

EVERY PROGRAMME FROM EVERY STATION (May 20-26)



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Every Friday. Two Pence.

## The Music of Today

On no question is public opinion more sharply divided than on that of Modern Music. 'Is Bartok Mad?' asked Percy A. Scholes in a recent article, and drew to the Editor thousands of letters from listeners in every part of the country. But what do the famous Hungarian and his contemporaries stand for? And how do they stand in relation to each other? In this, the Seventh and concluding, Chapter of his 'Miniature History' of Music Mr. Scholes deals with the aims and achievements of the composers of our own time—Bartok, Schönberg, Scriabin, Elgar, etc.

THE most difficult and thankless task that any writer on music can undertake is to attempt to classify the composers contemporary with himself. There are so many of them and Time, the great critic, has not yet weeded. They are so various, and 'one man in his time plays many parts,' changing greatly in behaviour as he marches forward from youth to old age. The critic brings his microscope to bear upon a group of composers and, lo! the microscope has turned into a kaleidoscope with a series of images ever changing in relative position and in colour.

The handiest simple division, it seems to me, is into two groups—the New Romantics and the Anti-Romantics. But it must be clearly understood that this division is not absolute, and that some composers have produced works that would entitle them to consideration under both heads. At all events, the very headings of this division (whichever composers we may decide to bring under each heading) make it clear that there are two main trends in music today—the trend of those who are carried along by the as yet unspent Romantic impulse of the last century, and the trend of those who resist

that impulse and are, indeed, many of them in active revolt against it.

Strauss, Elgar, Scriabin, Schönberg.

Strauss I look upon as certainly a Newer Romantic. In his work (his Tone Poems and his Operas) he 'produces' the line of that of Liszt and Wagner. Wagner took the harmony and orchestration of Beethoven and introduced new subtleties into it and Strauss has taken the harmony and orchestration of Wagner and gradually 'subtilized' it still farther. The feeling of all Strauss has written is definitely romantic. Elgar, too, with his



FOUR OUTSTANDING FIGURES IN MODERN MUSIC.

(From left to right) Bela Bartok, the Hungarian Anti-Romantic; Alexander Scriabin, the Russian Romantic who died in 1915; Igor Stravinsky, whose *Oedipus Rex* was broadcast last week; and Richard Strauss.



noble' musical themes and his mysticism and his warm, rich orchestration, I look upon as a Newer Romantic, and one of the worthiest. Holst and Vaughan Williams are in the main romantic, though in some of their works they adopt a style approaching that of the Anti-Romantics.

The feeling of all that Scriabin wrote is romantic: he evolved, step by step, a system of harmony and melody and even orchestration, peculiar to himself, but, whether in his earlier piano works he is emulating the grace of Chopin, or in his later piano and orchestral works trying to express the emotion of his own particular brand of theosophical thought, he is always intensely romantic.

Schönberg, too, is, it seems to me, a Newer Romantic. His early string sextet, *Resplendent Night* ('*Verklärte Nacht*') and his *Songs of Gurka* ('*Gurrelieder*'), whatever traces of his own personality they may show, are quite in the Wagner tradition. Both these pieces have been broadcast by the B.B.C. upon 'state occasions,' when thousands of the readers of this journal were listening, and they will probably be able to confirm that view from their recollections.

In his latest works Schönberg uses a harmony (or a deliberate dis-harmony) so novel, and to less tolerant ears so excruciating, that the essential romanticism of his feeling may escape many listeners. But he is, I think, generally or always romantic in feeling, and certainly the literary texts he sets are such. The romanticism of both texts and music is, to my mind, often over-ripe (not to use a stronger word), and to me Schönberg lies under the suspicion of being a romantic decadent—but that is a personal view, and not to be dogmatically imposed on my readers, but only to be gently suggested for their consideration. Sometimes, nowadays, Schönberg, who in his earlier orchestral works called for immense instrumental resources, thins down his requirements to a very few instruments, producing a few mere lines of contrastingly coloured tone; in this he resembles the Anti-Romantics now to be discussed, but in feeling I think him to be definitely a romantic.

#### Stravinsky and Bartok.

Stravinsky and Bartok I look upon as the two typical Anti-Romantics. Stravinsky in his earlier settings of the Diaghilev Russian Ballets accepted very romantic subjects (*The Firebird*, *Petrouchka*, etc.), but his treatment always showed at least a tendency away from the 'subjective' and towards the 'objective.' Many foolish things have been said about Stravinsky's 'objectivity' in such works as *The Rite of Spring* ('*Le Sacre du Printemps*'), and some other works, which have been claimed as symphonic in intention when all the time they are obviously closely detailed settings of a ballet 'programme.' Nevertheless Stravinsky veers strongly in the anti-Romantic direction, and now that he is devoting himself less to the provision of Ballet scores and more to 'absolute music' (the Piano Concerto and the Piano Sonata have both been broadcast) this will be the more easily seen. In these last works he is deliberately seeking a new 'classicism.' Many listeners in hearing

them must have recognized a great deal of Bach influence. The harmony is not by any means always such as Bach would have approved in the work of one of his pupils, and as for the counterpoint, well, just as a well-schooled lawyer can often 'drive a coach and four through an Act of Parliament,' so Stravinsky can produce something



Sir EDWARD ELGAR, O.M.

'the Newer Romantic' with his 'noble' musical themes, his mysticism and his warm, rich orchestration.

that to a casual glance of the eye looks like the authentic Bach-period weaving of melodies, yet to the ear sounds like something a good deal more pungent. There is, however, no saying where Stravinsky will end. He actually now often closes his pieces with plain simple chords such as any village schoolmistress could play on her harmonium—the common chord, C-E-G, and the like.

Both Schönberg and Stravinsky are very fond of theorizing, but, as it seems to me, Schönberg often theorizes before he starts

The  
SPECIAL WHITSUN HOLIDAY  
NUMBER  
of *The Radio Times*, on sale next  
Friday, May 25, price 2d., will  
contain stories and articles by  
BOHUN LYNCH  
E. V. KNOX  
HANNEN SWAFFER  
VICTOR FRANCE  
PERCY A. SCHOLES  
THE CHIEF ANNOUNCER,  
etc., etc.

and then works to a theory, whilst Stravinsky, who to hear him talk does the same thing, in reality usually works under a sub-conscious impulse, in however experimental a mood he may be, and then theorizes afterwards—the safer plan.

The much-reviled, yet essentially gentle, Bartok is, for my purposes of rough classifica-

tion, to be placed beside Stravinsky. He is seeking to cast off the romantic clothing of the Nineteenth Century, and when in a broadcast programme he suddenly appears naked and unashamed, no wonder that some of us put our hands to our eyes and cry 'Fie!'

#### Experimenters and our Duty to Them.

What will come of all these experiments? Nobody can say. It may be that today's experimenters will be forgotten save by the erudite writers and conscientious readers of Twenty-first Century works on the history of music. Yet if this happens, perhaps the world will be none the less indebted; for the work of the Anti-Romantics of today may be as the laying of a foundation which is to lie underground yet to support a brave structure.

Certain it is that the romantic style often seems near exhaustion. Can anything valuable now be done in that style or shall we make a clean start, as, at the beginning of the Seventeenth Century, the Florentine band of experimenters (see Chapter II), realizing, more or less consciously, that the unaccompanied choral style of Palestrina and Byrd was nearing exhaustion, turned to something else—something which at first must to many listeners have seemed crude and paltry as compared with the glories of what it was trying to supersede, yet which proved to be the basis of all the music of the following three centuries.

The present is certainly an age of experiment. Men are experimenting in the combination of keys, and in the introduction of quarter-tones and third-tones and even of twelfth-tones. They are experimenting in orchestral tone. They are trying new devices in Melody, Harmony, Counterpoint, Form—in all the 'elements' of music outlined in my first chapter.

To me some of the experiments are mad, and when I think so I say so. But I say so with this reserve—that the keenest music-lovers of the past have often used that word 'mad' about music that is now welcomed by every listener, simple or learned.

'The real purpose of history,' began the first chapter of this series, 'is to explain the present, to show how we and our ways came about, and thus partially to interpret us to ourselves.' On reflection that is only part of the purpose of history, and another part is to help us to bear tolerantly what the future may bring. The eye that can look back to the one distant horizon can look forward to the other. Man's journey hither has been one of effort and trial, but has been worth it all, and his journey hence will also be one of effort and trial but, emboldened by retrospect, we may expect that it, too, will bring a reward.

The great need of the moment is patience. If we cannot always applaud these vigorous runners, let us at least not obstruct them.

#### KEY DATES.

Elgar .. .. .	born 1857.
Strauss .. .. .	born 1864.
Scriabin .. .. .	1872-1915.
Schönberg .. .. .	born 1874.
Bartok .. .. .	born 1881.
Stravinsky .. .. .	born 1882.

(The above are arranged in order of birth.)



The Talk of the Week. No. 18

## What They Will Collect in 2042

In this talk, given on March 9, Mr. Richard Hughes, in his style of quiet fantasy, draws back the curtain on the year 2042 A.D., when a roadside petrol pump has become an object of *vertu* and mankind takes as much pride in living in a disused railway station as it does nowadays in possessing a Queen Anne cottage.



'You all know what a craze there is nowadays for antique-collecting.'

**Y**OU all know what a craze there is nowadays for antique-collecting, and more especially for buying old cottages, old watermills, old windmills, and even old barns, to go down to for the week-ends. Stock-brokers pay fancy prices for hovels that a plough-boy would have turned up his nose at fifty years ago; it seems to be becoming the rule that once a place is too old and uncomfortable to be fit for habitation by the poor, it is just about old enough and uncomfortable enough to be fit for habitation by the rich.

Now, I want to show you tonight what that craze will be like in a little more than a century from today. By then, all that we consider modern and ugly and vulgar will be rare and old and curious. Roads and railways will have disappeared, and all transport will go by air: so people will look back to the days of trains and motors as romantically as now we look back to the days of coaching. Where we live in mills and old thatched cottages, they will all scramble to buy disused railway stations and garages, while a genuine George V period umbrella will be worthy of a glass case in a museum.

So suppose now that this is not the year 1928, but the year 2042, and your great-great-granddaughter is writing a letter to a friend about the lovely little country railway station she and her husband have just bought.

Ye Olde Railway Station  
Miggleham,

March 9, 2042.

Well, my dear, in spite of the fact they are so sought after, we have succeeded, as you see, in snapping up one of the most *perfect* little Queen Victoria Railway Stations in the country! It is simply an architectural gem, and the experts agree it can't be later than 1860 at the *very* newest. We decorated it in proper period style, with some beautiful old framed posters of 'Whisky' and quaint 'Hair-restorers' and things, that James picked up for a mere song: just think, he got them in Charing Cross Road for a few pounds each—the man simply can't have known their value, and they're not fakes either. Of course, we are keeping all the quaint old names of the original rooms; we feed in the 'Booking-office,' for instance, and we have arranged a runway through that cute little hatch into the 'Waiting-room'

(kitchen now), so that the dishes all run in on a little electric trolley made of a pair of beautiful old Edwardian roller-skates. Then the two boys have the 'Down-booking-office,' and Henry has the 'Lamp-room' for his own private den, and the girls have the 'Left-luggage-office' (isn't that a beautiful word?), and for the babies we have had the Bridge restored, and, my dear, it makes the most delightful nursery you ever saw—rather expensive, of course, but then, so much of the cast-iron-work needed replacing (as well as the glass) and even a good reproduction of old cast-iron costs a fortune nowadays—and it's decorated with aluminium paint, made from the original recipe used for lamp-posts and found in the archives of the L.C.C. We have had wireless heaters installed—well, one has to, stations are rather draughtily built, with those big gaps for the trains to come in, aren't they?—and so we get our warmth direct from Nigeria all right, and when we have had a nice parquet laid on the platforms we shall be able to give the loveliest dances, with cold supper on the Book-stall (one of the best-preserved in England, with traces of the original graining), and there's room to park any number of 'planes in the space between. I want Henry to excavate and see if he can find some lengths of old 'line,' in order fully to recapture the old-world atmosphere of the Railway Days, and I don't think they will interfere *really* much with parking the 'planes, do you?

But, of course, the absolutely lovely thing about the place is its garden, laid out on the opposite faces of the original cutting, with winding, old-world cinder-paths, and asphalt lawns edged with lumps of chalk. Naturally the centre of the whole design is a Petrol-pump—well, it would hardly be a period garden without one, would it? And ours is a real beauty—Shoal-Mix, middle manner, with just those scratches of wear you can't imitate—and we have painted it red, white and blue—so characteristic of the age, don't you think? My dear, I don't know what it is about a Petrol-pump, but to my mind it recalls more vividly than anything else all the beauty and romance of the romantic nineteen-twenties and thirties.

I sometimes creep out at sunset, my dear, and lean my head against its lovely smooth patina and drop a salt tear or two in memory of the leisurely, darling,

wicked old motoring age it typifies, of the dashing young gallants in their brilliant tweeds or dress-suits, and the girls in their skirts and long hair—yes, I know it was a terribly licentious and wicked age, with the most barbarous manners and no modesty at all in the modern sense. They talked about just *anything* and did it too, and what their books must have been like before they were expurgated, well, I blush to imagine, so I suppose I ought to be thankful for being born into a world of modern refinement, but all the same I can't help feeling just a little sentimental over the past. Does that seem very wrong of me?

I suppose you heard about young Pilbeam's romantic exploit? Personally I think it was carrying archaism a little too far; but then that comes of having money to burn. He had an early twentieth-century 'Forder' or 'Flivver' reconstructed from the designs in *Punch* and other motoring papers, and set out to see whether it is still possible to cross England on the ground. He had a map which showed where the chief roads used to run and tried to follow one of them, but of course he got nowhere at all; sometimes there would be an even grassy stretch for a mile or so, but of course he soon came up against a block of flats or an aerodrome or the sordid ruins of some beastly 1990 garden city or something, and had to be lifted over with a helicopter. Well, he persevered for a week, but as he had only gone forty miles by then he gave it up. But I expect you know all about it, the papers were full of it—he saw to that.

P.S.—Isn't it *dreadful* about the Albert Memorial being bought for removal to New York? Can't *something* be done, a public subscription or something? Or are the

(Continued on page 302.)



'What a lovely place London must have been in the reign of George V.'



## The New Garden of Plato.

A Listener on Talks—Blow the Dust from Education!—Oliver Lodge and Walford Davies, the Ideal Talkers—Hunting an Idea out of Limbo—The Race between Education and Catastrophe.

**I** NOTICE that in much of the captious correspondence which appears in the Press on the subject of wireless programmes, the most withering scorn is reserved for Talks. There is a vehement and uncompromising type of critic who reiterates, on the public behalf, that the average listener does not want to be educated but amused. Mere nomenclature creates many difficulties. You have but to blow a 'hair's breadth of dust' from education and it becomes amusement. In a schoolboy's dictionary 'to amuse' is defined . . . 'to occupy pleasantly; to beguile with expectation.' The latter phrase sums up the joy of patient learning.

**I**T is now an established rudiment of the art of listening that you should choose, from the very catholic programmes offered, only such things as evoke your real interest, or are likely to do so. The rest are for the other fellows, and it would be as reasonable to demand that their supply should be cut off as to suggest that Wembley is a mistake because you prefer a good Cinema show. The simple rule is to choose matter which satisfies your private predilections—the subjects treated are diverse as life itself—conform to scheduled times, and assume your headphones in a mood of surrender. Someone is going to empty his particular thoughts into the still chamber of your ear; someone is going to lead you, fancy and faculty complete, along an unaccustomed path, to the edges of the field of discovery, to new knowledge, or to old knowledge in new dress, or to the visionary sight of a strange city. You may find profound lore, or nimble-witted discernment, or a common and familiar thing transformed to beauty by the magic of masterly diction. But you expect the

unexpected. You beguile yourself with expectation.

