. Bennett as saying that he only gets one good idea a year, and draws an easy conclusion. But there is at least one novel a day published every year in this country, and in each is at last the germ of an idea.

And the B.B.C. is not drawing on novelists alone, nor even principally, for its ideas. There is no artist in literature, music, the drama, upon whom it should be unable to draw. It possesses everybody as a potential producer of an idea, just as it possesses everybody as a potential listener.

Nor is this all. In spite of the past five years of 'too much broadcasting,' according to Mr. France, have programmes got worse or better? I doubt if the harshest critic of the B.B.C. would deny a definite, even a remarkable improvement. Why should the improvement not go on? Because the great classics in all the other arts have been accomplished, because Beethoven has composed, Tolstoy written, Rembrandt painted, people still compose, write, and there is no end to progress in Art. And as for Radio we are still far from the achievement of Radio classics. There, too, is the stupendous opportunity of the Education problem. The even more vital question of International Friendship, to which, in the opinion of many competent judges, Broadcasting can give more aid than any other single factor except perhaps common sense.

Mr. France has underestimated his human factors in his argument. People are not really so stupid, or so limited, as he fears. They want Broadcasting, and they want Broadcasting to improve. Quality is achieved by selection from quantity, not from its limitation. And demand creates supply, rather than supply regulates demand, so long as the supply is unlimited. Demand will probably create a supply of programmes almost from one midnight to another, if the B.B.C. is to live up to its unwritten motto 'I Serve.' And it remains for the public so served to maintain the quality of the service by unsparing criticism, appreciation, interest, and active participation.

VAL GIELGUD.

For extracts from the many letters on this subject which have been received by the Editor, see foot of opposite page.



Headphones at Charing Cross Hospital. Mr. France's suggestion of 7-11 p.m. broadcasting would rob the sick and suffering of the greater part of their pleasure in the programmes.



**T**HE story of the pleasure-loving Manon Lescaut and her lovers was written in 1763 by the Abbé Prevost. It was taken as the basis of an Opera by various composers—Halévy, Auber, Massenet, Puccini, and our own Balfe. Massenet's and Puccini's proved by far the most popular versions of the story.

#### ACT I.

*Scene:* Amiens, a hostelry in a square near the Paris Gate.

Edmondo, a student (*Tenor*) amongst his friends, is flirting with the girls in the strolling, chattering throng. The Chevalier des Grieux (*Tenor*) walks apart. His friends chaff him about love, and he, rousing up his spirits, chaffs the girls in turn.

A coach arrives, and from it alight Manon Lescaut (*Soprano*), her brother, a Sergeant of the King's Guards (*Baritone*), and Geronte de Ravoire (*Bass*), Treasurer-General, an elderly roudé. Lescaut is escorting his sister to a convent school. Des Grieux is fascinated by Manon. He talks to her, and finds that she does not wish to go to the convent. Geronte, having got rid of the girl's brother for a moment, privately orders the landlord of the inn to have a coach with swift horses ready in an hour. Edmondo, who has overheard the conversation, guesses that the Treasurer-General intends to take Manon away. He informs des Grieux; they plot to outwit the old man. Manon shows little hesitation when des Grieux suggests

## Manon Lescaut.

The story of Puccini's opera, which is to be broadcast twice this week—at 8.0 p.m. on Monday from 5GB, and at 7.45 p.m. on Wednesday from London, 5XX, and other Stations. This is the last opera but one of the 1927-28 Season of Libretto Operas. *The Girl of the Golden West* will be given in June.

that she shall run off with him instead. This they do, and Lescaut consoles Geronte with the reflection that Manon may be enticed from her lover when his purse is empty.

#### ACT II.

*Scene:* A room in Geronte's house in Paris.

Lescaut's prophecy was a shrewd one. His sister has tired of des Grieux and gone to Geronte. Her brother praises her beauty whilst she is having her hair dressed, and applauds her change of lovers. Manon confesses that she would like to have tidings of des Grieux. She recalls her happiness with him and longs to taste it again. Lescaut tells her that des Grieux is growing rich by gambling. Singers enter and perform a madrigal composed by Geronte. Manon is bored. Geronte and others come in and dance a minuet. Manon is the centre of admiration.

When she is alone again, des Grieux, brought by Lescaut, comes to her, and after first reviling her, is moved by her repentance, and falls once more under her spell. They are reconciled, swearing to part no more, when Geronte, returning, surprises them. Reproaching Manon for her ingratitude, he leaves the lovers. Manon is sorry to give up her splendours, but swears she will be true to des Grieux.

Now Lescaut rushes in, with the tidings that Geronte is coming with police to arrest the two. He begs them to flee, but they procrastinate, Manon trying to collect some of her jewels. The police arrive and burst open the door. Manon is dragged away.

There is here an *Intermezzo*, during which we



are to imagine the scene of Manon's trial and condemnation to exile as a danger to society. Her lover has determined to follow her.

#### ACT III.

*Scene:* A square near the harbour of Havre.

Des Grieux and Lescaut have come to see Manon, who is to be deported to America at daybreak. Lescaut has bribed one of the guard, who is to help Manon to escape. The plot appears to prosper, and des Grieux secures an interview with Manon through her prison bars; but suspicion is aroused, the alarm is given, and soldiers are called in as a special guard to ensure that the prisoners do not escape in going aboard the ship. They pass along, Manon among them. She has but a few moments with des Grieux before she is compelled to go on board. Her lover, distracted, succeeds in persuading the captain to give him a passage in the ship.

#### ACT IV.

*Scene:* A vast bare plain on the borders of the territory of New Orleans.

Manon and des Grieux, weary and ill-clad, appear. She is feverish, and her lover tries to comfort her. He goes to seek help, and Manon sings of her wretchedness and grief. Des Grieux returns, having found no succour in that arid land. They bid each other farewell, and Manon, assuring him that her love will never fade, dies in his arms.

## The 'Great Adventure' of Broadcast Education.\*

G. D. H. Cole reviews a recent B.B.C. Publication.

**I**N the early days of broadcasting, there were plenty of people who prophesied that the wireless set would turn out to be a passing craze, of which the great mass of listeners would soon tire. The set would survive, may be, but the interest in it would die out, and the dust cover it. How far are these prophets right? There has hardly been time yet to bring them to the test of actual experience, but it seems safe, by now, to say that they will turn out right or wrong according to the success of the B.B.C. in meeting the exceedingly varied needs of different types of listeners. Wireless programmes are far more varied now, and cater effectively for far more different tastes than they did even a year or two ago. And, if broadcasting is to live as a really potent force in the nation's life, it will have to carry this adaptability to varying needs a great deal further still.

Apart from that elusive person, the 'general' listener, I think one of the most important groups of patrons of the wireless is the group that comes to it for some sort of educational programme. This group is itself wide and elusive. Its needs range from the simplest sort of talks on hobbies or house-

keeping to fully developed lectures of half an hour or more on a wide variety of subjects. Of late the B.B.C. has done steadily more to meet the growing demands of this section of its public; and every step taken to meet the need has created fresh demands. The work has now grown to such importance that it can only be effectively planned and carried out by the B.B.C. in the closest contact with the voluntary educational bodies and the Universities, with which the main groups of interested listeners are already connected.

**S**OME people have been inclined to fear broadcasting as a possible—and inferior—substitute for the earlier forms of educational work. It is not a competitor, but a valuable complement to the existing forms of educational effort.

As the Report points out, co-operation is urgently needed. As soon as possible we need a big national body, whose business it would be to develop the policy and resources of educational broadcasting, and representing the various educational bodies as well as the B.B.C. There would also need to be local bodies to work with and advise the national

authority—and, if and when technical considerations allow, there should be a separate educational wave-length, with a radius covering listeners throughout the country. But—and here again I agree with the Report—it would be a mistake to wait until this scheme can be carried out in full.

I have been so intent on briefly discussing the problems raised by the Report that I have said little about the Report itself. Jointly produced by the B.B.C. and the British Institute of Adult Education (which in turn may be taken as representative of most of the educational bodies in which listeners are enrolled), it is a really competent survey of the field, and also a very valuable book which every keen listener (and certainly every educationist) would be well advised to get. I hope the B.B.C. will lose no time in acting on its proposals, and that listeners will take heart from it to make full use of the educational opportunities which the B.B.C. already provides, and therewith to prepare the way for much bigger developments.

G. D. H. COLE.

\* *New Ventures in Broadcasting. A Study in Adult Education.* Pp 115. Illustrated. Paper, 1s.; Cloth, 2s. (British Broadcasting Corporation.)

The Talk of the Week, No 17.

## A Tale of Tea.

The story of the introduction of tea into England and its rise to popularity is a fascinating one. Mr. J. Page-Croft who gave the accompanying talk from London, on Wednesday, April 18, is a member of one of the leading firms of tea-brokers and has much that is amusing and interesting to say about the beverage.

I AM addressing my remarks chiefly to the ladies, appreciating them as among my most ardent supporters in their love for a cup of good tea, but anyone noticing the crowded state of the City tea rooms on any afternoon, would at once observe that the so-called lords of creation are not nearly so indifferent to the charms of the 'cup that cheers' as they would have us believe!

So, as everyone drinks tea, everyone, of course, is interested in tea, and those great countries, with their millions of people, from which we obtain our teas also interest us.

### In Noah's Vineyard.

Now the original home of the tea plant is a matter of some doubt; no wild plant has been discovered in China, but a tea tree is found in India, considered by many botanists to be the parent of the present variety, which was undoubtedly first cultivated in China; the Chinese claiming to have been growing tea when Noah was planting his vineyard! It's therefore astonishing that the Chinese managed to keep the knowledge of tea to themselves so long. They thought it too good to be given to the outer barbarians on account of its miraculous origin which is traditionally reported to have been as follows:—

A noted Chinese saint, through his prolonged vigils, became so overcome with drowsiness as to drop off to sleep, and on awakening, suffered such remorse from having given way to the weakness of the flesh that, as a punishment, he cut off his eyelids and threw them to the ground. When again passing the spot, he noticed two shrubs had sprung up, and on examining the new plant, he found the leaves fringed, like the human eyelid, with lashes. He

then made a decoction of the leaves, and found that this liquor had the power of keeping him watchful and wakeful. Having experienced the benefit himself, he taught his fellow Celestials the art of tea cultivation.

Tea is now a daily necessity for all classes, which is the more surprising when we consider it was only at a comparatively recent period introduced into this country, and for many years the price was so high that it was a luxury which could only be indulged in by royalty or those of equal wealth.

### A Tea Sandwich?

It wasn't until the middle of the sixteenth century that tea became at all known in Europe, when it was introduced by the Dutch traders, who made a good bargain by bartering sage leaves in exchange for tea. A few samples found their way to England, but a misconception as to the way in which the leaves should be cooked hindered the popularity of the drink. It was supposed that the boiled leaves were to be eaten with salt and butter, or spread upon bread, and the liquor thrown away like cabbage water. Of course, these first trials did not turn out satisfactorily, and so the new herb was not popular.

After a time, however, a reaction set in; and Lord Ossory, who had lived in Holland for some time, on returning, taught the English how the beverage should be made. Several foreigners about this time opened coffee-houses, at which tea was sold as it was intended to be drunk. A fresh impetus was given to the introduction of tea by Queen Catherine of Braganza on her marriage with Charles II. The Queen had been used to the cup that cheers in her own country, and continued the custom always of an afternoon upon her arrival here.

The first tea and coffee house in England was started by one named Garraway, who opened his establishment in 1651, in Change Alley, Cornhill, as he advertised, 'for the sale of tea in leaf, and drink, made according to the directions of the most knowing merchants and travellers into Eastern countries.' This attracted many noblemen, physicians, merchants, and gentlemen to his shop.

Garraway was also the first English dealer who retailed tea to the public—at prices varying from 15s. to 50s. per pound—and also sold it ready made to drink. In 1660, a duty of 8d. a gallon was imposed on the liquor of ready-made tea prepared for sale.

One cause of the growing popularity of tea was through the numerous tea



The Cossacks carried it about, dried, in the shape of bricks.

gardens which sprang up in many parts of London. It must, of course, be remembered that the outings of our Cockney ancestors were extremely limited owing to the difficulties of locomotion, and also the risk of robbers on the road.

While the upper classes patronized Belsize, Ranelagh, and Vauxhall Gardens, the middle classes went to Hampstead. It also became the fashion for private families to give garden tea parties.

### Tea 'Catties.'

Owing to the high price of tea our ancestresses kept it in a special receptacle called a caddy. This word caddy is derived from the Chinese word 'pound,' viz., 'catty.' These first caddies were wide-mouthed bottles of blue and white porcelain, similar in shape to the ginger jar. After a time they were fitted into dainty little boxes provided with lock and key, to safeguard this expensive store. Tea caddies, however, were not confined to porcelain only; fancy woods, tortoiseshell, enamel, Sheffield plate, pewter, and silver, all being employed in their production. The custom was for the boiling water to be brought in on a tea-tray by the maid, the mistress herself making the tea. So the tea caddy had to be an ornament fit for display among visitors, but as the price of tea became lower, the quality of the tea caddies deteriorated.

Doctors vied with poets in the praise of tea, and we find that the epicure, Samuel Pepys, in 1660, made special reference to the drink in his diary.

The great Dr. Johnson—great in more ways than one—was sometimes accustomed to drink twenty cups at a sitting, which he considered good for the intellect.

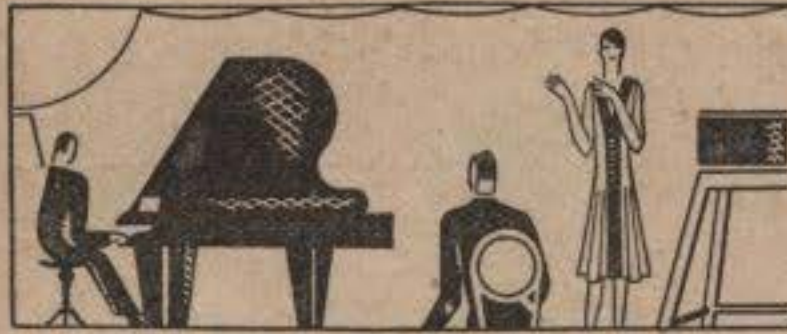
### When the Cup Did Inebriate.

In bygone days, the Russian soldiers were said to live and fight almost wholly upon tea. The Cossacks carried it about dried, in the shape of bricks, which before hardening, were soaked in sheep's blood and boiled in milk, with the addition of flour, butter, and salt, so as to make a kind of soup. The passion of the Russian soldier for this beverage

(Continued at foot of page 243.)



He found that this liquor had the power of keeping him watchful and wakeful.



## BOTH SIDES OF THE MICROPHONE

### What It Is.

IN last week's issue you no doubt noticed a picture of a mysterious carved figure—alongside which was printed the question 'What is it?' It is a well-known fact that Editors, when they have some particularly good feature coming along, delight in mystifying their readers—and I, for one, was completely mystified. But a joke is a joke, and I feel that it is now due to our Editor to come out into the open and confess what he is up to. I have his authority to reveal to you that the Hamden Figure which you saw in last week's *Radio Times* is one of the principal actors in a strange story, entitled 'Old Magic,' which begins in the special Whitsun Holiday Number on May 25. The author of 'Old Magic' is Bohun Lynch, who wrote that most thrilling of scientific romances, 'Menace from the Moon.' A serial story in *The Radio Times* is something very new—and 'Old Magic,' of which I have seen the first part, is also something very new—a romance of the Future, of strange adventurers in an England of a hundred years hence, when London is a towering city like New York, and all broadcasting is in the hands of the C.O.R.T. Thrilling though the story is, it is never anything less than beautifully written.

### The Man Who Fought Fitzsimmons.

THE author of 'Old Magic' has written many books—novels and works on old furniture, boxing, caricature, etc. In 1905 he won the Inter-Varsity Middleweights for Oxford. He once boxed two rounds with the great Bob Fitzsimmons and came away with a black eye and a 'tapped claret' to write a column on his experience for the *Daily Mail*. He has been writing for twenty years and contributed to most periodicals and newspapers. Of his novels, the best known are 'A Perfect Day,' 'Respectability,' and 'Menace from the Moon.' 'Old Magic' is in the style of the latter book—which I personally like best of all the Lynch novels. It is a scientific romance—such as H. G. Wells might have written in his heyday—about a contemplated attack on the earth by some English settlers on the moon. I used to see a lot of Bohun Lynch at one time, but since the war he has lived largely in Italy—like so many sensible people; and his characteristic brown bowler hat, bird's-eye tie, and checked overcoat are no longer to be seen along Adelphi Terrace. Look out for 'Old Magic.' It is a story with a fascinating idea behind it.

### From Morn to Midnight.

THE recently-published article by Victor France on the advisability of reducing the hours of broadcasting has brought a flood of letters to the Editor of *The Radio Times*. Rarely has any article, however controversial its character, excited a more vigorous and intelligent correspondence—an encouraging sign of the interest which the listener of today takes in the problems and the future of broadcasting. There will be only a limited space for extracts from these letters, the bulk of which, suitably arranged, would make a most interesting book, for they reveal an extraordinary diversity of opinion. Mr. France does not lack supporters—but he is defeated by a heavy majority. The attitude of most listeners is that of Val Gielgud, who this week replies to him—that broadcasting is a service, and must have at heart 'the greatest good of the greatest number,' and that to limit the hours of transmission in the way Mr. France suggests, would be to rob a large number of listeners of their chance of listening.

### The Art of Talking.

I EXPECT you have found that most of the really interesting people you ever met were much more interesting when you had them to yourself and could find out all that you wanted to know of their wisdom or experience, than when they were perched on some state occasion on a platform or in a pulpit or broadcasting studio. The most interesting evening of my own life was spent outside a café in Paris with a man who had been for four years on intelligence work in Russia and Poland. In a halting but vivid fashion he told me stories of adventure which had fiction beaten to a frazzle. I begged him to write them down, promising to send them to a London publisher. He did so, but, to my disappointment, they seemed flat and tepid when told in the stereotyped English of a man whose job was to act rather than to write. So it is with a lot of the broadcast talks. Broadcasters who, if they were chatting with you in your own home could make their subject fascinating and unconventional are, so to put it, 'chilled' by the formality of a written manuscript. Their talks are without life and vigour. There is possibly a wonderful future for the impromptu talk, for the talker who can capture in the studio the atmosphere of the study or the drawing-room and allow some friend, equally skilful at his side of the job, to 'draw him out.'

### Conversations with Nemo.

AN experiment in this direction will be made from 5GB on May 23 with the broadcasting of the first of a series of 'Conversations with Nemo.' Nemo is the anonymous conversationalist who will, in theatrical parlance, 'feed' the talker of the evening. He will know the subjects in which his companion is most interested, and how best to encourage him to talk interestingly on them. I must not tell you who 'Nemo' is, but I can tell you that for this first experimental talk he will have with him Father Bernard Walke, Vicar of Marazion, from whose church the Cornish Nativity play has been broadcast at Christmas time. Bernard Walke is a delightful conversationalist as well as a brilliant preacher and scholar. I understand that he will talk about donkeys. The subject may seem to some of you a trifle empty of interesting possibilities—but Nemo assures me that it is a real experience to hear the vicar of Marazion on the matter of donkeys. This experiment, if successful, may influence the whole future development of the broadcast talk.

### Doctor and Organist.

DR. SCHWEITZER, whose organ recital is to be relayed from the Bishopsgate Institute on Monday evening, May 21, is of special interest in connection with the first of the new series of Bach's Church Cantatas which are to be broadcast every Sunday afternoon. Dr. Schweitzer is the leading Continental authority on Bach, and it is largely his work which has made possible the broadcasting of the Cantatas. It is hoped he may be at the organ for the performance of the first. Dr. Schweitzer is an amazing person. In addition to being a composer, organist, and writer on music, he is an eminent doctor and spends much of his time at the hospital which he has founded in French Equatorial Africa. He will remain in England until the beginning of June and give organ recitals in various parts of the country. Next week I have something further to say about this very picturesque figure.

### This 'Education.'

MENTION the word 'education' in connection with broadcasting and immediately half the listeners in the land will cry out in terror lest the powers that be should intend to allow educational transmissions to encroach too heavily on the time devoted to musical and vaudeville programmes. Listeners who care to read 'New Ventures in Broadcasting' (recently published by the B.B.C. at the price of 1s. 3d. post free) will be pleased to find that the claims made upon programme space by the Hadow Committee on Adult Education are moderate in the extreme. Altogether this report, a review of which by Mr. G. D. H. Cole, who adds to his prowess as a writer of detective stories that of being one of our leading educationists, appears on another page, is refreshingly unlike the general run of official pronouncements. It is full of human touches, plentifully illustrated, and altogether most readable for the man in the street. There is something really exciting about the stressing by eminent authorities of the 'adventurous' side of education. If radio can transform the meaning of that generally mistrusted word, it will have done one great work.

### The Rebel Maid.

A CONCERT version of Montague Phillips' comic opera *The Rebel Maid* is to be given from 5GB on Whit-Monday evening and from London, Daventry, etc., on the following Wednesday. Both performances will be conducted by the composer. The artists taking part are Clara Butterworth, Winifred Davis, James Topping, Thorpe Bates, Kingsley Lark, and Stanley Riley, supported by the Wireless Chorus and Orchestra. This melodious English operetta had a long and successful run at the old Empire Theatre shortly after the war.

### The Legend of Lord Curzon.

ONE of the strangest figures in contemporary politics was the late Lord Curzon. However much his critics may disagree, there are few who would deny that he was a man of great dignity and attainments who exercised an outstanding influence over the foreign politics of his day. What was the truth about this curious mixture of arrogance and kindness, pomposity and humour? Was Lord Curzon's haughtiness assumed to conceal a natural timidity and a secret life of physical suffering? Much has been written about him—including a mischievously delightful study of the Foreign Minister and his valet in Harold Nicholson's 'Some People'—but the most veracious record of Lord Curzon is the lately-published official biography by Lord Ronaldshay, who, when he comes to Savoy Hill on May 21 to give, in the 'I Remember' Series, some recollections of his distinguished friend, may be certain of a large audience.

### The Story of Bob Compton.

A PLAY by Edwin Lewis, entitled *Progress and the Builder*, is to be broadcast from 5GB on Wednesday, May 23. It is a Lancashire story of the 18th century, actually founded on fact. It introduces Bob Compton, the celebrated weaver of Burnley who invented the 'mule' in secret. Those were the days when the hand-weavers of Lancashire went in fear of the devilish machinery which was to rob them, so they thought, of their livelihood. They caught Compton at work and wrecked his machine.

# BOTH SIDES OF THE MICROPHONE



## The Open-Air Cathedral.

**B**EFORE the war, in the days when the seaside was blessed with pierrots and 'niggers,' when summers were really hot and you had to be careful eating Victoria plums (at 2d. a pound) in case there might be a wasp in one of them, one used on the beach to come across a crowd of bare-headed children standing in a sand cathedral of their own construction, joining in a service conducted by a hearty young man in flannels and a faded Varsity blazer. It must have been fun to interrupt stump-cricket and take part in these services—especially as you were allowed to decorate the pulpit with seaweed and white pebbles. Years have passed—and, alas, I have not since then been able to spend my holiday by the seaside, in England. I hear now that the Children's Special Service Mission still holds its services—and I hope that the kiddies of 1928 enjoy them as much as the kiddies of 1908 used to. A typical C.S.S.M. Service is to be broadcast from London, etc., at 5 p.m. on Sunday, May 20. If the children hear that it is the same sort of service as that with the sand-castle pulpit, they will want to listen to it.

## A North-Country Sunday.

**L**ISTENERS in the Lancashire and Yorkshire 'region' will hear on Sunday evening, May 20, a concert S.B. from the Leeds-Bradford Studio to all North-Country stations. The programme is to be similar to that given from Manchester in March, consisting for the most part of famous hymns sung by the Bramley Choral Society, conducted by George Holgate. The Band of the First Battalion of the Border Regiment, which is stationed at present at York, will make its microphone debut in this concert.

## Poster Artists!

**A**S last year, the Radio Manufacturers' Association is offering £100 in prizes for the best poster to advertise the National Radio Exhibition which will be held at Olympia in September. Conditions, etc., of this competition may be secured by sending a stamped addressed envelope to the Secretary, the Radio Manufacturers' Association, Astor House, Aldwych, W.C.2. The competition closes on May 28. So that those of you who intend to compete will have to hurry.

## In Memory of a Great Queen.

**T**HOUGH we no longer have with us that most gracious and smiling of ladies, the late Queen Alexandra, there still remains Alexandra Day, June 13, when roses are sold in honour of her memory in aid of hospitals and charities for the sick. Miss May Beeman, who has been responsible for the organization of the 'day' since its inception in 1912, will broadcast an appeal for this cause on Sunday, May 20. Last year £52,800 was raised. This year it is hoped to achieve the round £60,000. Altogether, since 1912, £1,000,000 has been realized by the annual sale of roses, some of which are real June buds, others artificial flowers made by cripple girls. Do listen to Miss Beeman, please. You may be able to lend her a ear or your help as a rose-vendor; a tiny contribution may be the most you can afford. Offers of help and donations should be sent to Miss May Beeman, Alexandra Day Office, 33, The Grove, The Boltons, London, S.W.10.

## Rotary Music.

**C**ARDIFF may have its National Orchestra of Wales, but Bristol has its Rotary Club Concerts! The local branch of the Rotarians has taken the Glen Pavilion, Durdham Downs, for the summer and autumn, and will give a concert there every evening, Sundays not excepted. The Musical Director is Richard Austin, son of Frederick Austin, of the B.N.O.C. He was Conductor of the Bristol Opera Season in 1927. The Rotarians have done a great deal for music in Bristol. This new venture is the fruit of experience gained at their Exhibitions and at the Sunday Concerts which they held at the Little Theatre. A pavilion has been built on Durdham Downs, where the ugly scars left by the old quarries have now been healed. On May 23, and once a week thereafter, these concerts will be relayed to Cardiff.

## Harold Samuel from 5GB.

**T**HE soloists in the Symphony Concert which 5GB is putting out on May 26, at 9 p.m., will be Odette de Foras (soprano), and Harold Samuel, our greatest exponent of Bach. Joseph Lewis will conduct the Birmingham Studio Symphony Orchestra in Granville Bantock's 'Poem' *Dante and Beatrice*, etc., while Harold Samuel will play the solo part in Bach's D Minor Pianoforte Concerto, and Odette de Foras will sing arias from *Don Giovanni*, the charming Mozart opera from which two extracts are to be relayed from Covent Garden this season, and *Tristan and Isolde*.

## Post Office Humour.

**I**F one has only a sense of humour, the dullest working day becomes tolerable. To the observant man the foibles of his fellow creatures are perpetually entertaining. A number of observant people have already contributed to Cardiff's series of talks on 'Humours of the Professions,' the next of which is to be given by Mr. Philip Smith, who has been for many years Postmaster of Weston-super-Mare. Mr. Smith has seen many changes in the postal system—the transfer of the telegraph service to the Crown, the introduction of the 6d. telegram and the ½d. postcard and their subsequent disappearance, etc. I expect he will have some good stories to tell, for there are many people who become entirely irresponsible once they are in a post office.

## Why He Stayed Away.

**S**OME of you will have heard Holt Marvell's description of the French Riviera last week, and probably made up your mind to try the South of France for your summer holiday. Almost as eloquent a 'publicity agent' for the Riviera is Will Evans, the celebrated comedian, who went there in 1924 for a brief holiday (as he thought) and remained for four years. He loved the sunshine and the tables—at which he must have played with some success, for the salary which he could have earned in London is pretty considerable. Mr. Evans is back in Town again with his wife, Norah Emerald. His first engagement of any kind will be to broadcast from London on Tuesday, June 5. During his absence abroad he has kept in touch with the stage by giving performances in aid of various English and American charities. He has never previously broadcast, but he need not be afraid that his easy genial humour will not 'get across.'

## Will Evans' 'Farcical Tragedy.'

**W**ILL EVANS, with 'Valentine,' was the author of *Tons of Money*, one of the most successful of modern farces. 'I have just completed a new farce,' he tells me. 'It is called *The Black Cat*, and contains what I believe to be an absolutely original idea. It is a "farcical tragedy." As far as the characters in it are concerned, the story is tragic. But the audience knows the truth, it sees the mistake which the actors are making, and the more seriously the piece is played, the more ludicrously funny it will appear. I have not relied upon mistaken identity for my "situation." It so happens that I have in my own life been too often mistaken for someone else for the situation to have any more humour for me. Once, on arriving in Manchester, I was mistaken for the late Captain Scott, and, despite my protests, dragged in a carriage through the streets to Owen's College, where the heroic explorer was to have given a lecture to the students. Every time I tried to explain, my voice was drowned by cheering. At length I did manage to clear up the mystery and was released. We had some packed houses at the theatre that week, though.'

## The Tale of Two Bets.

**H**E once bet the maitre d'hotel at the Criterion that he would come into the restaurant disguised as a woman without anyone recognizing him. He won the bet. Later he was telling this story to the manager of a provincial music-hall who offered to take on a similar bet himself. Will Evans won his money by turning up in the foyer of the theatre dressed in woman's clothes and demanding a complimentary box in the name of a friend of his wife who was appearing on the same bill. He made such a fuss that the manager went round to Norah Emerald to protest against her 'lady friend's' behaviour. 'He had his revenge, though,' said Will Evans. 'Before I left, he nailed my clothes to the walls and ceiling of the dressing room and my boots to the floor!' Listen to him on June 5. It will be something of an occasion to have so great a comedian with us again.

## Sidney Baynes Again.

**T**HOSE of you who heard Sidney Baynes's Band on Sunday, April 1, will be interested to hear that this dance orchestra, which plays light classical music, is to broadcast again from London on May 27. I, personally, was very impressed with the ingenuity with which Mr. Baynes scored various light classics for his band. For the benefit of those who did not hear the first broadcast, let me briefly explain that Sidney Baynes's Band is one of the most expert of modern dance orchestras, and is at present appearing in the revue, *Clowns in Clover*. It consists of violin, saxophones, banjo, drums, etc.

## The Army and Navy Show.

**T**HOUGH it will most likely not be possible to broadcast it this year, listeners will be interested to hear that the Royal Tournament opens at Olympia on May 24, and continues until June 9. Those who heard last year's relay from the Tournament and have never witnessed the actual event, should not miss this great display, which is an astonishing mixture of colour, pageantry and sheer skill.