Talks are an innovation, too novel to have matured into a technical art. The projection of personality into vocal tone and inflection as yet remains an undeveloped power. Many Talks are read, but the cold cadences of thoughts so resurrected are easily distinguishable from the hesitant, half-excited recital of ideas at birth. The signs of innovation, however, are not in the spoken essays, but in the masterly and impulsive talks of such men as Sir Oliver Lodge and Sir H. Walford Davies. Here you have the mutterings of the mind finding its way, brooding and producing together, until with a flash of clear inspiration, a gracious idea is hunted out of limbo while you wait. That is the ideal Talk. It will be surpassed and surpassed again before the genius of this infant art is completely developed. The onus of patient trial, of vocal device, and mental preparation is on the talker, and he has a long way to go. The B.B.C. have shown wisdom in making Talks of short duration. Conditioned by this limitation the speaker's matter must be precisely conceived and firmly drawn. Apart from this his testing place is in the mind of the listener, whose part it is to appreciate and disparage with equal wisdom, in order that perfection may be reached under the guidance of apt criticism.

Good listening demands a complete personal adaptation. Mental concentration is essential; the illusion of thinking rather than listening should be cherished, for another man's ideas, vagabonding through space, take a straight course to the inner ear, and wake up in the brain like thoughts born in your own head. Just the attitude of mind which makes time pass so quickly at a play

will induce such receptivity. Emotionally—a mood of expectation and surrender. Complete physical relaxation, with no muscular tension whatever, is no less important to alert and enjoyable listening.

For certain Talks, as for plays, a sense of inward vision is indispensable to the listener, who must reconstruct the talker's intention. Careful lighting is helpful here. Imagination and apprehension alike are quickened in the pensive atmosphere of fireglow, or softened light, and the mind is then free of the treacheries of the wandering eye, to build its own forms without hindrance. Finally, quiet. The intimacy of Talks must be preserved by the personal method of headphone listening, and by solitude, or a gathering of listeners of one mind in the matter. The wider appreciation which Talks are winning is due, I am convinced, to the greater courtesy being shown to speakers by such fair hearing.

**A**S Matthew Arnold has pointed out, 'All knowledge is naturally agreeable to us,' and I must confess to a soft corner for the Talks that are definitely educational. This Academy of the Empyrean renews the tradition of that happy garden near Athens where Plato sat and taught. To we who are young, it is the key to the realms of gold, for learning is, as Hesiod said of the Muses, 'a forgetfulness from evils and a truce from cares.' But beyond that, we find in this new publicity of knowledge a prodigious opportunity to strengthen our part in the present struggle for new moral standards. It is to our generation that Mr. H. G. Wells has declared, 'Human history becomes more and more a race between education and catastrophe.'

CHARLES JONES.

### Leading Features of the Week.

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

#### TALKS (5XX).

Monday, May 21.

9.15. 'I Remember'—Rt. Hon. Lord Ronaldshay: Recollections of Lord Curzon.

Tuesday, May 22.

7.25. Mr. Alex. Pearse: 'Wit and Humour in Books: J. M. Barrie: His Plays.'

Wednesday, May 23.

7.0. Mr. G. E. Rowland: 'How to Increase our Export Trade.'

8.45. Professor G. M. Trevelyan: 'The Open Country and How to Preserve it.'

Thursday, May 24.

7.25. Finance in the Modern World: Mr. C. H. Kisch: 'Central Banks.'

9.15. Mr. Vernon Bartlett: 'The Way of the World.'

Friday, May 25.

7.25. Professor Harold J. Laski: Social

Purpose—IV. 'Why we obey the State.'

Saturday, May 26.

7.25. Mr. Bernard Darwin: 'Eye-Witness Account of Final of Amateur Golf Championship.'

#### MUSIC.

Sunday, May 20.

(5GB) 3.30. An Ethel Smyth Jubilee Concert of Chamber Music.

(5XX) 9.5. An Ethel Smyth Choral and Orchestral Concert.

Tuesday, May 22.

(5XX) 9.40. 'Contemporary British Composers—Arnold Bax.'

Wednesday, May 23.

(5XX) 9.25. Act II of 'Tannhauser,' relayed from Covent Garden.

Friday, May 25.

(5GB) 9.5. Act II of 'Carmen,' relayed from Covent Garden.

#### VARIETY AND VAUDEVILLE.

Tuesday, May 22.

(5XX) 7.45. Herbert Simmonds, Wynne Ajello, Edith Penville, Leonard Henry, Florence Bayfield, James Whigham, Lilian Harrison.

Wednesday, May 23.

(5XX) 7.45. Patricia Rossborough and Ivor Dennis, Reg Palmer, Vivien Lambelet, Fred Duprez, Peggie Robb-Smith, Herbert Lugg, Florence Matthews.

Saturday, May 26.

(5XX) 9.35. Stanelli and Douglas, Hayden, Nevard and Wheldon, Dorothy Bennett, Jean Paule, Leonie Lascelles.

#### DRAMA, ETC.

Thursday, May 24.

(5XX) 9.35. Charlot's Hour—XVIII.

Friday, May 25.

(5XX) 9.35. 'Macbeth' (from Glasgow).



## An Open Letter to a Radio Play Hater

from Cecil Lewis, the Radio Dramatist, author of *The Night Fighters*, the broadcast version of *Lord Jim*, etc., who is now living in Italy and devoting his time to writing for the microphone. Mr. Lewis, who for several years held an important post with the B.B.C., possesses a working experience of Studio Technique. His passionate belief in the future of Radio Drama is a very persuasive reply to the letter from a Play Hater which appeared in our issue of April 27.



Looking across Maggiore, the beautiful lake between Switzerland and Italy beside which Mr. Lewis lives.

Dear Hater of Plays,

THEY tell me I must wrestle with your soul for the good of Radio drama. They tell me I must massage the non-dramatic complex from your recalcitrant cerebellum. Evidently a little psycho-analysis is indicated. Let us get down to it.

Firstly, then, let me tell you that I sympathize. I am really on your side; but I do want to know just why you can't put up with plays. Probably you merely dislike them. You have, vaguely, a complex about them. But that, you know, is largely a question of habit. As a small boy I loathed cooked apples. Now I suffer them gladly; in fact, I refuse to eat duck without them. One can grow to revel in all sorts of unpleasant things. What a beastly taste whisky has, for instance; yet they tell me quite a large quantity of it is consumed.

IF we can assume for the moment that you could, by a little Coué, overcome this complex, what really stands in the way of your enjoying plays? Plays are unreal things? But, you know, that is quite an untenable argument. Reality is just a question of plausibility—nothing is real. Certainly all Art is unreal. Portraits of people are never like the people, even photographers have their tricks; while, of course, no novelist or playwright can allow his characters to talk as they do in real life. Read Hansard; you would be astonished what a lot of drivel eminent people talk. No: Art calls for projection, for shortening of the mental perspective. But that doesn't matter. Get hold of the point of view that the man who wrote the play is working from. Accept his standards. You don't want to? But why not? Truth, Good, Reality—all these things are not absolute, they are apropos. Your neighbour truthfully believes that your wife is a cat—whereas you know she is a dove. When the conjurer produces a rabbit from a top-hat to the delight of my small son, the magic is real to him. I know the rascal had the rodent in his tail-pocket! You see? You really cannot argue along that line. You must accept certain necessary conventions.

You do? Splendid! Then what is it? You don't believe you can have drama without the eye? You want to see a thing before you can believe it? Well, I'm sorry; but I have absolutely no patience with that. That is just rank laziness—mental laziness. Seriously, you mustn't give way to it. Why, the only thing that makes you different from the animals is that you have intellect and imagination. You must use it. Remember the parable of the talents! Not to develop your faculties is to be damned. Of course, you can imagine things! Did Milton stop writing poetry when he went blind? Didn't Beethoven finish the Ninth Symphony when he was stone deaf? You must make an effort. You must lend yourself to the idea. You must accept the world the playwright gives you to live in. You must embellish it yourself. He will do all he can—that is where his skill comes in; but if you are going to sit in a corner and mope because you can't see it—well, I'm disappointed in you. I expected at least you'd do your share towards making the thing go.

YOU will? Hurrah! Now we really are getting on! You see how wise it was to tackle your complex step by step? You are going to try to like plays, you have agreed that they cannot be 'real,' you are going to imagine them 'with the inward eye'! The difficulties are over. What? No? Then out with it. You think plays ought to be specially written for the microphone? Not just rehashed from the stage? Ah, there I agree with you! But it isn't so simple as it sounds. Some plays must have the eye—I grant you that. Others, designed for the stage, are really much better off with no setting beyond the imagination. Besides, before we can have these microphone plays, we must have microphone playwrights—and they have yet to be discovered. Be sure of one thing: the people whose job it is to get these new plays are doing their best with it. The thing costs money, too! And you know how scarce that is.

Of course, I don't expect you to like all the plays broadcast. Sometimes I get quite infuriated myself when an author has not been sincere, or a producer hasn't done his duty. But just consider what a difficult thing it is! The Playwright gets hold of an idea. He puts as much of it as he can down—often a lot escapes between the nib and the paper. Then the Producer comes along and grasps as much as he can of what the author is driving at. This he passes on to the Actor, who grasps as much as he can of what the Producer is driving at, and at last you, dear long-suffering Listener, grasp as much as you can of what the Actor is trying to transmit to you! You are three

times removed from the fountain-head! So you see, out of fairness to author, producer, and actor, you must give it concentrated attention. If you don't, you can't expect to get anything out of it at all. And often as not when you can't get anything out of it, you blame the author. Yet what a beautiful performance you can give at any play! Often in the theatre the best performance of the evening comes from a hilarious old rip in the stalls! It is really he who makes the thing go! He laughs and chuckles, grins and applauds. The actors get the credit; but he's the star!

Then may I believe I have converted you? Not quite? What is it this time? Ah! This shakes us to our very foundations! This is the rock upon which Radio Drama splits! You want stimulating plays! You want controversy! Between ourselves, you can't have drama without it. I am absolutely with you. I go further. I say that until the broadcast playwright can be controversial, there won't be any broadcast plays. I know there are plays, of course; but most of them tend to be dope. You want plays that make us examine our consciences, criticize our institutions, plays that show up the muddle-headedness and cant of our precious civilization? So do I. You see, the playwrights of the future are the radio playwrights. Haven't we got the talking film? Aren't we seething with people working on television? Isn't it obvious we must have telephotophony before very long? But who is going to devote his talent to writing broadcast plays until he can speak his mind? At the moment the censorship can't be helped; but the only thing for an intelligent person like yourself to do is to make such a fuss about the hypocrisy of turning a blind eye to the actualities and problems of current life, that at last you get your own way.

THIS was really the reason I was so keen to convert you—or should I say, am so pleased to have converted you?—because Radio Drama is the best pneumatic pick to break up the worn-out concrete of men's opinions yet invented. It can set the whole population arguing, disputing, evolving, thinking—in a word: *living*. If you don't believe in the deadliness of Existence as opposed to Life, I can't expect you to agree with me; but you do agree? I know you do. Of course! Who wants a world of sterile Philistines? Yes, we see eye to eye on this, anyway—we want the highly controversial play.

You can't think what a relief it is to me to feel you with me! But I knew you would be!

Ever yours,  
CECIL LEWIS.





## BOTH SIDES OF THE MICROPHONE

### The Microphone at the Cenotaph.

TWO services are to be relayed from the Cenotaph this year—the British Legion Memorial Service on May 27, and the 'Two Minutes Silence' Service on Armistice Day. The raising of the Government's ban on the latter broadcast has been welcomed by listeners all over the country. The microphone is to be a silent and invisible member of the great Whitehall congregation. An underground cable will be run to a point in the roadway near the Cenotaph; there will be one microphone on the lectern and one in a tree on the east side of Whitehall. Engineers and the gear will be at the end of the cable, some considerable distance away. No one need fear that broadcasting will intrude itself unnecessarily upon the solemnity of these occasions. The Dean of Westminster, the Very Rev. W. Foxley Norris, will conduct the British Legion Service on Whit-Sunday.

### Autumn Plans.

WE are to have several series of big feature programmes in the autumn. The 'Proms' will begin on August 11 and run for eight weeks instead of six as last year. Most of these popular concerts, which are to be conducted by Sir Henry Wood, will be broadcast from one or other of the main Stations. Then on the first Monday in September we are to hear the first of a new series of chamber concerts which will continue, on the first Monday of each month, until the summer of 1929. September will also see the opening of the 1928-29 season of 'libretto' operas, commencing probably with *Cavalleria Rusticana* which will be heard from 5GB on the last Monday of the month, and on the following Wednesday from London, 5XX, etc. From October onwards fortnightly Symphony Concerts will be relayed from the Queen's Hall. Finally, beginning on September 12, there will be a 'Great Plays' series. Two broadcasts of one of the world's dramatic masterpieces will be given each month.

### Holidays via the Ether.

IN the same way as last year the North Country Group of Stations will be taking, throughout the summer, a number of Holiday Relays from popular resorts—Llandudno, Blackpool, Southport, Scarborough, Harrogate, and Buxton. Full particulars of the scheme will be found in our Special Whitsun Holiday Number, published on Friday next, May 25.

### Samuel Butler 2nd.

ON Monday, May 28, at 9.15 p.m. Mr. Desmond McCarthy will continue the 'I Remember' series of talks with Reminiscences of Samuel Butler. You will not, of course, confuse the subject of this talk with Samuel Butler, the seventeenth century author of *Hudibras*—who was a little before Mr. McCarthy's time. Samuel Butler (whom Americans, after their fashion, probably refer to as 'Samuel Butler 2nd') was a philosophical writer who died in 1902. His life which can best be read in Fisting Jones's brilliant biography) was an astonishing document of failure, disillusion, and thwarted ambition. He wished to be a painter and musician. He did, in fact, both paint and compose, but without notable success. He had acidly decided theories on many subjects, and a fox-terrier partiality for a scrap. He 'scrapped' with Darwin over heredity—and advanced novel and obstinate theories regarding the true dedication of Shakespeare's Sonnets, the author of the *Odyssey* and the truth about the miracles of the New Testament.

### A Tragic Friendship.

HIS best-known book is *Erewhon*, a philosophical phantasy in the manner of Swift. In this he embodied many of his ideas regarding machinery and its menace to mankind, the superior importance of manners to beliefs, the necessity for physical rather than moral fitness, the pretentious solemnity of Victorian parenthood. This grimly humorous Rationalist had not seen eye to eye with his parents; he satirized them in his brilliant, savage novel 'The Way of All Flesh.' He made money out of sheep-farming in New Zealand—and a little, a very little, out of his books—but what he did make he lost through unwise investment and the demands of his false friend Pauli. The story of Pauli and Butler is, to my mind, a terrible one. Pauli, whom Butler had met in New Zealand, sponged on the writer, although he had all the time more money than his friend. Such cynicism is revolting. The discovery of Pauli's deception was a last crushing blow to Samuel Butler, who had believed in him, helped him, starved for him also.

### 'Life and Letters.'

MR. MCCARTHY, who is well known to listeners for his fortnightly talks on literature, is the Editor of *Life and Letters*, a new shilling literary monthly which makes its debut on June 1. He is a very popular talker. The secret of his microphone success is, I believe, that he never 'talks down' to the ordinary listener. Yet he is in no sense a 'highbrow,' for he never becomes inhuman in his liking for great books, nor a 'lowbrow,' for though his talks are 'popular,' they also please the fastidious. That is a great gift, and one which I wish all our broadcast talkers would acquire. If Mr. McCarthy is behind *Life and Letters*, *Life and Letters* should, therefore, be an interesting and entertaining publication, and will outlive the majority of literary monthlies (a sickly race in general). He has one or two splendid rovelties in the way of editorial features. He proposes to vary the contents of his review each month—one month a number of articles, the next a short novel, the third a biography, and so on. His 'book reviews' will be short and cut the cackle. He will give each month a brief and informative bibliography of some subject. And in another feature, I understand he hopes to prove something of a 'tipster' for those who are taking Public Examinations. *Life and Letters* should be a success with our examiners if, for example, it tips Hazlitt for the Higher Certificate English. The first issue contains an essay by the late Thomas Hardy, and an article by Max Beerbohm.

### Listening in Prison.

THE B.B.C.'s Director of Education recently showed me a letter from Mr. A. Waite, the Educational Adviser to Wormwood Scrubs. It seems that a class of 60 prisoners has been following the Educational Talks with the aid of the pamphlets issued from Savoy Hill. Keen discussion follows each talk—and a raid on the prison library for books. 'The "personal touch,"' writes Mr. Waite, 'is, and must definitely remain so, the vital principle in any system of education carried out in prisons.' This news is particularly interesting, as showing another and unexpected extension of the field of listening. The Director of Education, who is noted for his cynical humour, expressed his pleasure as follows:—'Our Talks are being introduced into prisons—and with reformatory, not punitive, intention!'

### Suzanne the Radiogenic.

I READ in *L'Intransigeant* the other day an article on Suzanne Bertin, the French light soprano, who is a favourite with British listeners. She is, according to the great Parisian daily, *extraordinairement radiogénique*—which means that she has a good microphone voice. The author of the article expressed surprise at this; he found that, away from the studio, Mlle. Bertin's voice seemed quiet, almost muffled. 'What,' he asked, 'is the secret of microphone success?' Mlle. Bertin certainly 'comes over' better than most sopranos—but why? The question of the ideal microphone voice has yet to be exactly solved. One thing is certain, that these light, sweet-toned singers broadcast more delightfully than the majority of high-power operatic voices, though they may lack their fullness and dramatic technique. Suzanne Bertin, who sings regularly from 'Petit Parisien,' will be next heard from London on June 9, in a Light Orchestral Concert which John Ansell is conducting.

### Pomp, Circumstance, and Efficiency.

TWO Military Tattoos are to be broadcast this summer—the Aldershot Command Searchlight Tattoo, parts of which have been relayed in the past, though not last year, and the Southern Command Tattoo at Tidworth, which was heard by listeners for the first time last summer. These tattoos are amazingly spectacular. After the success of the Wembley Tattoo a few years back, there was a general demand that these 'shows' should be toured about the country. Such a thing is impossible, for a military tattoo demands the employment of an astonishing amount of material and personnel. 'Touring' *Chu Chin Chow* would be nothing to taking the Aldershot Tattoo 'round the provinces,' for it requires 22 great searchlights of 60 million candle-power (plus 26 lorries and six miles of cable), 5,000 actors, 70 miles of telephone cable, etc., etc. A relay of this will be heard on Tuesday evening, June 19. The Tidworth Tattoo will follow it on to the ether a few weeks later.

### Constanduros and Hogan, Ltd.

TWO of the most popular broadcasters are Mabel Constanduros and Michael Hogan, portraits of both of whom are shortly to be included in our 'Masters of the Microphone' series. Their sketches of Cockney life are among the most effective items in the programmes. They have lately turned to writing, and have collaborated in several plays. Their one-act 'thriller,' *Witch Wife*, has already been broadcast—and I hear that on May 29 we are to have a full-length mystery play from them. Its title is, I hear, *The Survivor*, and it presents a problem for the rest of us to solve.

### Sir Henry Strakosch.

OUR issue of May 4 contained a note on Sir Henry Strakosch, the financial expert, who gave a talk from London on May 10. This note stated that Sir Henry was a Director of the Anglo-Austrian and Anglo-Czecho-Slovakian Banks. This is not so; we had been wrongly informed in the matter. Sir Henry is a director of the Anglo-International Bank. He resigned his directorship of the Anglo-Czecho-Slovakian Bank some two years back and is now in no way connected with it. He was a member of the Indian Currency Commission, which was greatly assisted by his expert knowledge.



## BOTH SIDES OF THE MICROPHONE



### The Story of Dr. Schweitzer.

**L**AST week I gave a short note on Dr. Albert Schweitzer, who, on Monday, is giving an organ recital from the Bishopsgate Institute. The story of Dr. Schweitzer has a strange ring in these days, when men are cut fairly to pattern, and adventure, idealism, and altruism are at a premium. He is now fifty-three. At one time he was teaching theology. He published, within a few years of each other, a book on Bach, which caused a stir in the world of music, and 'The Quest of the Historical Jesus,' a survey of the different views of Christ, His personality, and His teaching, to which he added his own view, which has created brilliant and violent discussion, that the essential *clou* to the teaching of the New Testament is the fact that Our Lord was preparing mankind for an imminent world catastrophe, a Judgment Day, which He expected to come about in the immediate future—but which did not happen. During his theological lecturing and research, Dr. Schweitzer received a 'call,' and, suddenly abandoning his career in music and theology, set out to study medicine and obtain a medical degree so that he might go to work for the bodily and spiritual health of the natives of French Equatorial Africa.

### A Diet of Monkey.

**H**E chose for his headquarters the Paris Evangelical Mission at Lambarene, on the Ogowe River, where Dark Africa was at its darkest. This was in 1913. With the aid of his newly-acquired knowledge of medicine, he fought—and is still fighting—at his little hospital, leprosy, malaria, dysentery, sleeping-sickness, and strange tropical diseases unknown to most European doctors. His native patients had never before seen anaesthetics used. They welcomed Dr. Schweitzer as a worker of miracles. He remained at Lambarene until 1917, his only recreation being the specially-constructed piano presented to him by the Bach Society of Paris, whose organist he had been. The war cut off his supplies and hampered his activities, and so he returned to Europe to lecture and raise further funds for his work, which he recommenced in 1922. During May and June he will give organ recitals in various English cities with a view to raising further money for this unique work of his. Dr. Schweitzer is a tall, stoutly-built Alsatian. He has a fine sense of humour (which must have been an invaluable stand-by in his work). He has a host of good stories to tell of how, during the war, he and his wife lived on monkey-meat, how his piano came to Lambarene in a dug-out canoe, and so on. If you meet him during his tour, look at his eyes, for in them shines that sheer love of humanity which has led him along the strange paths of his life.

### The Children's Sanctuary.

**W**E shall hear Mabel Constanduros in a new rôle when, on Sunday, May 27, she makes an Appeal from London on behalf of the Royal National Orthopaedic Hospital. This hospital is more than national in its scope. It is imperial. To the building in Great Portland Street come deformed children from all over the Empire. The generosity of the public recently provided an extension to the London headquarters, but £40,000 is still needed to pay off the debt incurred by the installation of 152 new beds at the Country Branch at Brockley Hill, Stanmore. Please send all you can spare to the Appeal Secretary, Royal National Orthopaedic Hospital, 234, Great Portland Street, London, W.1.

### When Wireless Intervenes.

**B**ROADCASTING, it has always seemed to me—offers a hundred plots to writers of mystery and detective stories. But very few have taken advantage of them. However, I see that a novel has just been published entitled '2LO'—and a few days ago I read in a popular magazine a story by E. Phillips Oppenheim, in which a famous scientist had committed a justifiable murder for which another man, a vicious, worthless criminal had been arrested. The detective had traced the crime to the scientist and confronted him with the evidence. The guilty man pleaded for his silence on the grounds (ethically fairly doubtful, it seems to me) that a man of science was worth more to the world than a degenerate who, if he lived, would probably end by murdering someone anyway. Before the detective could decide there came from the loudspeaker the Second News Bulletin, informing the world that the criminal had that day died in prison of alcoholic poisoning—so that all was merry as a marriage bell, and the detective decided to hold his tongue.

### A Cardiff Appeal.

**C**APT. HAWORTH, Travelling Secretary of the Shipwrecked Fishermen and Mariners' Royal Benevolent Society, will make the appeal for the flag day of this Society from Cardiff Station on Sunday, May 27. He served his early days in sailing ships with the late Parliamentary Secretary of the Board of Trade, Sir Burton Chadwick, in his father's ship, and spent over thirty years at sea, during which time he was never shipwrecked, nor did he ever have a funeral at sea. During his war service he was never torpedoed, although ships were sunk ahead and astern of his ship, and he had the interesting experience of taking part in the evacuation of Anzac.

### A Play You Should Hear.

**A**PLAY, *The Crossing*, by Holt Marvell and Cyril Lister, was recently broadcast from 5GB. This was among the most interesting of the shorter plays specially written for the microphone, and was notable for the performances given by Dorothy Holmes-Gore and Raymond Trafford. Its theme is that of the passage from life to death, the exchange of great for supreme happiness. It is a play of joy and hope, a trifle with a meaning and a message. *The Crossing* will be given from London and Daventry on Wednesday, June 6, in the interval of a concert by the London Harp Quintet. I hope that the cast will be that of the first broadcast.

### Speak Your Mind, Children!

**T**HE London and Daventry Children's Hour is to hold its third Request Week on June 18-23. This biennial event serves a double purpose; it gives the Children's Hour listeners an opportunity of building up their own programmes and indicates to those responsible for the 5.15 'hour' which part of their work is the most popular. Now, then, children, here is a way in which you can help the Uncles and Aunts. Send in on a postcard the six items heard in the London and Daventry children's programmes during the past six months which you have most enjoyed. Since it takes some time to 'record the votes' and arrange the Request Week programmes, the closing date for postcards is Monday, May 28. Fathers and mothers—and children who listen to other stations—should note that this 'Request Week' refers to the London and Daventry Children's Hour only.

### A New Home of Chamber Music.

**A**FEW Sundays back I went to the Arts Theatre Club in Great Newport Street to see 'Mrs. Pat' in the centenary revival of Ibsen's *Ghosts*. I still hold to my opinion that this play which has set the seal upon the reputation of many famous actresses, is sawdust stuff and not a patch on *The Pretenders*, which is seldom played though it has more real red blood in it than the much-vaunted tragedy which shocked our Victorian grandmas. It was fine, though, to see Mrs. Pat again. In voice, gesture and dignity she is a youthful and fortunate survivor from the days when acting was acting and not an interval between two rounds of golf. The Arts Theatre Club is the most friendly and comfortable of all theatrical clubs, and its little theatre a perfect setting for venturesome production. And now it has added Chamber Music Concerts to its other amenities. One of these concerts will be heard on June 7, when Daventry Experimental listeners will hear the Pro Arte Quartet, Harriet Cohen, and Tatiana Makushina.

### From Bournemouth.

**O**N Tuesday, May 29, the fourth of a series of special talks in connection with Adult Education will be broadcast from the Bournemouth Studio. The speaker on this occasion will be Professor Albert A. Cook, and his subject 'Philosophy and the Plain Man.' Professor Cook is the Head of the Training Department in the University College of Southampton, where he also occupies the Chair of Education and Philosophy. He was for some years on the staff of King's College, London, and is in much request in vacation schools in different parts of the country for his lectures on philosophy, poetry, and kindred subjects. Professor Cook is Warden of the Men's Hall of Residence at South Stoneham House, Southampton, and is at present serving on the Departmental Committee appointed by the President of the Board of Education to consider the training of teachers in rural schools.

### Schneevoight Returns.

**T**HE celebrated Finnish conductor, Georg Schneevoight, is to conduct a Symphony Concert from the London Studio on Friday, June 8. He has just returned from a successful year at Los Angeles.

### Midland Car Owners!

**O**N Sunday, May 27, the Week's Good Cause from 5GB will be introduced by Mr. E. P. Ray, who is making an Appeal on behalf of the Midland Car Club for the assistance of motorists in taking crippled children from Birmingham to Hunnington for an afternoon's enjoyment, on Saturday, June 9. Two hundred motorcars are required, and it is hoped to transport 500 crippled children into the country and to give them a taste of the summer joys which motorists so often enjoy. This Appeal has been made every year from the Birmingham Studio, and the response up to date has been magnificent. I hope that we shall be equally successful this year.

### Marjorie Booth.

**W**E at the B.B.C. learned with deep regret of the sad death of Marjorie Booth, the singer, who died on April 26, after a long and painful illness. She was the wife of Dennis Noble, and equally well known to listeners.

"The Announcer."



# SEVEN COUNTRIES

## WAIT ON YOUR AERIAL

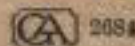


THE wonderful Cossor "Melody Maker" will bring them in. Cossor Valves give this amazing power to the "Melody Maker", the Set that brings British and Continental radio to tens of thousands of homes every night. What Cossor Valves do for the "Melody Maker" they will do for your Set. Cossor Valves coax the best out of any receiver. Use them in yours.

# COSSOR

## Will bring them in

Cossor Valves improve any set





# Still They Come!

A further series of extracts from some of the many vigorous letters in which listeners have attacked and supported the views put forward by Victor France, the novelist, in his recent article, 'From Morn till Midnight.' Mr. France advocated less Broadcasting.

## The Commercial Point of View.

VICTOR FRANCE appears to have overlooked the commercial point of view when he suggests that broadcasting should only take place between 7 and 11 p.m. I, for one, wouldn't dream of purchasing a set without a demonstration being given first. Who, after a day's business, would wish to be troubled with a representative sent by some wireless firm (who, incidentally, would probably arrive in the middle of dinner)?

No, sir! The 'four hours' proposed smacks too much of 'control.' Surely you will use your influence to keep our listening free from this, so that each person may decide for himself or herself what, after all, is an absolutely private matter—when to listen!—E. G. H., Mullion.

No doubt our worthy friend is unaware that hospitals and convalescent homes close down their wireless at 7.30 p.m.—K. S., Leicester.

In the main I agree with Victor France. From the first I felt the B.B.C. gave too much and made the public grasping. No one should expect entertainment from 12 noon till midnight. If less had been provided, it would have been valued more.—E. B. P., W. 2.

## Listeners Not Robots.

Does Mr. France labour under the delusion that the listeners to Daventry's programmes are turned out by machinery, exactly to pattern? He ignores the fact that 7 to 11 p.m. are not necessarily convenient hours for listening. Among my friends and neighbours I find the following: (1) Invalid who is alone all day, but can always have company in the evening; (2) Young man who goes out at 7—evening classes or church work; (3) Young wife whose husband is out till 7.30. (4) Mother who sits alone mending and working all day. What about these?—A. B. B., Shanklin.

SELFISH man! Only four hours of broadcasting, between 7 and 11 p.m. I suppose that's to suit his special convenience. But what about his wife's (supposing he has one)? And the rest of the sisterhood? What about the great army of bedridden sufferers whose day of monotony and pain have been made more endurable by the lovely little things that are heard during the day?—G. D., Ipswich.

I DO not agree with V. F. No one would eat his way through a whole menu unless he were starving.—L. A., Hove.

I AM in entire agreement with the principles laid down by Mr. France in his letter. We do have too much broadcasting and so value it too lightly.—B. W., Birmingham.