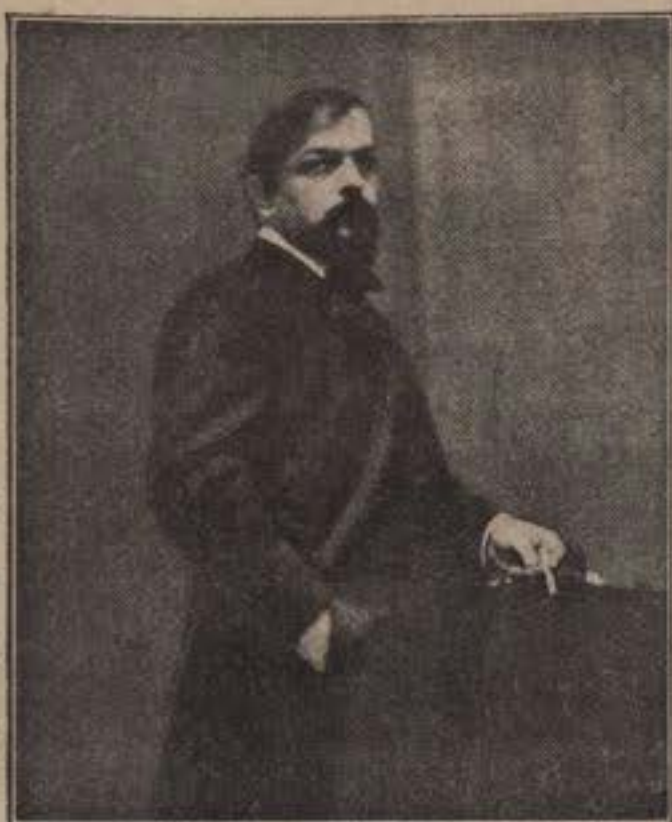
"The Announcer."

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CLAUDE DEBUSSY.

the Manet and the Mallarmé of Music, who painted for us in his brilliant compositions the glamour and colour of submerged cities, the gleam and whisper of rain in summer gardens and the shimmering restlessness of a Southern afternoon.

AT the end of the nineteenth century there came into music, in a limited yet fairly extensive way, a new style, distinctively French in its origin, which, by analogy with the corresponding movement in French Painting, we call 'Impressionism.' It may be looked upon either as a revolt against Romanticism or as a mode of Romanticism. Personally I prefer the latter.

In reading the chapter on 'Music as Romance' it must have occurred to many readers that the early nineteenth century brought into musical activity a new factor—a fertilization of music by contact with literature. We know little of what Bach and Mozart read, and if we did it would not throw a great deal of light upon their music. We do know what Weber and Schumann and Berlioz and Liszt read, and if we did not we should lack something that is very helpful in understanding their music.

Similarly we do not know what pictures Bach and Mozart looked at (if any). But we do know what pictures appealed to Debussy, and with what painters he associated—with what painters and with what poets. And to know this helps greatly to the forming of a clear conception of his aims and musical style.

Debussy was a Frenchman, and the painters and poets who most influenced him were the French poets and painters of his own day and the day before—the Symbolist poets and the Impressionist painters.

The Symbolist Writers.

The 'Symbolist' Movement in poetry, and the 'Impressionist' Movement in painting were at their height when Debussy, returning in 1887 from study in Rome, settled again in Paris. Baudelaire, the chief precursor of the Symbolist Movement was dead twenty years before, but Verlaine was alive, as also Mallarmé and a group of younger poets who gathered at Mallarmé's house and looked to him as their leader.

# Impressionism in Music.

The Sixth Chapter of Percy A. Scholes' History of Music—Debussy and Ravel—The Influence of Symbolist Poetry and Impressionist Painting on Music—Musical Tone-Painting—The Portraying of Atmosphere—John Ireland, Delius, etc.

Debussy frequented this house and imbibed the ideas there current, so it is of interest to us to get as clear an idea as possible of the nature of those ideas.

To describe in a few words the Symbolist Movement in literature is not easy. On its negative side it was a reaction against the big-bow-wow style of the French Romantic poets, and especially of the latest group of them who were known as the 'Parnasseans.' The Symbolists attempted a product altogether more delicate. To an English reader the change of feeling and method from Byron to Rossetti may convey a rough-and-ready idea of the change of feeling from, say, Hugo to Verlaine. And, too, as to 'content,' the comparison between Ruskin and Pater may help. Ruskin was the apostle of what has been called 'moralized beauty'—a sort of moralist-statesman-critic. Pater was æsthetic and a frank hedonist—not the fruit of experience, but experience itself is the end. 'A counted number of pulses only is given to us of a variegated and dramatic life. How may we see in them all that is to be seen in them by the finest senses?'

There was, then, a good deal of the sensuous and the voluptuous about the Symbolist group, but it was a delicate sensuousness and a refined voluptuousness, expressed with an aristocratic grace.

Nothing was coarsely or bluntly expressed. Indeed, what a poem said was almost less important than what the reader was led to think between the lines. There was a constant stimulus to the imagination, and there comes in the force of the title the Movement adopted. Words were used as symbols. They suggested rather than expressed.

This often led to obscurity, and in some cases obscurity actually seemed to be the object. Until last year nobody has ever attempted to translate into plain English Mallarmé's *L'après-midi d'un faune*, and probably nobody will succeed either in translating it really adequately into any language or in rendering a satisfactory prose paraphrase. But Debussy has, so to speak, 'translated' it into music, and as music, *The Afternoon of a Faun* gives frequent delight to thousands of broadcast listeners.

Poetry like this approaches the quality of music. More than any other art, music (at its best) is the art of the sub-conscious.

The reader who is pretty well acquainted with even three or four of Debussy's compositions, but has not previously grasped the connection between his style and the aims of the Symbolist poets, must surely

\*From the conclusion of Pater's *Renaissance*. He omitted it from the second and third editions, as he 'conceived that it might possibly corrupt some young men into whose hands it might fall.' In the fourth edition, somehow reassured, he restored it.

now see a little light. The Symbolists were attempting a poetry like music, and Debussy, inspired by them, attempted a music more musical than had previously (or, at any rate, recently) been written, in that it eschewed, as far as possible, those Beethoven-like, or Wagner-like complexities of development of theme which resemble argument of rhetoric, those Lisztian emotional passages that can easily be re-expressed in words, and those 'programmatic' attempts at description of action which belong most properly to the short story or novel.

The Impressionist Painters.

So much for the Poet-Symbolists; now as to the Painter-Impressionists, a closely allied group. Their aims differed from those of the Symbolists, one may say, merely as the art of painting differs from the art of poetry. Sir Edmund Gosse has said of the Symbolist poets that their verse was 'a murmur of waters flowing under a veil of rushes,' and we may say of the Impressionist artists that their painting was a play of light. Like the poets, they shunned drama ('Light is the chief personage in a picture' was one of Manet's maxims), 'literary' subjects, classical formality, and all established conventions, and sought to make out of the representation of effects of luminosity a kind of beautifully painted music. A technical procedure which is of interest, because in a moment we shall find a slight musical analogy to it, is the process of painting in pure, unmixed colours in such a close juxtaposition that at the proper distance the eye sees them merged into their intended composite. Like the poets, they tried to achieve delicacy of nuance; as an example, they discovered that shadows are not necessarily black, but have their varying colours.

(Continued on page 243.)



MAURICE RAVEL.

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Manet may be considered the founder of the School, other members being Monet, Degas, Renoir, Pissarro, and Cézanne.

The comparison between the Impressionist painting and Debussy's music is quickly made. Debussy, too, as has already been said, avoided the dramatic, the narrative, the formal, the conventional, the involved. The preoccupation of the Impressionist painters with light *quâ* light had its parallel with this Impressionist musician in a pre-occupation with tone *quâ* tone.

#### Debussy's Harmony.

To take an example, frequently his chords are separate entities, their notes chosen and spaced on the piano (or distributed in the orchestra) in such a way as to produce the desired momentary tonal effect, and with little or no regard to their neighbours in such matters as the 'preparation' or 'resolution' of discords. This is a technicality, but some readers will have enough knowledge of harmony to grasp it.

For the most part the harmony of Strauss is an extension of that of Wagner, whose harmony is an extension of that of Beethoven, whose harmony is an extension of that of Haydn. But Debussy's harmonies very frequently indeed can be derived from nothing heard from previous composers. Gifted with a very keen ear, he had listened to bugles and particularly bells, and had studied the "overtone," the composition of what we wrongly term a single note—those overtones the particular character and relative strengths of which, in any particular performance of a note, give that note its 'timbre.' And often he reinforced some of those overtones by the addition of actual notes, and so arrived at tonal effects by a synthetic process somewhat similar to the technical process of the Impressionist painters above referred to.

#### 'Design' in Debussy.

Like the Poet-Symbolists and the Painter-Impressionists, Debussy is generally very 'atmospheric,' and so, like them, he

has been charged with vagueness. There is abundant design in a picture of Monet or a composition of Debussy, but (to quote *The Times* obituary notice of Monet in 1926, for the sake of its interesting allusion to Debussy):—

'It stands to reason that if an artist is designing in atmospheric values, in veils of light, the design will not be so emphatic, so easily grasped as if he were designing in solid forms, but nobody can look with attention at a picture by Monet and regard it as a mere representation of the facts and conditions. In this respect his work might well be compared to the music of his countryman, Claude Debussy, in which under an atmospheric shimmer, the melodies are not so immediately recognizable as they are in the works of Bach and Beethoven, but are nevertheless present to an attentive ear.'

#### The Impressionism of Ravel.

Debussy and Ravel are both 'Impressionists,' but Ravel is less truly so than Debussy, inasmuch as his music is less 'misty' or 'atmospheric.' Put Franck and his pupil d'Indy on one side and Debussy and Ravel on the other and you seem to have just two styles; then take Franck and d'Indy out of the discussion altogether, and look only at Debussy and Ravel, and their distinction of style becomes clear enough. (Put red on one side and various blues on the other and you have an evident contrast; put red out of sight and your various shades of blue begin to sort themselves into classifications of their own.)

Comparing any sufficiently large body of mature work of the two composers, it will be realized that Debussy's is more 'fluid' and Ravel's somewhat more 'solid,' i.e., more firm and clear in its outlines. Or Debussy's work is rather more 'subjective' and Ravel's more 'objective.' Partly this is due to differences of harmonic idiom. A good way of realizing the difference would be to hear, on consecutive evenings, Debussy's Opera, *Pelleas and Mélisande*, and Ravel's Opera, *L'Heure Espagnole*. It would then be found that Debussy was much more occupied in evoking emotional 'atmosphere,' and Ravel in musically characterizing the

sense of words which expressed clear thoughts or described dramatic 'events.' To this the rejoinder may be made that the literary subjects are very different and call for widely differing treatment, but to that may be re-joined that nobody imposed these subjects upon the respective composers, and that their very choice of them emphasizes the psychological difference between the two men.

The Italian composer, Casella, has drawn a fairly apt parallel by suggesting that as Schumann stands to Mendelssohn in German Romanticism, so does Debussy stand to Ravel in French Impressionism.

#### Other Impressionists.

Debussy and Ravel are to be looked upon as the leading composers of the 'school' now under discussion, but, in a greater or lesser way, many other composers have submitted to the 'Impressionist' influence. To take an example from our own country.—It is impossible to hear one after the other three or four of the delicious piano pieces of John Ireland, without realizing that consciously, or unconsciously, he is, in part, an 'Impressionist.' There is, too, a good deal of Impressionist influence in some of the work of Delius. And so one might go on. Pure musical Impressionism is now perhaps a waning force, but it is a force nevertheless. The Italian composer, Respighi, has alluded to Debussy as follows: 'The spirit, the æsthetics and the technique of modern music were not established in a precise, lasting and definite manner until the appearance of the orchestral *Nocturnes*, *The Afternoon of a Faun*, and *Pelleas and Mélisande* . . . . Debussy's work represents the greatest revolution in modern musical art.'

#### KEY DATES.

Debussy .. ..	1862-1918
Ravel .. ..	born 1875

(A feature of next week's issue will be the seventh and concluding chapter of the 'Shortest History of Music Ever Written,' which will carry the development of music up to the composers of our own day.)

## A Tale of Tea.

(Continued from page 237.)

was simply astonishing. In the depth of winter he would empty twenty cups in succession, at nearly boiling point, until he perspired at every pore, and then, in a worked-up state of intense excitement, rush out, roll in the snow, get up, and repeat it all over again at the very first opportunity.

#### The Tea You Buy Today.

The purest China tea which is least touched by the human hand in its manufacture, is the virgin tea of China; it is prepared exclusively from the youngest, and so the choicest, leaves of the plant, and is used principally at Chinese marriages. The leaves are tied together with silk thread in tiny bundles, and when the tea is to be brewed, a bundle of the leaves is held in a large crystal cup of very thin glass, by means of a small ivory or silver skewer, and the boiling water poured in. The infusion is of a pale amber colour and drunk directly (from the leaves), the aroma and odour thus being obtained in perfection.

Most of our tea to-day comes from India, in which country plantings were made in 1833; and in 1838 the first consignment of Indian tea, consisting of 488lbs., was sent to London, the price obtained being 9s. 3d. per pound! In Ceylon, tea was only planted after the plague, which ruined the coffee plantations in about 1860, but owing to the warm, damp climate of the island, has proved an unqualified success.

The chief characteristics of tea are:—Indian—strength and pungency; Ceylon—flavour and aroma; China—extreme delicacy. Its most valuable property is the theine, which is the flavour, and as this is practically extracted in five minutes, a longer period merely results in an accumulation of the tannin, which in some cases is apt to hinder digestion; a simple but effective plan is, after the five minutes, to pour the tea from one pot to another.

Good tea will draw a rich red brown liquor, and not a dull dirty brown, as is

the case of the lower grades; while, after infusion, the leaf of good tea is of a golden brown, and that of the cheaper descriptions ranging from dark brown to nearly black.

#### Drink Good Tea!

As tea is not a food, but a stimulant, the pleasure, of course, is in the flavour, which is only in the better qualities; and as a pound of tea will make from two hundred to two hundred and fifty cups, and the difference in price only a few pence, say a penny for thirty cups, it is in every way the cheapest to drink the best.

Considering the care that is taken in the cultivation and manufacture of our tea, it is surely worth more attention and greater discrimination, especially as medical and expert opinion is unanimous that good tea, as compared with the ordinary, is, in taste, preferable to the palate, in cost more profitable to the pocket, and in health most desirable for the digestion.

# PROGRAMMES for SUNDAY, May 13

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

3.30 A RECITAL  
by FRIDA LEIDER  
the Distinguished Operatic Soprano

4.0 A STRAVINSKY CONCERT  
PART I  
THE WIRELESS SYMPHONY ORCHESTRA  
Conducted by the COMPOSER

ORCHESTRA  
Fantastic Scherzo  
Suite from the Ballet 'Petroushka'

4.50 'Œdipus Rex'  
PART II  
(For Cast see centre column)

THE background of the story is this: King Laius, the husband of Jocasta, and father of Œdipus, was told by an oracle that his death would be brought about by his own son. When Œdipus was born, therefore, Laius sent him 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. Œdipus, 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 and, all unknowing, killed him in a quarrel. He goes to Thebes, and is given the kingdom by Creon (Bass-Baritone), brother of Jocasta, who, unknown to Œdipus, is his mother. Her he marries.

ACT I.

At the beginning of the Opera the people beg Œdipus 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. The Act ends with a chorus of the people, who acclaim Jocasta.

ACT II.

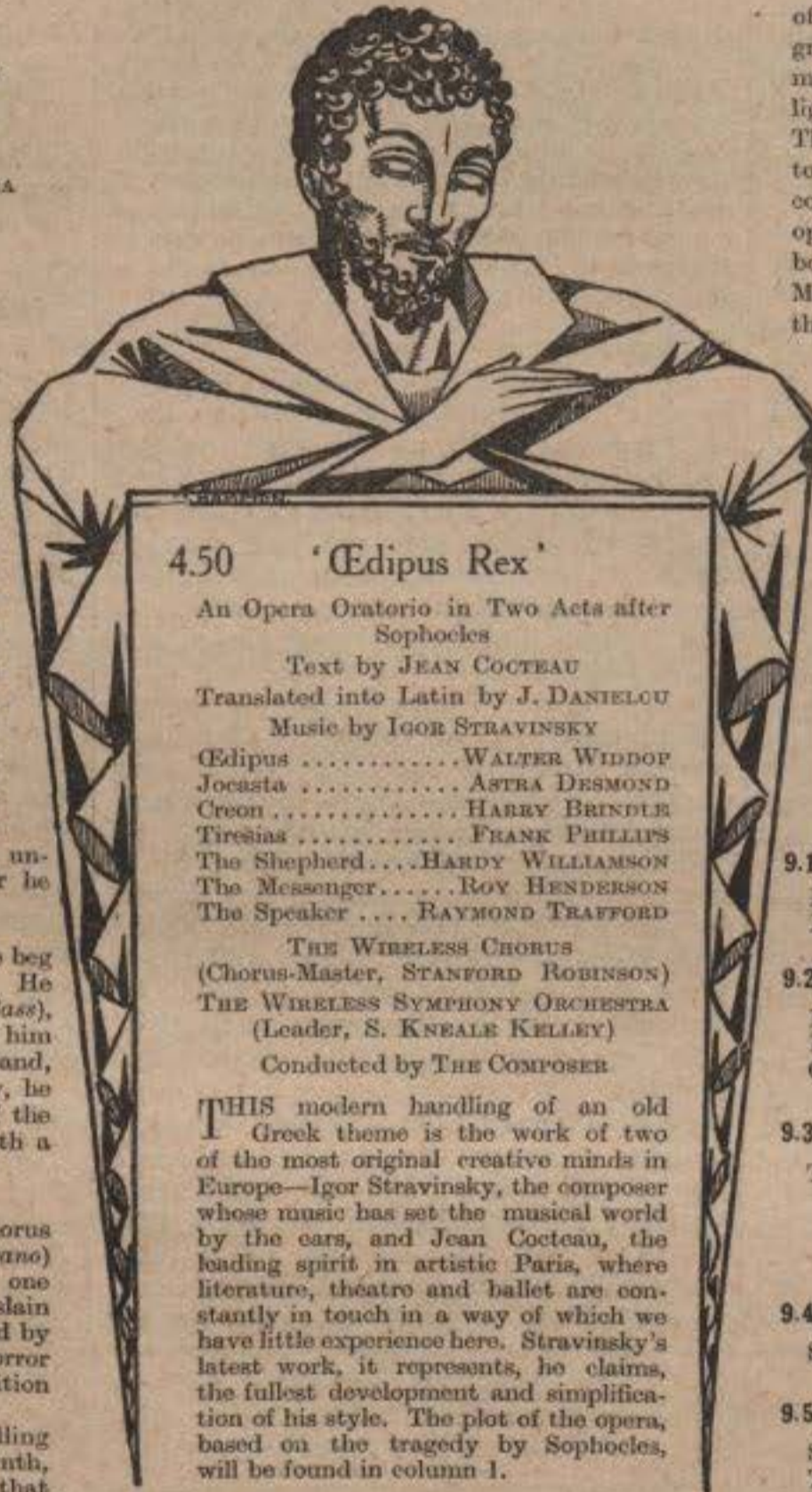
This opens with a repetition of the chorus that ended Act I. Jocasta (Mezzo-Soprano) does not believe in oracles, for did not one predict that her husband Laius would be slain by her son, and was not the king killed by robbers, far from Thebes? Œdipus with horror begins to realise the horrible truth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

A Messenger (Bass-Baritone) comes telling of the death of Polybus, King of Corinth, Œdipus' adopted father, and saying that Œdipus was not really Polybus' son. A Shepherd (Tenor), who accompanies him, brings out the truth—that Œdipus is the son of Laius and Jocasta.

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

5.50-6.10 THE FOUNDATIONS OF ENGLISH POETRY—VII, Poems by Dryden and Pope and others read by Miss EDITH EVANS

THE present generation is very far in spirit from the Augustan Age with its classical felicities, though indeed there are signs of a reaction towards it. In any event, there can be no two opinions about the claim to a place among the great English poets of Dryden and Pope, whose works will form the greater part of this afternoon's reading. Amongst the poetry included in it will be Dryden's 'Song for St. Cecilia's Day,' Pope's 'The Dying Christian to His Soul,' and extracts from 'Absalom and Achitophel' and the 'Essay on Criticism.' They will be read by Miss Edith Evans, the actress who has excelled most notably in speaking the lines of those Restoration and eighteenth-century dramatists who were the contemporaries of Dryden and Pope.



4.50 'Œdipus Rex'

An Opera Oratorio in Two Acts after Sophocles

Text by JEAN COCTEAU

Translated into Latin by J. DANIELOU

Music by IGOR STRAVINSKY

Œdipus ..... WALTER WIDDOP  
Jocasta ..... ASTRA DESMOND  
Creon ..... HARRY BRINDLE  
Tiresias ..... FRANK PHILLIPS  
The Shepherd ..... HARDY WILLIAMSON  
The Messenger ..... ROY HENDERSON  
The Speaker ..... RAYMOND TRAFFORD

THE WIRELESS CHORUS

(Chorus-Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by THE COMPOSER

THIS modern handling of an old Greek theme is the work of two of the most original creative minds in Europe—Igor Stravinsky, the composer whose music has set the musical world by the ears, and Jean Cocteau, the leading spirit in artistic Paris, where literature, theatre and ballet are constantly in touch in a way of which we have little experience here. Stravinsky's latest work, it represents, he claims, the fullest development and simplification of his style. The plot of the opera, based on the tragedy by Sophocles, will be found in column 1.

7.55 St. Martin-in-the Fields

THE BELLS

8.0 Followed by

A RELIGIOUS SERVICE

Order of Service:

Hymn, 'Jesus lives' (E.H., 134)  
Confession and thanksgiving  
Psalm No. 122  
Lesson  
Jubilate—Psalm No. 100  
Prayers  
Hymn, 'He who would valiant be' (E. H., 402)  
Address by the Rev. PAT McCORMACK  
Hymn, 'Lead us, Heavenly Father' (E.H., 504)  
Blessing

8.45 THE WEEK'S GOOD CAUSE

Appeal on behalf of the National Association of Boys' Clubs by Mr. J. HERON-ECCLES, J.P., Chairman of the National Association of Boys' Clubs, and of the Liverpool Boys' Association.  
S.B. from Liverpool

IN the squalid and unhealthy surroundings of our big cities, in which so many boys of the 'working classes' are now compelled to grow up, the boys' club can be a centre not merely of comfort and recreation, but of enlightenment and education in the fuller sense. The National Association of Boys' Clubs exists to establish and develop clubs throughout the country, to provide them with a means of co-operation, act as their agent towards outside bodies, and generally extend and aid their work. More than 500 clubs are affiliated to it, either through local federations, or direct.

Contributions should be sent to the Secretary, National Association of Boys' Clubs, 66, Avenue Chambers, Vernon Place, Bloomsbury, W.C.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Local Announcements. (Daventry only) Shipping Forecast

9.5 Casano's Octet

MEGAN FOSTER (Soprano); JOHN THORNE (Baritone)

OCTET  
Waltz, 'Love and Life in Vienna' Konczak

9.15 MEGAN FOSTER

Derry Down ..... (From 'Tom Jones')  
Dream o' Day Jill ..... German

9.22 OCTET

Neapolitan Night ..... } Duchatel  
Intermezzo, Guitar ..... }  
Country Gardens ..... Grainger

9.32 JOHN THORNE

Three Freebooter Songs ..... William Wallace  
The Rebel;  
Cradle Song;  
Up in the Saddle

9.40 OCTET

Selection from 'Manon Lescaut' ..... Puccini

9.55 MEGAN FOSTER

Songs my mother sang ..... Arthur Grimshaw  
The Second Minuet ..... Maurice Besly

10.2 OCTET

Berceuse (Cradle Song) ..... }  
Brooklet ..... } Grieg  
Homeward ..... }  
French Serenade ..... }

10.15 JOHN THORNE

Her hair is like the beaten gold }  
All through the night ..... } arr. Lily Cover  
Treasure Trove ..... }

10.22 OCTET

Slavonic Dances, No. 10 ..... Dvorak  
Chanson du Pêcheur (Fisherman's Song) Fauré

10.30 Epileguc

'The Kindly Fruits of the Earth'

10.40-11.0 (Daventry only)

The Silent Fellowship

S.B. from Cardiff

# Sunday's Programmes continued (May 13)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 A MILITARY BAND PROGRAMME

From Birmingham

THE BIRMINGHAM MILITARY BAND, conducted by W. A. CLARKE

Overture to 'Euryanthe'.....Weber  
Gavotte from 'Mignon'.....Ambroise Thomas

THE plot of the Opera *Euryanthe* was made out of a thirteenth-century tale of knightly doings, full also of ghosts, fairies and such-like legendary folk. The work did not hold the stage; its libretto was too silly, even for those days. But the Overture found and retained a place on the concert platform. In it, Weber strikes the notes of chivalry and mystery. According to his characteristic plan, it contains fragments of leading airs from the Opera.

### 3.45 MARGARET HARRISON (Soprano)

The Throstle.....M. F. White  
Rose softly blooming.....Spahr, arr. Lehmann  
She wandered down the mountain side.....Clay

### 3.55 BAND

Selection from 'Samson and Delilah'.....Saint-Saëns

### 4.10 RALPH CLARKE (Clarinet)

Novelette.....Harold Samuel  
Spring Idyll.....Pratt

### 4.20 BAND

Selection from 'Mors et Vita' ('Death and Life').....Gounod  
Andante Religioso.....Thomé

### 4.35 MARGARET HARRISON

O ravishing delight.....Arne  
Nymphs and Shepherds.....Purcell  
Alleluiah.....Mozart

### 4.45 BAND

Last Movement from Fifth Symphony...Beethoven

THE Finale actually grows, in the most exciting way, out of a mysterious whispered passage at the end of the Third Movement, the Scherzo. This passage gradually leads into the blaze of the triumphal Finale, a pean that sustains the note of exultation from beginning to end, except for a moment when Beethoven brings in a few bars—a ghost, as it were—of the Scherzo.

### RALPH CLARKE

Idyll.....Harold Samuel  
Polacca from Second Concerto.....Weber

### 5.5 BAND

Selection from 'Faust'.....Gounod

### 5.20 A PIANOFORTE RECITAL by LAFITTE

5.50-6.10 FOUNDATIONS OF ENGLISH POETRY  
(See London)

### 7.55 St. Martin-in-the-fields

(See London)

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

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 Chamber Music

RUZENA HERLINGER (Soprano)

THE ZIMMER QUARTET

ALBERT ZIMMER; FRÉDÉRIC GRIGO; EDOUARD PIEL; EMILE DOEHAERD

### ZIMMER QUARTET

Quartet in B Flat, Op. 18, No. 6.....Beethoven

Allegro con brio; Adagio ma non troppo; Scherzo; La Malinconia; Allegretto quasi allegro

### 9.35 RUZENA HERLINGER

Klarchens Lied.....Schubert  
An die Nachtigall.....Schubert  
Geheimes.....Smetana  
Nekamanujte proroky (Do not stone the prophets).....Smetana  
Vecer (Evening).....Novak  
Schlafen, schlafen (Lullaby).....Jirak  
Song from the Cycle 'Vojna' (War).....Vycpalek

### 9.55 QUARTET

Quartet in A, Op. 41, No. 3.....Schumann  
Allegro molto moderato; Assai agitato; Adagio molto; Allegro molto vivace

### 10.30 Epilogue

(Sunday's Programmes continued on page 243.)

### THE RADIO TIMES.

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## Leading Features of the Week.

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

### TALKS (5XX).

#### Monday, May 14.

7.25 M. E. M. Stephan: 'How to Pronounce French.'  
9.30 Mr. George Crossmith: 'From my Dressing-room at the Theatre.'

#### Tuesday, May 15.

7.0 Mr. A. W. Adams: 'Life in the Dominions—Experiences of an English Labourer in Western Canada.'  
7.25 Mr. Alex. Pearse: 'Wit and Humour in Books—Oliver Wendell Holmes.'

#### Wednesday, May 16.

7.0 Sir Daniel Hall: Tulips (Ministry of Agriculture Talk).  
7.25 Dr. S. Glasstone: 'Chemistry in Daily Life—Fire, Flame, and Explosion.'  
9.15 Rt. Hon. Philip Snowden, M.P.: 'England's Green and Pleasant Land—Safeguarding the South.'

#### Thursday, May 17.

3.45 Mr. F. J. Broomhead: Poultry Keeping—'Modern Principles of Breeding and Management.'  
7.25 Hon. R. H. Brand: 'Finance in the Modern World—The Federal Reserve System.'

#### Friday, May 18.

8.0 Debate on Riches and Poverty: Are they Necessary? Between Sir Ernest Benn and Mr. James Maxton, M.P.

#### Saturday, May 19.

7.25 Mr. F. J. Coyne: 'Doing it on your head.'  
9.15 Mr. A. B. B. Valentine: 'Holidays in Britain—The Heart of the Highlands.'

### MUSIC.

#### Sunday, May 13.

(5XX) 4.0 A Stravinsky Concert, 'Oedipus Rex,' etc.  
(5GB) 9.0 Chamber Music. The Zimmer Quartet.

#### Monday, May 14.

(5XX) 7.15 Brahms' Violin and Piano Sonatas, played by William Primrose and Victor Hely-Hutchinson (through-out week).  
(5GB) 8.0 Puccini's Opera, 'Manon Lescaut.'

#### Tuesday, May 15.

(5XX) 8.35 Act II, 'The Mastersingers,' from Covent Garden.  
(5GB) 9.30 Kate Winter and Glyn Eastman.

#### Wednesday, May 16.

(5GB) 3.30 The Kneller Hall Band.  
(5XX) 7.45 Puccini's Opera, 'Manon Lescaut.'

#### Thursday, May 17.

(5GB) 7.30 Coleridge-Taylor's 'The Song of Hiawatha.'

#### Friday, May 18.

(5GB) 8.0 Act II, 'The Twilight of the Gods,' from Covent Garden.  
(5XX) 9.20 A Percy Fletcher Programme.

#### Saturday, May 19.

(5GB) 3.0 Handel's 'Messiah.'  
MUSICAL COMEDY, Etc.

#### Tuesday, May 15.

(5GB) 8.0 'Old Knockles,' a Musical Comedy.

#### Thursday, May 17.

(5XX) 9.35 Charlot's Hour.

### VAUDEVILLE AND VARIETY.

#### Monday, May 14.

(5XX) 7.45 George Carney, Albert Richardson, Leslie Sarony, Wish Wynne, Harold Hulls, Helen Alston.