## A New Argument.

WE do not find any of our great daily papers proposing to restrict issues to three times a week lest the supply of interesting topics should peter out. It is an argument which has not been used before, but which fits here. When one buys a paper one does not read everything in it; nor does one feel cheated because there is considerable matter which is not of personal interest.—W. J. B., Bristol.

## Get on with your Novel Writing!

My first thought was, 'Here's a blighter trying to blight my life!' Sounds exaggerated—but it isn't. All my life for thirty years was spent in hard work—no time for much education and pleasure. Now, a semi-invalid confined to the house, my greatest pleasure is wireless. I listen to everything but the dance music. I have dropped to sleep with the headphones on, and, when the Announcer says 'Good night to you, good night,' I always answer him, 'Good night, my lad, and God bless you!' What I say is 'Never mind if you can't always find something new to broadcast. Keep giving us the old over again. You can't beat it. I wish Mr. Victor France would get on with his novel-writing and leave the B.B.C. alone.—E. P., Hucknall.

MR. FRANCE forgets the night-nurses who go on duty at 6 p.m. He would give them no chance to listen. It seems obvious that if everyone is to have his chance to listen for four hours, or even one, a day, the broadcast machine must work from morn till midnight.—S. S., Oxford.



## SEVEN TO ELEVEN! WHAT, NO CHILDREN'S HOUR?

A recent snapshot of a small listener whose expression of acute anxiety seems to indicate that she has heard of Mr. France's plea for less Broadcasting.

I HAVE long felt that the programmes are far too full and the hours far too long. Surely we do not need so much amusement, especially when it means so much work for others. There is no rest, either Sundays or week-days.—M. E. H., Bedford.

## Suggests 4 to 11.

I THINK the privilege of 'listening' would be valued much more if it were not offered in such abundance. But I am not in favour of such a drastic reduction. I should suggest that 4 to 11 p.m. would be better.—H. A. D., Crawley.

I AM sure that after five years' experience the B.B.C. is in a position to know how much the public wants. Surely they would not open all day for the fun of the thing! In passing I might add that my 3-valve set goes daily from 10.15 a.m. to 12 p.m. without more than an hour's break in the day for my rest.—G. W. D., Alverstoke.

No, indeed! There is so much we are longing to hear about this wonderful world of ours.—E. L. V., West Dulwich.

## The Children's Protest.

If the B.B.C. follows Victor France, what about us and our hour?—Six Children, Bramhall.

I SUGGEST that you close down for a week every year, except for the London and Daventry morning service. A rest cure for the B.B.C. from the everlasting task of compiling programmes, and a quiet spell during which the listener could discover whether his appetite for programme consumption was too great, or too little.—M. W., Brigg.

THE hours of broadcasting are not too long, as people have widely differing tastes that must all be satisfied. No one complains that you give too much of his particular fancy. Ideas are not likely to run dry, as improvement in technique continually opens up fresh possibilities. Besides, repeat performances are very welcome.—J. D. D., Braunton.

I AM not disposed to accept all Mr. France's implications. The number of ideas is limited, but the number of ways in which these ideas may be presented is practically unlimited; for instance, it is likely that a bell tower may contain eight bells, no more and no less, but the number of possible changes is forty thousand three hundred and sixty, and when we come to a carillon in which the notes may be combined in chords and the notes themselves vary in length, we can get an endless series of permutations.—W. H. D., Oxford.

## Listeners 'Listenerized.'

BROADCASTING is now so common that thousands of listeners are becoming *listenerized*. Could there not be a morning, an afternoon, and an evening session? These might be divided into periods of two hours, two hours, and three hours, or any other periods of time found suitable.—R. A., N.W.S.

PROBABLY five per cent. of the people *listen*, the others *listen in*. Broadcasting gives an atmosphere to the majority of homes just as the orchestra gives an atmosphere to the restaurants. Silence the loud-speaker and the house is like a tomb.—F. J. P., Sale.

## Too Many Short Items.

A GREAT defect lies in having so many short items. We cannot switch our intelligence with profit on to such a variety of subjects in the time given. My feeling is for fewer items and better rendered.—J. W. S., Braunton.

If all listeners make full use of *The Radio Times* they need not listen too much—nothing is easier than to make a note of any particular item one wants to escape. To me, a chronic invalid—wireless has become a necessity, therefore Mr. France's suggestion of four hours a day is absolutely a nightmare.—G. W. D., Alverstoke.

LET the food be abundant. We must learn for ourselves to feed when and where we need. *Exclude the poisons*, but otherwise give absolute freedom. The greedy and foolish must gain their own experience.—S. M., Cavendish.



# PROGRAMMES for SUNDAY, May 20

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)  
TIME SIGNAL, GREEN-  
WICH; WEATHER FORE-  
CAST

## 3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
Overture to 'Don César de Bazan'... *Massenet*

3.38 CAROLINE HATCHARD (Soprano)  
Chimène's Air from 'The Cid'... } *Massenet*  
Air de l'enfant (The child's song) ... }

3.45 BAND  
Third Hungarian Rhapsody... *List*

3.54 KEITH FALKNER (Baritone)  
Blow, blow, thou winter wind... *Sarjeant*  
Sea Fever... *Ireland*  
The 'Old Superb'... *Stanford*

4.2 BAND  
Selection from 'I Pagliacci' ('The Play  
Actors')... *Leoncavallo*

4.20 ELSIE BLACK (Contralto)  
The heart worships... *Holst*  
Into Thy Hands ('God's Time is Best') *Bach*  
Pack, clouds, away... *Handel*

4.28 BAND  
Symphonic Poem, 'Omphale's Spinning  
Wheel'... *Saint-Saëns*

4.40 HUGHES MACKLIN (Tenor)  
Recit., 'Deeper, and deeper still' } *Handel*  
Air, 'Waft her, angels' ... }

4.48 BAND  
Spanish Serenade... *Bizet*  
Military Polonaise... *Chopin*

## 5.0 A STUDIO SERVICE FOR CHILDREN

Arranged by THE CHILDREN'S SPECIAL  
SERVICE MISSION

Conducted by Mr. MONTAGUE GOODMAN

Order of Service:

Preliminary Announcement  
Hymn, 'Lead me to Jesus' (Golden Bells,  
No. 686)

Prayer, followed by Lord's Prayer  
Scripture Reading, St. John x, 1 to 11  
Choruses: 'Wide as the Ocean' (C.S.S.M.  
Chorus 269); 'Two Little Eyes' (C.S.S.M.  
Chorus 243); 'Marching Onward'  
(C.S.S.M. Chorus 120); 'Trust and Obey'  
(C.S.S.M. Chorus 262)

Address by Mr. MONTAGUE GOODMAN  
Hymn, 'There is a city bright' (Golden  
Bells, No. 564)

Prayer

VISITORS to the seaside during the  
summer may have noticed on the sands  
a crowd of young people assembled in a  
miniature sand cathedral, singing choruses  
and listening to addresses by speakers often  
garbed in most unclerical attire. This is one side  
of the work of the Children's Special Service Mis-  
sion, which exists to show children that religion  
is no gloomy 'wet blanket' business, but the best  
way in the world of getting real happiness.

## 5.30 THE FOUNDATIONS OF ENGLISH POETRY— VIII, Gray and Collins, read by Mr. J. C. STOBART

GRAY'S Elegy is perhaps the most famous  
poem in the English language. Certainly  
it has given more quotations to the vocabulary  
of the average educated man than any other  
poem; its flowing and felicitous diction falls  
naturally into phrases easy to remember and apt  
to apply. Were it not for the Elegy, Gray might  
be no better known nowadays than his contem-  
porary, William Collins, who wrote some fine  
odes in the Indian Summer of classicism, before  
the romantic reaction set in. His 'Ode to  
Evening' will form, with the Elegy, the matter  
of the reading this afternoon.

## 5.45-6.30 Bach Cantata No. 44

'Sie werden Euch in den Bann thun'  
( 'They shall put you under ban' )

CAROLINE HATCHARD (Soprano)  
ELSIE BLACK (Contralto)  
HUGHES MACKLIN (Tenor)  
KEITH FALKNER (Baritone)  
THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA, conducted by  
STANFORD ROBINSON



## A MUSICIAN'S 'JUBILEE.'

Dame Ethel Smyth, the composer of *The Wreckers* and  
*The Boatman's Mate*, is seventy years old this year, and  
her jubilee is being celebrated by the musical world. She  
herself will conduct the Wireless Symphony Orchestra in a  
jubilee Concert of her works that will be broadcast from  
London tonight. 5GB will broadcast a programme of her  
chamber music this afternoon.

THIS is a work written about 1725, for the  
Sunday after Ascension. It consists of  
seven sections:—

1. Chorus, for Tenors and Basses. 'From  
God's house they will expel you.'

2. Chorus, mixed voices. 'For the time is at  
hand when they who slay you shall boast them  
a service true unto God to have done.'

3. Air, Contralto. 'Christians ever must be  
patient, Serve their Master without fear...  
Till at length He shall appear.'

4. Chorale, Tenor. 'O God, how grievous is  
the woe In these dark days afflicts me so.'

5. Recitative, Bass. 'Enraged the Prince of  
Hell... doth persecute Christ's faithful people...  
Good Christians flourish like the palm-  
tree's branches...'

6. Air, Soprano. 'With constant faith...  
we know God ever keepeth watch; Though all  
around the storm is roaring... The sun behind  
the shadow laughs.'

all things will He guide thee...'

## 8.0 A Religious Service

FROM THE STUDIO

Arranged by the BROTHERHOOD MOVEMENT  
Chairman and Announcer, Mr. J. A. R. CAIRNS

Order of Service:

Introit

Prayer, Mr. W. WARD, Hon. President World  
Brotherhood Federation

Hymn, 'O for a thousand tongues to sing'

Bible Reading, Mrs. H. JEFFS, President, National  
Sisterhood

Chorus, THE ILFORD MEN'S MEETING MALE

VOICE CHOIR, conducted by Mr. W. OLIVER

THE CHAIRMAN'S Message

Solo, 'I gave my life for Thee,' by the Rev.  
PHILIP HALL

Address by Mr. EBEN. GOOLD, The National  
President

Chorus, THE ILFORD MEN'S MEETING MALE  
VOICE CHOIR

Recital by Mr. CRABLES LIDINGTON

Solo, 'Pass it on,' by the Rev. PHILIP HALL

Greetings by Mr. HARRY JEFFS

Hymn, 'Sun of my Soul'

Benediction

## 8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of Alexandra Day by  
Miss MAY BEEMAN, C.B.E.

ALEXANDRA DAY is one of the best-  
known charities in the country, and  
since its inauguration in 1912 it has been  
the means of raising over a million pounds  
for the hospitals and charities for the sick.  
This year there are 240 sub-committees in  
Greater London alone actively preparing for  
the celebration on June 13, when it is hoped  
to raise £60,000, as against £52,800 last year.

Contributions and offers of help should  
be addressed to Miss C. May Beeman, at  
33, The Grove, Boltons, S.W.10.

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

## 9.5 Ethel Smyth Jubilee Concert

ELSIE SUDDABY (Soprano); MARGARET  
BALFOUR (Contralto); PARRY JONES  
(Tenor); HERBERT HEYNER (Baritone)

THE WIRELESS CHORUS

(Chorus-Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA  
Conducted by Dame ETHEL SMYTH

PART I

ORCHESTRA

Overture to 'The Wreckers' ('On the  
Cliffs of Cornwall')

## 9.15 CHORUS AND ORCHESTRA

Hey Nonny No... Words Anon., 16th Century  
Sleepless Dreams... Words by D. G. Rossetti

## 9.30 PART II

Mass in D

ELSIE SUDDABY (Soprano)

MARGARET BALFOUR (Contralto)

PARRY JONES (Tenor)

HERBERT HEYNER (Baritone)

THE WIRELESS CHORUS AND SYMPHONY  
ORCHESTRA

Kyrie—Credo—Sanctus—Benedictus—Agnus  
Dei—Gloria

## 10.30

Epilogue

Who Shall Ascend?



# Sunday's Programmes continued (May 20)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 Ethel Smyth Jubilee Concert

CHAMBER MUSIC

DAME ETHEL SMYTH was born on April 23, 1858, and studied at Leipzig Conservatoire. In that city her early works were performed. Then came performances at the Crystal Palace under Henschel. Her first Opera came out at Weimar, and another, *Der Wald*, was produced at Dresden and Berlin in 1901-2.

*The Wreckers* was brought out here by Beecham in 1909-10. Since then *The Boatswain's Mate* has made her name widely known to Opera goers. In its Overture she introduced a tune from the *March of the Women*, that she wrote for the W.S.P.U. when she was taking a very active part in the movement for women's suffrage.

In 1910 she was made a Doctor of Music of Durham University, and in 1922 a D.B.E.

Her book of reminiscences 'Impressions that Remained' is one of the rarest of all musical chronicles, and her 'Streaks of Life' also shows her keen observation and relish for the humour and pathos in everyday encounters.

HERBERT HEYNER (Baritone), AUBREY BRAIN (Horn); KATHLEEN LONG (Pianoforte)

THE BROSIA STRING QUARTET

Quartet in E Minor

THIS String Quartet was written in 1902, and was first heard (in part) at a concert of the Society of Women Musicians ten years later. It is in four Movements—a lyrical *Allegretto*, a light, vivacious Scherzo-like Movement, a slow Movement and an energetic Finals.

### 4.10 ROBERT MURCHIE, ANTONIO BROSIA, and KATHLEEN LONG

Two Interlinked French Melodies

THESE 'interlinked French melodies' appeared in an Intermezzo in Dame Ethel Smyth's Comic Opera *Entente Cordiale*. The melodies come, one from Burgundy and the other from Brittany.

### 4.20 HERBERT HEYNER

Three Poems by Henri de Regnier (with Instrumental Accompaniment)  
Odelette; The Dance; Chryssilla

### 4.35 AUBREY BRAIN, ANTONIO BROSIA, and KATHLEEN LONG

Concerto for Horn and Violin, with Pianoforte Accompaniment

THIS is one of the composer's most recent works. She wrote it in 1926 for Horn, Violin and Orchestra, having in mind as the Horn soloist Aubrey Brain, our finest player of that instrument.

The First Movement (Moderately quick) is based on two themes, one in lyrical mood and the other (played by the Violin) in country-dance style.

The Slow Movement is entitled *Elegy—In Memoriam*. The composer explains that the second theme (a phrase from one of the songs in her Opera *The Wreckers*) 'gives the clue' to the Movement's sub-title. The Last Movement goes at a gay pace. Near the end, in the Horn's part of the cadenza, the instrument sounds some three-note chords.

5.0 CHILDREN'S SERVICE  
(See London)



The Rev. E. Benson Perkins, of the Birmingham Central Mission, Wesleyan Methodist Church, gives the address in the service that will be relayed from 5GB tonight.

### 5.30-5.45 FOUNDATIONS OF ENGLISH POETRY

(See London)

### 8.0 A Religious Service

Relayed from the CENTRAL HALL, Birmingham

Organ Prelude  
Hymn, 'Rejoice, the Lord is King' (Methodist Hymnal, No. 213)

Reading: Acts of the Apostles, Chapter I, Verses 1-11

Anthem  
Prayer  
Hymn, 'The Golden Gates are lifted up' (M.H., No. 182)

ADDRESS by the Rev. E. BENSON PERKINS (Birmingham Central Mission, Wesleyan Methodist Church)

Hymn, 'Hark, the sound of Holy Voices' (M.H., No. 810)

Benediction  
(At the Organ, Dr. M. L. WOSTENHOLM)

### 8.45 THE WEEK'S GOOD CAUSE

(See London)

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 Albert Sandler

and the

Park Lane Hotel Orchestra

From the Park Lane Hotel

STUART ROBERTSON (Bass)

Overture to 'Maritana' ..... Wallace

STUART ROBERTSON

Si tra i ceppi (from 'Berenice') ..... Handel

ORCHESTRA

Egyptian Ballet ..... Luigini

ALBERT SANDLER (Violin)

Hejre, Kati! (Hello, Katie!) ..... Hubay

STUART ROBERTSON

Drink to me only with thine eyes .... arr. Quilter

Shepherd, see thy horse's foaming mane (Hungarian Folk Song) ..... arr. F. Korbay

Shenandoah ..... arr. R. B. Terry

ORCHESTRA

Fantasy on Puccini's 'Madame Butterfly'  
Sanctuary of the Heart ..... Ketelbey

(By special request)

### 10.30 Epilogue

## THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London, W.C. 2.

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

3.30-6.30 S.B. from London

### 8.10 A Religious Service

FROM THE STUDIO

THE CHOIR OF THE ELY CONGREGATIONAL CHURCH  
Address by The Rev. M. S. HOPKINS

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

### 9.5 An Orchestral Concert

THE NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE

Overture, 'Fingal's Cave' ..... Mendelssohn  
SYDNEY COLTHAM (Tenor) and Orchestra  
Where'er you walk, ..... Handel

ORCHESTRA  
Humoresque ..... Dvorak

Pizzicato ('Sylvia') ..... Delibes  
SYDNEY COLTHAM

A Dream ..... Bartlett  
Little Lady of the Moon ..... Eric Coates  
She is far from the land ..... Lambert

ORCHESTRA  
Gypsy Suite ..... German

Saltarello ..... Gounod  
Largo ..... Handel  
SYDNEY COLTHAM

Moon Daisies ..... Coates  
At Dawning ..... Cadman

A Banjo Song ..... Homer  
ORCHESTRA

Selection from 'Merric England' ..... German

### 10.30-10.50 The Silent Fellowship

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

3.30 Artists of the North—II  
(See column 3, page 296.)

5.0-6.30 S.B. from London

### 7.50 A Special Service

Relayed from the CENTRAL HALL, Oldham Street  
AN ORGAN RECITAL by JOHN DUCKEE

Berceuse (Cradle Song) ..... Godard  
Festival Prelude ..... Faulkes

8.0 Hymn, 'Hark, hark, my soul' (Methodist Hymn Book, No. 620)

Invocation and Lord's Prayer  
Hymn, 'Jesus shall reign' (M.H.B., No. 767)

Scriptures Lesson  
Anthem by CENTRAL HALL CHOIR, 'Hear my prayer' ..... Mendelssohn

Soloist, BELLA BAILLIE

Intercession  
Hymn, 'How sweet the Name' (M.H.B., No. 109)

ADDRESS by the Rev. HERBERT COOPER, Superintendent, Manchester and Salford Wesleyan Mission

Hymn, 'Our Blest Redeemer' (M.H.B., No. 235)

Benediction. Vesper  
Organ Voluntary, 'Hallelujah Chorus' ('Mount of Olives') ..... Beethoven

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

9.5 S.B. from Leeds

### 10.30 Epilogue

## 6LV LIVERPOOL. 297 M. 1,010 K.C.

3.30 Artists of the North—II  
(See column 3, page 296.)

5.0-6.30 S.B. from London

### 7.50 St. Luke's Church, Bold Street

THE BELLS

Rung by the ST. NICHOLAS BELLRINGERS

### 8.0 A Religious Service

The ADDRESS given by Rev. WILLIAM PAXTON, Minister of Great George St. Congregational Church  
The Music sung by the ST. LUKE'S CHOIR, directed by W. G. JONES

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

9.5 S.B. from Leeds

### 10.30 Epilogue

(Sunday's Programmes continued in column 2, page 296.)



Here's  
happiness  
and prosperity  
for you and yours.

## £250 A YEAR FOR LIFE—FROM AGE 55

Think of it! A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade condition, or political troubles. What a boon to you and yours! What a burden off your mind!

The Plan devised by the Sun Life of Canada, the great Annuity Company with Government-supervised assets of over £82,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. Here is how the Plan works out:—

### £250 A YEAR FOR LIFE.

From 55 years of age you will receive £250 a year for life. If you prefer it a cash sum of £3,000 will be given you instead of the yearly income.

### £20 A MONTH IF UNABLE TO WORK.

Supposing you adopted this plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £250 a year becomes due.

### INCOME TAX REBATE.

If Income Tax remains as now, you will save nearly £250 during the run of the arrangement. This is additional to the profit you can make on the transaction.

### £2,000 FOR YOUR FAMILY IF ANYTHING HAPPENS TO YOU.

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

### ANY AGE, ANY AMOUNT.

Though 35, and £250 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for you and your family's future, this plan is the best and most profitable method you can adopt.

### £82,000,000 ASSETS.

The Sun of Canada has Assets of over £82,000,000, which are under Government supervision.

### FILL IN AND POST THIS FORM TO-DAY.

To J. F. Junkin (Manager),  
Sun Life Assurance Co. of Canada,  
12, Sun of Canada House,  
Victoria Embankment, London, W.C.2.  
(Nr. Temple Station).

Assuming I can save and deposit £..... per  
..... please send me—without obligation  
on my part—full particulars of your endowment plan  
showing what income or cash sum will be available  
for me.

Name .....  
(Mr., Mrs., or Miss)

Address .....

Exact date of birth.....  
S.T. 18-5-28.

## Sunday's Programmes cont'd (May 20)

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

- 3.30 Artists of the North—II  
(See column 3.)
- 5.0-6.30 S.B. from London
- 8.0 A Religious Service  
Relayed from QUEEN STREET CONGREGATIONAL  
CHURCH, Leeds  
Address by the Rev. B. SCOTT WILLIAMS  
Trinity Presbyterian Church Choir
- 8.45 S.B. from London (9.0 Local Announcements)

- 9.5 A CONCERT  
BAND OF THE 1ST BATTALION  
THE BORDER REGIMENT  
(By kind permission of Lieut.-Col. E. Roche-Kelly, D.S.O.)  
Conductor, Mr. O. W. GEARY
- Slavonic Rhapsody ..... *Friedemann*  
Two Movements from the 5th Symphony  
*Tchaikovsky*  
Andante Cantabile; Valse; Allegro Moderato  
Ballet Suite ('Coppelia') ..... *Delibes*  
March of the Bell; Valse of the Hours; Dance  
of the Automotons; Valse of the Doll; March  
of the Warriors; Hungarian Dance  
Excerpts from 'Lohengrin' ..... *Wagner*

- 10.0 A HYMN RECITAL  
THE BRAMLEY CHORAL SOCIETY, conducted by  
Mr. GEO. A. HOLGATE
- Fight the Good Fight (Pentecost)  
Hark, my Soul (St. Bees)  
The King of Love (Dominus regit me)  
Jesu, the very thought of Thee (St. Agnes)  
O God our help in ages past (St. Anne)  
Abide with me (Eventide)

10.30 Epilogue

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

- 3.30 Artists of the North—II  
(See column 3.)
- 5.0-6.30 S.B. from London
- 8.0 A Religious Service  
Relayed from NETHER CHAPEL  
Address by the Rev. J. HOWEN RODDA, of Oak  
Street United Methodist Church
- 8.45 S.B. from London (9.0 Local Announcements)

9.5 S.B. from Leeds

10.30 Epilogue

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

- 3.30 Artists of the North—II  
(See column 3.)
- 5.0-6.30 S.B. from London
- 8.0 A Religious Service  
FROM THE STUDIO  
Conducted by the Rev. J. D. DEVEREUX, Vicar  
of St. Stephen's Church, and Members of the  
Church Choir  
Hymn, 'Love Divine' (A. and M., No. 520)  
Lord's Prayer and Responses  
Psalm 121. The Lesson  
Anthem, 'Come, Holy Ghost' ..... *Attwood*  
Biddings to Prayer  
Hymn, 'Hail the Day' (A. and M., No. 147)  
Address by the Rev. J. D. DEVEREUX  
Hymn, 'Children of the Heavenly King' (A. and  
M., No. 547)

The Blessing

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

10.30 Epilogue

(Sunday's Programmes continued on page 297.)

(From Manchester and other Stations)

### 3.30 Artists of the North—II A LIGHT SYMPHONY CONCERT FROM MANCHESTER

THE AUGMENTED STATION ORCHESTRA  
Conducted by T. H. MORRISON  
Overture to 'The Marksman' ('Der  
Freischütz') ..... *Weber*  
Four Norwegian Dances ..... *Grieg*

WEBER was uncommonly successful  
in catering for early nineteenth  
century German tastes in Opera, which  
lay in the direction of folk-legends, tales  
of romantic and chivalrous deeds, and  
homely sentiment.

The Opera, *The Marksman*, is about  
mysterious deeds of black magic, the  
romantic love of a huntsman, and the  
machinations of his rival—a capital plot  
for those who like opera hot and strong, and  
don't trouble too much about its improbabilities.  
*The Marksman* went down at  
the first performance, so Weber wrote,  
with 'Incredible enthusiasm . . .'  
'I was called before the curtain . . .  
verses and wreaths came flying up. *Soli  
Deo gloria.*

His Overture is built on melodies sung  
in the Opera.

### 4.0 FROM HULL

DOROTHY KITCHEN (Mezzo-Soprano)

Gretchen am Spinnrade  
(Gretchen at the Spinning  
Wheel) ..... *Schubert*  
Lachen und Weinen (Laughter  
and Tears) .....  
Verborgenheit (Secrecy) ..... *Wolf*

### 4.10 FROM SHEFFIELD

COLLIN SMITH (Violoncello)

Arioso ..... *Bach, arr. Franko*  
Perpetual Motion Piece, 'Quaint'  
*Cupis, arr. Nachez and Squire*  
Sad Minuet ..... *Voormolen*  
Après un Rêve (After a Dream)  
*Fauré, arr. Casals*  
Serenade ..... *Godard*

### 4.25 FROM MANCHESTER

ORCHESTRA  
Spanish Rhapsody ..... *Chabrier*  
THIS is a brilliant and glowing piece of  
picturesque music which attempts  
to convey the composer's idea of the spirit  
of Spain.

### 4.35 FROM HULL

DOROTHY KITCHEN

Zueignung (Dedication) .....  
Die Nacht (Night) .....  
Ständchen (Serenade) ..... *Richard  
Strauss*  
Ich trage meine Minne (I bear  
my love) .....

### 4.45 FROM MANCHESTER

ORCHESTRA  
Ballade in A Minor .... *Coleridge-Taylor*  
THIS work begins with a roughly energetic  
introductory theme on the Strings.  
Woodwind has the first main tune, Strings  
accompanying.

The opening matter having been re-  
peated, an episode (starting with a length-  
ened form of the first main tune (on the  
Trumpet), leads to the second main theme  
(mated Violins and Violas).

On this material the *Ballade* is built up.  
Though it has no actual story behind it,  
one can easily imagine it as a musical  
commentary on some old chivalric tale  
of love and warfare.



**Programmes for Sunday.**

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

3.30-6.30 S.B. from London  
 8.0 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

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

3.30-6.30 S.B. from London  
 8.0 **A Religious Service**  
 FROM THE STUDIO  
 Conducted by the Rev. E. J. HAWKINS, with the Choir of Castle Gate Congregational Church  
 Hymn, 'Nearer, My God, to Thee'  
 Scripture Reading  
 Prayer,  
 Anthem, 'Hymn to the Trinity' (Tchaikovsky)  
 Address by the Rev. E. J. HAWKINS  
 Hymn, 'Saviour, again to Thy dear Name'  
 Benediction and Sevenfold Amen  
 8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

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

3.30-6.30 S.B. from London  
 8.0 **A Religious Service**  
 Relayed from St. ANDREW'S PARISH CHURCH  
 Introductory Hymn, 'God is a Spirit' (Music by H. Moreton, Mus. Bac., Borough Organist)  
 Psalm 91  
 Nunc Dimittis  
 Anthem, 'How lovely are Thy Dwellings' Spahr  
 Hymn, 'We love the place, O God' (A. and M., No. 242)  
 Address by the Rev. F. WHITFIELD DAURES, Vicar of St. Andrew's  
 Hymn, 'Saviour, again to Thy Dear Name' (A. and M., No. 31)  
 Vesper

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

10.30 Epilogue

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

3.30-6.30 S.B. from London  
 8.0 **A Religious Service**  
 Conducted by the Rev. T. A. THOMPSON, Primitive Methodist Minister of Tunstall  
 Relayed from the WOODALL MEMORIAL CONGREGATIONAL CHURCH, BURSLEM  
 The Choir of the Jubilee Chapel, Tunstall

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

10.30 Epilogue

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

3.30-6.30 S.B. from London  
 8.0 S.B. from London (9.0 Local Announcements)  
 9.5-10.50 S.B. from Cardiff

(Sunday's Northern Programmes appear at foot of col. 2.)

**In the Near Future.**

**News and Notes from Southern Stations.**

**Bournemouth.**  
 An appeal on behalf of the Hahnemann Convalescent Home and Dispensary, Bournemouth, will be made by the Rev. E. Moor, Honorary Chaplain of the Home, on Sunday, May 27.

**Plymouth.**  
 'The Significance of Children's Ambitions' is the title of a talk to be given by Miss Eve Macaulay, of the University College of the South-West, Exeter, on Tuesday, May 29.

For his talk to schools on Friday, June 1, in the series of Stories of Exploration, Mr. G. P. Dymond, Headmaster of the Hoe Grammar School, has chosen as his subject 'Central Africa.'

**Manchester.**  
 A programme of Eric Coates' music will be given on Saturday, June 2, by the Station Orchestra and Gladys Sweeney (soprano).

Arthur Catterall (violin) and Claud Biggs (piano), each of whom is a professor at the Royal Manchester College of Music, will take part in the Sunday afternoon concert on May 27. Later the same afternoon an excerpt from Sterndale Bennett's oratorio *The Woman of Samaria*, will be relayed from Manchester Cathedral.

**Cardiff.**  
 The second edition of 'Noises Off' arranged for Friday, June 1, will include 'Peer and the Plumber,' given by Dookson and Cookson, character sketches by Nan Porter, and songs and duets by Margaret Wilkinson and Leonore Weepie.

Heddie Nash and Raymonde Amy will be the artists in a programme entitled 'Excerpts from Popular Operas,' arranged for Tuesday, May 29. The Choir of the Cardiff Grand Opera Society will sing well-known choruses and the National Orchestra of Wales will play.

**Daventry Experimental.**  
*Brains*, a play of the Southern Seas, by Martin Flavin, will be presented by Stuart Vinden on Friday, June 1.

The religious service on Sunday, May 27, will be relayed from the Central Hall, Birmingham, the address being given by the Rev. F. C. Spurr, of Hamstead Road Baptist Church.

A short ballad concert by Dorothy Bennett (soprano), Herbert Thorpe (tenor), and Harry Brindle (bass) will occupy the last part of the evening programme on Tuesday evening, May 29.

An interesting recital of Leslie Stuart's songs will occupy half an hour of the evening programme at 8 p.m. on Wednesday, May 30. It will be given by John Thorne (baritone), who will be accompanied by the Studio Orchestra.