#### Friday, May 18.

(5XX) 10.20 Robert MacLachlan, Norman Long, Florence Marks.

# Sunday's Programmes continued (May 13)

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

3.30-6.10 *S.B. from London*  
 6.30 **A Religious Service**  
 In Welsh  
*S.B. from Swansea*  
 7.55 *S.B. from London*  
 8.45 **THE WEEK'S GOOD CAUSE**  
 Appeal on behalf of the Cardiff Central Boys' Club and Hostel by LADY ROBINSON  
 8.50 WEATHER FORECAST, NEWS; Local Announcements  
 9.5 **Cherry Blossom**  
 NATIONAL ORCHESTRA OF WALES  
 Conducted by WARWICK BRAITHWAITE  
 Japanese Suite ..... Holst  
 Prelude, Song of the Fisherman; II, Dance of the Marionettes.  
 Interlude, Song of the Fisherman; III, Dance under the Cherry Tree.  
 Finale, Dance of the Wolves.

THIS was written as a series of short dances for a ballet produced by the Japanese dancer, Michio Ito, at the London Coliseum in 1916.

He supplied all the themes (which are from native sources), except that of the *Marionettes' Dance*, which is of the composer's invention.

*The Song of the Fisherman.* This is a plaintive melody, which the Harp denotes.

*Dance of the Marionettes.* This has an appropriately jerky rhythm in two-time, three bits to a beat.

*Interlude.* A short slow section, founded on the *Fisherman's Song*.

*Dance under the Cherry Tree.* A dainty, light Movement started by the Flute.

*Finale, Dance of the Wolves.* This works up to a fine climax of excitement, the Xylophone and Gong helping things along.

KATE WINTER (Soprano), STEUART WILSON (Tenor), and Orchestra

Finale of Act I of 'Madame Butterfly'...Puccini

AFTER Butterfly and her American lover Pinkerton are married, to the horror and wrath of her uncle and other relatives, Pinkerton dismisses the excited crowd, and comforts the distressed and weeping Butterfly. The bride puts on her wedding garment, and an impassioned love scene brings the Act to an end.

ORCHESTRA  
 Japanese Revery.....Bartlett

KATE WINTER  
 The Musume's Song .....  
 Butterfly Song.....  
 Fan Song.....  
 Flower Song.....  
 } Bantock

ORCHESTRA  
 Two Japanese Romances.....Travers  
 Ohayo; Sayonara

STEUART WILSON  
 Japanese Folk Songs.....Koscak Yamada

ORCHESTRA  
 Japanese Revery.....Langcy  
 Japanese Bridal Procession.....Teller

10.30 Epilogue  
 10.40-11.0 The Silent Fellowship

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

3.30-6.10 *S.B. from London*  
 7.55 *S.B. from London*  
 8.45 **THE WEEK'S GOOD CAUSE:** Appeal on behalf of the Manchester Home Helps Society by The Lady Mayoress of Manchester (Mrs. F. MADDRELL). (Donations should be sent to the Hon. Treasurer, Manchester Home Helps Society, 6, Queen Street, Deansgate, Manchester)  
 8.50 WEATHER FORECAST, NEWS; Local Announcements  
 9.5 **A Sullivan Programme**  
*Sullivan was born on this day in 1842*  
 THE AUGMENTED STATION ORCHESTRA  
 Conducted by T. H. MORRISON  
 Overture, 'In Memoriam'  
 Suite from 'The Merchant of Venice'  
 THE Overture was inspired by the death of Sullivan's father, in 1866. It opens 'At a steady pace, with religious feeling.' A simple tune is given out by a Woodwind quartet,



TWO 'FOUNDERS OF ENGLISH POETRY.'

John Dryden (right) and Alexander Pope (left) are two of the poets from whose works Miss Edith Evans will read in the series of 'The Foundations of English Poetry' this afternoon. These are contemporary portraits of them.

Oboe playing the tune. This is well known as a hymn-tune. After this has been repeated, there immediately follows the main body of the piece, marked 'Very quick.' This is very dramatic music. Many distinctive tunes are introduced, and treated with great variety. The prevailing mood is forceful.

The Overture ends with the hymn-tune melody, played by the whole Orchestra and full Organ, a great triumphal hymn.

Sullivan's stage music was not confined to Comic Operas. He tried his hand at more serious Opera, and also wrote incidental music to several of Shakespeare's plays, putting into this much excellent craftsmanship.

The music for *The Merchant of Venice* was written in 1873. There are in the usual selection from it, five pieces: (1) *Introduction*; (2) *Barcarolle (Serenade)*; (3) *Introduction and Bourrée*; (4) *Grotesque Dance* and (5) *Waltz*.

FREDERICK STEGER (Tenor)

Once Again  
 Golden Days  
 Wake, gentle Maiden

ORCHESTRA  
 Incidental Music to 'Henry VIII.'

SULLIVAN wrote some incidental music for a production of Shakespeare's *Henry VIII* in Manchester about fifty years ago, and it immediately became very popular. The four items that make up the set are a March, a song for King Henry ('Youth will needs have dalliance'),

the *Graceful Dance* that was once very frequently heard at the Proms., and elsewhere, and the *Water Music*.

FREDERICK STEGER  
 My Dear and Only Love  
 How many hired servants (from 'The Prodigal Son')  
 Love laid his sleepless head

ORCHESTRA  
 Suite from 'Macbeth'  
 THE incidental music to *Macbeth* was written for Irving's 1888 revival of Shakespeare's play.

10.30 Epilogue

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

3.30-6.10 *S.B. from London*  
 7.55 *S.B. from London*  
 8.45 **THE WEEK'S GOOD CAUSE**  
 Appeal on behalf of The National Association of Boys' Clubs by Mr. J. HERON-ECCLES, J.P., Chairman of The National Association of Boys' Clubs, and of The Liverpool Boys' Association  
 (For Note see London)

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

9.5 *S.B. from Manchester*

10.30 Epilogue

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

3.30-6.10 *S.B. from London*

7.55 *S.B. from London*

8.45 *S.B. from Liverpool*

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

9.5 *S.B. from Manchester*

10.30 Epilogue

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

3.30-6.10 *S.B. from London*

7.55 *S.B. from London*

8.45 *S.B. from Liverpool*

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

10.30 Epilogue

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

3.30-6.10 *S.B. from London*

7.55 *S.B. from London*

8.45 **THE WEEK'S GOOD CAUSE**  
 Appeal by the Hull Branch of the British Legion for the purpose of inaugurating the Douglas Haig Memorial Homes for Aged and Destitute Ex-Service Men

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 *S.B. from Manchester*

10.30 Epilogue

**Programmes for Sunday.**

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

3.30-6.10 S.B. from London  
 7.55 S.B. from London  
 8.45 THE WHEAT'S GOOD CAUSE  
 Appeal on behalf of the Poole 'Poor Children's Holiday Scheme' (organized by the Post-War Brotherhood Federation), by Mr. R. T. A. CORNWELL.  
 (Donations, marked 'Wireless Appeal,' should be sent to Mr. R. B. Milton, Barclays Bank, Poole, Dorset.)  
 8.50 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

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

3.30-6.10 S.B. from London  
 7.55 S.B. from London  
 8.45 S.B. from Liverpool  
 8.50 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

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

3.30-6.10 S.B. from London  
 7.55 S.B. from London  
 8.45 S.B. from Liverpool  
 8.50 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

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

3.30-6.10 S.B. from London  
 7.55 S.B. from London  
 8.45 S.B. from Liverpool  
 8.50 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

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

3.30-6.10 S.B. from London  
 6.30 A Religious Service  
 (In Welsh)  
 Relayed from Capel Corner Welsh Baptist Church, Swansea  
 Address by the Rev. R. S. ROGERS  
 7.55 S.B. from London  
 8.45 S.B. from Liverpool  
 8.50 S.B. from London (9.0 Local Announcements)  
 9.5 S.B. from Cardiff  
 10.30 Epilogue  
 10.40-11.0 S.B. from Cardiff

**Northern Programmes.**

**5NO NEWCASTLE. 512.5 M. 980 KC.**

3.30:—A Sullivan Anniversary Programme. (Arthur Seymour Sullivan—born May 13, 1842; died November 2, 1906.) Symphony Orchestra, conducted by George Dodds. Overture, 'Di Ballo.' Mavis Bennett (Soprano); Bournemouth (The Rose of Persia); Orpheus with his lute. Orchestra: Masquerade (The Merchant of Venice). Herbert Heyner (Baritone). Mary Morrison: Love laid his sleeping head; Thou'rt passing hence; Would I were a King. Orchestra: Ballet Suite (Victoria and Merry England). Mavis Bennett: Songs from the Song Cycle, 'Songs of the Wrens.' Herbert Heyner: Ho! Jolly Jenkin, and Woo thou thy snowflake (Ivanhoe); The Lost Chord. Orchestra: Overture, 'Macbeth.' Graceful Dance (Henry VIII). 5.20:—Pianoforte Recital by Lafitte, S.B. from Daventry Experimental. 5.50-6.10:—S.B. from London. 7.55:—S.B. from London. 8.45:—Week's Good Cause: Appeal by Mr. Launcelet E. Smith on behalf of the Tynemouth Victoria Jubilee Infirmary. 8.50:—S.B. from London. 10.30:—Epilogue.

(Continued at foot of column 2.)

**In the Near Future.**

**News and Notes from Southern Stations. Cardiff.**

Herman Finck is the next composer chosen for a concert in the series entitled, 'Writers of Musical Comedy,' which is to be broadcast on Friday, May 25.

**Leeds-Bradford.**

Yorkshire cricket enthusiasts will be interested in an eye-witness account of the Yorkshire v. Sussex match which is to be given by Mr. F. R. Stainton from Hull to Leeds-Bradford and other stations on Monday, May 21.

**Plymouth.**

Another 'Round the Stations' programme is fixed for 7.45 on Friday, May 25.

The service on Sunday evening, May 20, will be relayed from St. Andrew's Church, the preacher being the Rev. Whitfield Daukes.

'Radio in other Lands' is the title of a talk to be given at 7 p.m. on Tuesday, May 22, by Mr. Eric J. Patterson, of the University College of the South West, Exeter.

**Daventry Experimental.**

The Norris Stanley Pianoforte Trio is giving a programme of chamber music in the Birmingham Studio on Wednesday, May 23. There will also be a selection of Old English Melodies by G. R. Gibbs (baritone).

A religious service at which the address will be given by the Rev. E. Benson Perkins, of the Birmingham Central Mission, Wesleyan Methodist Church, will be relayed from the Central Hall, Birmingham, at 8 p.m. on Sunday, May 20.

**Manchester.**

The famous Besses o' the Barn Band, conducted by Fred Royle, are taking part in a Wagner Concert on Tuesday evening, May 22. Reginald Whitehead will sing four well-known songs from *The Mastersingers*.

The second of the series of concerts by artists of the North, to which the various stations in the Northern Grouping are contributing, is arranged for Sunday evening, May 20. The orchestral music will be supplied by Manchester, Dorothy Kitchen will contribute songs from Hull, and Collin Smith 'cello solos from Sheffield.

**Bournemouth.**

The final session of the Second Bournemouth Musical Festival Competition will be relayed from the Winter Gardens on Saturday, May 26. It will be preceded by a short harp recital by Mary Lewis.

'Lady Susan and the Squire' is the title of a talk to be given by Miss Ethel M. Hewitt on Friday, May 25. Lady Susan Fox Strangeways was the daughter of an eighteenth-century Earl of Ilchester, who lived and died at Stinsford, the Wessex village beloved of Thomas Hardy, and in whose church his heart is buried.

(Continued from column 1.)

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

3.30:—S.B. from London. 6.10-6.25:—Mr. A. P. Tulloch, 'What the Church is Doing for Migrants.' 8.0:—Hymn Festival—Glasgow Musical Festival. Conducted by Dr. J. Frederic Stalon. Relayed from St. Andrew's Hall. 8.30:—Religious Address and Benediction from the Studio. Conducted by Rev. Stuart Robertson, of West U.F. Church, Pollokshields. 8.45:—S.B. from Edinburgh. 8.50:—S.B. from London. 9.5:—Light Orchestral Concert. Station Orchestra: Dorothy Bennett, (Soprano); Sinclair Logan (Baritone). 10.30:—Epilogue.

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

3.30:—S.B. from London. 6.10-6.25:—S.B. from Glasgow. 8.0:—S.B. from Glasgow. 8.45:—S.B. from Edinburgh. 8.50:—S.B. from London. 10.30:—Epilogue.

**2BE BELFAST. 506.1 M. 980 KC.**

3.30-6.10:—London. 7.0-8.0:—Evensong. Relayed from St. James' Parish Church. Address by the Ven. A. W. Barton, Archbishop of Down. 8.45:—Liverpool. 8.50:—London. 10.30:—Epilogue.

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There's HEALTH in HOVIS! There's 25% of added Wheat-Germ—one quarter of its entire bulk—containing the "vital spark" of the Wheat—the Nutritious, the Health-giving part.

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**Best Bakers Bake it.**

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

# PROGRAMMES for MONDAY, May 14

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.0 WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN

10.15 a.m. A

SHORT RELIGIOUS  
SERVICE

10.30 (*Daentry only*) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

11.0 (*Daentry only*) Gramophone Records

12.0 A BALLAD CONCERT  
DOROTHY STANTON LEE (Soprano)  
JAMES TOPPING (Tenor)

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

1.0-2.0 AN ORGAN RECITAL  
By HAROLD E. DARKE  
Relayed from St. Michael's, Cornhill

Toccata (Symphony No. 4) ..... *Widor*  
Adagio ..... *Fricke*  
Rhapsody ..... *Harold Darke*  
Sonata in A ..... *Mendelssohn*  
Adagio (Sonata for two Pianofortes) .... *Mozart*  
Minuet ..... *Gigout*  
Sonata in C Sharp Minor ..... *Basil Harwood*

2.30 Miss RHODA POWER, 'Boys and Girls of  
Other Days (Eighteenth and Nineteenth Cen-  
turies)—III, The Strange White Bird'

IN the latter half of the eighteenth century  
Captain Cook, one of the greatest of British  
seamen, made his series of voyages of discovery,  
in the course of which he circumnavigated the  
globe. This afternoon Miss Rhoda Power will  
describe the appearance of his white sails at a  
South Sea Island, from the point of view of an  
islander.

3.0 Musical Interlude

3.5 GREAT STORIES FROM HISTORY AND  
MYTHOLOGY

Told by Miss RHODA POWER

'Tales from the North—III, Odin as a captive  
in King Geirod's Palace'

3.20 A MUSICAL INTERLUDE

3.30 AN AFTERNOON  
CONCERT

HELEN DAVIDSON (Soprano)  
BURTON HARPER (Baritone)

4.0 THE PICCADILLY PLAYERS  
Directed by AL STARITA, from  
the Piccadilly Hotel

5.0 HOUSEHOLD TALKS: Miss  
COLLINS, 'Deep-Fat Frying'

5.15 THE CHILDREN'S  
HOUR

'Fire down below' and other  
Sea Shanties,  
sung by REX PALMER

'The Disappearance of Daisy  
Cheyne' (*M. B. Stanford*)—  
which wasn't really as serious  
as at first appeared

'Highland Melody' and other  
piano solos played by  
CECIL DIXON

'The Glass-Ball Country,' a  
whimsical story  
written by RICHARD HUGHES

6.0 AN ORGAN RECITAL  
by PATTMAN

From the ASTORIA CINEMA

6.20 Boys' and Church Lads'  
Brigade Bulletins

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

6.45 AN ORGAN RECITAL by PATTMAN (Con-  
tinued)

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC  
BRAHMS' VIOLIN and PIANO SONATAS  
Played by WILLIAM PRIMROSE (Violin) and  
VICTOR HELY-HUTCHINSON (Pianoforte)  
Sonata in G (Op. 78), First Movement

THE three Sonatas by Brahms for Violin and  
Piano are all mature works, the first  
(Opus 78) not appearing until after his first two  
symphonies (1876-8).

Each has its individual beauty, and all three  
are well contrasted and highly original.

It is notable that in them Brahms was one of  
the first composers to pay special attention to  
the principle that the material should be well  
suited to each of those widely different instru-  
ments, the Violin and the Piano.

The First Sonata (the one that made for  
Brahms many of his best friends) is in three  
Movements only, of which the First is fairly  
lively, but also thoughtful, perhaps at moments  
wistful.

7.25 M. E. M. STÉPHAN, 'How to pronounce  
French: A Practical Demonstration with an  
English Student'

7.45 VAUDEVILLE

HELEN ALSTON (Songs at the Piano)  
HAROLD HULLS (in his own compositions at the  
Piano)

WISH WYNNE (Character Studies)  
LESLIE SARONY (Entertainer)  
ALBERT RICHARDSON (in Traditional country  
songs)

GEORGE CARNEY (Comedian)  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

9.15 A MILITARY BAND CONCERT

CATHERINE STEWART (Contralto)  
FRANK TITTERTON (Tenor)  
THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
Reminiscences of 'The Gaiety'  
*Meyer Lutz, arr. Kappay*

9.30 'I REMEMBER'

Mr. GEORGE GROSSMITH  
'From My Dressing Room at the Theatre'  
Relayed from Daly's Theatre

TO the last three generations of theatre-goers  
the name of Grossmith has been a household  
word, and it has lost none of its lustre during  
the reign of the second George. His own stage  
career goes back to the early nineties, and in  
the course of it he has played in some of the  
best-remembered of musical comedies—*The Gaiety  
Girl, The Shop Girl, Our Miss Gibbs, and Tonight's  
the Night*, to name only a few; and more recently  
he was in *No No Nanette*, that record-breaker of  
the post-war stage. Besides his activities as  
an actor and manager, he has from the first taken  
a keen interest in broadcasting, and his experience  
has been of much assistance to the B.B.C.  
Tonight, from his dressing-room at Daly's  
Theatre, where he is now playing in *Lady Mary*,  
he will give some reminiscences of his stage  
career.

9.45 Local Announcements; (*Daentry only*)  
Shipping Forecast

9.50 A MILITARY BAND CONCERT  
(Continued)

BAND  
Overture to 'The Count of Essex' .. *Mercadante*  
THE Operas of Mercadante (1795-1870) were  
long popular in Italy and Vienna. Besides  
his stage works (about sixty in all), he wrote  
masses and other sacred music. He was music  
director at two cathedrals in turn, and in 1840  
was elected Director of the Naples Conservatoire.  
He gradually went blind, but dictated his operas  
after 1862 when his sight was completely gone.

10.0 FRANK TITTERTON

Come away,  
Death..... } Three Shakes-  
O Mistress Mine } poars Songs,  
Blow, blow, thou } set to music  
winter wind... } by Quilter

10.7 CATHERINE STEWART  
Adrift (Songs from the Chinese)  
*Bantock*

To me at my fifth-floor window  
*Mallinson*  
June ..... *Quilter*

10.15 BAND  
Symphonic Poem, 'The Pre-  
ludes' ..... *Liszt*

10.35 FRANK TITTERTON  
Love went a-riding  
*Frank Bridge*

O no, John ..... *arr. Sharp*  
Edward ..... *Loewe*

10.42 CATHERINE STEWART  
Black Roses ..... *Sibelius*  
The Rain Fairy ..... *Arunale*  
Passing Dreams ..... *Quilter*

10.50 BAND  
Brilliant Rondo (Perpetual  
Motion), from 1st Pianoforte  
Sonata  
*Weber, arr. Charles Stainer*

11.0-12.0 (*Daentry only*)  
DANCE MUSIC: ALFREDO  
and his BAND, and THE NEW  
PRINCES ORCHESTRA from The  
New Princes Restaurant



MAKING-UP IN FRONT OF THE MICROPHONE.

The little white microphone is an unusual intruder into an actor's dressing-room, but here it is installed amongst the grease-paint on Mr. George Grossmith's dressing-table at Daly's Theatre. It will be in use at 9.30 tonight when he broadcasts some reminiscences of his stage career. 'G. G.' will face it as tranquilly then as he is doing in the photograph, for he is a veteran broadcaster, and the microphone has no terrors for him.



# Monday's Programmes cont'd (May 14)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE  
LAWRENCE ESSOM
- 4.0 LOZELLS PICTURE HOUSE ORGAN**  
From Birmingham
- FRANK NEWMAN (Organ)  
Comedy Overture ..... *Keler-Bela*  
Question and Answer ..... *Coleridge-Taylor*
- BERT ASHMORE (Tenor)  
Fair House of Joy ..... *Quilter*  
The Quest ..... *Montagu Phillips*
- FRANK NEWMAN  
Selection from 'La Traviata' ..... *Verdi*  
April Bloom ..... *Ansell*  
Chansonette, 'My Love  
to You' ..... *Fletcher*  
Selection of English  
Songs, 'The Rose'  
arr. Myddleton  
March of the Giants *Finck*

- 5.0 A BALLAD  
CONCERT**
- DINAH EVANS (Soprano);  
ANITA VAUGHAN (Con-  
tralto); RENÉ COOK  
(Pianoforte)
- DINAH EVANS  
The Portrait .. *Parkyn*  
Chapel in the Woods  
*Lee Cooper*  
Mighty like a Rose *Nevin*

- 5.8 RENÉ COOK**  
Preludes, Nos. 1, 3, 7, 16,  
19, 22 ..... *Chopin*  
Etincelles (Sparks)  
*Moszkowski*

- 5.18 DINAH EVANS and  
ANITA VAUGHAN**  
Spring .... *Stuart Archer*  
Friendship .... *Marziols*  
Sylvan .. *Landon Ronald*

- 5.26 RENÉ COOK**  
Gnomesreigen (Gnomes'  
Round Dance) .... *Liszt*  
Spanish Caprice ..... *Moszkowski*

- 5.36 ANITA VAUGHAN**  
The Silent Forest ..... *Torrens*  
Here in the quiet hills ..... *Carno*  
Blackbird's Song ..... *Sanderson*

- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
A specially arranged programme by the 'Uncles'  
and Aunts' of the Corner

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

- 6.45 LIGHT MUSIC**  
From Birmingham
- THE BIRMINGHAM STUDIO ORCHESTRA, conducted  
by FRANK CANTELL
- Overture, 'Calm Sea and Prosperous Voyage'  
*Mendelssohn*  
Selection from 'Fallen Fairies' ..... *German*

MENDELSSOHN several times put into his music the impressions that scenes of nature made upon his mind. His popular *Hebrides* Overture, for example, was the result of his visit to the wild, rugged scenery of the Scottish islands. In *Calm Sea and Prosperous Voyage* we have his interpretation of another's thoughts about the ocean, as well as of his own impressions. His chief inspiration was a poem of Goethe, which depicts the sea in two moods, first, sleeping, smooth as a mirror, and then stirred by a favour-

ing breeze, before which the ship flies homeward. There are two separate Movements in it, a slow one, suggesting the *Calm at Sea*, and a lively one, inspired by the second part of Goethe's poem, *The Breeze*.

- 7.10 VICTOR OLOF (Violin)**  
Berceuse (Cradle Song) ..... } *Aulin*  
Humoresque ..... }
- 7.20 ORCHESTRA**  
Carissima ..... *Elgar*  
Valse, 'Lysistrata' ..... *Lincke*
- 7.35 VICTOR OLOF**  
Viennese Melody ..... *Gaertner, arr. Kreisler*  
Rondino ..... *Beethoven, arr. Kreisler*  
Chinese Tambourin ..... *Kreisler*

- 7.45 ORCHESTRA**  
Suite of Three Oriental  
Sketches ..... *Langley*  
Among the Arabs; In  
a Chinese Tea Room;  
Persian March  
Yeomanry Patrol .. *Squire*

### 8.0 'MANON LESCAUT'

A Lyric Drama in Four  
Acts

English Version by  
MOWBRAY MADRAS

Music by GIACOMO  
PUCCINI

Cast:

Manon Lescaut  
MIRIAM LICETTE  
Lescaut (Sergeant of the  
King's Guards)  
PERCY HEMING  
The Chevalier des Grieux  
PARRY JONES  
Geronte de Ravoir (Treas-  
urer General)  
HERBERT LANGLEY  
Musician, JOAN SHEPPARD



TODAY'S PIANIST.

René Cook plays some pianoforte solos in this afternoon's ballad concert at 5.0.

- Edmondo (A Student) .. }  
The Dancing Master ..... } *HARDY WILLIAMSON*  
A Lamplighter ..... }  
Sergeant of the Royal Archers } *STANLEY RILEY*  
The Innkeeper ..... }  
A Captain in the Navy ..... *SAMUEL DYSON*

THE WIRELESS CHORUS  
(Chorus Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA (Leader,  
S. KNEALE KELLEY)  
Conducted by PERCY PITT  
(See special article on page 236.)

- 9.15 BERKELEY MASON (Pianoforte)**  
Waltz, 'La plus que lente' ..... *Debussy*

- 9.20 'MANON LESCAUT'**  
(Continued)

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN**

- 10.15. DANCE MUSIC: AMBROSE'S BAND,**  
from the Mayfair Hotel

- 11.0-11.15 ALFREDO and his BAND and the NEW  
PRINCES ORCHESTRA, from the New Princes  
Restaurant**

(Monday's Programmes continued on page 250.)

## ARE YOU A PELMAN?

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You to the Top.

"A GENERATION ago there were a thousand men to every opportunity, while to-day there are a thousand opportunities for every man."

So says Henry Ford, one of the greatest business geniuses of our time. This is where Pelmanism comes in.

There are a thousand opportunities around you. Yet you do not see them. In other words, you lack Observation. Therefore, unless the thing is actually thrust beneath your nose you do not see it. Pelmanism trains your powers of Observation. It enables you to see the Opportunity whilst it is yet a long way off. You see it coming, and are ready for it when it arrives. That is the first thing that Pelmanism does.

A Shop Assistant writes:

"My observational powers have increased immensely. I am always noticing something new, and, what is more important, understanding it."

But it is no use seeing an Opportunity unless you have the courage to seize it. Many fail in this respect. They see the Opportunity, but they are afraid to take it. They lack Initiative, Courage, and Self-Confidence. They are nervous. They have got into the rut of custom. So the Opportunity passes them by. Here again Pelmanism helps. Having developed your Observation, it now strengthens your Self-Confidence. Having shown you how to see, it now shows you how to seize. It enables you to overcome that Timidity, that Shyness, that lack of Self-Confidence which keeps you down below your rightful level. It develops Initiative. It gives you that confidence in yourself which wins the confidence of others. Being confident in yourself you seize the opportunity when it comes. Thus you win a victory over your weaker self and over your surroundings. You plant your feet upon a higher rung of the ladder which leads to Success.

A Writer reports:

"I managed to secure a good post in my own profession at my own terms a week ago without any question. I believe it is the confidence and mental alertness born of Pelmanism which enabled me to tackle a manager and persuade him that I was the man he needed. I only heard of a possibility of there being a vacancy half an hour before I was given the job."

Pelmanism first enables you to see the Opportunity. Secondly, it gives you the Confidence and Initiative to seize it. Thirdly, it gives you the Ability to make the most of it when you have secured it. It enables you to hold the Job. This is the most important thing of all. Pelmanism doesn't develop one quality at the expense of others, but gives you an all-round efficiency. By increasing your Efficiency it increases your Earning-Power. It makes you resourceful and full of energy; it develops your Organising Power and Business Acumen; it strengthens your Personality and gives you just those qualities which will enable you to undertake more responsible and more highly-paid work.

An Accountant writes:

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# Monday's Programmes continued (May 14)

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

## 1.0-1.45 A LIGHT ORCHESTRAL CONCERT

Relayed from the NATIONAL MUSEUM OF WALES

THE NATIONAL ORCHESTRA OF WALES

Overture to 'The Bohemian Girl'..... *Balfe*  
Symphonic Poem, 'Phaeton'..... *Saint-Saëns*  
Dance Suite..... *Finck*

THE dashing youth Phaeton, having been permitted by his father the Sun to drive the fiery chariot, loses control of the horses. The car of flame is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.

This is the story Saint-Saëns illustrates in his Symphonic Poem.

A dignified introduction of four bars prepares us for the magnificent scene of Phaeton's ride. The galloping horses are heard, and a bold, imperious theme on the Trumpets and Trombone presumably stands for the youthful ardour of the charioteer.

A broadly melodious passage played by four Horns, may suggest either the Sun, or the lament of Phaeton's sister (who had harnessed the horses, and so had a part in the disastrous adventure). The pace increases and the excitement is worked up. Phaeton's theme is heard, agitatedly, and then the thunderbolt falls, and the end comes with the Sun's lament for Phaeton.

## 2.30 BROADCAST TO SCHOOLS:

Prof. H. J. FLEURE, 'The City Beautiful—The City set on a Hill'

## 3.0 London Programme relayed from Daventry

4.45 Mr. W. H. JONES: 'Romances of Glamorgan Families—The Wreckers of Dunraven'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA

Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: 'Old Tom Pegsley,' a Play by Mabel Bennett. 'Looney Lackup,' by Sercombe Griffin

6.0 London Programme relayed from Daventry

6.30 S.B. from London

## 7.45 A Welsh Programme

THE NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

Welsh Rhapsody..... *German*

THIS one-movement work has four pretty definite sections, a little like those of a Symphony, and each of them grows out of some famous old Welsh melody or melodies.

The FIRST (a stately one) is based on 'Loudly Proclaim.'

The SECOND (a skittish one) is made out of 'Hunting the Hare' and 'The Bells of Aberdovey.'

The THIRD (a tender one) brings in 'David of the White Rock.'

The FOURTH (a march-like Finale) uses the famous 'Men of Harlech.'