**Sunday's Northern Programmes.**

**5NO NEWCASTLE.** 312.5 M. 960 KC.  
 3.30-6.30:—S.B. from London. 8.0:—S.B. from London.  
 10.30:—Epilogue.

**5SC GLASGOW.** 405.4 M. 740 KC.  
 3.30-6.30:—S.B. from London. 8.0-8.35:—S.B. from Dundee. 8.45:—S.B. from Edinburgh. 8.50:—S.B. from London. 10.30:—Epilogue.

**2BD ABERDEEN.** 500 M. 600 KC.  
 3.30-6.30:—S.B. from London. 8.0:—S.B. from Dundee. 8.45:—S.B. from Edinburgh. 8.50:—S.B. from London. 10.30:—Epilogue.

**2BE BELFAST.** 308.1 M. 960 KC.  
 3.30-6.30:—S.B. from London. 8.0:—S.B. from London. 10.30:—Epilogue.

**Art Treasures Presented Free**



It is pleasing to think in these days — when the windmill is rapidly disappearing from the English countryside — that Rembrandt should have left a lasting picture of such great beauty as "The Mill."

With the deft and definite touch of the superlative genius, this picture carries with it the romance of the old and perfect method of wheat milling. In 1911 this Art Treasure was sold to an American millionaire for the enormous sum of £100,000.

Messrs. Allinson Ltd.—the millers of Allinson 100 per cent. Wholemeal Flour, who carry on the tradition of perfect wheat milling into the present day, have made arrangements for the distribution of presentation copies of the £100,000 Mill picture—free of all advertising matter. For those who already possess a copy of Rembrandt's Mill, Messrs. Allinson Ltd. offer a companion picture by John Linnell, which is also entitled "The Mill." Linnell's picture has been displayed in the Tate Gallery. These two Mill pictures are an ornament to any home and each is obtainable from Messrs. Allinson Ltd., 210, Cambridge Road, E.2, in exchange for twelve of the bands which are to be found around Allinson bread, supplied by bakers everywhere.

It is particularly fitting that these faithful reproductions should be obtainable from the firm which to-day grinds the identical flour to that which was the backbone of the sturdy manhood of our forebears.

Just as in the good old days wholemeal flour was stone-ground, so to-day Allinson 100 per cent. Wholemeal Flour is ground to the ideal degree of fineness in the same way between upper and nether mill-stones of historic fame. In one particular, Messrs. Allinson have improved on the produce of our forefathers, for whereas in those days only local wheats were used in the flour milling, Allinson mill only the finest Empire wheats—the scope of their selection has thus been increased from a limited radius to that which covers the British Empire.

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# PROGRAMMES for MONDAY, May 21

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
MARGARET SEVERN (Contralto)  
WILFRED GARTRELL (Tenor)

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

1.0-2.0 AN ORGAN RECITAL  
by EDGAR T. COOK  
From Southwark Cathedral

Fantasy in E Flat ..... *Saint-Saëns*  
Trumpet Tune and Air *Purcell, arr. F. Archer*

MARGARET LONGMAN

Sweet was the song ..... *Alley*  
This joyful Eastertide ..... *arr. Somervell*

EDGAR T. COOK

Sonata No. 1 in C Minor ..... *Bach*

MARGARET LONGMAN

Evening Hymn ..... *Purcell*

EDGAR T. COOK

Ronde des Princesses .. *Stravinsky, arr. Besly*  
Idylle ..... *Chas. Quef*  
Alla Marcia ..... *Ireland*

2.30 Miss RHODA POWER: 'Boys and Girls  
of Other Days—IV, The King's Highway'

3.0 Musical Interlude

3.5 Great Stories from History and Mythology,  
told by Miss RHODA POWER. 'Tales from  
the North—IV, The Golden Hair of Sif'

3.20 A Musical Interlude

3.30 AN AFTERNOON CONCERT  
DOROTHY KITCHEN (Mezzo-Soprano)  
P. J. DUFFY (Baritone)

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

5.0 HOUSEHOLD TALK: Mrs. FLORENCE RAN-  
SON, 'Some Meatless Dishes'

5.15 THE CHILDREN'S HOUR

'Helen of Kirkconnell' and other Scottish  
Songs (collected and arranged by Owen Muse),  
sung by REX PALMER

'The Strange Fragrance,' a whimsical Barry  
Pain Story (as recorded by his daughter)

'The Juggler' and other Piano Solos played  
by CECIL DIXON

'Pouched Animals,' a Chat by GUY DOLLMAN

6.0 ORGAN RECITAL by PATTMAN  
From the Astoria Cinema

6.20 Quarterly Bulletin of the Radio Association

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

6.45 ORGAN RECITAL by PATTMAN (Continued)

7.0 Mr. DESMOND MACCARTHY: Literary  
Criticism

7.15 THE FOUNDATIONS OF MUSIC  
BACH'S PARTITAS  
Played by GERDA NETTE

IN the seventeenth and eighteenth centuries  
German town bands used to play dance tunes  
in sets, such a set being called a 'Partie.' 'Par-  
tita' is the Italian form of the word, and com-  
posers for the Keyboard took this name for their  
suites of pieces in dance styles.

7.25 Mr. F. NORMAN: German Talk. Selections  
from Hebel—VIII (der Zahnarzt)

7.45 'THE MISTS OF MORNING'

A Sketch in One Act by P. BILTON  
With Incidental Music specially composed by  
IRVIN COOPER

Characters in order of speaking:

Mrs. Pemberton ..... IDA PLINGE

Julie (her Daughter) ..... JOYCE BLAND

David Gardiner ..... WALTER PLINGE

Mr. Pemberton (an Organiser) GILBERT HERON

Barry Lawson ..... ELIOT MAKEHAM

Mrs. Pemberton's comfortable, although not  
luxurious, sitting-room is the scene of a little  
conflict between domesticity and genius. The  
result is as reassuring as it is unexpected.



LORD CURZON AT THIRTY-TWO.

Memories of the late Marquess Curzon of Kedleston will be recalled by Lord Ronaldshay in his talk from London tonight. Most of us remember him as the ex-Viceroy of recent years, but this Spy caricature of 1891 takes us back to the days when the Hon. G. N. Curzon was Under-Secretary for India and at the outset of his brilliant career. It is here reproduced from Lord Ronaldshay's 'Life of Lord Curzon,' by courtesy of Messrs. Benn.

8.30 ORGAN RECITAL by Dr. SCHWEITZER  
Relayed from the Bishopsgate Institute

DR. SCHWEITZER (born in 1875) is one of  
the most remarkable men in music, for  
besides writing a scholarly book on Bach that has  
taken rank as a foundational work, and undertak-  
ing (with Widor) an edition of the works of the  
master, he has been a teacher of theology in the  
University of Strasbourg, and has done distin-  
guished work as a medical missionary in Africa;  
to this he has devoted himself for some ten years,  
performing most valuable research work, which

has made his name inter-  
nationally famous. It is safe  
to say that no musician's  
visits are more warmly ap-  
preciated than those—now very infrequent—  
of this eminent scholar and man of science, who  
has so signally devoted himself to the noblest of  
careers in the service of humanity.

(Picture on page 301.)

9.0 WEATHER FORECAST; SECOND GENERAL NEWS  
BULLETIN

9.15 'I Remember'—Rt. Hon. Lord RONALD-  
SHAY: 'Recollections of Lord Curzon'

WHEN the Marquess Curzon of Kedleston died  
in 1925, one of the most interesting figures  
passed out of the world of affairs. From the day  
when he was labelled by an Oxford epigram as  
'a very superior person' to the time when he  
returned from India in viceregal glory to enter  
on a new career as Foreign Secretary, he  
was a character whose extraordinary success  
was redeemed from dullness by his equally  
extraordinary personal characteristics—for he  
was in many ways an eighteenth-century  
oligarch, born out of his time. Tonight  
Lord Ronaldshay, another Indian 'proconsul,'  
who recently published the first volume of  
the official biography of Lord Curzon, will  
give some reminiscences of that remarkable  
man.

9.30 Local Announcements; (Daventry only)  
Shipping Forecast

9.35 A Song Recital

By ELISABETH SCHUMANN

(At the Piano, GEORGE REEVES)

Ridente la calma (Give back the  
peace) ..... *Mozart*  
Voi che sapete (Ye who know) ..... *Mozart*  
Das Veilchen (The Violet) ..... *Mars*  
Marienlied (Song of Mary) ..... *Mars*  
Lullaby ..... *Cyril Scot*  
Morgen (Tomorrow) ..... *Richard Strauss*  
Ständchen (Serenade) ..... *Richard Strauss*

10.0 AN ORCHESTRAL CONCERT

of Works by W. H. REED

BERNARD SHORE (Viola)

THE WIRELESS ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by THE COMPOSER

ORCHESTRA

The Lincoln Imp

THE composer says of this piece, which he  
'dedicated with affectionate esteem to Sir  
Edward Elgar, O.M.': 'Concerning the Imp  
in Lincoln Cathedral, there is a legend that,  
when wandering bent upon mischief, he  
chanced to fall in with the North-East wind,  
riding upon it until the Cathedral was sighted.  
Bidding the North-East wind await his return,  
the Imp proceeded within. Vaulting the  
benches, he espied the bell rope, jangled the  
bells, strummed upon the organ, tore the vest-  
ments to shreds, and broke the brazen  
candlesticks across his knees.

'Intending to work his crowning mischief  
upon the altar, he found his way barred by  
an angel; putting out his hand to stroke the  
wonderful shining hair, he was, for his pro-  
sumption, immediately turned to stone.

'The North-East wind still waits for him  
outside.'

10.15 Italian Serenade  
Caprice, 'Will-o'-the-Wisp'

10.30 BERNARD SHORE and Orchestra  
Rhapsody

10.45-11.0 ORCHESTRA  
Æsop's Fables

The Fox and the Grapes; The Wolf and the  
Lamb; The Ox and the Frog; The Fisher-  
man and his Pipe; The Dog in the Manger;  
The Wind and the Sun

11.0-12.0 (Daventry only) DANCE MUSIC;  
ALFREDO and his BAND, and THE NEW PRINCES  
ORCHESTRA, from the New Princes Restaurant



# Monday's Programmes cont'd (May 21)

## 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  
GEORGE GROGIE  
(Character Sketches)

4.0 LOZELLS PICTURE HOUSE ORGAN  
From Birmingham

FRANK NEWMAN  
Overture to 'A Midsummer Night's Dream' Mendelssohn  
Souvenir.....Geehl

MURIEL NORMANSELL (Contralto)  
Sing, break into song  
The Second Minuet....Besly

FRANK NEWMAN  
Allegro cantabile (Quick, in a singing style) from Fifth Symphony.....Widor  
Selection from 'Carmen'.....Bizet  
Entr'acte, 'Moonlight Dance'.....Finck  
Nocturne in D Flat.....Landon Ronald  
Suite of Ballet Music to 'Coppelia'.....Delibes

5.0 A BALLAD CONCERT  
MARY CRAUFURD (Soprano)  
DOUGLAS SHARPINGTON (Baritone)  
DAVID SISSERMAN (Violoncello)

MARY CRAUFURD  
I've been roaming.....Horn  
Time, you old gipsy man.....Maurice Besly  
Morning Song.....Quilter

5.7 DAVID SISSERMAN  
Andante....} From 'Rococo Variations' Op. 33  
Allegro....} Tchaikovsky  
Peine d'Amour (Love's Pain).....Kreiser

5.15 DOUGLAS SHARPINGTON  
In an old-fashioned Town.....Squire  
Since we Parted.....Allitson  
Still in dreams I see her.....Oliphant

5.22 MARY CRAUFURD  
Jack and Jill.....Sanderson  
The Drowsy Road.....Balfour White

5.30 DAVID SISSERMAN  
Solitude, Op. 9.....Davidoff  
Scherzo, Op. 12.....Goens

5.38 DOUGLAS SHARPINGTON  
Tommy Lad.....Margeson  
Border Cradle Song.....Kemp

5.45 THE CHILDREN'S HOUR (From Birmingham):  
'The Honey of a Wasp,' by Florence M. Austin.  
Jacko, a Piano and some Songs. Marie Saberonne will give Bird Impressions

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

6.45 Light Music  
From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL  
Overture to 'Peter Schmolli'.....Weber  
Selection from 'The Eccentric Toyshop' ('La Boutique Fantasque') Rossini, arr. Respighi

7.10 JOYCE ROLLITT (Pianoforte)  
Fantasia in C Minor.....Bach  
Mortify us by Thy Grace (Chorale Prelude)  
Bach, arr. Rummel  
Rejoice, beloved Christians (Chorale Prelude)  
Bach, arr. Busoni



SPENCER THOMAS, tenor, sings in the Military Band Concert at 8.30 tonight.

7.20 ORCHESTRA  
'Solitude' Waltz..Waldteufel  
First Norwegian Rhapsody  
Svendsen

7.35 JOYCE ROLLITT  
Three 'Ecossaies' (Scots Pieces), Op. 72, No. 3.....Chopin  
Ballad in F, Op. 38..

7.45 ORCHESTRA  
Selection from Music in 'Henry VIII' Saint-Saens

8.0 VAUDEVILLE  
From Birmingham

ALBERT DANIELS (Child Impersonations)

MARIE SABERONNE (Siffleuse)  
JEANE PAULE AND LEONIE LASCELLES (Syncopated Entertainers)

### 8.30 A MILITARY BAND CONCERT

MABEL DENNIS (Contralto)  
SPENCER THOMAS (Tenor)

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL  
BAND  
Overture to 'Mirella'.....Gounod

8.38 MABEL DENNIS  
The green trees whispered.....Balfour  
On the road to Ballyshee.....Elliott

8.45 BAND  
Ballet Suite, 'Fancy Dress Ball'....Rubinstein  
Cossack and Little Russian; Polonaise; Toreador and Andalusian Maid; Royal Drummer and Vivandiere

9.2 SPENCER THOMAS  
My lovely Colia.....Monro, arr. Lane Wilson  
Love for Love.....Warlock  
Fair House of Joy.....Quilter

9.10 BAND  
Symphonic Poem, 'Vltava'.....Smetana

9.25 MABEL DENNIS  
The Moon at the Full.....Landon Ronald  
The Monkey's Carol.....Stanford

9.32 BAND  
Spanish Suite, 'La Feria' (The Fair)....Lacome  
The Bullfight; Serenade; At the Theatre

9.45 SPENCER THOMAS  
Loveliest of Trees.....Peel  
Faery Song.....Boughton  
The Roadside Fire.....Vaughan Williams

9.52 BAND  
Intermezzo.....Arensky  
March, 'A Bunch of Roses'.....Chapi

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY DANCE BAND, directed by CHARLES WATSON, from the Piccadilly 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 300.)

## A Message From DESMOND MacCARTHY Literary Critic to B.B.C.

I am writing these few words to those who listen to my fat-tingly talks from 2.20 about books and authors. I have undertaken to edit a shilling monthly review called "Life and Letters", which is to come out on June 1<sup>st</sup>.

Everyone connected with the B. B. C. knows that there are many, very many, who are interested in literature. "Life and Letters" will aim at providing reliable book-news and at getting the best writers to discuss the best books. But I do not want it to be a magazine about books alone. It will discuss life and character, history & human-nature. As editor it will be my part to see that such contributions are good literature in themselves, various enough to appeal to different kinds of people, and printed & produced in a manner worthy of them.