MAIR JONES (Soprano)

Suo Gan..... } *Robert Bryan*

Y Gweh Fach..... } *R. S. Hughes*

Llam Y Cariadau..... *R. S. Hughes*

ORCHESTRA

Gavotte..... *Vincent Thomas*

THE OGMOR GLEEMEN, conducted by JOHN REES

Bedd Y Dyn Tylawd..... *W. T. Samuel*

Toriad Y Dydd Welsh Air, arr. Dr. Roland Rogers

Mi welaf Mewn Adgof..... *Dr. J. Parry*

ORCHESTRA

David of the White Rock... } *arr. R. Redman*  
All Through the Night..... }

MAIR JONES  
Mary of Allendale..... *Hock*  
Caro Nome..... *Verdi*

OGMOR GLEEMEN

Adgofion Dedwydd..... *Alaw Llyfawr*

Away to the Forest..... *I. Williams*

Sorch Hudol... *Welsh Air, arr. Dr. Roland Rogers*

ORCHESTRA

Fantasia on Welsh Folk Songs.... *Braithwaite*

9.0 S.B. from London

## 9.45 PARKS CONCERT SEASON

THE OPENING NIGHT

Relayed from the Llandaff Fields Pavilion

Speech by the LORD MAYOR OF CARDIFF

A Concert by

THE MANX MASCOTS CONCERT PARTY

In aid of the Royal Infirmary

THE FOUR ECILA GIRLS in Song and Dance

DOROTHY FORD and NORMAN LANGFORD

In a duet written by the local greengrocer

JACK B. ROYCE, Coon Impressionist, and 'Lily

of Laguna'

'Sleepy Gal,' by JACK and THE FOUR ECILA

GIRLS

A Fishy story, told to NORMAN by CLAUDE

IVOR NELSON (Baritone) will sing 'Heart of a

Tar'

CLAUDE DERWENT, Light Comedian, and 'All

for the Ladies'

PAULINE LAWRENCE, Entertainer at the Piano

A Japanese Cameo by the COMPANY

THE FAMOUS MANX MASCOTS wish you all

Good Night

10.15 Local Announcements

10.20 app.-11.0 S.B. from London

(Monday's Programmes continued on page 251.)



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# Monday's Programmes cont'd (May 14)

**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—III, Mountainous Little Greece'  
(Picture on page 252.)
- 3.20 A STUDIO CONCERT
- THE STATION ORCHESTRA  
Overture, 'Fingal's Cave'..... Mendelssohn  
Selection from 'The Prodigal Child' .. Wormser
- MARIE HYDES (Mezzo-Soprano)  
All a Merry May Time.....Landon Ronald  
Rondel of Charles of Orleans.....Micoles  
All suddenly the wind comes soft.....Burr  
Almond Blossom.....Arundale  
The Carnival of Spring.....Bunning
- ORCHESTRA  
In the Shadow.....} Finck  
Mystic Beauty.....}  
Laughing Eyes.....}  
Selection, 'The Shamrock'..... Myddleton
- MARIE HYDES  
Fugitive Love.....Martini  
The Clock.....Sachnowsky  
Loveliest of Trees.....Marillier  
Night.....Rimsky-Korsakov  
Windy Night.....Stanford  
April, my April.....Milligan
- ORCHESTRA  
Bal Masqué (Costume Ball).....Fletcher  
Melodious Memories.....Finck
- 5.0 Mrs. SARAH CROUCHLEY: 'A Visit to the "Queen of the Pacific"'
- 5.15 THE CHILDREN'S HOUR: Nursery Rhymes (Maynard Grover). Monday's Child is Fair of Face; Ladybird; Merry are the Bells; Over the water to Charlie. Sung by Betty Wheatley. Some Wise Sayings (Hancock). When the Wind is in the East; Where there is a Will; You never know your luck; Give a dog a bad name Sung by Harry Hopewell. Over the Hills (James Ching). March Winds; Caravans; Sheep Bells. Played by Eric Fogg
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London



## 7.45 'Leave It to the Ladies'

SIXTY years ago to-day, the State of Paraguay, in South America, enrolled an armed regiment of four thousand women to carry on their long war against the Argentine. In fact, Paraguay decided to 'Leave it to the Ladies.' Tonight the Manchester Station is going to do the same thing.

- LILY ALLEN (Soprano)  
The Swiss Girl's Lament..... Arr. A.L.  
Morning..... Speaks  
E'en as a Lovely Flower..... Frank Bridge
- KATE CARLYLE (Elocutionist)  
Weird Poems:  
Overheard on a Saltmarsh..... Munro  
Lone Dog..... McLeod  
Seeing Things at Night..... Field

- JO LAMB (Violin)  
En Bateau (Boating)..... Debussy  
Caprice..... Fogg
- GRACE IVELL and VIVIAN WORTH (Entertainers at the Piano)  
I'd Never be Happy..... Eyton and Leslie  
There's a Cradle in Carolina..... Ahlert  
The Song is Ended..... Irving Berlin  
Slumber Town..... Reg. Low  
Nebraska..... Bovel and Sissie
- LILY ALLEN  
Now Sleeps the Crimson Petal..... Quilter  
The Early Morning..... Graham Peel  
The Wren..... Lehmann
- KATE CARLYLE  
Slumber Songs:  
Nod..... de la Mare  
Cradle Song..... Nardu  
The Sandman..... Vandergrift



NORMAN LONG,

whose genial personality will attune itself to various wavelengths this week. On Monday he will broadcast from Manchester; Tuesday, Glasgow; Wednesday, Cardiff; Thursday, Newcastle; Friday, London (in the Vaudeville programme at 11.0), and Saturday, Aberdeen.

- JO LAMB  
Sicilians..... Fauré  
Spanish Dance..... Granados, arr. Kreisler
- GRACE IVELL and VIVIAN WORTH  
I Thank the Moon..... Antony  
Just a Memory..... Henderson  
Worryin'..... Fairman  
The Man I Love..... Gershwin  
At the Piano, DORA C. GILSON

- 9.0 S.B. from London
- 9.15 NORMAN LONG  
ENTERTAINER AT THE PIANO
- 9.30 S.B. from London (9.45 Local Announcements)
- 9.50-11.0 A LIGHT ORCHESTRAL PROGRAMME

- THE STATION ORCHESTRA  
Overture to 'Tancred'..... Rossini  
Suite, 'At the Play'..... York Bowen  
(Manchester Programme continued on page 252.)



# QUICKFRI

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# Monday's Programmes continued (May 14)

(Manchester Programme continued from page 251)

ADOLPHE BORSCHKE (Pianoforte)  
 Nenia ..... *Sgambati*  
 Printemps (Spring) ..... *Nouguès*  
 Clair de Lune (Moonlight) ..... *Debussy*  
 Concert Study ..... *Borschke*  
 ORCHESTRA  
 Suite 'From the Countryside'.. *Eric Coates*  
 ADOLPHE BORSCHKE  
 Coronation Scene (from 'Boris Godounov')  
*Moussorgsky, arr. Borschke*  
 Dances from 'Prince Igor' *Borodin, arr. Borschke*  
 ORCHESTRA  
 Ballet Music from 'Faust' ..... *Gounod*

**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: An Hour with Mendelssohn. Songs, Stories, Violin and Piano Solos  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.45 Local Announcements)

**2LS 277.8 M. & 252.1 M. LEEDS-BRADFORD. 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: Sir Humphrey Davy, by Roland Jackson  
 6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 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 GEORGE A. PAGETT: 'Southwell'—A Cathedral town off the Tourist Track  
 5.15 THE CHILDREN'S HOUR: R.S.V.P.—and if they do, you'll hear 'Eight Nursery Rhymes' (Walford Davies)—a Red Indian Yarn by Kakasoo—a chat by Professor Chickweed (M. Levy)—'Three Blind Mice' (Holbrooks)—'Sing a Song of Sixpence' (Leo Licens)

6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.45 Local Announcements)

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

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

5.0 T. R. A. SMITH: 'Photography for the Amateur,' II

5.15 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.45 Local Announcements)

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

12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA  
 Relayed from W. H. Smith and Son's Restaurant  
 March, 'Austrian Eagle' ..... *Wagner*  
 Waltz, 'The Girl Who Didn't!' ..... *Eysley*  
 Selection from 'Tosca' ..... *Puccini*  
 Fox-trot, 'Head over Heels in Love' ..... *Thayer*  
 Entr'acte, 'Russian Village' ..... *Maroden*  
 Song, 'Un Peu d'Amour' ('A Little Love') *Silésu*  
 Fox-trot, 'Without you, Sweetheart' ..... *Silver*  
 Selection, 'Martial Moments' ..... *Winter*

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 Little Bogue' (Leonard Hill). Pianoforte: 'Tom Thumb' and 'Pinkie Rosebud' (Marco)  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.45 Local Announcements)

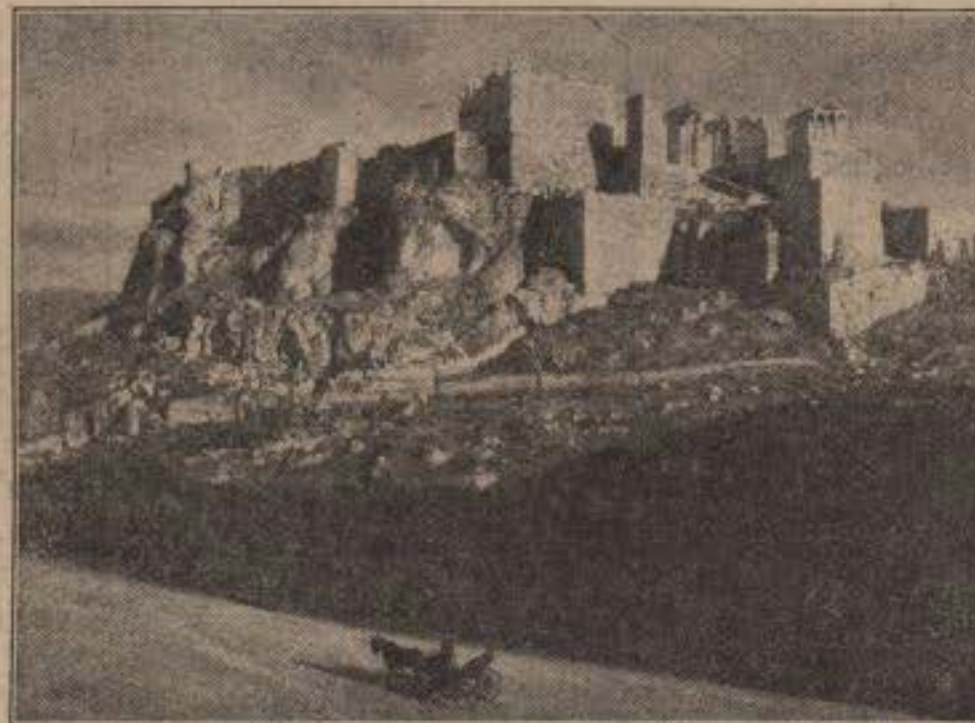
**6ST STOKE. 294.1 M. 1,020 KC.**

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.0 'A Holiday under Canvas,' by MARY SALISBURY  
 5.15 THE CHILDREN'S HOUR: Play, 'The Raggedy Man' (Simmons)

6.0 London Programme relayed from Daventry  
 6.20 For the Boys' Brigade  
 6.30-11.0 S.B. from London (9.45 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 S.B. from London  
 7.45 S.B. from Cardiff  
 9.0-11.0 S.B. from London (9.45 Local Announcements)



THE HEART OF HELLAS.

The Acropolis of Athens, the central fortress of the most famous State of classical Greece, still gleams whitely on its rocky hill. Mr. Phythian will talk about 'mountainous little Greece' in his series on the story of buildings from Manchester this afternoon.

5.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 Boys' Brigade Bulletin  
 6.30-11.0 S.B. from London (9.45 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 Miss ALICE HOGG: 'Modern Composers—Debussy'  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.20 Boys' Brigade Bulletin  
 6.30-11.0 S.B. from London (9.45 Local Announcements)

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

12.0-1.0 A Gramophone Recital—Dance Programme  
 3.20 London Programme relayed from Daventry

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M. 960 KC.**  
 12.0-2.0:—London Programme relayed from Daventry.  
 2.30:—Broadcast to Schools: Mr. A. B. C. Cobban, 'Some Great Explorers of the World—V, Mungo Park (1771-1-06).'  
 3.0:—London Programme relayed from Daventry. 4.0:—Popular Orchestral Concert. Relayed from Coxon's New Gallery Restaurant. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Mr. Geoffrey Shaw on the North of England Musical Tournament. 6.30-11.0:—London.

**5SC GLASGOW. 405.4 M. 740 KC.**  
 11.0-12.0:—Gramophone Records. 3.15:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Station Orchestra. Nora Stanley (Soprano). 5.0:—Jean Aitken: 'The Craft of the Baker—IV, Sponges and Gingerbread.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—The Brass Band of the 76th Glasgow Company. The Boy's Brigade. Bandmaster, W. J. McNay. 6.30:—S.B. from London. 7.45:—Musical Comedy. Station Orchestra. Ivan Firth (Baritone) and Phyllis Scott (Soprano). 9.0-11.0:—S.B. from London.

**2BD ABERDEEN. 500 M. 600 KC.**  
 11.0-12.0:—Gramophone Records. 3.30:—Broadcast to Schools: Dr. W. Douglas Simpson: 'The Past and its Memorials in North-Eastern Scotland—IV, The Picts and the Roman Invasions.' 3.45:—Studio Concert. Station Octet. 4.5:—Alexander Christie (Baritone). 4.15:—Octet. 4.25:—Alexander Christie. 4.35:—Octet. 5.0:—'Deep Fat Frying'—Household Talk by Miss Collins. 5.15:—Children's Hour. 6.0:—Dance Music by the Station Dance Band. 6.30-11.0:—S.B. from London.

**2BE BELFAST. 306.1 M. 980 KC.**  
 12.0-1.0:—Radio Quartet. 3.30:—Light French Music. Station Orchestra. 4.30:—Adelaide Beattie (Soprano). 4.42:—Orchestra. 4.52:—Novelty Pianoforte Solos, by Fred Rogers. 5.8:—Household Talk, 'Deep Fat Frying,' by Miss Collins. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 7.45:—The Sea. The Station Orchestra. 8.10:—Walton Pritchard (Baritone). 8.22:—Orchestra. 8.37:—Walton Pritchard. 8.50:—Orchestra. 9.0:—S.B. from London. 9.50:—Erin. Station Orchestra. 'The Skipper's Submarine.' A Comedy in Two Acts. Written and Produced by Chas. K. Ayre. 10.25:—Orchestra. 10.30-11.0:—Dance Music: Larry Brennan and his Band, relayed from the Plaza.



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NEWS, NOTES AND FEATURES



# PROGRAMMES for TUESDAY, May 15

**2LO LONDON and 5XX DAVENTRY**

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC

THE LONDON ENSEMBLE QUINTET  
GWEN E. JEAFFRESON (Mezzo-Soprano)

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

2.30 Sir WALFORD DAVIES: 'Elementary Music—  
III, New Rhythms'

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. FREDERICK TOWNBROW: 'Good and  
Bad Buildings'  
(Picture on page 256.)

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

5.0 'Holidays Abroad: France'—II. Mr. W.  
BRANCH JOHNSON: 'Alsace'

THE French Riviera, which Mr. Holt Marvell described in last Tuesday's talk, is well known as a holiday resort, and so is Brittany, with which Miss Maxse will deal next week. Today Mr. Branch Johnson will talk about a part of France less known than it deserves to be—the border-land where France and Germany meet, where the historic towns of Strasbourg and Colmar look down on the broad waters of the Rhine. He himself knows Alsace well, and he is an expert on the folk-lore of the French countryside.

5.15 THE CHILDREN'S HOUR:  
BEGGARS AND BANDITS  
(Beware of Pickpockets!)

The Company will include:  
'Ali Baba and the Forty Thieves,'  
'King Cophetua and the Beggar Maid,'  
'The Jolly Beggar,' and  
'The Highwayman' (Archibald  
Marshall)

and the proceedings will proceed  
to the strains of 'The Beggar's  
Opera' (Gay) and 'The  
Vagabond King' (Friml)  
played by THE OLOF SEXTET

6.0 A Recital of Gramophone  
Records arranged by CHRISTOPHER  
STONE

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

6.45 A Recital of Gramophone  
Records (Continued)

7.0 'Life in the Dominions'—I  
Mr. A. W. ADAMS: 'The  
Experiences of an English  
Labourer in Western Canada'

7.15 THE FOUNDATIONS  
OF MUSIC

BRAHMS' VIOLIN and PIANO  
SONATAS

Played by WILLIAM PRIMROSE  
(Violin) and VICTOR HELY-  
HUTCHINSON (Pianoforte)  
Sonata in G (Op. 78), Second  
Movement



IN OLD ALSACE.

Picturesque old houses in Strasbourg, the centre of the district about which Mr. Branch Johnson will talk in his contribution to the 'holidays abroad' series this afternoon.

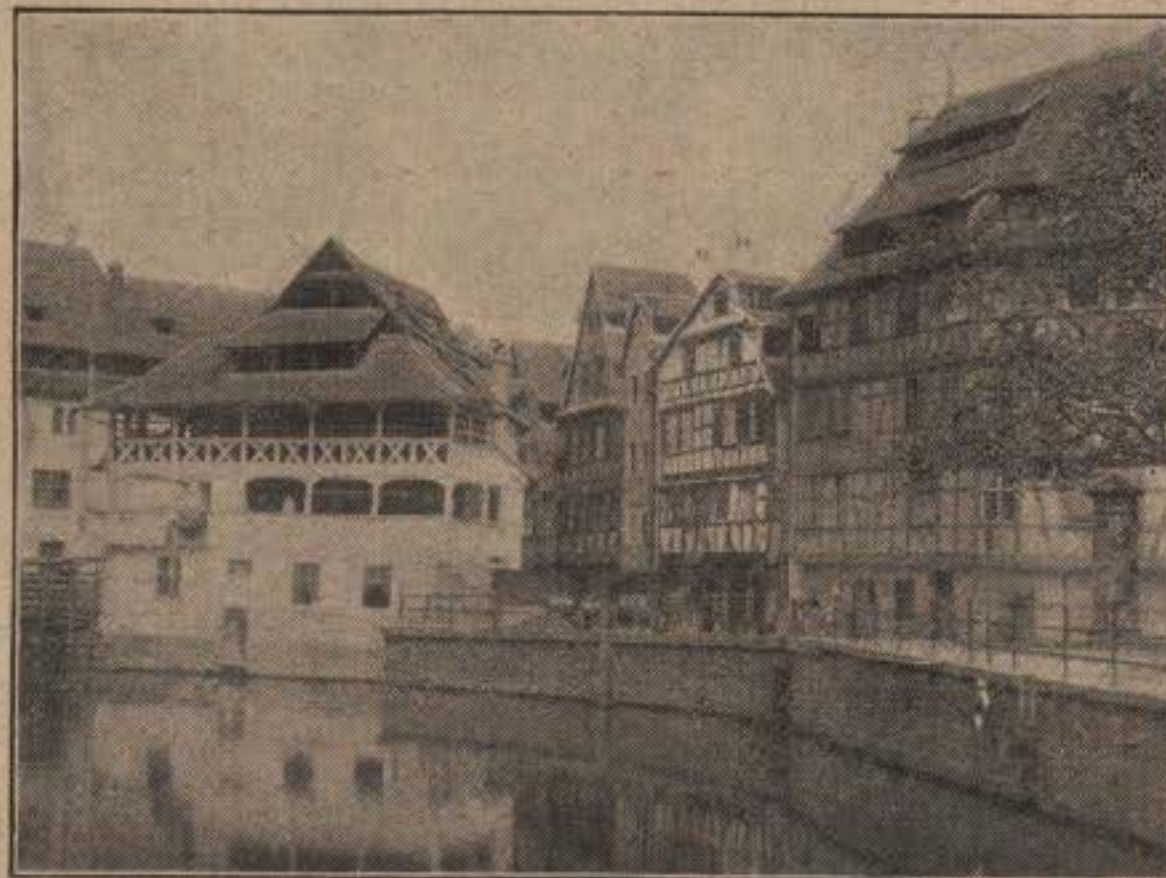
7.25 Mr. ALEX PEARSE: 'Wit and Humour in  
Books—III, Oliver Wendell Holmes'

7.45 THE ERIN HARP QUINTET

DAVID WISE (Violin); FRANK ALMGILL (Flute);  
CHARLES DRAPER (Clarinet); EDWARD J. ROBIN-  
SON (Violoncello); SIDONIE GOOSSENS (Harp)

THE QUINTET  
Swanee River ..... arr. Kenneth A. Wright

7.50 DAVID WISE  
Chinese Tambourin ..... Kreider



THE QUIET WATERS OF THE BAIN DES PLANTES.

This old corner of Strasbourg is one of the lovely backwaters of Alsace, which Mr. Branch Johnson will describe in his talk from London at 5.0 this afternoon.

7.55 QUINTET  
Summer is calling  
Old Irish, arr.  
Kenneth A. Wright

8.0 CHARLES DRAPER  
Movement from Suite in F .... R. H. Walthew

8.5 QUINTET  
Deux Epigraphes Antiques:  
Pour invoquer Pan, dieu du } Debussy, arr.  
vent d'été..... } R. J. F. Howgill  
Pour la danseuse aux crotales }

8.10 FRANK ALMGILL  
Souvenir (from Suite) ..... German

8.15 QUINTET  
Gymnopédie .. Erik Satie }  
The Bad Conscience } arr. R. J. F. Howgill  
Palmgren }

8.20 EDWARD J. ROBINSON  
Largo ..... Chopin  
Allegro Spiritoso .... Senaille, arr. T. Salmon

8.25 QUINTET  
Killarney ..... }  
Charlie is my Darling.. } arr. Kenneth A. Wright

8.0-8.30 (Daventry only) Mr. W. M. TEELEY  
STEPHENSON: 'Modern Transport—III, Rail-  
ways: Rates and Fares'

LAST week, in the second of his series of talks on 'Modern Transport,' Mr. Stephenson dealt with the way in which railways are constructed and their costs of operation, referring also to the supervisory control over railway construction exercised by the State. Tonight he will go on to consider rates and fares and the means by which they are fixed; a subject in which State control bulks more than ever large.

8.35 'The Mastersingers'  
Act II

From the ROYAL OPERA HOUSE, Covent Garden  
Hans Sachs ..... HANS NISSEN  
Pogner ..... OTTO HELGERS  
Vogelgesang ..... TREFOR JONES  
Nachtigall ..... WILLIAM ANDERSON  
Beckmesser ..... EDUARD HABICH  
Kothner ..... ROY HENDERSON  
Zorn ..... KENNEDY MCKENNA  
Eisinger ..... DENNIS NOBLE  
Moser ..... OSMOND DAVIES  
Ortel .... HERBERT SIMMONDS  
Schwarz .. FRANKLYN KELSEY  
Folz .... FREDK. WOODHOUSE  
Walther von Stolzing  
CARL MARTIN OEHMAN  
David.....EDUARD CLEMENS  
Eva.....GÖTA LJUNGBERG  
Magdalene ..ANNY ANDRESSY  
Night Watchman  
PHILIP BERTRAM

9.30 WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN

9.45 Sir WALFORD DAVIES  
'Music and the Ordinary  
Listener—Series VI: Music  
in Double Harness'

10.5 Local Announcements;  
(Daventry only) Shipping Fore-  
cast

10.10 A PIANOFORTE RECITAL  
by MARGUERITE WIT  
Six Preludes

D Flat..... }  
F ..... } Chopin  
B Flat ..... }  
A Minor ..... Debussy  
G ..... }  
G Minor ..... } Rachmaninov

10.30-12.0 DANCE MUSIC;  
JAY WHIDDEN'S BAND from  
the Carlton Hotel

# Tuesday's Programmes cont'd (May 15)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 810 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 CITY OF BIRMINGHAM POLICE BAND  
conducted by RICHARD WASSELL  
March, 'The Spirit of Pageantry' .... Fletcher  
Overture to 'Phedra' Massenet, arr. Winterbottom

4.15 WILLIAM FRITH (Baritone)  
She alone charmeth my sadness ..... Gounod  
A fat li' feller wid his mammy's eyes .... Gordon  
Gipsy Dan ..... Russell

4.25 BAND  
Suite of Waltzes ..... Chabrier, arr. Godfrey  
Rigaudon from 'Xaviere' Suite  
Dubois, arr. Godfrey

4.40 NELSON JACKSON (Entertainer)  
In 'Trifles and Travesties'  
Jackson

4.50 BAND  
Selection from 'The Rose Cavalier'  
Richard Strauss, arr. Godfrey

5.5 WILLIAM FRITH  
Hear me, ye winds and waves ..... Handel  
A Frivolous Ballad .. Slater  
Pass, Everyman .. Sanderson

5.15 BAND  
Suite of Ballet Music from 'Masaniello'  
Auber, arr. Relford

5.25 NELSON JACKSON  
In further Entertainment

5.35 BAND  
Selection, 'Recollections of Wales' ..... arr. Kappay

5.45 THE CHILDREN'S HOUR  
(From Birmingham): 'Where the Gladiators Fought,' by Jessie Bayliss Elliott, Songs by Bernard Sims (Baritone). Story told by Gladys Colbourne

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

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

8.0 'Old Knockles'  
A MUSICAL COMEDY  
From Birmingham

(Libretto by ARTHUR LAW. Music by ALFRED J. CALDICOTT)

Sir Miles Allbright, a young baronet  
JOHN ARMSTRONG

Billy Knockles, an old fisherman  
AUBREY MILLWARD

Mr. Bellworthy ..... FOSTER RICHARDSON  
Maud Coventry ..... OLIVE GROVES

Kate Haslewood, a novelist .. WINIFRED DAVIS

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

In a fisherman's cottage, at Herringham, Miles Allbright sits on a stool, netting. He is dressed like a fisherman, in a blue jersey, sea boots and sou'wester.

9.0 'WHEN THE WHEELS RUN DOWN'  
A Play in One Act by MAUD M. ROGERS  
From Birmingham

Presented by STUART VINDEN

Miss Lavinia Dormer ..... GLADYS WARD  
Miss Priscilla Dormer, her stepsister  
ETHEL MALPAS  
Kate, a maidservant ..... GRACE WALTON

In June the morning room at Rosemary Cottage is cool and pleasant. The furniture is old-fashioned and includes a mirror and work-table, all with a touch of white and lavender. Miss Lavinia enters, supported by Kate on one side and a stick on the other.

9.30 A Popular Vocal Recital

KATE WINTER (Soprano)

The Wood-pigeon }  
The Yellow-hum-mer ..... } Lehmann  
The Pipes of Pan .. Monckton

9.38 GLYN EASTMAN (Baritone)

Royster Doyster .. Matheson  
The Happy Man .. Dunhill  
The Ballad of Little Biloe  
Peel

9.45 KATE WINTER

Daffodil Time ..... Gritton  
Dream o' Nights .. Eric Coates  
Jack and Jill .... Sanderson

9.52 GLYN EASTMAN

Border Ballad ..... Cowen  
It was a dream ..... Pitt  
Father O'Flynn .. Stanford

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A MILITARY BAND CONCERT

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

Theme and Variations, Op. 26  
B. Walton O'Donnell

10.30 ANDREW CLAYTON (Tenor)  
Ah! moon of my delight ('Persian Garden')  
Lehmann

10.37 BAND  
Overture and Two Dances from 'The Opritchnik'  
Tchaikovsky

10.50 ANDREW CLAYTON  
When the swallows homeward fly }  
Let us forget ..... } M. V. White

10.57-11.15 BAND  
Three Symphonic Dances, Op. 64 ..... Grieg  
(Tuesday's Programmes continued on page 256.)

### 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  
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Maida Vale Picture House; Madame Tussauds.  
Offices: 33, King St., Covent Garden, W.C. Gerrard 2231.



OLIVE GROVES takes the part of Maud Coventry in 'Old Knockles', the musical comedy that will be broadcast tonight at 8.0.

# COOK'S

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# Canada for Girls and Women House-workers.

Attractions and opportunities offered by Canada for girls and women from Great Britain are being revealed by Miss Smith-Ryland in her Radio Talk to-day. If you have been thinking of Canada, and are stirred, as a listener-in, to further action so that you may secure full information in printed form, you are invited to

Write for Booklet and Information, Supplied Free by the

Women's Dept.

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For Safety of Funds when travelling, carry Canadian Pacific Express Travellers' Cheques.

# Tuesday's Programmes continued (May 15)

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

2.30 London Programme relayed from Daventry

4.0 A LIGHT ORCHESTRAL CONCERT  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture to 'Maritana' ..... Vincent Wallace  
Symphonic Poem, 'Omphale's Spinning Wheel'  
Saint-Saëns  
Miniature Suite ..... Eric Coates

5.0 C. M. HAINES: 'Dramatists of Today—Noel Coward'

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL relayed from the New Palace Theatre, Bristol

6.30 S.B. from London

6.45 WELSH MUSIC  
and  
Pynciau'r Dydd Yng Nghymru  
(Current Topics in Wales)  
A Review in Welsh by E. ERNEST HUGHES  
S.B. from Swansea

7.15 S.B. from London

7.45 AN ORCHESTRAL PROGRAMME  
NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE  
Overture to 'Russlan and Ludmilla' .. Glinka  
Berceuse (Cradle Song) .. (Dolly Suite) .. Fauré  
Fandango.....  
ALBERT VOORSANGER (Violin) and Orchestra  
Romance in A Minor ..... Bruch  
ORCHESTRA  
Symphonic Dances ..... Grieg

8.35-12.0 S.B. from London (10.5 Local Announcements)

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

1.15-2.0 TUESDAY MID-DAY SOCIETY'S CONCERT  
Relayed from the Houldsworth Hall  
EVELINE STEVENSON (Soprano)  
DONALD HARGREAVES (Pianoforte)

2.30 London Programme relayed from Daventry

4.15 MURIEL PARKIN (Soprano)  
Elizabeth's Greeting ('Tannhäuser') .. Wagner  
To the Nightingale..... Brahms  
Minnelied (Love Song) .....  
Thanks be to God Dickson

4.30 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Girls and Boys come out to Play. Dream Days (H. M. Bland); The Swing; Noah's Ark; My Steamer; My Horse, Dobbin. Sung by Betty Wheatley. The Ogre that played Jack-

Straws (Jordan). Told by Robert Roberts. Jeux d'Enfants (Bizet). Played by the Sunshine Trio

6.0 ORCHESTRAL MUSIC  
Relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ

7.0 S.B. from Leeds

7.15 S.B. from London

7.45 THE STATION REPERTORY PLAYERS present  
'EDMUND KEAN OF DRURY LANE'  
Specially written for this performance  
By WILLIAM E. RICE  
(Edmund Kean died on May 15, 1833)  
Cast:  
Edmund Kean (the famous Tragedian)  
Mr. Dowton ..... } (actors at Drury Lane)  
Mr. Oxberry ..... }  
Mr. Arnold (acting manager of Drury Lane)  
Mr. Whitehead (Chairman of Drury Lane Committee)  
Mr. Carter } (Members of the Drury Lane  
Lord Byron } Committee)  
Mrs. David Garrick (an old lady of 80)  
Mrs. Kean  
The action takes place in the Green Room of Drury Lane Theatre on January 26, 1814, towards the end of the evening's performance. Edmund Kean is making his debut in the part of Shylock.  
At the opening of the play two actors are discussing the newcomer's acting. They are interrupted by the unexpected arrival of Mrs. Kean, who is too excited to remain at home as she had intended.