Desmond MacCarthy

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# Monday's Programmes continued (May 21)

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

### 1.0-1.45 A LIGHT ORCHESTRAL CONCERT

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Overture to 'Russian and Ludmilla'.....Glinka  
Slavonic Dances, Nos. 1 and 4.....Dvorak  
Little Suite.....Debussy  
Hungarian March.....Bertioz

### 2.30 BROADCAST TO SCHOOLS:

Prof. H. J. FLEURE, 'The City Beautiful—Our Cathedral Cities in Western Europe'

### 3.0 London Programme relayed from Daventry

### 4.45 W. H. JONES, 'Romances of Glamorgan Families—A Cromwellian Jones of Fommon'

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

### 5.15 THE CHILDREN'S HOUR: 'My Programme,' by C. H. Brewer

### 6.0 London Programme relayed from Daventry

### 6.30 S.B. from London

### 7.45 A CONCERT

Relayed from the Castle Theatre, Caerphilly  
MEGAN THOMAS (Soprano)  
ARTHUR FEAR (Baritone)  
THE CHOIR OF THE CAERPHILLY CHORAL SOCIETY  
Conducted by EDGAR J. REYNOLDS  
NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

### OVERTURE TO 'TANNHÄUSER'.....Wagner

THE theme of Wagner's opera is the conflict between the higher life and the sensual side of man's nature, and the Overture is an epitome of the hero's temptation and salvation. First is heard the solemn statement of the Pilgrim's Song, accompanied by the throbbing 'pulses' of life that leap for joy in this song of salvation, as Wagner put it.

The procession approaches and passes. Evening comes on, and the enchanting sound of music from the Hill of Venus is heard. The theme curves upward and the dances of the Queen of Love's attendants ensue. Tannhäuser enters, and drawn by the seductive influences, sings his Love Song—a bold, exultant, leaping theme. The allurements unfold him, and Venus herself appears. Tannhäuser hymns her again, and the music grows ever wilder as his senses become intoxicated. Finally the mists clear away, the evil influences depart, and the song of the pilgrims rises triumphant.

### CHOIR AND ORCHESTRA

March and Chorus, 'Hail! bright abode' ('Tannhäuser').....Wagner

IN this stately processional music (well-known as a piano solo in the arrangement made by Liszt) the ladies and knights at the court of Thuringia sing their greeting to the Hall of Song where the aristocratic minstrels of the land are about to engage in a friendly singing contest.

### MEGAN THOMAS and Orchestra

A fore e lui ('La Traviata').....Verdi

### CHOIR

Part Songs:  
My love dwelt in a Northern land.....Elgar  
The Lost Chord....Sullivan, arr. Arthur Fagge (With Orchestra)

### ORCHESTRA

Ballet Music from 'Philemon and Baucis'.....Gounod

### ARTHUR FEAR and Orchestra

Credo ('Othello').....Verdi

### CHOIR

Chorus, 'The Wreck of the Hesperus' MacCunn

THERE is no need to enter into a description of Longfellow's famous poem, with its literary landmarks:—

The skipper he blew a whiff from his pipe,  
And a scornful laugh laughed he,  
and, when retribution falls:—  
Like a vessel of glass she stove and sank:  
Ho! Ho! the breakers roared.

Hamish MacCunn's musical setting is appropriately storm-ridden, and none can fail to appreciate either its dramatic or its pathetic moments. The Cantata was produced with pictorial effects at the London Coliseum in 1905.

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

### 10.0-11.0 S.B. from Swansea

## 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—IV, Widely Ruling Rome'

### 3.20 A STUDIO CONCERT

THE STATION ORCHESTRA  
March, 'The Spirit of Pageantry'.....Fletcher  
Egyptian Ballet.....Luigini

GWLADYS OLIVER (Contralto)  
Fairings.....Easthope Martin  
An Eastern Lullaby.....Ring  
If thou wert blind.....Noel Johnson  
It was a Lover and his Lass.....Eric Coates

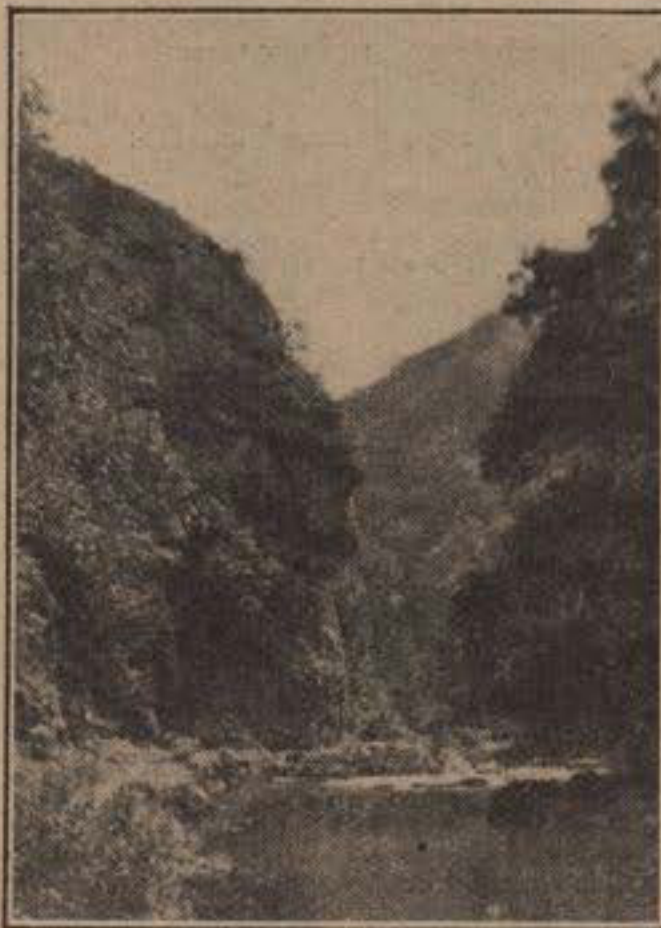
STRING ORCHESTRA  
Andante Cantabile (Slow, in a singing style)  
Tchaikovsky

DAVID OLIVE (Recitations)  
Carcassonne (Clifford Harrison)  
Little Boy Love (Conan Doyle)

ORCHESTRA  
Selection from 'The Dollar Princess'.....Caryll

GWLADYS OLIVER  
One morning very early.....Sanderson  
Where corals lie.....Elgar  
Shepherd's Cradle Song.....Somercell

ORCHESTRA  
Selection from 'The Grand Duchess' Offenbach



LION FACE ROCK,

frowning down on the rippling waters of the Dove, is one of the best-known sights in that district of Dovedale about whose literary associations Mr. Fred J. Chapple will talk from Manchester this afternoon.

DAVID OLIVE  
Quarrel Scene from 'Julius Caesar' (Shakespeare)  
ORCHESTRA  
March of the Mountain Gnomes.....Eilenberg

### 5.0 Mr. FRED J. CHAPPLE: 'Ashbourne and the Dove and their Literary Associations'

5.15 THE CHILDREN'S HOUR: Two Folk Songs of the Tyneside: When the Old Hat was New; King Arthur's Servants, sung by Harry Hopewell. The Cherry; One-erie, Two-erie; and Todbury Hill (Richardson and Leishman), sung by Betty Wheatley. Suite, 'Over the Hills' (Ching): Half-way House; The Roadside Pool; Happy-go-Lucky, played by Eric Fogg.

### 6.0 London Programme relayed from Daventry

### 6.30 S.B. from London

### 7.45 A Light Orchestral Programme

THE STATION ORCHESTRA  
Overture to 'Pique Dame' ('The Queen of Spades').....Suppe  
Selection from 'La Gran Via'.....Valverde  
Duet for Violin and Violoncello, 'Darby and Joan'.....Foulds  
Selection from 'Faust'.....Gounod

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

### 10.0-11.0 VARIETY

LULU and NORAH (Hawaiian Melodies with Hawaiian Guitar)

WILLIAM SCOTT (Mouth Organ Novelty Solos)  
BRENA QUINION (Light Ballads and Character Sketches)

RUPERT O'HEA (Entertainer)  
MAIE and JEUNE (Instrumental Act introducing Concertina, Flute and Piccolo)  
Supported by THE STATION ORCHESTRA

## 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: Out in the Garden. The Strange Fragrance (Barry Pain); Blue Bells (Coates); I have a little garden (Alec Rowley); The Gardener and the White Elephants (Richard Hughes); Buttercup, Poppy, Forget-me-not (Eugene Field)

### 6.0 London Programme relayed from Daventry

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

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

### 12.0-1.0 London Programme relayed from Daventry

### 2.30 London Programme relayed from Daventry

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

### 5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Down with the Diver,' by G. G. Jackson. Songs from 'Now we are Six' (A. A. Milne and Fraser-Simson), sung by John Woods Smith

### 6.0 London Programme relayed from Daventry

### 6.30 S.B. from London

### 6.45 S.B. from Hull

### 7.0-11.0 S.B. from London (9.30 Local Announcements)



# Monday's Programmes cont'd (May 21)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Two by two! Duets—'Gendarmes' (*Offenbach*), 'Two Beggars' (*Lane Wilson*), sung by John Anderson and Frank Skinner. Spanish Dances (*Moszkowski*), played by Gladys Cowley and Hilda Francis. A story for two—'Grandpa do the Same'
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 S.B. from Hull
- 7.0-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 F. W. WHITE: 'Some Origins of Surnames—IV, From Places'
- 5.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 Mr. F. R. STAINTON: Eye-Witness Account, 'Yorkshire v. Sussex'
- 7.0-11.0 S.B. from London (9.30 Local Announcements)

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

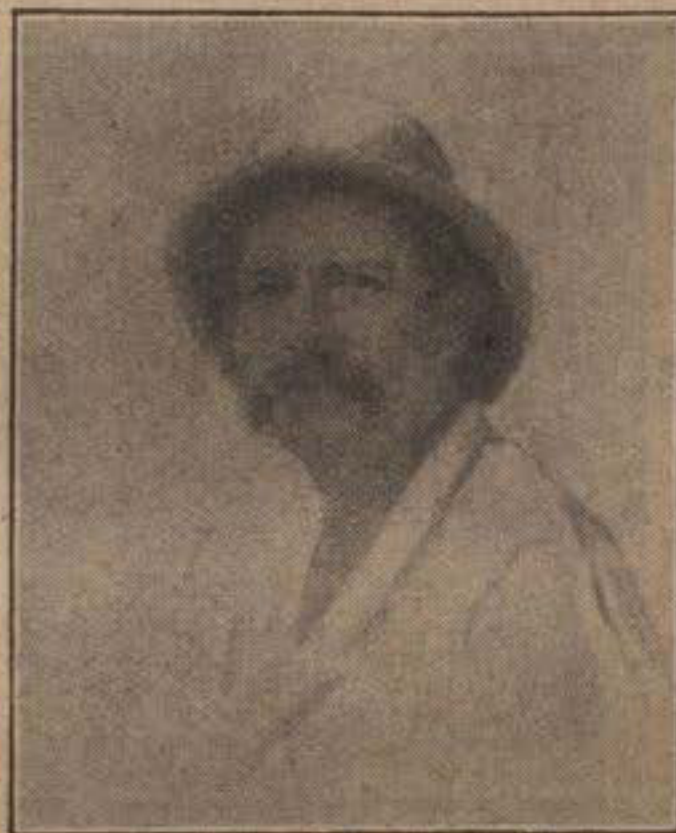
- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 J. P. COLE'S QUARTET  
Relayed from Bobby's Restaurant  
Fox-trot, 'Oh! Doris! where do you live?'  
*Kahn*  
Valse, 'Lune de miel' (Honeymoon)... *Waldteufel*  
Operatic Fantasia on Saint-Saens' 'Samson and Delilah'
- Entr'acte, 'Recollections of Valentino'... *Wood*  
Fox-trot, 'Without you, Sweetheart' *Henderson*  
Selection, 'Veterans of Variety'... *Pether*  
Entr'acte, 'Simple aveu'... *Thomé*  
Valse from 'The Student Prince'... *Romberg*  
Three Dances from 'Nell Gwyn'... *German*
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 SOCIAL SERVICE BULLETIN: 'Highways of Service,' by Miss DOULTON EDWARDS, Secretary of the Bournemouth Council of Social Service
- 6.15 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 A READER: 'New Books'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 A GRAMOPHONE RECITAL OF MODERN BRITISH COMPOSERS  
'Summer Days' Suite, Parts 1 and 2 *Eric Coates*  
Two Shakespeare Songs ..... *Quilter*  
O mistress mine; Blow, blow, thou winter wind  
Little Concert Suite ..... *Coleridge-Taylor*  
Pianoforte Solo, 'Shepherd's Hey'.... *Grainger*  
Poem No. 2 (In memory of Richard Jefferies) *Frank Bridge*  
Ballet Suite, 'Old King Cole' *Vaughan Williams*  
A Dance Rhapsody ..... *Debussy*
- 2.30 London Programme relayed from Daventry
- 4.0 THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK



Dr. ALBERT SCHWEITZER,

a musician who has also made a reputation as a scientist and as a theologian, and who now works as a medical missionary in Africa, will give an organ recital from London tonight. This portrait of him is from a recent painting by Johanna Engel.

- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Reading, 'The Strange Fragrance' (*Barry Pain*). Folk Songs, including 'Blow away the morning dew,' 'Sweet England,' and 'Dabbling in the dew' (*arr. C. Sharp*)
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 FLORENCE M. AUSTIN: 'Country Rambles'
- 5.15 THE CHILDREN'S HOUR: Story, 'The Strange Fragrance' (*Pain*)
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry  
(Swansea Programme continued on page 302.)



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**Monday's Programmes cont'd (May 21)**

(Swansea Programme continued from page 301)

- 5.0 Mr. J. C. GRIFFITH-JONES: 'Romance on your Doorstep'
- 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 S.B. from London (9.30 Local Announcements)
- 10.0-11.0 The Swansea Police Band  
(By kind permission of Mr. THOMAS RAWSON, Chief Constable)  
Directed by A. SHACKLEFORD  
BEN JONES (Tenor)

**BAND**  
March, 'Her Majesty the Queen' (from Suite, 'At the King's Court') ..... Sousa  
Grand Selection from 'The Vestal' .. Mercadante



**THE BALAGANTSCHINA ARRIVES!**

This troupe of Russian artists performs equally well operatic music, and the folk-songs of the Cossacks of the Steppes. They will be 'on tour' this week, and the following are their Stations and days:—Monday, Newcastle; Tuesday, Glasgow; Wednesday, London; Friday, Manchester; and Saturday, Cardiff.

- BEN JONES  
Bugeilio'r Gwenith Gwyn ..... } (Welsh Airs, arr. Richards)  
Mentra Gwen ..... }  
Galwad y Tywysog ..... } John Henry
- BAND**  
Morecau Elegant ..... Howgill  
Duet for Flute and Clarinet—P.C. DIEHL (Flute), P.C. GAYNOR (Clarinet)
- Gipsy Idyll ..... Piercy
- BEN JONES  
Your tiny hand is frozen (from 'La Bohème') ..... Puccini
- Hoff Wlad fy Ngenedigaoth ..... J. Parry
- BAND**  
Selection from 'Princess Charming' ..... Bennett  
Hawaiian Intermezzo, 'Malinda's Fairy Bower' ..... Hume

**Northern Programmes.**

5NO NEWCASTLE. 312.5 M. 960 kc.

12.0-2.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Miss V. M. S. Crichton, 'Some Great Explorers of the World—VI, Robert Falcon Scott (1868-1912)'. 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:—London Programme relayed from Daventry. 6.30:—S.B. from London. 10.0:—Balagantschina. Russian Artists. 10.15-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.