8.35-12.0 S.B. from London (10.5 Local Announcements)

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

2.30-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Leeds

7.15 S.B. from London

7.45 S.B. from Manchester

8.35-12.0 S.B. from London (10.5 Local Announcements)

**2LS LEEDS-BRADFORD.** 277.8 & 252.1 M. 1,050 KC. & 1,190 KC.

2.30 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Beats in music and story by the Studio Family

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Miss MARGARET LAW: 'Cities of our Industrial North—IV, Bradford'

7.15-12.0 S.B. from London (10.5 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Another programme by the P.P.P.P.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Leeds

7.15-12.0 S.B. from London (10.5 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Leeds

7.15-12.0 S.B. from London (10.5 Local Announcements)

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

2.30 London Programme relayed from Daventry

4.0 J. P. COLE'S QUARTET  
Relayed from Bobby's Restaurant  
Overture to 'Morning, Noon and Night' Suppé  
Valse, 'Casino Dances' Gung'l



THE VANISHED ELEGANCE OF REGENT STREET.

The Quadrant, at the Piccadilly Circus end of Nash's Regent Street (the last vestiges of which have recently disappeared), was a fine example of the decorous, unassuming town architecture of the Regency, of which Mr. Towndrow will speak in his talk from London this afternoon.

Reproduced from an etching by Randolph Schwabe in 'Disappearing London,' by courtesy of the artist and of The Studio Ltd., publishers of the book.



# Tuesday's Programmes cont'd (May 15)

4.15 London Programme relayed from Daventry  
 4.30 J. P. COLE'S QUARTET (Continued)  
 Selection from 'The Girl Friend'.....Rogers  
 Fox-trot, 'Gonna get a girl'.....Ash  
 Entr'acte, 'Serenade'.....Toselli  
 Miniature Suite.....Coates  
 Valse, 'The Desert Song'.....Romberg  
 5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry  
 5.15 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. HOGARTH TODD: 'Tiger, Tiger!'  
 7.15 S.B. from London (10.5 Local Announcements)  
 10.30 DANCE MUSIC: BILL BROWNE'S DANCE BAND, relayed from the Westover  
 11.0-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry  
 5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' 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: 'Is it a Waste of Time to go to a University?'  
 7.15-12.0 S.B. from London (10.5 Local Announcements)

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

2.30 London Programme relayed from Daventry  
 5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Play, 'Old Tom Pegglesy' (Mabel Bennett)  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Dr. B. WILKINSON, of the University College of the South-West, 'Medieval Man in the Street'  
 7.15-12.0 S.B. from London (10.5 Local Announcements)

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

2.30 London Programme relayed from Daventry  
 5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Story, 'The Ogre that played Jack-Straws' (Jordan)  
 6.0 LEON FORRESTER (Pianoforte)  
 Toccata in C Minor.....Sterndale Bennett  
 Serenade.....Backer, arr. Grondahl  
 Six Studies, from Op. 10 and 25.....Chopin  
 Pastorale.....Corelli, arr. Godowski  
 La Campanella.....Liszt, arr. Busoni  
 6.30 S.B. from London  
 7.0 Mr. E. CAREY RIGGALL: A Motor-Cycling Talk, 'What was that?'  
 7.15-12.0 S.B. from London (10.5 Local Announcements)

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

2.30 London Programme relayed from Daventry  
 5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON: 'Alsace.' London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR

6.0 Mr. HERBERT G. SOLOMON: 'The Work of the Welsh Life-Boats'  
 6.10 London Programme relayed from Daventry  
 6.30 S.B. from London

6.45 WELSH MUSIC  
 and  
 Pynciau'r Dydd Yng Nghymru  
 (Current Topics in Wales)  
 A Review, in Welsh, by E. ERNEST HUGHES  
 Music by THE STATION TRIO  
 7.15 S.B. from London

## 7.45 A REQUEST PROGRAMME

THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)  
 Military March.....Schubert  
 A Night in Venice.....Lucantoni  
 WILLIAM BEVAN (Tenor)  
 Onaway, awake, beloved.....Coleridge-Taylor  
 Serenade.....Schubert  
 CHLOE CURTIS-MORGAN (Entertainer)  
 in Scenes from Welsh Life—III, Behind the Window Curtains  
 TRIO  
 Suite, 'The Butterfly and the Rose' Paul Andre  
 White Wings a-wooing; When Buds Unfold;  
 A Kiss in Gossamer Land; Fallen Petals  
 WILLIAM BEVAN  
 Here in the quiet hills.....Carne  
 My Dreams.....Tooti  
 TRIO  
 Drink to me only.....arr. Redman  
 Meditation, in C.....Squire  
 8.35-12.0 S.B. from London (10.5 Local Announcements)

## Northern Programmes.

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

2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Frank Matthew. Relayed from the Havelock Picture House Sunderland. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—John Drinkwater in Recital of Unpublished Poems. 6.20:—Constance Hay (Contralto). 6.30:—S.B. from London. 7.0:—The Rev. Ernest Plowman: 'Dreams—II, Determining Influence in Dream Life.' 7.15:—S.B. from London. 7.45:—An Instrumental Concert. Adolphe Borschke (Pianoforte): Prelude (Nougues); Romance (Sibelius); Garlands (Godard); Isolde's Dying Love Song (from 'Tristan and Isolde') (Wagner-Liszt); Daisy Kennedy (Violin): Sarabande and Tambourin (Leclair); Liebestied (Sammartini-Elman); Dance of the Princess (from a 16th Century Lute Book) (arr. Craxton); Gavotta Variata (Pugnani-Corti). Adolphe Borschke: Paraphrase from 'Eugene Onegin' (Tchaikovsky); Daisy Kennedy: Hidalgo e Gitana (Ossendowska); Paradise (Viennese Folk Tune) (arr. Kreisler); Ballade and Polonaise (Vieuxtemps). 8.35:—S.B. from London. 10.30:—Dance Music: Percy Bush and his Aeolian Band, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

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

3.15:—Broadcast to Schools: Mr. Alisdair Alpin MacGregor: 'The Clans of Glengyle.' 3.35:—M. Albert le Grip: 'French.' 4.0:—Light Orchestral Concert. Station Orchestra. Jean Renaudie (Violin). 5.0:—'Holidays Abroad: France—II.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital relayed from the New Savoy Picture House (Organist Mr. S. W. Lotch). 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—Fantasy. Station Orchestra: Suite de Ballet, 'Princesse Gioia' (Campbell). 'The Charm.' A Fantasy in One Act by Geoffrey Dearmer. Orchestra: Suite, 'Les deux pigeons' (Messager). 8.35:—S.B. from London. 10.10:—Musical Interlude. 10.15:—Norman Long, Entertainer at the Piano. 10.30-12.0:—S.B. from London.

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

3.30:—Broadcast to Schools: Mr. T. A. Morrison: 'Out and About with Nature—IV, Burrowing Creatures.' 3.45:—Station Octet: Suite, 'A Lover in Damascus' (Woodforde-Finden). 4.5:—Margaret E. Innes (Soprano). 5.0:—'Holidays Abroad: France—II.' 5.15:—Children's Hour. 6.0:—Gramophone Records. 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15-12.0:—S.B. from London.

### 2BE BELFAST. 308.1 M. 980 KC.

3.30:—Station Orchestra. Harry Dyson and Pauline Barker (Flute and Harp Duettists). 4.35:—Josephine McGeagh (Soprano). 4.50:—Orchestra. 5.0:—'Holidays Abroad: France—II.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—The Rt. Hon. J. Milne Barbour, President of the Royal Ulster Agricultural Society: 'The Agricultural Show on May 23 to 25.' 7.15-12.0:—S.B. from London.



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# PROGRAMMES for WEDNESDAY, May 16

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

10.30 (Daventry only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST

11.0 The Opening of the  
Royal Tweed Bridge, Berwick

by  
HIS ROYAL HIGHNESS  
THE PRINCE OF WALES

S.B. from Newcastle

11.6 app. Arrival at Berwick Station

The LORD-LIEUTENANT of the County of Northumberland (His Grace the DUKE OF NORTHUMBERLAND) will present the Mayor and Sheriff of Berwick, the Town Clerk and Recorder, and the Chief Constable of Northumberland

A Loyal Address will be read, and HIS ROYAL HIGHNESS will graciously respond

A Guard of Honour of the Depot of K.O.S.B., with Pipe Band, 5th Battn. K.O.S.B. (Territorials), will be at the Station entrance, and will be inspected by HIS ROYAL HIGHNESS

11.30 Arrival at North End of New Bridge

The LORD-LIEUTENANT will present the Chairman and Vice-Chairman of the County Council

The CHAIRMAN of the COUNTY COUNCIL will present the Chairman of the Bridges and Roads Committee of the County Council, the Clerk of the County Council, the County Surveyor and the Designers and Contractors for the Bridge, and will request the latter to make their presentations to HIS ROYAL HIGHNESS

The CHAIRMAN of the BRIDGES AND ROADS COMMITTEE will invite HIS ROYAL HIGHNESS to open the Bridge

OPENING AND ADDRESS BY HIS ROYAL HIGHNESS  
There will be on the ground a Guard of Honour, 7th Battn. Northumberland Fusiliers, with Band, the local branch of the British Legion and other ex-Service men, local Troops of Boy Scouts and Girl Guides, and a few old people who saw the Royal Border Bridge opened by Queen Victoria in 1850

12.0 Arrival at South End of Bridge

There will be on the ground at this end about 2,000 children, who will sing 'God bless the Prince of Wales,' and a contingent of Marines, Lifeboat Men and Berwick Salmon Fishermen

HIS ROYAL HIGHNESS'S speeches at the Station and at the Bridge, together with those of the Chairman of the County Council and the Chairman of the Bridges and Roads Committee, will be broadcast, and a descriptive Commentary on the Ceremony given by Mr. ALAN THOMPSON and Mr. GEORGE L. MARSHALL

12.15 app. THE B.B.C.  
DANCE ORCHESTRA  
Personally conducted by  
JACK PAYNE

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

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

2.50 Musical Interlude

3.0 Mr. J. C. STOBART  
and Miss MARY SOMERVILLE:  
'The England that Shakespeare Knew—  
III, Country Things'

3.30 Musical Interlude

3.45 Mr. E. FITCH DAGLISH:  
'Some Common Garden Animals—III,  
The Common Garden Ant'



H.R.H. THE PRINCE OF WALES,

whose speeches at the opening of the Royal Tweed Bridge will be broadcast between 11.0 a.m. and 12 noon today.

## 4.0 A LIGHT CLASSICAL CONCERT

ELIZABETH RYAN (Soprano)

The DOROTHY MOGGIDGE TRIO: LENA KONTOROVITCH (Violin), THEODOR OTSCHARKOFF (Violoncello), DOROTHY MOGGIDGE (Pianoforte)

Trio in E Flat (Op. 70, No. 2), . . . . . Beethoven  
(1) Sustained and rather slow, leading to fairly quick; (2) Fairly quick; (3) At a comfortable pace; (4) Quick

4.30 ELIZABETH RYAN

Song Cycle, 'Frauenliebe und Leben' (Woman's Life and Love), Op. 42 . . . . . Schumann

4.55 TRIO

Trio in C, K. 548 . . . . . Mozart  
(1) Quick; (2) Slow, in singing style;  
(3) Quick

5.15 THE CHILDREN'S HOUR

OCH AY!

Your saxeppence will entitle you to:  
Several reels (from 'Over the Border'), Scottish Songs and Stories, and the soul-stirring (or shattering) sound of the Bagpipes

6.0 Musical Interlude

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

6.45 Musical Interlude

7.0 Ministry of Agriculture Talk: Sir DANIEL HALL on 'Tulips'

7.15 THE FOUNDATIONS OF MUSIC  
BRAHMS' VIOLIN and PIANO SONATAS  
Played by WILLIAM PRIMROSE (Violin) and VICTOR HELY-HUTCHINSON (Pianoforte)  
Sonata in G (Op. 78), Third Movement

7.25 Dr. S. GLASSTONE: 'Chemistry in Daily Life—III, Fire, Flame and Explosion.' S.B. from Plymouth

7.45 'MANON LESCAUT'

A Lyric Drama in Four Acts by  
GIACOMO PUCCINI

English Version by MOWBRAY MADRAS

(The Story of the opera appears on page 236 and the cast is given on page 249)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

(Bridge lovers will observe that another Bridge Broadcast is being given at 11 p.m. this evening. Details of the hands are being announced after the News Bulletin)

9.15 'England's Green and Pleasant Land'

The Rt. Hon. PHILIP SNOWDEN, M.P.: 'Safeguarding the South'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 'MANON LESCAUT'

(Continued)

10.15 A BAND CONCERT

The LUTON RED CROSS BAND, conducted by EDWARD C. CARTER

SUMNER AUSTIN (Baritone)

Descriptive Fantasia, 'Fox and Hounds'

Hawkins

10.25 SUMNER AUSTIN

Diaphenia . . . . . Denis Browne  
Little ships of whitest pearl . . . . . Speyer  
The Old Soldier . . . . . V. Hely-Hutchinson

10.32 BAND

Waltz, 'Gold and Silver' . . . . . Lehar

10.42 SUMNER AUSTIN

Angler's Song  
Henry Lawes  
Drifting . . . . . Grieg  
Eleanore . . . . . Mallinson

10.50 BAND

Variations on a Welsh Melody, 'All through the night' . . . . . Rimmer

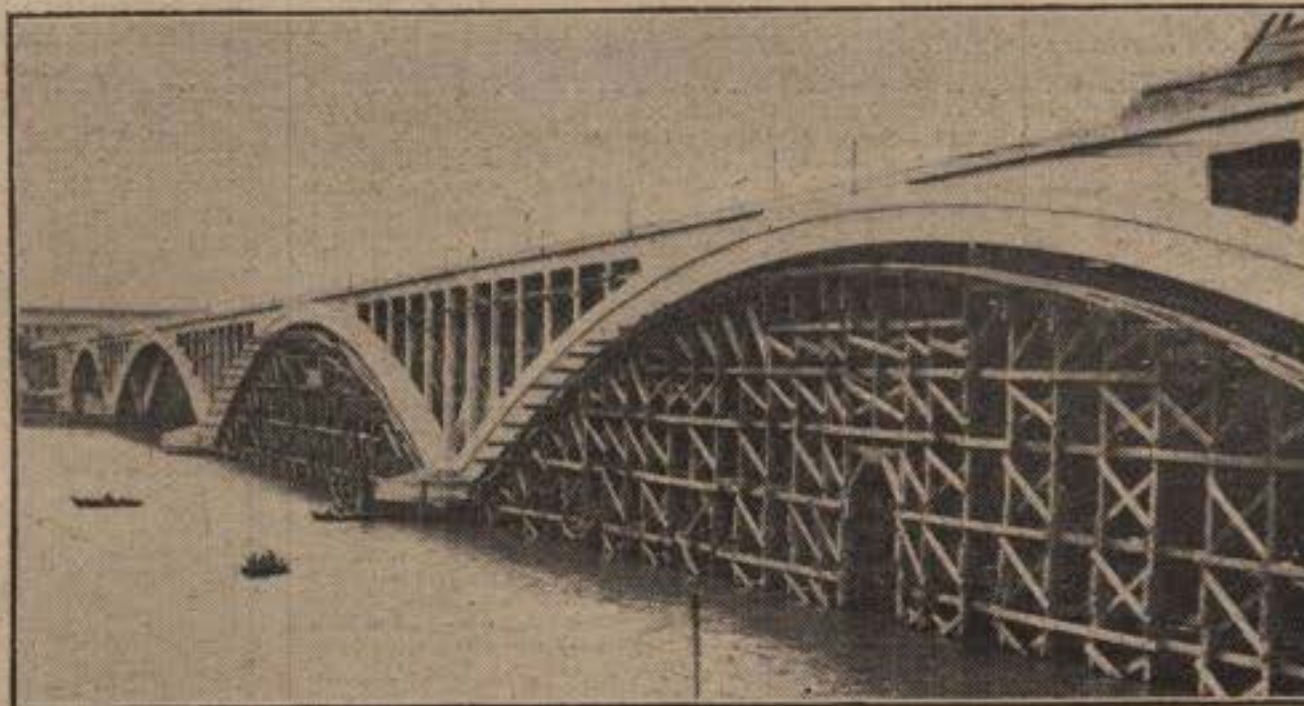
11.0 A HAND AT BRIDGE

Played by Lady MORRISON BELL; Lady RIDLEY; Lord QUEENSBERRY and Lord LEITRIM

11.15-12.0 (Daventry only) DANCE MUSIC:

TEDDY BROWN'S BAND and the MELODIANS, directed by SID PHILLIPS, from the Café de Paris

(Wednesday's Programmes continued on page 260, col. 2)



THE NEW LINK BETWEEN ENGLAND AND SCOTLAND.

The great new bridge that is to span the Tweed at Berwick is now complete, and it will be opened this morning by H.R.H. the Prince of Wales. The principal speeches on this important occasion, with a running commentary on the ceremony, will be relayed by Newcastle Station (S.B. from London and Daventry), starting at 11.0.

**Rothman's Offer**

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.....*	<b>PALL MALL Virginia Untipped</b>	5/8	27/8	55/2			
.....*	<b>Ditto Cork-Tipped</b>	5/11	28/10	57/8			
.....*	<b>C.T.V. (Cork-Tipped Virginia)</b>	4/2	20/1	40/2			
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## Wednesday's Programmes cont'd (May 16)

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 258.)

#### 3.0 A BALLAD CONCERT

From Birmingham

NGEMAN ARCHER (Tenor)

My Lovely Celia ..... *Monro, arr. Lane Wilson*  
Mary of Allendale ..... *Hook, arr. Lane Wilson*  
Who is Sylvia? ..... *Schubert*

ALICE COUCHMAN (Pianoforte)

Scherzo, Op. 48. .... *Scriabin*  
Rhapsody, No. 13 ..... *Liszt*  
Spindrift ..... *Dorothy Howell*

EMMIE NORTBALL (Contralto)

Daybreak ..... } (from Song Cycle,  
Morning ..... } 'Summertime')  
Night ..... } *Landon Ronald*

#### 3.30 The Kneller Hall Band

Conducted by

Lieut. H. E. ADKINS

(By kind permission of  
Colonel Sir FRANCIS ELPHINSTONE DALRYMPLE)

Relayed from

Kneller Hall, Twickenham

Heroic March .. *Saint-Saëns*

Overture to 'Ruy Blas' .. *Mendelssohn*

Prelude ..... *Järnefelt*

An Album Leaf ..... *Wagner*

Excerpts from 'The Gondoliers' ..... *Sullivan*

MALE VOICE CHOIR

Simple Simon ..... } *Hughes*

Doctor Foster ..... }

Hoodah Day ..... } *arr. Forris Tozer*

BAND

Two Lyric Pieces:

Nocturne ..... } *Grieg*

March of the Dwarfs ..... }

'Nutsacker Suite' ..... *Tchaikovsky*

March; Arab Dance; Reed-pipe Dance;

Russian Trepak; Dance of the Sugar-plum

Fairy; Flower Waltz.

Xylophone Duet, 'Silver Stars' ..... *Barsotti*

Soloists, Students J. WATTS and R. BARSOTTI

Overture to 'The Marriage of Figaro' .. *Mozart*

Rule Britannia. God Save the King

#### 5.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

#### 5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Magic Chute—II, The Twins console King Cole,' by Frieda Bacon. Songs by Harold Casey (Baritone). Lena Wood (Violin). 'The Yangtse Klang,' by William Hughes.

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

#### 6.45 LIGHT MUSIC

THE GRESHAM PARKINGTON QUINTET

Overture, 'A May Day' ..... *Haydn Wood*

#### 6.55 BOOTH HITCHEN (Bass) and APPLETON MOORE (Baritone)

The Derby Ram ..... *arr. Fuller-Maitland*

BOOTH HITCHEN

The Sweet Nightingale .... *arr. Fuller-Maitland*

BOOTH HITCHEN and APPLETON MOORE

A May Day Carol ..... *arr. Fuller Maitland*

#### 7.5 QUINTET

Minuet ..... *Boltoni*

#### 7.15 BOOTH HITCHEN and APPLETON MOORE

The Nottingham Poacher } *arr. Fuller-Maitland*  
The Cuckoo ..... }

#### 7.22 QUINTET

Fantasy Pictures from a Pantomime  
*Kenneth A. Wright*

#### 7.35 BOOTH HITCHEN and APPLETON MOORE

Little Sir William ..... *arr. Fuller-Maitland*

APPLETON MOORE

A Country Farmer's Son  
*arr. Cecil Sharp*

BOOTH HITCHEN and  
APPLETON MOORE

The Jolly Waggoner  
*arr. Cecil Sharp*

#### 7.45 QUINTET

Selection of Landon Ronald's  
Songs

#### 8.0 VAUDEVILLE

BEATRICE DE HOLTHOIR  
(Diseuse)

SANTA and BARBARA  
(Spanish Duettists)

REX EVANS (Entertainer  
at the Piano)

CARR LYNN (Impressions)

PHILIP BROWN'S DOMINOES  
DANCE BAND

#### 9.0 THE LUTON RED CROSS BAND

Overture to 'Stradella'  
*Plotow*

Humoresque, 'The Coster's  
Courtship' .. *G. Mackenzie*

#### 9.20 GLADYS PALMER (Contralto)

Passing Dreams ..... *Quilter*

The Fairy Pedlar ..... *Rowley*

Peace ..... *Fogg*

#### 9.28 BAND

Excerpts from 'The Desert Song'  
*Romberg, arr. J. Ord Hume*

#### 9.45 GLADYS PALMER

Music, when soft voices die ..... } *Quilter*  
Spring is at the Door ..... }

The Star ..... *J. Rogers*

#### 9.52 BAND

March, 'Paladin' ..... *Carter*

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

#### 10.15 DANCE MUSIC: GEORGE FISHER'S KIT CAT BAND from the Kit Cat Restaurant

#### 11.0-11.15 TEDDY BROWN'S BAND and the MELODIANS, directed by SID PHILLIPS, from the Café de Paris



BEATRICE de HOLTHOIR,

one of those brilliant diseuses whom Paris produces, will broadcast in 5GB's Vaudeville programme tonight.

**Programmes for Wednesday.**

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

11.0-12.15 app. Newcastle Programme relayed from Daventry

12.15 London Programme relayed from Daventry

**1.0-1.45 A SYMPHONY CONCERT**

Relayed from THE NATIONAL MUSEUM OF WALES

THE NATIONAL ORCHESTRA OF WALES

Overture to 'The Impresario' .....Mozart

Concerto in G ..... Bach

Flutes, SUZANNE STONELEY and HILARY EVANS

Violin, ALBERT VOORSANGER

Symphony No. 31 in D ('Parisian') .... Mozart

2.30 London Programme relayed from Daventry

**4.0 THE STATION TRIO:**

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

Finale (Trio in B Flat) ..... Schubert

FLORRIE JONES-HOWELLS (Soprano)

Don't Hurry ..... Sanderson

Rustling Wings ..... Ceridwen John

I think ..... D'Hardelot

**TRIO**

Phantasy Trio in C Minor ..... Frank Bridge

FLORRIE JONES-HOWELLS

Days of Gladness ..... Haydn Wood

Enter these enchanted woods ... Vaughan Thomas

Heigho ..... Newcombe

**TRIO**

Polonaise ..... Glinka

Musette ..... Bach

In the Mill ..... Volkmann

Valse ..... Sinding

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

**10.15 NORMAN LONG ENTERTAINER AT THE PIANO**

10.30-11.0 S.B. from London

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

11.0 Newcastle Programme relayed from Daventry

12.15 app.-1.0 A Transmission of New Gramophone Records

2.30 London Programme relayed from Daventry

**3.30 HAROLD UTILEY (Pianoforte)**

Prelude and Fugue in E Minor... Mendelssohn

Prelude ..... ('From Holberg's Time') Grieg

Air ..... ('From Holberg's Time') Grieg

Rigaudon ..... ('From Holberg's Time') Grieg

3.45 London Programme relayed from Daventry

**4.0 A STUDIO CONCERT**

THE STATION ORCHESTRA

CELIA DABBY (Contralto)

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

**10.15-11.0 VARIETY**

PHIL RAY, JUNR. (Comedian)

ETHEL and BURGESS SOAR (Light Comedy Duettists)

WALLY READ (Operatic and Popular Banjo Solos)

GLADYS SIMCOE (Child Studies)

Supported by the STATION ORCHESTRA

(Wednesday's Programmes continued on page 262.)



**Something New Something "Different" in MUSIC**

Choice and beautiful selections not often heard—some unpublished before in this country. Use the coupon below and learn the facts.

Being a collection of the lesser known works of the Great Masters, and the best works of the lesser known Masters. For Pianoforte and Voice.

Variety is the spice of music, as well as of life itself.

You love the oft-played classics, but you long for new musical sensations.

Here is a collection of pieces for pianoforte and voice that have been selected for two qualities—beauty and comparative rarity.

All the second-rate hackneyed pieces have been left out. Every selection is a classic, and many will be new to you.

We offer you Schubert songs specially translated for us from the German, we give you Brahms' selections never before published in this country.

We give you selections from "The Beggar's

Opera," with our own copyright musical setting.

From a 17th Century gem by Couperin to Brahms' "Maiden's Curse," from a Scarlatti selection written for the harpsichord to Borodin's intensely Russian music, from a charming Spanish study by Jensen to a drinking song by Chopin (probably you have never heard of this last), there is originality of selection, sparkling beauty and true musical interest.

The pieces are bound in four volumes de luxe, and would cost an enormous figure if you tried to collect them separately.

You may have them on very easy terms.

**Just a Few of the Selections for Piano and Voice.**

Le Carillon de Cythere (Piano) Couperin	"Rosamund" Music (Piano) .....	The Maiden's Curse (Song) .....
Pastorale (Piano) ... Scarlatti	Wohin (Song) .....	Rhapsodie, Opus 119, No. 4 (Piano) .....
Rigaudon de Dardanus (Piano) Rameau	Die Forelle .....	Au Couvent (Piano) ... Borodin
"The Beggar's Opera" (four songs).....Gay	Death and the Maiden (Songs)...	Play away, Oh my Pandora (Song)..... Jensen
Le Coucou (Piano) ... Daquin	Two Nocturnes (Piano) .....	Danse Chinoise (Piano)..... Tschai-
Largo Appassionata (Opus 2, No. 2) (Piano) ... Beethoven	Two Preludes (Piano) .....	Andante Cantabile (Piano)..... kowsky
Largo al Factotum, from "Barber of Seville" (Song, in English) .....	One Polonaise (Piano) .....	Musical Box (Piano) Rebihow
	Drinking Song .....	Basso Ostenato (Piano) Arensky
	Nocturne, Opus 23, No. 4 (Piano) .....	
	The Loreley (Song) .....	
	Serenade (Piano) .....	

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R.T.N. 1923 .....

# Wednesday's Programmes continued (May 16)

(Continued from page 261, col. 1.)

6LV	LIVERPOOL.	297 M. 1,010 KC.
11.0	Newcastle Programme relayed from Daventry	
12.15 app.-1.0	London Programme relayed from Daventry	
2.30-2.50	London Programme relayed from Daventry	
3.45	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.20	Royal Horticultural Society's Bulletin	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

2LS	LEEDS-BRADFORD.	277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.
11.0	S.B. from Newcastle	
12.15 app.-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: More's 'Utopia,' retold by Miss M. M. Hummerston	
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.
11.0	Newcastle Programme relayed from Daventry	
12.15 app.-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.20	Horticultural Bulletin	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

6KH	HULL.	294.1 M. 1,020 KC.
11.0	Newcastle Programme relayed from Daventry	
12.15 app.-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.
11.0	Newcastle Programme relayed from Daventry	
12.15 app.-1.0	London Programme relayed from Daventry	
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)	



The Rt. Hon. PHILIP SNOWDEN, M.P.

will deal with the Preservation of the South in this evening's talk in the series entitled 'England's Green and Pleasant Land,' from London at 9.15.

5NG	NOTTINGHAM.	275.2 M. 1,090 KC.
11.0	Newcastle Programme relayed from Daventry	
12.15 app.-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.
11.0	Newcastle Programme relayed from Daventry	
12.15 app.-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: The Aunts and Uncles in Debate—He v. She. Helen Alston in Children's Songs at the Piano	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	Dr. S. GLASSTONE, 'Chemistry in Daily Life—III, Fire, Flame, and Explosion'	
7.45-11.0	S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)	

6ST	STOKE.	294.1 M. 1,020 KC.
11.0	Newcastle Programme relayed from Daventry	
12.15 app.-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)	

5SX	SWANSEA.	294.1 M. 1,020 KC.
11.0	Newcastle Programme relayed from Daventry	
12.15 app.-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	A CONCERT HILDA EAGER (Soprano) THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)	
5.15	THE CHILDREN'S HOUR	
6.0	For Swansea Boy Scouts: 'Camp Fire.' By Rhyddings Pack of Wolf Cubs	
6.20	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

## Northern Programmes.

5NO	NEWCASTLE.	312.5 M. 960 KC.
11.0 a.m.-12.15 p.m.	—Opening of Royal Tweed Bridge, Berwick, by His Royal Highness the Prince of Wales. Relayed to London and Daventry. (See London Programme.)	
2.30	—London Programme relayed from Daventry. 3.30—The North of England Musical Tournament relayed from the Town Hall. School Classes. Test Pieces: Hymn Singing. 'All Glory, Laud and Honour' (St. Theodolph). Song: 'Five Eyes' (Armstrong Gibbs). 4.30—Music relayed from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. 6.0—Thomas and Harry Dorward (Mandolin Duets). 6.20—Royal Horticultural Society's Bulletin. 6.30—London. 7.25—Plymouth. 7.45-11.0—London.	

5SC	GLASGOW.	405.4 M. 740 KC.
11.0-12.15	—Newcastle Programme relayed from Daventry. 3.15—Broadcast to Schools: Mr. G. L. Bickersteth, 'Beauty through the Poet's Eyes—IV, The Birds.' 3.25—Musical Interlude. 3.30—M. Casati: 'Elementary French'—V 3.45—'Some Common Garden Animals,' by Mr. E. Fitch English—II. 4.0—Dance Music by Al Leslie and his Orchestra relayed from the New Palais de Danse. With Studio Interludes by Lillas Dunlop (Violin) at 4.15 app. and 4.40 app. 5.15—Children's Hour. 6.0—Octet. 6.20—Mr. George B. Greenhow: 'Horticulture.' 6.30—London. 6.50—Juvenile Organizations' Bulletin. 7.0—London. 7.25—Plymouth. 7.45-11.0—London. 10.15-11.0—A Slavonic Recital. Sileen Andjelkovitch (Violin); Gregori Tcherniak (Balalaka).	

2BD	ABERDEEN.	500 M. 600 KC.
11.0-12.15	—Newcastle Programme relayed from Daventry. 3.10—Broadcast to Schools: A. Austin Foster, 'Beauty through the Poet's Eyes—IV, The Birds.' 3.25—Musical Interlude. 3.30—M. Casati: 'Elementary French'—V 3.45—'Some Common Garden Animals,' by Mr. E. Fitch English—II. 4.0—Dance Music by Al Leslie and his Orchestra relayed from the New Palais de Danse. With Studio Interludes by Lillas Dunlop (Violin) at 4.15 app. and 4.40 app. 5.15—Children's Hour. 6.0—Octet. 6.20—Mr. George B. Greenhow: 'Horticulture.' 6.30—London. 6.50—Juvenile Organizations' Bulletin. 7.0—London. 7.25—Plymouth. 7.45-11.0—London.	

2BE	BELFAST.	506.1 M. 880 KC.
11.0-12.15	—Newcastle Programme relayed from Daventry. 12.15-1.0—Gramophone Records. 3.30—Station Orchestra. 4.5—Light Music. 4.17—George Simpson (Clarinet). 4.25—Orchestra. 4.30—Bessie Winnington (Soprano). 4.42—Orchestra. 5.0—Allister Moore: 'Letters of a Nine Days' Queen.' 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page relayed from the Classic Cinema. 6.20—London Programme relayed from Daventry. 6.30—London. 7.25—Plymouth. 7.45-11.0—London.	

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# PROGRAMMES for THURSDAY, May 17

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC

GRETTA DON (Mezzo-Soprano)  
ROBERT ALVA (Light Baritone)  
HELEN THORPE and IRENE BROWNE (Duets for  
Two Pianos)

1.0-2.0 The Week's Recital of Gramophone  
Records

2.30 Mr. ERIC PARKER: 'Out of Doors from Week  
to Week—III. Birds' Nests and Eggs'

SPRING and summer have from time im-  
memorial brought bird's-nesting into the  
foreground of the minds of country youth as a  
pleasant alternative to school. Even those lawless  
spirits who are capable of truancy, however,  
might as well know something about their  
subject before they start, and Mr. Eric Parker  
will give them some useful information in his talk  
this afternoon.

3.0 EVENSONG  
FROM WESTMINSTER ABBEY

3.45 Mr. F. J. BROOMHEAD: 'Poultry Keeping—  
II. Modern Principles of Breeding and Manage-  
ment'

4.0 FRED KITCHEN'S ORCHESTRA  
From the Astoria Cinema

5.0 AN ORGAN RECITAL by PATTMAN  
From the Astoria Cinema

5.15 THE CHILDREN'S HOUR:  
Songs and Stories by FREDERICK CHESTER  
'The Visit from the Wild'—a Nature Drama by  
Mortimer Batten  
'Antelopes,' a chat by GUY DOLLMAN

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

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 Girl Guide Programme

7.0 Mrs. M. A. HAMILTON:  
'New Novels'

7.15 THE FOUNDATIONS  
OF MUSIC

BRAMMS'S VIOLIN and PIANO  
SONATAS  
Played by WILLIAM PRIMROSE  
(Violin) and VICTOR HELY-  
HUTCHINSON (Pianoforte)  
Sonata in D Minor (Op. 108)  
First and Second Movements

THIS is the last of Brahms's  
Violin Sonatas (his Op. 108).  
It was written in 1889, when  
the composer was fifty-six, and  
is a mature, thoughtful work,  
with little suggestion of display.

The First Movement is power-  
ful and expressive by turns.  
In the Pianoforte part synco-  
pation is a striking feature; it  
will be felt how much of mood  
can be conveyed by the  
musicianly use of a device that  
in the hands of some is merely  
vulgar and tedious. Note, too,  
at the beginning of the middle



The Hon. R. H. BRAND

will give the third talk in the series on 'Finance in  
the Modern World' this evening, from London at 7.25.

(development) portion, how the Pianoforte repeats  
one octave chord for nearly fifty bars in the bass.  
The Slow Movement is slow, very short, and  
simply eloquent, a soothing pendant to the  
First Movement.

7.25 The Hon. R. H. BRAND: 'The Federal  
Reserve System'

THE third in the series of talks on 'Finance  
in the Modern World' will be given by an  
authority as eminent as his predecessors, Sir  
Henry Strakosch and Mr. J. M. Keynes. Mr.  
Brand is a director of Lloyds Bank, and he  
has acted as financial adviser to more than one  
Government and to Lord Robert Cecil when he  
was Chairman of the Supreme Economic Council  
at the Peace Conference in 1919. This evening  
he will describe the Federal Reserve System,  
which is the keystone to the whole banking and  
financial organization of the United States.

7.45 A MILITARY BAND CONCERT

MAVIS BENNETT (Soprano)  
THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
Ballet Music from 'Robert the Devil' Meyerbeer



DOWN ON THE (POULTRY) FARM!

Poultry-keepers who are following Mr. Broomhead's series of talks on Thursday afternoons  
will feel a jealous admiration for the fine birds that these girl students have raised on  
a poultry farm in Herts

8.0 MAVIS BENNETT  
Frühlingsstücken  
(Spring Moods) Waltz  
Johann Strauss

Tout est si beau (All is so lovely). Rachmaninov

8.7 BAND  
Overture to 'Lestocq' .....Auber

AUBER became one of the most popular  
writers of French Opera in the nineteenth  
century, but he had to make several attempts  
before he had any success in that side of com-  
position. His first Opera was such a failure that  
he would not try again for six years. He really  
got into his stride, however, when he became  
associated with the clever playwright, Scribe.

Lestocq, or Intrigue and Love, produced in  
1834, was one of the numerous works in which  
Scribe collaborated with him. Their partner-  
ship of some forty years was only terminated  
by Scribe's death in 1861. Auber lived ten years  
longer, dying at the age of nearly ninety.

8.18 MAVIS BENNETT  
Fairy Lures .....Stanford  
The Dove .....Fogg  
Come, lovers, follow me .....Bairdson

8.25 BAND  
Largo .....Handel  
Second Valse .....Godard  
Norwegian Mazurka .....Ganne

8.45 Mr. H. S. EDE, reading from Edward Marsh's  
translation of La Fontaine's 'Fables'

ONE of the most interesting translations  
published in recent years was Mr.  
Edward Marsh's version of the Fables of La  
Fontaine—a work that he had long intended to  
execute, but for which he only found time during  
his trip to Africa with Mr. J. H. Thomas, whose  
private secretary he then was. Mr. Marsh is,  
of course, well known as the editor of Rupert  
Brooke and of the series of 'Georgian Poetry'  
which first introduced many modern poets of the  
first rank to the notice of the literary world.  
In these translations he has succeeded admir-  
ably in re-creating the original without any  
symptoms of its having been conceived in a  
different language and in a different age. Since  
they were published he has made  
many changes, to satisfy more  
fully his own sense of style, and  
the final version from which Mr.  
Ede will read this evening  
differs in many respects from  
that published in book form.

9.0 WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT:  
'The Way of the World'

9.30 Local Announcements,  
(Daventry only) Shipping Fore-  
cast

9.35 CHARLOT'S HOUR  
—XVII

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

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



# Thursday's Programmes cont'd (May 17)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 Summer Symphony Concert

THE FIRST OF THE SERIES

Relayed from the WINTER GARDENS BOURNEMOUTH

KENNEDY ARUNDEL (Baritone); MERCIA STOTESBURY (Violin)

THE FULL ORCHESTRA, conducted by SIR DAN GODFREY

Overture to 'Iphigenia in Aulis'..... Gluck  
Rigaudon, from 'Dardanus'..... Rameau

MERCIA STOTESBURY  
Violin Concerto in E Flat..... Mozart

KENNEDY ARUNDEL  
Air, 'Credo' ('Othello')..... Verdi

ORCHESTRA  
Symphony in G Minor..... Kalinnikov

### 4.30 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by PAUL RIMMER

From Birmingham

Overture, 'The Homeland' ('Patrie')

Bizet  
Waltz, 'Liebestraume' (Love Dreams)..... Ertl

EVELYN ASTLE (Soprano)

Love's a merchant

Carew  
Villanelle Dell' Acqua

FRANK NEWMAN (Organ)

Miniature Overture from 'Nutteracker'

Suite... Tchaikovsky

Entr'acte, 'En Cheminant'... Pesse

Minuet, 'In Old Versailles'..... Marie

Selection from 'Ruddigore'

Sullivan

EVELYN ASTLE  
Break o' Day

Sanderson  
Thanks be to God

Dickson

ORCHESTRA

A Basque Legend..... Maquarre

Fantasia on Puccini's 'Madame Butterfly'

### 5.45 THE CHILDREN'S HOUR (From Birmingham):

Janet Macfarlane (Soprano) in Scots Ballads.  
Winifred Cockerill (Harp). 'The Fairy Godmother's Adventure'

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

### 6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

### 7.30 'The Song of Hiawatha'

(Coleridge-Taylor)

Performance of Scenes from 'The Song of Hiawatha' by

THE WORCESTERSHIRE ASSOCIATION OF MUSICAL SOCIETIES

From Birmingham

Overture  
Hiawatha's Wedding Feast  
The Death of Minnehaha  
Hiawatha's Departure

Soloists:

PHYLLIS JAMES (Soprano)

BRUCE FLEGO (Tenor)

OWEN BRYNGWYN (Baritone)

THE BIRMINGHAM (B.B.C.) AUGMENTED ORCHESTRA (Leader, FRANK CANTELL). Conducted by JOSEPH LEWIS

Relayed from the Town Hall, Birmingham

The Concert Interval will occur at approximately 9.0-9.15, and during this period

WILLIAM HUGHES

Will read from the Birmingham Studio:

That we should rise with the Lark... Charles Lamb  
Getting up on cold mornings... Leigh Hunt

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 Four Diminutive Dramas

By MAURICE BARING

I. 'THE DRAWBACK.'

He..... BRUCE BELFRAGE  
She..... DENISE TORRENS

Scene: A seat in Kensington Gardens. The sting is not only in the tale, but in the title.

### 10.30 II. 'AFTER EURIPIDES'

ELECTRA.

Heliodore  
RUTH ANDERSON

Nausydes  
ROBERT SPEAIGHT

Lycoris... GIPSY ELLIS

Cinyras  
ALFRED GRAY

Demetrius  
JAMES WHALE

Nicylla  
ANNE FURNIVALL

Socrates  
ALEC JOHNSTONE

Hegeso  
BARBARA COUPER

Alcander  
J. H. MOORE

Timareta... LOTI FORD

Antagoras  
ERIC DERWENT

Xenocles  
WYN WEAVER

Heliodore, the wife of Cinyras, is giving a party in her Athens house after the first pro-

duction of *Electra* the new play by Euripides.

Period: When Euripides was a 'modern'—viz., about B.C. 410.

We seem to be as civilized as ever!

### 10.45 III. 'THE GREEK VASE.'

Giovanni, a young sculptor

GUY PELHAM BOULTON

The Dealer.....HECTOR ABBAS

In the cold, bare garret of a squalid house in Rome lies a young sculptor whom the gods must love, because he is dying. On one of the two chairs sits a dealer, who is to learn that only a true artist can produce genuine fabrications.

### 11.0 IV. 'CATHERINE PARR'

or

'Alexander's Horse'

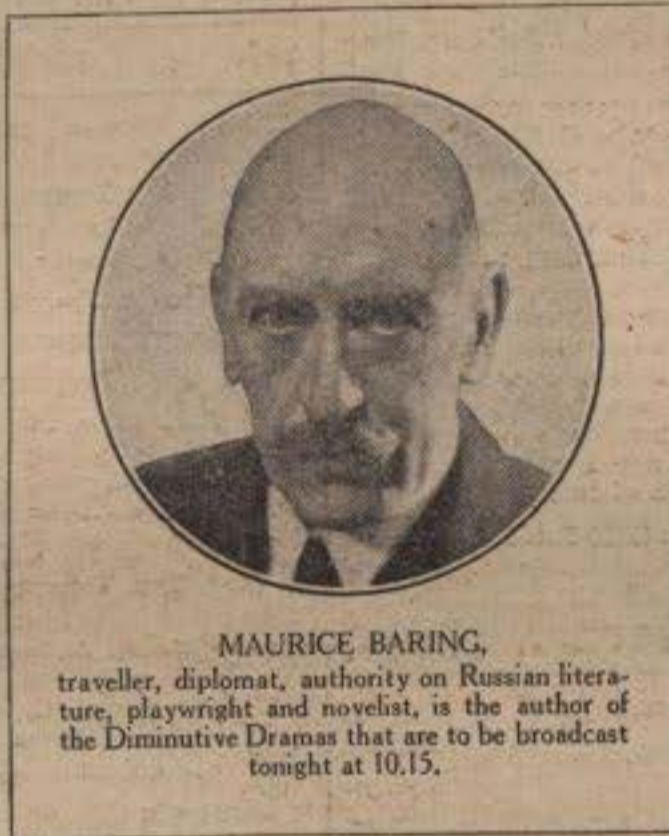
King Henry VIII..... STANLEY WALTERS

Catherine Parr.... DOROTHY HOLMES-GORE

A Page..... ANNE FURNIVALL

Henry VIII and his sixth wife have just sat down to breakfast at the Palace. This is one of the occasions when Catherine Parr clearly realizes that the Tudors are a difficult family.

(Thursday's Programmes continued on page 266.)



MAURICE BARING, traveller, diplomat, authority on Russian literature, playwright and novelist, is the author of the Diminutive Dramas that are to be broadcast tonight at 10.15.



There are many loud speakers, some good and some not so good—and there is the Amplion, the loud speaker that makes listening worth while.

Have you heard it? A wide range of models is available to suit every taste and every pocket.

Prices from 37/6 to £7.

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# DEAF?

Read this letter from a big Contractor.

10th Feb., 1928.

Gentlemen,  
I have intended for some time writing to tell you my opinion of the Fortiphone which I purchased some nine months ago. You will no doubt be as pleased to hear, as I am to say, that it has given me 100 per cent. satisfaction.

In my business as a Contractor I am every day handling affairs of great financial magnitude and interviewing a large number of people; without your deaf aid this would be utterly impossible. By the use of your wonderful Fortiphone my hearing—which is extremely bad—is as near as possible normal, and I consider the tremendous power of the Fortiphone, concentrated in such a minute and compact space, is nothing short of marvellous.

I may say that part of my business deals with electrical engineering and as the result of my experience, I have put my Fortiphone through every test my brain could conceive—not to try and discover if lacking efficiency, but so that I should be familiar with its weak points should occasion arise. When I say, therefore, that I consider the Fortiphone one of the most marvellous inventions of the present age, I am stating, without exaggeration, what is undoubtedly a fact; it is faultless.

Yours faithfully (Signed)

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A Special Reduced Price Offer will be made to all who apply within next TEN days.

Send this Coupon or a Postcard to FORTIPHONE, Ltd. (Dept. 24), Langham House, 308, Regent St., London, W.1.

Please send full particulars of the Fortiphone, of Home Trial Plan, and Reduced Price Offer without obligation to purchase to

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Address.....

112-11-5-28. We employ NO travelling salesmen.

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An "EKCO" D.C. Model selling 17/6 complete costs only 7/- in 7 years to maintain when used 4 hours a day. Furthermore, at the end of the 7 years you still have left your "EKCO" as sound as when it was first purchased.

Cost is, however, but one of the great advantages of using "EKCO" instead of batteries and accumulators. "EKCO" is no trouble whatsoever. At a touch you have Mains Power and your set gives perfect, humless reception. There is no messiness, wire-ugliness, recharging, arm aching shop-renewals week by week. Instal "EKCO" in a few minutes and for years you will forget it is there.

Save money, save time, save worry — "EKCONOMISE" NOW.

Write for the illustrated "EKCO" folders, detailing all "EKCO" Mains Power Units and Sets. Complete Units range from 17/6 D.C. and from £4-12-6 A.C.



Model M1 D.C. Suitable for 1 to 3 valve sets only 17/6 complete

Model M2 D.C. Two Tappings. Suitable for 1 to 3 valve sets only. Complete 29/6



Model 2F, D.C. Tappings at 60v., 120v., and Power. Suitable for sets up to 5 or 6 valves. Prices complete, £3-5-0

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## Thursday's Programmes cont'd (May 17)

(Continued from page 265.)

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

- 2.30 BROADCAST TO SCHOOLS : CELIA EVANS : 'North, South, East, and West from London City—Away to the North Sea'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 GIRL GUIDES : First Barry Company in the International Camp Fire Ceremony
- 7.0 S.B. from London

### 7.45 A SYMPHONY CONCERT

Relayed from the Assembly Room, City Hall THE NATIONAL ORCHESTRA OF WALES (Leader, ALBERT VOESANGER), conducted by WARWICK BRAITHWAITE

Fantasia and Fugue in C Minor . . . Bach, arr. Elgar  
 EDA BENNIE (Soprano) and Orchestra  
 Scene, 'Thou monstrous fiend' ('Fidelio')  
 Beethoven

ORCHESTRA  
 Toccata in F . . . . . Bach, arr. Esser  
 Air from Suite in D . . . . . Bach  
 Symphony in G Minor . . . . . Mozart

MUSIC-LOVERS prize 'the G Minor' for its originality, depth, and weight of expression. Of its four Movements, the FIRST is quick and bustling—full of restless energy and dramatic fire, with an under current of anxiety and mystery running through it. The SECOND MOVEMENT comes as a beautiful, restful relief after the agitation of the First. The THIRD MOVEMENT is a cheerful, rather ceremonious Minuet. The FOURTH MOVEMENT is the sweeping, rushing Finale, whose speed never slackens, though there are moments of tranquillity.

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 BALLAD CONCERT  
 NORMAN WALKER (Bass)  
 Youth . . . . . Allitsen  
 Great Isis, Great Osiris ('The Magic Flute')  
 Mozart  
 Shepherd, see thy horse's foaming mane  
 arr. Korbay  
 Ah! my pretty brace of fellows ('Il Seraglio'—  
 'The Harem') . . . . . Mozart  
 MOLLIE GROVES (Reciter)  
 A Rajput Nurse . . . . . Edwin Arnold  
 A City Tale . . . . . Miles  
 Beware . . . . . Mollie Groves  
 VIOLET JACKSON (Soprano)  
 Leila's Cavatina . . . . . Bizet  
 The Maiden . . . . . Hubert Parry  
 Someone . . . . . Besty

- 5.0 Mrs. MABEL OSBORNE : 'Some Country Inns'
- 5.15 THE CHILDREN'S HOUR : On the Waves. A Nautical Suite, 'On the Briny' (Carr), played by the Sunshine Trio. Three Songs of the Sea : The Wind from the Sea and Small White Cloud (Landon Ronald), The 'Old Superb' (Stanford), sung by Harry Hopewell. 'Little Craft of the Sea,' told by Robert Roberts
- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Local Farmers
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35 S.B. from Sheffield
- 10.35-12.0 S.B. from London

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR : 'In Those Days' (Eleanor Farjeon), 'Long Time Ago' (Leoni), 'Old Furniture' (Under the Hammer—The Rocking Chair—The Spinning Wheel—The Spinnet) (Clara Arundale)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35 S.B. from Sheffield
- 10.35-12.0 S.B. from London

### 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 : Short talk on Wireless by Mr. L. Harvey. More Absurdities
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35 S.B. from Sheffield
- 10.35-12.0 S.B. from London

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

- 2.30-3.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS : Mr. R. E. SOPWITH, 'English Literature—C. A. Renshaw : The Yorkshire Moors'
- 3.45 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 A Choral and Instrumental Programme

- THE YORKSHIRE STRING QUARTET :  
 LAURANCE TURNER (1st Violin), NORMAN ROUSE (2nd Violin), ALAN SMITH (Viola), COLLIN SMITH (Violoncello)
- THE SHEFFIELD ORPHEUS MALE VOICE QUARTET  
 Conductor, T. H. RATCLIFFE
- 9.35 STRING QUARTET  
 Quartet in C Minor, Op. 51, No. 1 . . . . . Brahms  
 Allegro (Quick). First Movement
  - 9.42 CHOIR  
 There is a Tavern in the Town  
 Trad., arr. T. H. Ratcliffe  
 It was a Lover and his Lass . . . . . Dunhill
  - 9.50 STRING QUARTET  
 Quartet in C Minor . . . . . Brahms  
 Romance (Slow Movement)
  - 9.57 THE SHEFFIELD ORPHEUS MALE VOICE QUARTET  
 1st Tenor, G. NORTH ; 2nd Tenor, T. RATCLIFFE ;  
 Baritone, B. MARSHALL ; Bass, E. BROOMHEAD  
 Bind my Brows . . . . . J. Stainer  
 Sweethearts . . . . . arr. T. H. Ratcliffe  
 It is the Miller's Daughter . . . . . Robertson  
 We're four jolly brothers . . . . . Schubert
  - 10.7 STRING QUARTET  
 Quartet in C Minor . . . . . Brahms  
 Third Movement : Fairly quick, then a little more lively
  - 10.13 CHOIR  
 Hymn before Action . . . . . Walford Davies  
 Breeze of the Night—A Venetian Boat Song  
 Lamoth  
 On Ilkla Moor baht' at—A Yorkshire Folk Song  
 arr. Clarke
  - 10.25 STRING QUARTET  
 Quartet in C Minor . . . . . Brahms  
 Finale—Allegro (Quick)
  - 10.35-12.0 S.B. from London

# Thursday's Programmes cont'd (May 17)

**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 (9.30 Local Announcements)  
 9.35 S.B. from Sheffield  
 10.35-12.0 S.B. from London

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.  
 2.30 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.45 Girl Guide Programme  
 7.0 S.B. from London

## 7.45 A Community Singing Concert

Relayed from Canford School  
 Directed by Mr. S. B. LEONARD

Marching through Georgia... } (Daily Express  
 Cockles and Mussels... } Community Song  
 Old Black Joe... } Book)  
 Pianoforte Interlude  
 Fire down below... }  
 Here's a health unto His } (Daily Express  
 Majesty... } Community Song  
 What shall we do with the } Book)  
 drunken sailor?... }  
 Pianoforte Interlude  
 Widdicombe Fair... } (Daily Express Com-  
 Green grow the rushes O... } munity Song Book)  
 Land of Hope and Glory... } Elgar

Soloists:

EILEEN LEONARD (Soprano)  
 PHILIP TAYLOR (Baritone)  
 CHRISTOPHER LE FLEMING (Pianoforte)  
 Accompanist, Mr. A. E. THOMS

8.30-12.0 S.B. from London (9.30 Local Announcements)

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

2.40 BROADCAST TO SCHOOLS:  
 Mr. A. H. WHIPPLE, 'Nature Study'  
 3.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Confidences. Reading, 'The Little Boy who was Sticky' (Madeline Barnes). Pianoforte, 'How the Music Box Sounded' and 'How the Bells Rang' (Marzo)  
 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: Play, 'Old Tom Pegglesy' (Dennett)  
 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)

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M. 960 KC.  
 2.30 London Programme relayed from Daventry. 5.0 London Programme relayed from Daventry. 5.15 Children's Hour. 6.0 For Farmers: Mr. H. C. Pawson, 'The Hay Crop.' 6.15 London Programme relayed from Daventry. 6.30 S.B. from London. 7.45 The North of England Musical Tournament, relayed from the Town Hall. Female Voice Choirs. Test Pieces: Beside a Lake of Lilies (Arne); The Lord is my Shepherd (Schubert). 8.45 Norman Long, Entertainer at the Piano. 9.0-12.0 S.B. from London.



JOHANNES BRAHMS

(1833-1897), the composer whose violin and piano sonatas are being played in the Foundations of Music series this week. (London, 7.15)

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

3.0 Mid-Week Service, conducted by Rev. J. W. Derry, of New City Road Congregational Church, assisted by the Station Choir. 4.5 Broadcast to Schools: A. E. Miller, 'Whales.' 5.35 Isabel M. Milligan: 'Books and their Writers—Stanley Weyman.' 6.0 Light Concert, Station Orchestra. Elsie Ross (Soprano). 5.0 Jean Milligan: 'Dances Old and New—II, Old World Court Dances.' 5.15 Children's Hour. 5.58 Weather Forecast for Farmers. 6.0 Organ Music, relayed from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30 S.B. from London. 6.45 S.B. from Aberdeen. 7.0 S.B. from London. 7.45 Music of Norman O'Neill, conducted by the Composer, Station Orchestra. Hughes Meeklin (Tenor). 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—IV, Handel,' with illustrations played by Station Octet. 4.0 Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse, with Interludes by W. M. Johnston (Tenor) 4.15 app. and 4.40 app. 5.0 Dances Old and New—II, Old Court Dances, by Jean Milligan. 5.15 Children's Hour. 6.0 Octet. 6.30 S.B. from London. 6.45 Agricultural Talk: 'Joint II,' Mr. William Brown, M.R.C.V.S. 7.0 S.B. from London. 7.45 S.B. from Glasgow. 9.0 S.B. from London. 10.35 Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 11.15-12.0 S.B. from London.

**2BE BELFAST.** 506.1 M. 990 KC.

3.30 A Short Religious Service. 3.45 Light Concert, Station Orchestra. 3.58 Harry Dyson (Piccado). 4.10 Orchestra. 4.27 Bertie Woodburne (Baritone). 4.40 Orchestra. 5.0 Miss Ethel Harding: 'A Summer Night in Finland.' 5.15 The Children's Hour. 6.0 London Programme relayed from Daventry. 6.30 S.B. from London. 7.45 Ascension Day Programme, Station Chorus and Orchestra. Soloists: Alice Moxon (Soprano), Muriel Childs (Contr. Alto). 8.15 Handel, Chorus and Orchestra. 8.25 Alice Moxon. 8.35 Chorus and Orchestra. 8.45 Alice Moxon. 8.53 Chorus and Orchestra. 9.0-12.0 S.B. from London.

# CHARACTERS from DICKENS



MRS. NICKLEBY on APPETITE

"You have no appetite, my dear Miss Bray, and upon my word I really think you ought to take something that would give you one. I am sure I don't know, but I have heard that two or three dozen native lobsters give an appetite, though that comes to the same thing after all, for I suppose you must have an appetite before you can take 'em. If I said lobsters, I meant oysters, but of course it's all the same."

Iron Jelloids encourage the Appetite.

Iron Jelloids are exactly suited to such cases. They give that sweet health and help you to hold your own. If you would have radiant health, an elastic step, and well-braced nerves, you must have strong blood. To improve and strengthen the blood, take Iron Jelloids—commended by Medical men and the Medical press. Iron Jelloids are palatable, reliable and easy to take, and inexpensive—ten days' treatment only 1/3—for five weeks 3/-. Everyone should take Iron Jelloids now and again. They are great BLOOD ENRICHERS. Ask for Iron Jelloids No. 2. If you suffer from NEURALGIA, ask for Iron Jelloids No. 2A.

The NURSING TIMES: "Iron Jelloids have won the approval of the Medical Profession, and are a real advance in Tonic medication."

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# PROGRAMMES for FRIDAY, May 18

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL  
JULIUS ROSTALL (Violin)  
HENRY BRONKHURST (Pianoforte)  
Sonata in G Minor ..... Leclair  
Sonata in D ..... Handel

12.30 AN ORGAN RECITAL  
By GEORGE RYAN, Organist and Director of the Choir, St. Mary Bolton's, South Kensington, relayed from St. Mary-le-Bow  
Tocatta and Fugue in D Minor  
Bach  
Madrigal ..... Lemare  
Scherzo in A Flat ..... Bairstone  
Allegro Vivace (Organ Symphony, No. 5) ..... Widor

1.0-2.0 LUNCH-TIME MUSIC: THE HOTEL METROPOLE ORCHESTRA (Leader, A. MANTOVANI), from the Hotel Metropole

3.0 Dr. J. A. WILLIAMSON and Mr. ERNEST YOUNG: 'Empire History and Geography. History: 'India,' III; Geography: 'India's Ancient and Sacred Cities'

3.25 Musical Interlude

3.30 A CONCERT TO SCHOOLS  
THE SYBIL EATON QUARTET  
SYBIL EATON (1st Violin); MAVIS BACCA (2nd Violin); RAYMOND JEREMY (Viola); ALLEN FORD (Violoncello)  
Vocalist, FRANK HASTWELL (Baritone)

4.30 A BALLAD CONCERT  
ELSIE BLACK (Contralto)  
VIOLET CLIFFORD AUSTIN (Pianoforte)

5.0 Mrs. MARION CRAN: A Garden Talk, 'Flower Shows'

5.15 THE CHILDREN'S HOUR  
My Programme  
By NANCY ECKERSLEY

6.0 FRANK WESTFIELD'S ORCHESTRA  
From the Prince of Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

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

7.15 THE FOUNDATIONS OF MUSIC  
BRAHMS' VIOLIN and PIANO SONATAS  
Played by WILLIAM PRIMROSE (Violin) and VICTOR HELY-HUTCHINSON (Pianoforte)  
Sonata in D Minor (Op. 108), Third and Fourth Movements

THE Third Movement is a little triumph of imaginative charm. It has delicate sentiment, is wistful and 'fey.'

The Last Movement is bold and full of nervous energy.

7.25 Professor HAROLD J. LASKE: 'Social Purpose No. III, The Importance of Government'

WE live in a big world about which, at our peril, we have to find our way. And we find our way in so far as the mechanisms of society make increasingly possible, for an increasing number of people, a response to their desires. Every part of our social system—its religions, its way of holding property, its method of government—is an attempt to this end. Since it is Government that ultimately controls all the mechanisms, it is fundamentally important in social theory to understand its nature. These

debate this vital subject than Sir Ernest Benn, the publisher, author of 'The Confessions of a Capitalist,' and the leading spirit of the Individualist Bookshop, and Mr James Maxton, the chairman of the Independent Labour Party, and the most prominent of the group of Clydeside Socialists who came into Parliament in 1922. They have, in addition, met on more than one occasion in platform debates, and they are therefore all the better fitted to undertake the difficult task of debating before the microphone.

9.0 Weather Forecast, Second General News Bulletin, Road Report

9.15 Local Announcements; (Daventry only) Shipping Forecast

9.20 A PERCY FLETCHER PROGRAMME

WILLIAM PRIMROSE (Violin)  
THE WIRELESS CHORUS (Chorus-Master, STANFORD ROBINSON)  
THE WIRELESS ORCHESTRA (Leader, S. KNEALE KELLEY)  
Conducted by the COMPOSER

ORCHESTRA  
Suite, 'Famous Beauties'

PERCY FLETCHER, well known for many years as Conductor at His Majesty's Theatre, is largely a self-taught musician. He is best known, perhaps, for his incidental music to spectacular plays, such as *Cairo*, produced at His Majesty's.

He has written four Orchestral Suites and a good many popular Choral pieces, besides some Pianoforte and Chamber Music.

He is one of the few composers of today who have written large-scale works for the Brass Band. His *Epic Symphony* was written as the test-piece for the chief competition at the annual Brass Band Festival at the Crystal Palace.

His Suite *Famous Beauties*, contains three pieces, thus entitled: (1) *A Vision of Aphrodite*; (2) *In the Palace of Old Versailles*; (3) *At the Court of Cleopatra*.

CHORUS (Female Voices)  
Softly sink in slumbers golden (unaccompanied)

Bees  
O May, thou art a merry time (unaccompanied)

WILLIAM PRIMROSE and Orchestra  
Pocin and Arabesque

CHORUS (Female Voices)  
Who liveth so merry (16th Century Ballet)

The Cloud  
The Galway Piper (Irish Folk Tune)

ORCHESTRA  
Intermezzo, 'Eyes of Dream'  
March, 'The Crown of Chivalry'

VAUDEVILLE

NORMAN LONG  
(A Smile, a Song, and a Piano)

FLORENCE MARKS  
(Irish Songs and Stories)

ROBERT MACLACHLAN  
In some of Leslie Stuart's Songs

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

11.0-12.0 (Daventry only) DANCE MUSIC:  
MARIUS B. WINTER'S DANCE BAND from the Hotel Cecil



Portrait by Ginsbury

## MASTERS OF THE MICROPHONE—JACK PAYNE.

Since February this year, the B.B.C. Dance Orchestra has become known to all listeners who like dance music as a never-failing source of fresh and compelling music—music that makes old people tap time with their feet and young people get up and dance. Here is Jack Payne, the young English musician who is its director and the life and soul of its work.

are the points that Professor Laske will make in his third talk.

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

8.0 A DEBATE

between  
SIR ERNEST BENN  
and  
MR. JAMES MAXTON, M.P.

'Riches and Poverty—Are They Necessary?'

NO more interesting spokesmen of two contrasted social theories could be found to

10.20

*Programmes for Friday.*

**5GB DAVENTRY EXPERIMENTAL**

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

**3.0 THE WORCESTERSHIRE ASSOCIATION OF MUSICAL SOCIETIES**

ORCHESTRAL CONCERT

Relayed from the Town Hall, Birmingham  
THE BIRMINGHAM (B.B.C.) AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

(Conductors: ADRIAN BOULT and JOSEPH LEWIS)

JAMES HOWELL (Baritone)

HAROLD GRAY (Pianoforte)

ORCHESTRA

Prelude to 'The Light of Life'.....Elgar

JAMES HOWELL and Orchestra

War Song.....Elgar

ORCHESTRA

Dream Children.....Elgar

HAROLD GRAY and Orchestra

Pianoforte Concerto in D Minor.....Bach

(The above programme conducted by JOSEPH LEWIS)

**3.55 ORCHESTRA**

The 'Unfinished' Symphony.....Schubert

JAMES HOWELL and Orchestra

Song Cycle, Songs of Travel.....Vaughan Williams

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

ORCHESTRA

St. Paul's Suite (for String Orchestra)....Holst

Prelude to 'Sappho'.....Bartok

(The second portion of the Programme conducted by ADRIAN BOULT)

**5.0 THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE**

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'Peter and the Pear Tree,' by Azeline Lewis.  
Songs by Gertrude Davies (Soprano). Margaret Ablethorpe (Pianoforte). 'More about Terry in Taledom,' by Robert Jenkin

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

**6.45 LIGHT MUSIC**  
*From Birmingham*

PATTISON'S SALON ORCHESTRA, directed by NORRIS STANLEY

Relayed from the Corporation Street Restaurant

Overture to 'The Merry Wives of Windsor'.....Nicolai

Lyric Waltz.....Sibelius

**7.0 MABEL SENIOR (Soprano)**

O, the month of May.....Quilter

NORRIS STANLEY and Orchestra

Final Movement from Violin Concerto in G Minor.....Bruch

ORCHESTRA

Fantasia on Verdi's 'La Traviata' arr. Tavan

**7.30 MABEL SENIOR**

Forest Echoes.....Montague Phillips

NORRIS STANLEY

Goblins' Round Dance.....Bazzini

MABEL SENIOR

Gather ye Rosebuds.....Sanderson

ORCHESTRA

Selection from 'The Lily of Killarney' Benedict

(5GB Programme continued on page 270.)

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STRATFORD—379/381, High St., E.15.  
KENTISH TOWN—345, Kentish Town Road, N.W.  
UPTON PARK—361, Green Street, E.15.  
262, Harrow Road, Paddington, W.2.  
KING'S CROSS—213, Caledonian Road, N.1.  
BRIGHTON—127, Queen's Road.  
225, Westminster Bridge Road, S.E.1.  
HAMMERSMITH—120, King St., W.6.

THORNTON HEATH—59, High St.  
PALMER'S GREEN—25, Green Lanes, N.  
ROW—165, Row Road, E.3.  
HOLBORN—51, Gray's Inn Road, W.C.1.  
PADDINGTON—219, Shirland Road, W.9.  
WATFORD—12 and 13, High Street.  
CROYDON—3, London Road.  
CLAPHAM—59, 61, 63, High St., S.W.4.  
CREEKLEWOOD—140, Broadway, N.W.2.  
CHELSEA—383, Fulham Road, S.W.10.  
WORCESTER—55, Broad Street.

SARUMSBURY—67, Mardol.  
NEWPORT (Mon.)—78, High Street.  
WORKING—11, The Broadway.  
WORTHING—15, Bowlands Road.  
GLOUCESTER—99, Northgate Street.  
BRISTOL—77/79, Redcliffe St.  
BRISTOL—21, Stokes Croft.  
COVENTRY—52, Fleet Street.  
GARDIFF—52 and 53, St. Mary St.  
SWANSEA—238, Oxford Street.  
PLYMOUTH—8 and 9, The Outagon.  
EXETER—104, Fore Street.  
CANNINGTON—Castle Square.  
SWANSEA—34, High Street.



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RINGWORM  
SCALDS  
BURNS**  
and all  
obstinate skin  
complaints

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ASEPTIC SKIN DRESSING  
1/3 and 3/-  
A Veno Product

# Friday's Programmes continued (May 18)

(5GB Programme continued from page 269.)

## 8.0 'Götterdämmerung'

(THE TWILIGHT OF THE GODS)  
Act II

From the Royal Opera House, Covent Garden

- Cast:*  
Siegfried  
RUDOLF LAUBENTHAL  
Brünnhilde  
FRIDA LEIDER  
Gutrune  
GÖTA LJUNGBERG  
Hagen IVAR ANDRESEN  
Günther  
HERBERT JANSSEN  
Alberich  
EDUARD HABICH

SIEGFRIED, the fearless hero (Tenor), has won his bride, Brünnhilde (Soprano), but becomes the victim of a plot made by Günther (Baritone), and Hagen, his half-brother (Bass). These two seek to win Brünnhilde as Günther's bride. They give Siegfried a love-potion, which causes him to fall in love with Günther's sister, Gutrune (Soprano), and to forget all about Brünnhilde.

He is to wed Gutrune if he will bring Brünnhilde from the mountain for Günther. This he does. Disguised as Günther, he returns to Brünnhilde, and regarding her as a stranger, tears from her finger their betrothal ring, and in spite of her protests, carries her off. So runs Act I.



By courtesy of Messrs. Hinemann  
ALBERICH AND HAGEN,  
from Arthur Rackham's illustrations to 'The Ring of the Nibelung.' Act II of *Götterdämmerung* will be relayed from Covent Garden tonight.

In Act II we find the dwarf Alberich (Baritone) exhorting his son Hagen to steal the ring. To them enters Siegfried, returning victorious with his prize.

He has now assumed his own form again; and when Brünnhilde sees him, she cries out that he is false to her.

Poor Siegfried remembers nothing of his love for her, and will not believe her. He swears his innocence, and goes off with Gutrune. Hagen insists that Siegfried, for his treachery, must be killed, and thus the Act ends.

## 9.5 VARIETY

From Birmingham  
WYNNE AJELLO (Soprano)

GLADYS WARD and WORTLEY ALLEN in Scenes from Shakespeare

EFFIE KALISZ (Pianoforte)

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN. ROAD REPORT

10.15 DANCE MUSIC: JACK HYLTON'S

AMBASSADOR CLUB BAND, directed by RAY STARITA from the Ambassador Club

11.0-11.15 MARIUS B. WINTER'S DANCE BAND from the Hotel Cecil

## 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: 'Music of the Country-side—Folk Tunes and Dances'

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

5.15 League of Nations. The World's Wireless Message from the Children of Wales

5.20 app. THE CHILDREN'S HOUR: The Voyages of Dr. Doolittle. 'Hot and Strong,' by Stephen Southwold. Pianoforte Solos. 'The Dew Fairy' (Frank Bridge); 'Ragamuffin' (J. Ireland); 'The Fairy Palace' (K. Harding); 'The Juggler' (K. Wright)

6.0 London Programme relayed from Daventry

6.30 S.B. from London (9.15 Local Announcements)

## 9.20 LOVE AND MONEY

THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PRINGLELLY (Pianoforte)

'Sylvia' Ballet.....Delibes, arr. Alder  
GWLADYS TREVOR WILLIAMS (Soprano)

As Bess one day ..... }  
When the green leaves come again.. } Lehmann  
Come, dance the Romaika ..... }

(Cardiff Programme continued on page 271.)

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# Friday's Programmes cont'd (May 18)

(Cardiff Programme continued from page 270.)

## 9.35 'WITH A VIEW TO MATRIMONY'

A Duologue by FRANCIS MORTON HOWARD

Peter ..... DANIEL ROBERTS

Betty ..... PEGGY WELLINGTON

Scene: An hotel corridor during the progress of a Ball.

Betty and Peter are 'sitting this one out' in the corridor. The strains of music drifting from the Hotel ballroom accompany their discussion of the kind of woman Peter will marry.

## 9.50 TRIO

Scherzo from Trio in D Minor .... Mendelssohn

GWLADYS TREVOR WILLIAMS

The Violet ..... Mozart

My heart is light ..... Klein

A Birthday ..... Mackenzie

## 10.8 'A MINT OF MONEY'

A Play in One Scene by LAURENCE HOUSMAN

Old Man (a Miser) ..... T. HANNAN CLARK

Jim } Thieves { ..... G. LYNCH-CLARKE

Bill } ..... DANIEL ROBERTS

Scene: The interior of an old-fashioned cottage, in the dusk of a winter's evening

Little thought the miser, sitting alone in his old cottage, that listening ears had heard, in the silence of winter dusk, the chink of his gold and 'him crooning to it like a wood-pigeon.' The old man had locked up the cottage behind him as he went out; but lurking thieves had overheard him and have entered his treasure house by the chimney.

## 10.30 TRIO

Traumbild (Dream Picture) ..... Blon

## 10.40-11.0 A PIANOFORTE RECITAL

By ADOLPHE BORSCHKE

Larghetto (Slow Movement) ..... Mozart

Dedication ..... Schumann, arr. Liszt

Isis (Impressions of the Nile) ..... Borschke

Air from 'Samson and Delilah' ..... Borschke

Saint-Saëns, arr. Borschke

## 2ZY

### MANCHESTER.

384.8 M.  
780 KC.

## 3.0 THE STATION ORCHESTRA

Overture to 'Mirella' ..... Gounod

Selection from 'Carmen' ..... Bizet, arr. de Groot

Waltz, 'Acclamation' ..... Waldteufel

Egyptian Serenade, 'Amina' ..... Lincke

March Medley ..... arr. Winter

## 3.55 BROADCAST TO SCHOOLS:

Reading, 'Westward Ho!' (Charles Kingsley)

## 4.0 Prof. W. E. MORTON: 'The Romance of the Cotton Industry—III, How Cotton is Harvested and Sent to England'

## 4.20 ETHELEN HUMPHREYS (Entertainer)

The Actress ..... Coombs

## 4.30 London Programme relayed from Daventry

## 5.0 Mrs. MOSES BARITZ: 'The Optimism of Walt Whitman'

## 5.15 THE CHILDREN'S HOUR: Confections and Sweet Things to Eat. The Store Cupboard and The Market (Hunt). Sung by Betty Wheatley. There's many a Slip (Hancock); Blackberrying, Nutting (Carmichael). Sung by Harry Hope-well. 'Hot and Strong' (Southwood). 'The Witch's Cakes' (Braidwood). 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 (9.15 Local Announcements)



## 9.20-11.0 'SHAKE THE BOTTLE'

An Entirely New Tonic Revue in Several Doses, by HUGH H. FRANCIS

Additional Sketches: 'Betty, Bertie, and a Balcony,' and 'Wonderful Women,' by EDWIN LEWIS

Music by Well-known Composers

Principal Medicos:

MARJORIE FARNHAM

COLLEEN CLIFFORD

HYLDA METCALF

EDITH TOMS

NORRIS PARKER

D. E. ORMEROD

CHARLES NESBITT

W. E. DICKMAN

HAROLD CLUFF

F. A. NICHOLLS

LEO CHANNING

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A Novelty Interlude, 'THE HON. ADOLPHUS ON THE TELEPHONE' between Parts I and II

## 6LV

### LIVERPOOL.

297 M.  
1,010 KC.

## 12.0-1.0 London Programme relayed from Daventry

## 3.0 BROADCAST TO SCHOOLS:

Prof. P. M. ROXBY: 'Modern Japan—I, The Physical Geography and Personality of Japan'

## 3.30 London Programme relayed from Daventry

## 4.0 S.B. from Manchester

## 4.20 London Programme relayed from Daventry

## 5.0 'MANNIN CRANE': 'Coral Strands and Bathing Beaches'

## 5.15 THE CHILDREN'S HOUR: A Message from the Children of Wales for Goodwill Day. Story, 'Hot and Strong' (Stephen Southwood). Dr. James E. Wallace, 'Music and those who make it,' V.

## 6.0 London Programme relayed from Daventry

## 6.30-11.0 S.B. from London (9.15 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

## 3.0 London Programme relayed from Daventry

## 3.30 BROADCAST TO SECONDARY SCHOOLS: Mr. FRANK LEWCOCK, 'How Industry is Financed—(c) How they raise permanent money'

## 4.0 A CONCERT

PERCY FROSTICK (Violin)

ARTHUR HAYNES (Violoncello)

CECIL MOON (Pianoforte)

## 5.0 London Programme relayed from Daventry

## 5.15 THE CHILDREN'S HOUR: Playlet, 'Mabel in Story Land'

## 6.0 London Programme relayed from Daventry

## 6.30-11.0 S.B. from London (9.15 Local Announcements)

(Friday's Programmes continued on page 273.)



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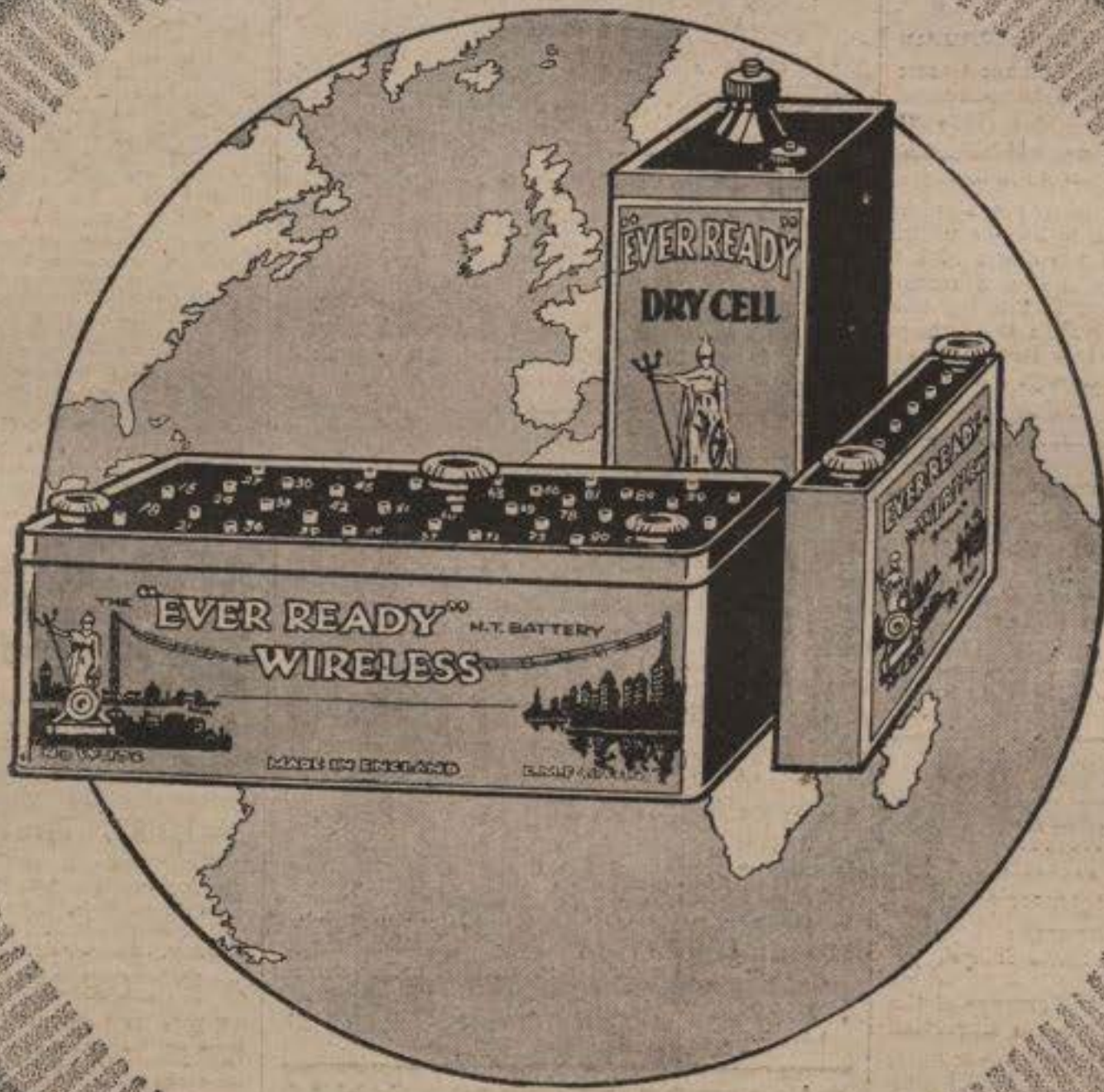
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# Friday's Programmes cont'd (May 18)

(Friday's Programmes continued from page 271.)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: An Old Story, 'The Miraculous Pitcher' (Nathaniel Hawthorne). Old English Folk Songs: 'Where are you going to, my pretty maid?' 'Dabbling in the Dew,' 'The Wraggle Taggle Gipsies,' sung by John Anderson and Win Anson. A 'sweet' story, 'Hot and Strong' (Stephen Southwold). Two Chopin Studies played by Hilda Francis
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.15 Local Announcements)
- 9.20-11.0 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
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 Mr. GEORGE DANCE, F.R.H.S.: 'The Fruit Garden'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 BROADCAST TO SCHOOLS: Miss MURIEL STONE, 'Flora Macdonald, the deliverer of Prince Charlie'
- 2.45 M. ARTHUR E. HYLAND, Director, Australian Trade Publicity, 'Australia—a British Country'
- 3.0 London Programme relayed from Daventry
- 5.0 Miss GLADYS FORREST: 'Tramps with a knapsack along the Côte d'Azur'
- 5.15 THE CHILDREN'S HOUR: Goblins and Fairies in Two Flights and a Dart

- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.20-2.45 BROADCAST TO SCHOOLS: Mr. VALENTINE DAVIS, 'The Shore of Colwyn Bay'
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Story, 'Hot and Strong' (Southwold)
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.40 BROADCAST TO SCHOOLS: Dr. FLORENCE MOCKERIDGE, 'The Living World—III, Plant Defences against Animals'

- 3.0 London Programme relayed from Daventry

- 5.15 THE CHILDREN'S HOUR

- 6.0 'My Piano and I' A Short Lecture-Recital by T. D. JONES

- 6.30 S.B. from London (9.15 Local Announcements)

- 9.20-11.0 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. 5.15:—Children's Hour. 6.0:—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 6.30-11.0:—S.B. from London.

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

- 3.15:—Concert for Schools. Four Centuries of British Music—IV, Music of the Jacobite Period. Station Orchestra. Jessie Skene (Soprano). Isaac Losowsky (Violin). 4.0:—Short Concert. Station Orchestra. Isaac Losowsky (Violin). 4.30:—Dance Music, relayed from the Locarno Dance Salon, Glasgow. 5.0:—David Binnie: Chats in a Library—I. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Orchestral Interlude. 6.30:—London. 6.45:—Edinburgh. 6.50 app.:—London. 9.20-11.0:—Aberdeen.

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

- 11.0-12.0:—Gramophone Records. 3.30:—Broadcast to Schools: Mons E. Casati, 'Advanced French—IV.' 3.50:—Studio Concert. Lillian Murray (Mezzo-Soprano). Station Octet. 5.0:—Mrs. G. Duff Riddell: 'Glimpses of Tangle.' 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: 'For Farmers.' 6.10:—Agricultural Notes. 6.15:—Mr. C. H. Webster: 'Cricket Topics.' 6.30:—London. 6.45:—Edinburgh. 6.50 app.:—London. 9.20-11.0 app.:—'Mains Again.' A Sequel to 'Mains' Woolin.' A Play of Northern Rural Life by Gavin Grieg. Adapted for broadcast by D. H. Munro. Incidental Music by Station Octet.

### 2BE BELFAST. 506.1 M. 980 KC.

- 12.0-1.0:—Radio Quartet. 3.0:—Broadcast to Schools: Mr. Clifford R. Carter: 'The Industries of Ulster—V, Paper Making, Printing, and other Industries.' 3.15:—Gramophone Records. 3.30:—Grieg. Station Orchestra. 4.5:—Mozart. 4.30:—Vocal and Oboe Interlude. William Magill (Tenor). 4.42:—Weber Fawcett (Oboe). 4.54:—Orchestra. 5.0:—'A Garden Chat,' by Mrs. Marion Cran. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Pave, relayed from the Classic Cinema. 6.30:—S.B. from London. 9.20:—Carl Goldmark. Born this day 1830. Station Orchestra. 9.30:—Doris Gambell (Soprano). 9.37:—Orchestra. 10.7:—Doris Gambell. 10.17:—Orchestra. 10.30-11.0:—Dance Music: Larry Brennan and his band, relayed from the Plaza.



Mr. James Maxton, M.P. (left), and Sir Ernest Benn are the two well-known controversialists who will debate the question, 'Riches and poverty—are they necessary?' from the London Studio tonight.

# WHY REMAIN GREY?

## FREE TREATISE.

How Society men and women guard against the social and business handicap of Grey Hair is revealed in a dainty little Boudoir Book just published.

It discloses the secret by which you can grow glossy, abundant and silken hair, and—most important of all—preserve it from the greying and disfiguring touch of time.

Remarkable results follow this method. Right from the first your hair becomes less and less grey; No matter how long the greyness has existed, the lost colour is restored.

### The Folly of Dyes.

Dyes and artificial hair paints are, of course, strictly tabooed by men and women of refinement. This is not only good taste, but good sense as well. Dyed hair is always conspicuous. It literally shouts the embarrassing information that its colour came out of a bottle. Further, eye-runs the hair's structure and health, rots it away and causes it to fall out.

There is only one satisfactory method of curing greyness and hair loss of colour. This is to re-create, naturally, your hair's real colour from root to tip. You will find how to do this between the gold and ivorine covers of the book mentioned above.

### Improves Hair-Health and Beauty.

Besides restoring the lost colour, this treatment improves and tones up your hair in every way.

It removes all accumulations of Scurf or Dandruff. It invigorates and vitalises the hair and promotes a strong, luxuriant growth.

It prevents the hair falling out and baldness. Finally, by restoring your hair to exactly the same shade and depth of colour as it possessed before it became faded, dull or grey, it makes you look years younger, and even takes as much as 10 to 15 years from your apparent age.

### BOOK OF HAIR-HEALTH AND BEAUTY FREE.

Should you be troubled with white, grey, greying, faded or otherwise discoloured hair, you should write to-day to the "Fackative" Co. (Suite 29), 66, Victoria Street, Westminster, London, S.W.1, for a copy of their book describing how to cure grey or falling hair without the use of dyes or stains.

Just mention your address and a copy of this book will reach you by return, gratis and post free, in plain sealed envelope, free from observation.

# Varicose Veins

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Perfect Comfort! Easy to Wash!

At last every sufferer from Varicose Veins can obtain a stocking which, whilst giving full support to the weakened veins, is perfectly comfortable in wear, does not heat or give off any odour. Has not the unsightly appearance of the usual bandages or elastic stockings. On the contrary, the New Compri-Vena stocking makes ungainly legs slim and shapely, and is undetectable under even the finest silk hose.

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Doctors Highly Recommend  
**COMPRI-VENA.**

# PROGRAMMES for SATURDAY, May 19

## 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

12.0 SCHOOLS PRIZEGIVING

The Prizes will be presented by Mr. E. SALTER DAVIES, Director of Education, Kent Education Committee

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

3.30 A LIGHT INSTRUMENTAL CONCERT  
PHILIP CATHIE (Violin)  
OLIVE CLOKE (Pianoforte)

PHILIP CATHIE

Adagio (Slow Movement) ..... *De Bériot*  
Slow Waltz ..... *Burmeister, arr. Merikanto*

3.37 OLIVE CLOKE

Claire de Lune (Moonlight) ..... } *Debussy*  
Colliwog's Cake ..... }

3.45 PHILIP CATHIE

A Memory ..... *Philip Cathie*  
Serenade, 'Columbine' ..... *Pierné*

3.52 OLIVE CLOKE

Eine Herbstmar ..... *Poldini*

4.0 DANCE MUSIC

THE PICCADILLY PLAYERS

Directed by AL STARITA

From the Piccadilly Hotel

5.15 THE CHILDREN'S HOUR

Candies and Lollipops:

'Pear-drops,' 'Stick-jaw,' 'Lollipops,' 'Bull's-eyes' and 'Turkish-delight,' will be provided by

KATE WINTER

The story of 'The Little Boy who was Sticky' has been contributed by Madeline Barnes, and a peppermint flavour will be added to the Programme by 'Hot and Strong' (a story by STEPHEN SOUTHWOLD)

6.0 ORGAN RECITAL by REGINALD FOORT

From the Palladium

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

6.45 Miss E. E. HELME: Eye-witness account of the Ladies' International and Open Golf Championship

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

7.15 THE FOUNDATIONS OF MUSIC

BRAHMS' VIOLIN and PIANO SONATAS

played by WILLIAM PRIMROSE (Violin) and VICTOR HELY-HUTCHINSON (Pianoforte)  
Sonata Movement (Scherzo) in C Minor

**B**RAHMS once collaborated with Schumann and another composer in writing a Violin and Pianoforte Sonata. The third man was Dietrich, a pupil of Schumann. It was Schumann who, in 1853, proposed that the three of them should compose a work specially for a concert that the violinist Joachim (always one of Brahms' greatest friends) was to give. Dietrich wrote the first Movement, Schumann the second, Brahms the third (the Scherzo we are to hear) and Schumann the last. At the head of the work Schumann wrote 'In anticipation of the arrival of our beloved and honoured friend Joseph Joachim, this sonata was written by Robert Schumann, Albert Dietrich and Johannes Brahms.'

Joachim kept the manuscript; the Movement by Brahms was not published until over fifty years later.

7.25 Sports Talk: Mr. F. J. COYNE: 'Doing it on your head'

**D**IVING can, according to the skill of the diver, be anything from a convenient way of getting into the water to a performance rivalling tight-rope walking in dexterity and ballet-dancing in grace. Mr. Coyne is a prominent member of the Amateur Diving Association—one of those people whom we have all seen on the news films doing jack-knife and swallow dives from incredible heights; in fact, he is so eminent amongst them that he will probably represent Great Britain at the Olympic Games.

7.45 VARIETY

'REFUSALS OF MARGARET'

Margaret ..... PHYLLIS PANTING  
Gerald ..... WOLFERSTAN BECK

W. H. SQUIRE (Violoncello)

IVAN FIRTH and PHYLLIS SCOTT (Duets)

MAURICE COLE (Pianoforte)

ELSIE CHAMBERS and MEGAN THOMAS in Solos and Duets

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. A. B. B. VALENTINE, 'Holidays in Britain—III. The Heart of the Highlands'

**T**ONIGHT Mr. Valentine will describe some of the most famous country in Great Britain—the wild and rugged Highlands at their most accessible point. The lofty mountains, the purple glens and silver lochs of the Highlands stretch Northward for another hundred miles, but the part with which he will deal is the northern half of Perthshire, within easy reach of Edinburgh (first stop from London now), with the Cairngorms, Aviemore, Loch Rannoch, Killiecrankie and the wonderful scenery of Speyside.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 AN ORCHESTRAL CONCERT

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA, conducted by STANFORD ROBINSON

ORCHESTRA

Second Hungarian Rhapsody ..... *Liszt*

9.45 CHORUS and Orchestra

The Camp (Welsh Fighting Song) .. } *arr.*  
Seventeen come Sunday (Folk Song) .. } *Granger*

9.50 ORCHESTRA

Minuet in E Flat ..... *Mozart*

9.55 CHORUS

It's oh! to be a wild wind ..... *Elgar*Bell Practice ..... *Waters*

10.5 ORCHESTRA

Two Fairy Pieces:  
Scherzo from 'A Midsummer Night's Dream' ..... *Mendelssohn*Puck's Minnet ..... *Howells*

10.15 CHORUS and Orchestra

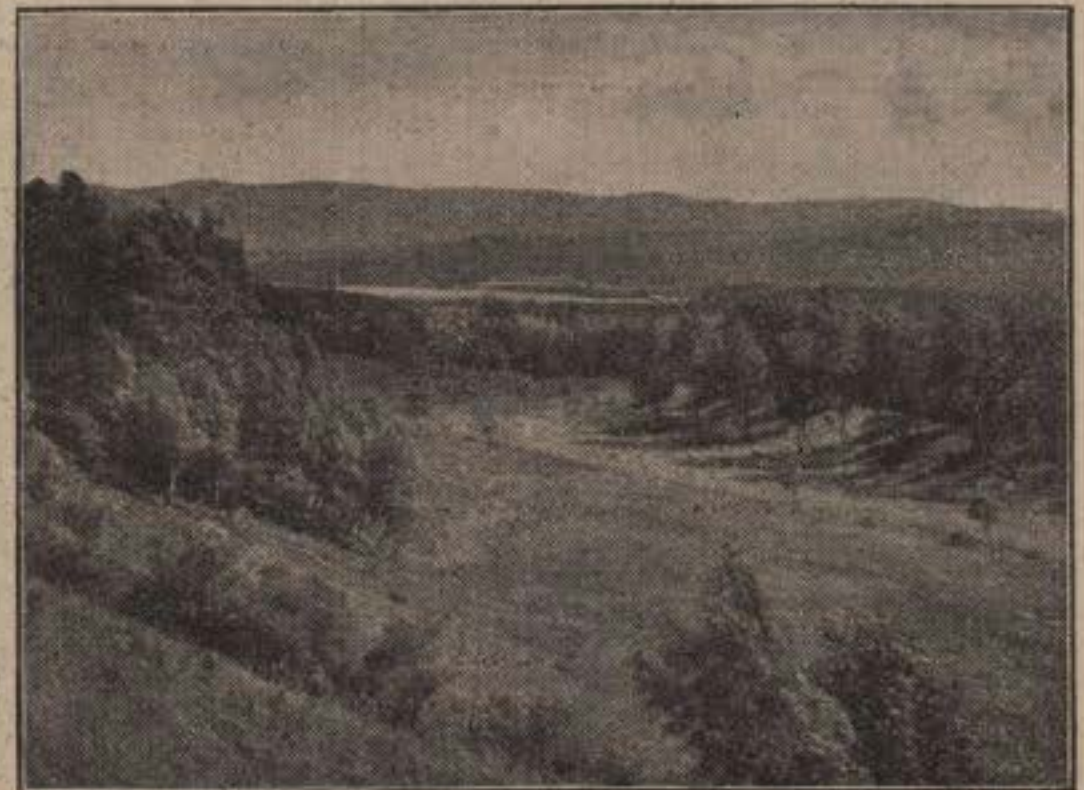
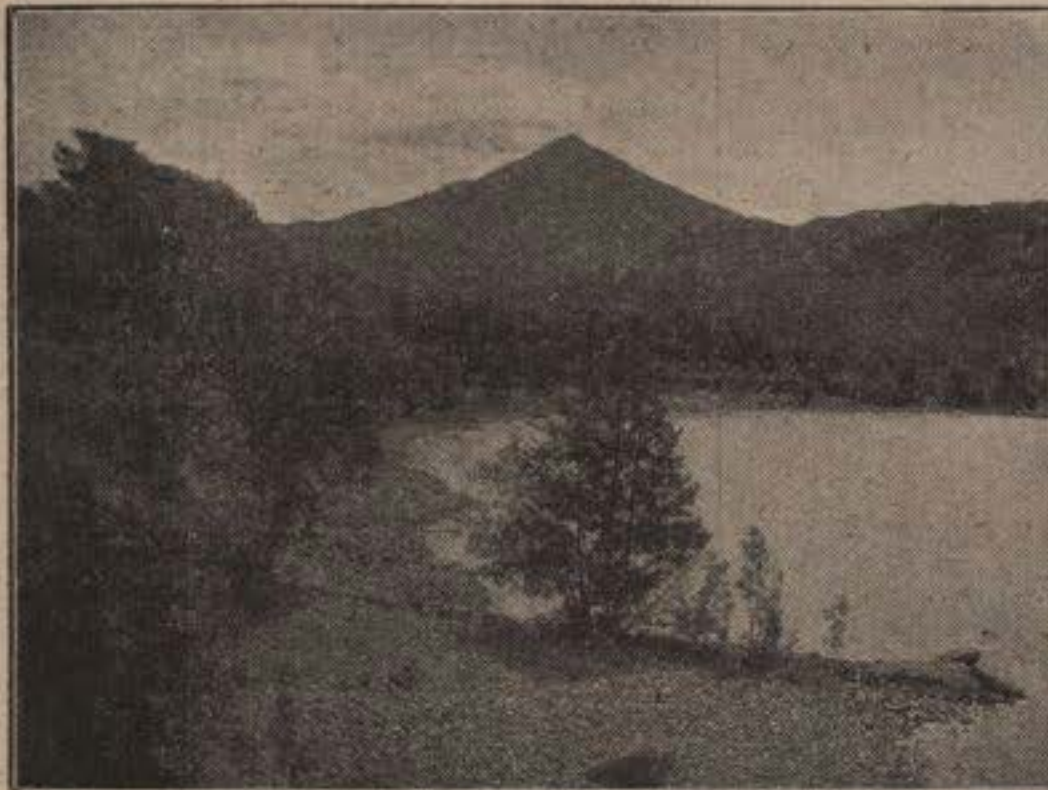
Three Old Songs:  
The Mermaid ..... } *(arr. Stanford*  
Down among the dead men } *Robinson—First*  
The Three Crows ..... } *Performance)*

10.25 ORCHESTRA

'Pomp and Circumstance' March, No. 2, in D ..... *Elgar*

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

(Saturday's Programmes continued on page 276.)



IN THE HEART OF THE HIGHLANDS.

Two glimpses of lovely Highland scenery in the country which Mr. Valentine will describe in his holiday talk tonight. The one on the left shows Loch Rannoch, with the peak of Schichallion beyond; and on the right is a view over the valley of the Spey, with the line of the Cairngorms showing clear against the sky.

Underwood

INGERSOLL  
YANKEE

10/6



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**BROADCASTS**

**ELECTRICAL RECORDS**  
**MARCONI CO'S PROCESS**  
**The Bells and Organ of St. Martin-in-the-fields**  
No. 225. The famous bells so popular with all listeners-in are wonderfully recorded for this number as they chime and play hymn tunes. On the reverse is a fine organ solo, "Minuet" (Berenice).

**St. Martin-in-the-Fields Organ and 2,000 Voices**  
Perfectly reproduced broadcast service.

NO. 222. 'Ye Watchers and ye holy ones.'  
'My God, my Father, make me strong.'

NO. 223. Psalm 65.  
'Glory to Thee, my God, this Night.'

**KENNETH PURVES**  
**The Famous Boy Chorister**  
NO. 224. 'Angels ever bright and fair.'  
'Come, Holy Ghost, our souls inspire.'  
Wonderful numbers by Harry Dearth, Military numbers by H.M. Welsh Guards, and the latest Dance Successes by the best Bands.

Obtainable from MARKS & SPENCER LTD.,  
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in every town.

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Miss 'Diploma' is  
*Writing*  
*Cheques*

**£200 for**  
**LIMERICK**  
**LAST LINES**

There was a dyspeptic old squire  
Whose spirits rose higher and higher  
When he found that, with ease,  
He could eat Crustless Cheese

**CONDITIONS.**  
The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best last line to this limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar or Cheshire) or label from 'Diploma' Milk or 'Coronet' Milk. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to:  
**Competition: WILTS UNITED DAIRIES LTD. (Dept. 9), TROWBRIDGE, WILTS.**  
Closing Date: Entries must reach us not later than Wednesday, May 23rd, 1928.  
Result: A complete list of winners will be forwarded by post to every competitor.

**1st PRIZE £50**  
**2nd PRIZE £20**  
**3rd PRIZE £10**  
**4th PRIZE £10**  
**200 PRIZES OF 10/-**  
**200 BOXES OF CHEESE**  
EACH CONTAINING SIX 3" PORTIONS  
**200 TINS 'CORONET' MILK**

**Some Winning Last Lines**  
**More than £3,500 distributed already**

**£50 WINNER.**  
Said a young married husband named Bill,  
"I don't want to grumble, but still,  
If you don't get 'Diploma'  
You'll find me a roamer"  
Her reply saved her house—Keeping Bill.

**£20 WINNER.**  
Said a young married husband named Bill,  
"I don't want to grumble but, still,  
If you don't get 'Diploma'  
You'll find me a roamer,  
"A nice thing! I like that!" said Jill.

**£50 WINNER.**  
Said a charming young maiden of Kent  
"On a Leap Year proposal I'm bent."  
On a Crustless box cover  
She wrote "To my lover"  
Now she mends and he pays—"the rent."

**£20 WINNER.**  
Said a charming young maiden of Kent  
"On a Leap Year proposal I'm bent."  
On a Crustless box cover  
She wrote "To my lover"  
"Happy Easter tied" both of them spent.

**DIPLOMA**  
The ENGLISH CRUSTLESS CHEESE

Cheddar or Cheshire.  
6, 8 or 12 portions 1/4 lb.

# Saturday's Programmes cont'd (May 19)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 274.)

3.0

**'Messiah'**

(Handel)

Performed by THE WORCESTERSHIRE ASSOCIATION OF MUSICAL SOCIETIES

Relayed from the Town Hall, Birmingham

Soloists:

FIFINE DE LA COTE (Soprano)

ALICE VAUGHAN (Contralto)

STUART WILSON (Tenor)

JAMES HOWELL (Bass)

THE BIRMINGHAM (B.B.C.) AUGMENTED ORCHESTRA

(Leader, FRANK CANTILL)

Conducted by Sir HUGH ALLEN

G. D. CUNNINGHAM (Organ)

The Interval will occur at approximately 4.30, and during this period

TOM BROMLEY (Pianoforte) will play from the Studio

Consolation, No. 3 ..... } *List*  
Tenth Hungarian Rhapsody ..... }

A DETAILED note of all the numbers in the Oratorio has been given in previous issues. It will suffice now to remind listeners that the work is in three parts, and that after the Overture (in two sections, one broad and dignified, the second quicker, strong, and spirited) the first few solos and choruses in PART ONE consist of Isaiah's prophecies of the coming Messiah, this section culminating in the jubilant outburst of 'For unto us a Child is born.'

Then comes the beautiful, restful contrast of the *Pastoral Symphony*, an interlude preparing us for the Annunciation solos. The First Part ends with the well-loved solos 'He shall feed His flock' and 'Come unto Him, all ye that labour,' with the Chorus 'His yoke is easy.'

The opening of PART TWO speaks of the Atonement, and goes on to rejoice in the triumph of God's power—'Lift up your heads, O ye gates!' 'Who is the King of Glory? ... The Lord strong and mighty ...'

At No. 37 ('The Lord gave the word') begin the 'Missionary' sentences. 'Why do the nations' follows, and 'Thou shalt break them.' The great 'Hallelujah' Chorus concludes this part of the work.

PART THREE. After 'I know that my Redeemer liveth' comes the most dramatic part of the Oratorio. The solemn, subdued 'Since by man came death' is answered triumphantly with 'By man came also the resurrection of the dead'; similarly, 'For as in Adam all die' is answered by 'Even so in Christ shall all be made alive.'

Follows 'The trumpet shall sound,' and the solos and chorus affirming the glorious certainty of the victory over death.

The two final choruses are an ascription of praise—'Worthy is the Lamb ... Blessing and honour be unto Him.' 'Amen'

5.30 A PIANOFORTE RECITAL by TOM BROMLEY

Intermezzo in E Minor, Op. 4. .... } *Schumann*  
Novelette, Op. 99 ..... }Scherzo and Finale from Sonata in B Minor, Op. 58 ..... } *Chopin*

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Doctor Snooky tells a story,' by Phyllis Richardson. Songs by Cuthbert Ford (Baritone), Raie da Costa (Pianoforte)

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

6.45 LIGHT MUSIC

THE ERNEST LEGGETT LONDON OCTET

THELMA PETERSEN (Soprano)

OCTET

Fantasia on Opera Themes ..... arr. Tobani

7.0 THELMA PETERSEN

Summer Night ..... Goring-Thomas

Four Ducks on a Pond ..... Needham

Good Morning ..... Cleaver

7.7 OCTET

Scarf Dance ..... Chaminade

Sunlit Morning ..... Bowley, arr. Adlington

Spanish Marionettes ..... Cui, arr. Adlington

Suite, 'Bluebells and Bracken' .. Baynton-Power

Morning Dew; Wild Flowers; The Old Oak

Tree; Sunset on the Hills

7.25 THELMA PETERSEN

Lament of Isis ..... Bantock

So gently speaks my lady fair ..... Cleaver

A Birthday ..... Woodman

7.32 OCTET

Song-Waltz, 'Tonight'

Chater Robinson, arr. Ernest Leggett

A Love Sonnet ..... Herbert

Entr'acte Waltz .... Hellmesberger, arr. Roberts

7.45 A POPULAR CONCERT

Relayed from the Assembly Rooms, City Hall, Cardiff

S.B. from Cardiff

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Overture to 'Ivan' ..... Rimsky-Korsakov

ENID CRUICKSHANK (Contralto) and Orchestra

Song of Farewell ..... Tchaikovsky

ORCHESTRA

Berceuse (Cradle Song) ..... Järnefelt

Second 'Peer Gynt' Suite ..... Grieg

RENÉE SWEETLAND (Pianoforte) and Orchestra

Africa Fantasia ..... Saint-Saëns

ORCHESTRA

Suite, 'Alsatian Scenes' ..... Mussenet

ENID CRUICKSHANK and Orchestra

Habanera ('Carmen') ..... Bizet

ORCHESTRA

First Hungarian Rhapsody, in F ..... *List*

9.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 VAUDEVILLE

ALEC CHENTRENS

(The Anglo-French Entertainer)

RAIE DA COSTA

(Syncopated Pianisms)

SANDY ROWAN

(Scots Comedian)

CLAPHAM AND DWYER in a 'Spot of Bother'

PHILIP BROWN'S DOMINOES DANCE BAND

(Saturday's Programmes continued on page 277.)

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

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.



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# "His Master's Voice"

ELECTRICAL RECORDINGS

The Gramophone Co., Ltd.  
Oxford St., London, W.1.

# Saturday's Programmes continued (May 19)

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

- 12.0-12.45 A POPULAR CONCERT**  
Relayed from the NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
Waltz, 'The Beautiful Blue Danube' ..... *Johann Strauss*  
Norwegian Danes ..... *Grieg*  
Selection from 'Rose Marie' ..... *Friml*
- 3.30** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:** 'The Armadillo at the Zoo,' by Gladys Davidson. 'Henry Heatherkin's Web,' by Olwen Bowen. Songs: 'The Elephant,' and 'The Mare' (*Rowley*), 'A Stern Story' (*Cowen*)
- 6.0** London Programme relayed from Daventry
- 6.30** S.B. from London
- 7.0** ESYLT NEWBERY: 'Eastern Cameos—Tea for Two with a Chinese General'
- 7.15** S.B. from London
- 7.25** Mr. NORMAN RICHES: 'Glamorgan County Cricket.' Mr. LEIGH WOODS: 'West of England Sport'

- 7.45 A POPULAR CONCERT**  
Relayed from the Assembly Room, City Hall  
Relayed to Daventry Experimental  
THE NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE  
Overture to 'Ivan' ..... *Rimsky-Korsakov*  
ENID CRUICKSHANK (Contralto) and Orchestra  
Song of Farewell ..... *Tchaikovsky*  
ORCHESTRA  
Berceuse (Cradle Song) ..... *Jarnefelt*  
Second 'Peer Gynt' Suite ..... *Grieg*  
RENÉE SWEETLAND (Pianoforte) and Orchestra  
'Africa' Fantasia ..... *Saint-Saens*  
ORCHESTRA  
Suite, 'Alsation Scenes' ..... *Masenet*  
ENID CRUICKSHANK and Orchestra  
Habanera ('Carmen') ..... *Bizet*  
THROUGH the midday crowd in the square of Seville glides a dark, fascinating gipsy girl. It is Carmen. She sings of love, and, using all her powers of attraction, dances to the slow, swaying rhythm of the Spanish *Habanera*.

- ORCHESTRA  
First Hungarian Rhapsody ... *Liszt*
- 9.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)
- 9.35 'The Manx Mascots' Concert Party**  
Relayed from the LLANDAFF FIELDS PAVILION  
A Quintet, 'Killarney,' by CLAUDE DERWENT and the FOUR ECILA GIRLS  
JACK B. ROYCE, Coon Impressionist, and 'Little Oetoroon'  
'Poor Coon,' by JACK and the FOUR ECILA GIRLS  
A Dramatic Affair, by NORMAN LANGFORD and DOROTHY FORD  
PAULINE LAWRENCE, Entertainer at the Piano  
NORMAN LANGFORD and CLAUDE DERWENT argue and sing  
IVOR NELSON (Baritone) will sing 'A Warwickshire Wooing'  
A Wedding Cameo by the COMPANY  
THE FAMOUS MANX MASCOTS wish you all Good-night
- 10.30-12.0** S.B. from London

**2ZY MANCHESTER.** 354.5 M. 780 KC.

- 3.30 A STUDIO CONCERT**  
THE STATION ORCHESTRA  
Overture, 'Opera Bouffe' ..... *Finck*  
Selection from 'Philemon and Baucis' ..... *Gounod*  
CHARLES HUSON (Baritone)  
Devon for me ..... *Teschmacher*  
When the King went forth to war ..... *Koenemann*  
Revenge ..... *Hatton*  
WINIFRED GRUNDY (Pianoforte)  
Polonaise, Op. 40, No. 1 ..... } *Chopin*  
Nocturne, Op. 15, No. 2 ..... }  
ORCHESTRA  
Selection from 'The Gondoliers' ..... *Sullivan*  
CHARLES HUSON  
Captain Mac ..... *Reilly*  
Sea Moods ..... *Catford*  
Song of Hybrius the Cretan ..... *Elliott*  
ORCHESTRA  
Selection from 'The Dollar Princess' ..... *Fall*  
WINIFRED GRUNDY  
Waltz in E Minor, No. 7 ..... } *Chopin*  
Berceuse (Cradle Song), Op. 57 ..... }  
Prelude, Op. 28, No. 20 ..... }  
ORCHESTRA  
Overture to 'Poet and Peasant' ..... *Suppe*
- 5.15 THE CHILDREN'S HOUR:** Through Magic Casements. A Programme of Fairy Tales and Music: The Fairy Tarapatapoum (*Foulds*); Dance of the Sugar Plum Fairy (*Tchaikovsky*); The Sylphs (*Cussans*); Moths and Butterflies (*Elgar*). Played by the Station Orchestra. Three Songs of Fairyland: The Fairy Tales of Childhood (*Schumann*); When you go to Fairyland (*Cowen*); The Dream Fairy (*Schumann*). Sung by Harry Hopewell. A Sketch, 'Jack and the Beanstalk,' played by the Station Repertory Players
- 6.0** London Programme relayed from Daventry
- 6.30** S.B. from London
- 7.0** The Rev. C. H. HODGSON: 'Some Literary Impostures'
- 7.15** S.B. from London

- 7.45 Buxton Musical Festival**  
THE PRIZEWINNERS' CONCERT  
Relayed from the Gardens Pavilion, Buxton  
MIXED VOICE CHOIR  
While that the Sun ..... *Byrd*  
Spring Wind ..... *Hubert Bath*



**STEALING A RUN.**  
An action picture of Mr. Norman Riches, the old Glamorgan and Wales cricketer, who tonight resumes his Saturday evening talks on cricket from Cardiff at 7.25.

- MALE VOICE CHOIR  
The Reveille ..... *Elgar*  
Volga Boat Song ..... *Bantock*  
LADIES' CHOIR  
The Death of Tenebr ..... *Brahms*  
The Adjudicators in the above tests are Professor GRANVILLE BANTOCK and Dr. C. H. MOODY

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

- 9.35 A BAND CONCERT**  
BAKENDALE'S (Manchester) WORKS BAND  
Conducted by J. JENNINGS  
Overture, 'Operatic Medley' ..... *arr. Hawkins*  
Second Suite, in F ..... *Holst*  
Cornet Solo, 'Hailstorm' ..... *Rimmer*  
(Soloist, ALBERT RISBY)  
Selection of Leslie Stuart's Songs *arr. Ord Humb*  
Selection from 'A Waltz Dream' ..... *Oscar Straus*  
Patrol, 'With Kilt and Sporrans' ..... *Sutton*

**AMONG** the leading composers of the day who have turned their attention to the Military Band is Holst, who has written two delightful, tuneful Suites for this medium. It is the *Second* of these Suites that will now be played. It is made up of four separate pieces. Most of the tunes in them are old English. The *FIRST* piece is a lively, swinging March. Two old tunes appear—*Swansea Town* and *Cloudy Banks*. The *SECOND* is a pensive *Song Without Words*. The tune is *I'll love my love*. The *THIRD* is the bluff *Song of the Blacksmith*. The anvil is very aggressive. The *FOURTH* is an exhilarating *Fantasia on The Dargason*, and introduces the lovely old tune *Greensleeves*.

**10.30-12.0** S.B. from London

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

- 3.30** London Programme relayed from Daventry
- 5.15** THE CHILDREN'S HOUR. S.B. from Manchester
- 5.50** Liverpool Letters
- 6.0** London Programme relayed from Daventry
- 6.30** S.B. from London
- 7.0** 'The Institute of Transport Annual Congress 1928.' An Account of the Liverpool Congress by Mr. ROGER T. SMITH, President of the Institute

**7.15-12.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30** London Programme relayed from Daventry
- 5.15** THE CHILDREN'S HOUR. S.B. from Manchester
- 5.50** Local Birthdays and Letters
- 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; Sports Bulletin)  
(Saturday's Programmes contd. on p. 279.)

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# Saturday's Programmes continued (May 19)

(Continued from page 277.)

**6FL SHEFFIELD.** 272.7 M. 1,100 KC.  
 3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR. S.B. from Manchester  
 5.50 Letters and Birthdays  
 6.0 AN ORGAN RECITAL  
 By G. VIRGIL DAWSON  
 Relayed from the Albert Hall  
 6.30 S.B. from London  
 7.0 S.B. from Liverpool  
 7.15 S.B. from London  
 7.45 S.B. from Manchester  
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**6KH HULL.** 294.1 M. 1,020 KC.  
 3.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR. S.B. from Manchester.  
 5.50 Birthdays  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 S.B. from Liverpool  
 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.  
 12.0-1.0 London Programme relayed from Daventry  
 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  
 7.25 S.B. from Glasgow  
 7.45-12.0 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: The Station Trio—Light Music  
 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. W. H. EVANS: 'Glamorgan County Cricket 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. 960 KC.  
 4.0 app.—London Programme relayed from Daventry. 4.15 app.—Music relayed from Tilley's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. J. R. Jamieson: 'Cricket—The Geometry of Leg-before-Wicket.' 7.15—S.B. from London. 7.45—The North of England Musical Tournament. Relayed from the Town Hall. United Session. Test Pieces. Schubert Centennial Celebrations. Full Orchestra. 9.0—London. 10.30—Dance Music: Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.15-12.0—London.

**5SC GLASGOW.** 405.4 M. 740 KC.  
 11.0-12.0—Gramophone Records. 3.15—Dance Music, relayed from the Locarno Dance Salon, Glasgow. 4.15—A Light Orchestral Concert. Station Orchestra. Ernest Croft (Bass-Baritone). 5.15—Children's Hour. 5.50—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 7.25—Mr. G. B. Primrose: 'Tennis.' 7.45—S.B. from London. 9.30—A Calendar of Great Scots: James Boswell. 9.35—Band Night. Bonnybridge and District Prize Band, conducted by Gregor J. Grant, Matthew Nisbet (Bass-Baritone). 10.30—Dance Music relayed from the Plaza Palais de Danse. 11.15-12.0—S.B. from London.

**2BD ABERDEEN.** 500 M. 600 KC.  
 3.30—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Danse. With interludes from the Studio, by Lilian Lawton (Pianoforte) at 4.0 and 4.35. 5.15—Children's Hour. 6.0—Station Dance Band. 6.30—S.B. from London. 7.0—Edinburgh. 7.15—London. 7.25—Dundee. 7.45—London. 9.35—From the Musical Comedies. Juliette McLean (Soprano); W. R. Crow (Tenor); A. E. Crnichshank (Baritone); Station Octet in Popular Musical Comedy Selections and Songs. 10.15—Norman Long (Entertainer at the Piano). 10.30-12.0—London.

**2BE BELFAST.** 306.1 M. 980 KC.  
 3.30-5.0 app.—Ceremony of Laying the Foundation Stone of the Ulster Houses of Parliament by His Grace the Duke of Abercorn. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 9.35—Orchestral Programme. Station Orchestra. Carl Fuchs (Violoncello). 10.30-12.0—London.

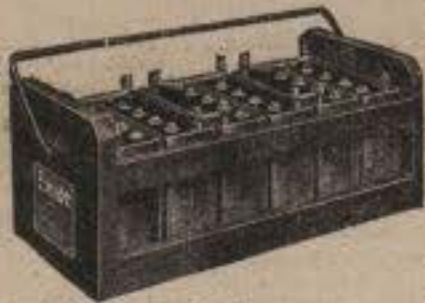
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AIDS TO STUDY PAMPHLETS Summer, 1928. First Half of Session.	SCHOOL PAMPHLETS	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
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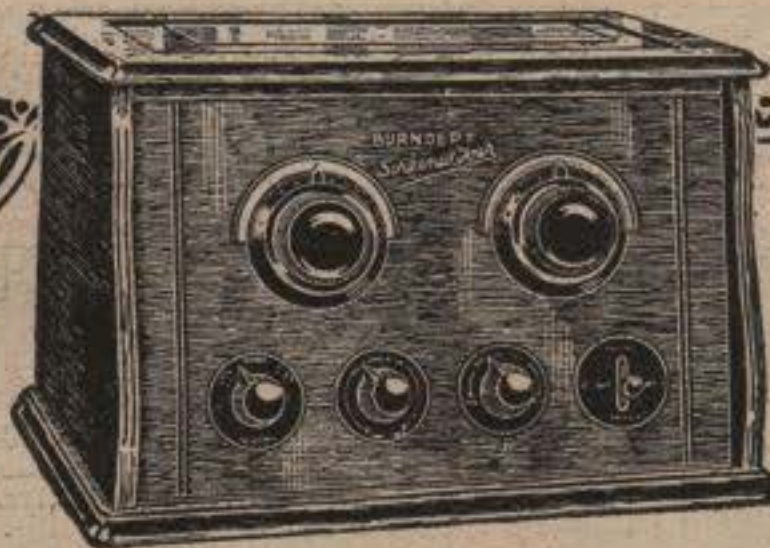
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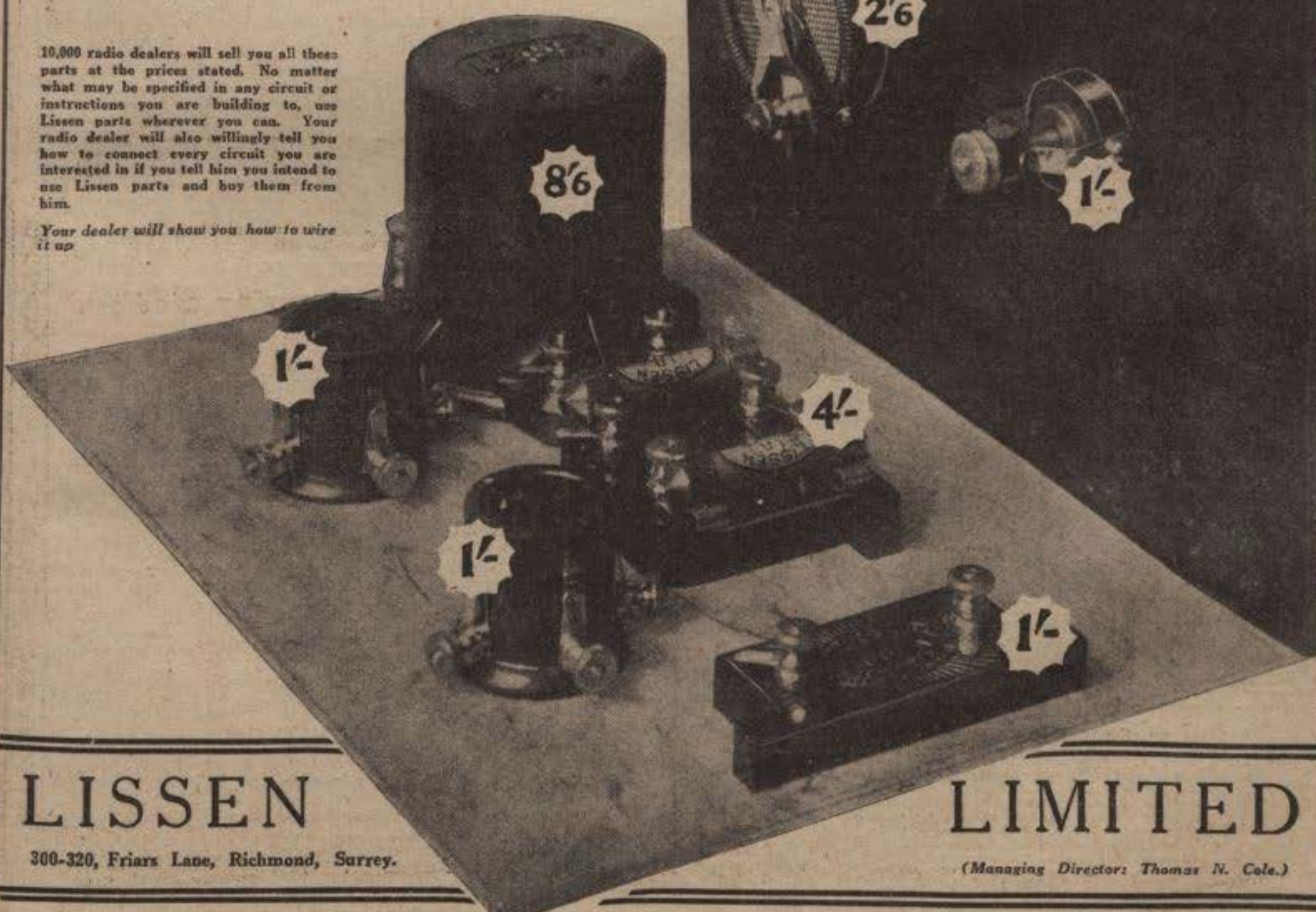
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