11.0-12.0:—Gramophone Records. 3.15:—Dance Music relayed from the Plaza. 4.0:—Station Orchestra: Bessie Mullie (Contralto). 5.0:—Mrs. Gunton: 'Vegetarian Cookery'. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.45:—'Oor Ain Fireside. 'A Scottish Christening' by Dunan Graham. Presented by the Station Players. 8.30:—S.B. from London. 10.0-11.0:—Light Opera. Station Orchestra: Overture, 'Orpheus in the Underworld' (Offenbach). Wynne Ajello (Soprano): 'Regnana nel silenzio (Lucia di Lammermoor) (Donizetti); She has flown (Tales of Hoffmann) (Offenbach); O Luce di quest'anima (Linda di Chamounix) (Donizetti). Orchestra: Selection, 'The Grand Duchess' (Offenbach). Topisa Green (Baritone): 'My faith at stake (L'eroica Borgis) (Donizetti); Come Leonora ('La Favorita') (Donizetti) As Jewels (Divna 'Tales of Hoffmann) (Offenbach). Wynne Ajello and Topisa Green: 'Barcarollo' (Tales of Hoffmann) (Offenbach). Orchestra: Selection from 'Mignon' (Thomas).

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—V, The Coming of the Cross: Early Christian Movements'. 3.45:—Station Octet. 4.5:—Burnett Dickson (Baritone). 4.16:—Octet. 4.30:—Burnett Dickson. 4.40:—Octet. 5.0:—Household Talk: 'Some Meatless Dishes' by Mrs. Florence Ransom. 5.15:—Children's Hour. 6.0:—Dance Music by the Station Dance Band. 6.30:—S.B. from London. 7.45:—S.B. from Glasgow. 8.30-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 950 kc.

12.0-1.0:—Concert by the Radio Quartet. 3.30:—Dvorak Programme. Station Orchestra. 4.20:—Vocal Interlude: John Donnan (Tenor). 4.32:—Light Music. 4.50:—Pianoforte Jazz by Fred Rogers. 5.0:—'Some Meatless Dishes' by Mrs. Florence Ransom. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitaroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Popular Concert Music. Station Orchestra conducted by E. Godfrey Brown. March from 'Carnatacus' (Elgar); Overture, 'The Mastersingers' (Wagner). 8.4:—Mayfair Glee Singers: Two Roses (Werner); Savourneen Doelish (arr. C. J. Brennan); Once I loved a maiden fair (Rumsey); When evening's twilight gathers round (Hatton). 8.14:—Orchestra: Concerto in G Sharp Minor, Op. 30, for Pianoforte and Orchestra. (Soloist, Claude de Ville) (Rinsky-Korsakov). Idyll, 'The Banks of Green Willow' (G. Butterworth). 8.35:—Glee Singers: Mournfully Lullaby (Macry); Mary (Richardson); 'Twas a lover and his lass (Morley); The long day closes (Sullivan). 8.48:—Orchestra: Mock Morris for Strings, and St. Stephen's Hey (P. Grainger); Overture, 'The Yeomen of the Guard' (Sullivan). 9.0-11.0:—S.B. from London.

**What They Will Collect in 2042.**

(Continued from page 287).

English absolutely blind to the value of their own art-treasures? But there, what can one expect of the nation that shoved the exquisite statue of Nurse Cavell away in a museum where no one could see it properly?

When I think of the vandalism of the nineteen-eighties and nineties, I feel our grandfathers ought to be scragged, I really do! Think what a lovely place London must have been in the reign of George V, or even Edward VIII: and then look at it now! Think of all the miles of quaint old slums, full of the Picturesque Poor, now swept away! And again, think of the 'fogs,' those mysterious nights-in-day of black or yellow darkness that used to creep over the city like a dragon settling on its nest!

What mystery and romance they must have lent! What colour! Fancy being able to paint a London lit only with this palpable yellow glow! Or even, when there was no fog, a London whose garish colours were all softened and harmonized by a thin coating of soot! Yet the brutes banished all this beauty from the world wilfully, with their iniquitous Smoke Abatement Act of 1980. It is only now, when one hears of the difficulty the chemists are having in producing synthetically a real old-fashioned 'pea-soup' fog for this year's Lord Mayor's Show, that we are beginning to realize what we have lost.

But I must stop now or I shall get quite apoplectic with rage

RICHARD HUGHES.



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# PROGRAMMES for TUESDAY, May 22

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 STANLEY CRAFFLE TRIO  
RONA VALDEZ (Soprano)

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

2.30 Sir H. WALFORD DAVIES, 'Elementary Music'

3.15 Musical Interlude

3.20 M. E. M. STÉPHAN, 'Elementary French  
—IV, On Note Values'

3.50 Musical Interlude

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

4.15 Mr. VERNON BARTLETT, 'International  
Affairs in the Twentieth Century'

LISTENERS to Mr. Vernon Bartlett's evening talks know how good a guide he is to political developments in the contemporary world. In these two special talks to secondary schools he will apply his practical knowledge to the theory of international affairs: how disputes arise between nations, and how they are settled. This afternoon he will describe how the growth of communications, the multiplication of points of contact between countries, and the increased importance of economic rivalry have brought about many new causes of war.

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

5.0 'Holidays Abroad: France—III': Miss  
MARJORIE MAXSE, 'Brittany'

WHEN the average Englishman thinks of going abroad for his summer holidays, his thoughts turn to Brittany first. It is so near, so accessible, so picturesque, and most of his friends have been there and enjoyed it at one time or another—for Brittany was the first place to be discovered by the English, and it remains one of the most popular. That does not by any means imply that it has been spoilt, for its little towns and villages are still full of colour and charm. Miss Maxse, who gives the talk this afternoon, is an experienced traveller in many parts of the world, and she has covered the greater part of Brittany in her wanderings, so she will be able to tell intending visitors both what to see and how to see it in order to enjoy it most.

(Picture on page 306.)

5.15 THE CHILDREN'S HOUR

Going to Extremes  
Proceeding North—

We shall discover THE OLOF SEXTET playing 'To a Wandering Iceberg' (MacDowell) and revelling in the 'Greenland Suite' (Fredriksen). Here we shall encounter also 'Matwock of the Iceberg,' a Polar Bear introduced to us by  
W. J. LONG

Turning South—

We shall accompany CLIFFORD COLLINSON to the South Sea Islands, and thaw out to the strains of 'Samoan Isles' (Geehl) and 'Lotus Land' (Morel)

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

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

6.45 A Recital of Gramophone Records

7.0 Mr. EDWARD SHANKS, 'Contemporary Poetry'

FOR the ordinary person who does not read the more aesthetic reviews, it is not easy to keep in touch with the best work that is being done by modern poets, particularly by those of less-established reputation. The 'occasional reviews of new poetry,' of which this is the first, are designed to meet this need. Mr. Edward Shanks, who will give them, is himself one of the most prominent of post-war poets; he won the Hawthornden Prize in 1919, was for some years assistant editor of *The London Mercury*, and published his 'Collected Poems' two years ago, since when he has issued three more books—'The Beggar's Ride,' 'Second Essays on Literature,' and 'The Use of Poetry.'

7.45 A Maytime Melody

LEONARD HENRY  
JAMES WHIGHAM  
HERBERT SIMMONDS  
WYNNE AJELLO  
EDITH PENVILLE  
FLORENCE BAYFIELD  
LILIAN HARRISON

8.0-8.30 (Daventry only) Mr. W. M. TETLEY  
STEPHENSON, 'Modern Transport—IV, Transport  
in Great Cities'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Sir H. WALFORD DAVIES, 'Music and the  
Ordinary Listener—Series VI, Music in Double  
Harness'

9.35 Local Announcements; (Daventry only)  
Shipping Forecast

9.40 Chamber Music

CONTEMPORARY BRITISH COMPOSERS  
—ARNOLD BAX

HARRIET COHEN (Pianoforte)  
MARIA KORCHINSKA (Harp)

THE VIRTUOSO STRING QUARTET: MARJORIE  
HAYWARD (Violin), EDWIN VIRGO (Violin),  
RAYMOND JEREMY (Viola), CEDRIC SHARPE  
(Violoncello)

MARIA KORCHINSKA and RAYMOND JEREMY  
Fantasy Sonata for Harp and Viola (1927)  
(1) Very quick; (2) Fairly quick;  
(3) Slow and expressive; (4) Quick

THE VIRTUOSO STRING QUARTET  
Second and Third Movements from First  
String Quartet (1917)  
Slow and very expressive; Rondo—  
Quick and lively

CEDRIC SHARPE and HARRIET COHEN  
Sonata for Violoncello and Piano (1923)

ARNOLD BAX (born 1883), one of the  
foremost present-day composers, was  
trained at the Royal Academy of Music,  
studying composition under Frederick  
Corder. His music was first heard in public  
in 1903, and since then he has written  
many large Choral, Orchestral, and Chamber  
works, besides Piano pieces and many  
subtle and fragrant songs.

The Fantasy Sonata for Harp and Viola,  
a recent work, is dedicated to the harpist  
who plays it to-night. It is in four Move-  
ments, none of them long. The First,  
beginning at a great pace, after a time  
passes, through a less animated section, to  
a portion moving gently, in lyrical style.  
A brief return to the original pace, with  
a reminiscence of the Viola's opening  
melody, ends the Movement. With only  
one silent bar we enter the Second Move-  
ment, in Scherzo style. It contains some  
piquant treatment of the instruments;  
here notice a recollection of themes

heard in the First Movement. There is no break  
between this Movement and the next, which  
begins slowly and expressively, quickens up,  
still singing broadly, reaches a climax of power,  
and finally returns to the opening mood.

The Last Movement has some very brilliant  
work for both players, and has a wide range of  
feeling. Former themes appear again, and the  
threads of the work are drawn together towards  
the majestic end.

The Sonata for Cello and Pianoforte, when  
first brought out in 1924, was performed by  
Beatrice Harrison and Harriet Cohen. It is in  
three Movements; (1) At a moderate pace;  
(2) Slow; (3) Lively, followed by Epilogue—  
Calm, at a moderate pace; all of them frankly  
romantic in feeling, and frequently tinged with  
the wistful regret which is, through different  
idioms, so characteristic of Bax's music.

10.45-12.0 DANCE MUSIC: FRANK ASH-  
WORTH and his BAND, from the Hotel Metropole



Faughan & Freeman

## A PIANIST OF TODAY.

A charming portrait of Miss Harriet Cohen, one of the most distinguished of British pianists. She first introduced the piano music of Arnold Bax, and it is, therefore, particularly appropriate that she should take part in the concert of his works that is to be broadcast at 9.40 tonight.

(Daventry only)

7.0 Lady DENMAN: 'Education for Country  
Life'

AN interesting report was recently issued  
by an inter-departmental sub-committee  
set up by the Ministry of Agriculture and the  
Board of Education to investigate the education  
of women and girls for rural life. Lady Denman,  
who is Chairman of the National Federation of  
Women Students, was also Chairman of this  
committee, and in her talk this evening she will  
review its findings—its report on what has  
already been done and its suggestions as to what  
more can be achieved.

7.15 THE FOUNDATIONS OF MUSIC

BACH'S PARTITAS  
Played by GERDA NETTE



# Tuesday's Programmes cont'd (May 22)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.9 PAUL MOULDER'S  
RIVOLI THEATRE ORCHESTRA  
from the Rivoli Theatre
- 4.0 A MILITARY BAND PROGRAMME  
From Birmingham  
Relayed from the Pump Room Gardens,  
Leamington
- THE BAND OF H.M. 2ND BN. THE RIFLE BRIGADE  
Conducted by the Bandmaster, G. HARDY  
March, 'The Spirit of Pageantry' . . . . . Fletcher  
Descriptive Piece, 'In a Persian Market'  
Kotelboy
- 4.15 IVY FENNEL WILLIAMS (Soprano)  
Nymphs and Shepherds . . . . . Bemberg  
Blackbird's Song . . . . . Scott  
Butterfly Wings . . . . . Montague Phillips
- 4.25 BAND  
Selection from 'Lilac Time'  
Schubert, arr. Cluteam  
Waltz, 'The Beautiful Blue Danube'  
Johann Strauss
- 4.45 IDA SARGENT  
in Songs at the Piano
- 4.55 BAND  
Romantic Overture . . . . . Keler-Bela
- 5.3 IVY FENNEL WILLIAMS  
The Lass with the Delicate Air  
Michael Arns, arr. A. L.  
When love is kind . . . . . arr. A. L.  
Down in the Forest . . . . . Landon Ronald
- 5.13 BAND  
Selection from 'The Girl Friend'  
Rodgers, arr. Godfrey
- 5.25 IDA SARGENT  
in further Entertainment at the Piano
- 5.35 BAND  
Suite in E Flat . . . . . Holst  
Serenade . . . . . Leoncavallo, arr. Godfrey
- 5.45 THE CHILDREN'S HOUR (From Birmingham):  
'Glean o' the Gold,' by Margaret Madeley;  
Songs and Duets by Marjorie Palmer (Soprano)  
and Ethel Williams (Contralto). 'The History  
of Games—II, Tennis,' by O. Bolton King
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
GEORGE GROGIE (Character Studies)

- 8.0 AN ORCHESTRAL CONCERT  
From Birmingham  
THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS
- Overture to 'Russian and Ludmilla' . . . Glinka  
Morning Song (Chanson de Matin) . . . . . Elgar
- 8.15 PERCY HEMING (Baritone) and Orchestra  
Air, 'O Star of Eve' (from 'Tannhäuser') Wagner
- 8.23 ORCHESTRA  
Gipsy Suite' . . . . . German
- 8.38 PERCY HEMING  
The Deathless Army . . . . . Troisième  
Drink to me only with thine eyes . . . Old English  
Off to Philadelphia . . . . . Haynes
- 8.46 ORCHESTRA  
Suite of 'Neapolitan Scenes' . . . . . Massenet  
Selection from 'The Yeomen of the Guard'  
Sullivan
- 9.20 'SOMETHING NEW'  
A Programme of Music by the B.B.C. DANCE  
ORCHESTRA  
Personally conducted by JACK PAYNE  
Here is a programme which will appeal not  
only to lovers of rhythm, but to those who  
appreciate clever orchestration and unusual  
interpretation of well-known melodies.
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN
- 10.15 EFFIE KALISZ (Pianoforte)  
THE WIRELESS SINGERS
- WIRELESS SINGERS  
Amarillis . . . . . Leslie Woodgate  
Tears . . . . . Armstrong Gibbs  
Folly's song . . . . . Percy E. Fletcher
- 10.25 EFFIE KALISZ  
Amberley Wild Brooks . . . . . Ireland  
Butterfly . . . . . Grieg  
Recollection of Vienna . . . . . Cyril Scott  
Of Salamanders . . . . . MacDowell  
Fire Dance (from 'El Amor Brujo'—'Love the  
Magician') . . . . . De Falla
- 10.40 WIRELESS SINGERS  
The Prince of Sleep . . . . . } Elgar  
Serenade . . . . . }
- 10.50 EFFIE KALISZ  
Traumeswirren (Dream Visions) . . . . . Schumann  
Prelude in A Flat . . . . . Chopin  
Polonaise in E . . . . . Liszt
- 11.5-11.15 WIRELESS SINGERS  
Johnnie Cope . . . . . arr. E. T. Sweeting  
The Three Ravens . . . . . arr. Gerrard Williams  
Mice and Men . . . . . arr. Hugh S. Robertson  
(Tuesday's Programmes continued on page 306.)

# COOK'S

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'SOMETHING NEW' . . . . . in the Dance Band line.



## Tuesday's Programmes continued (May 22)

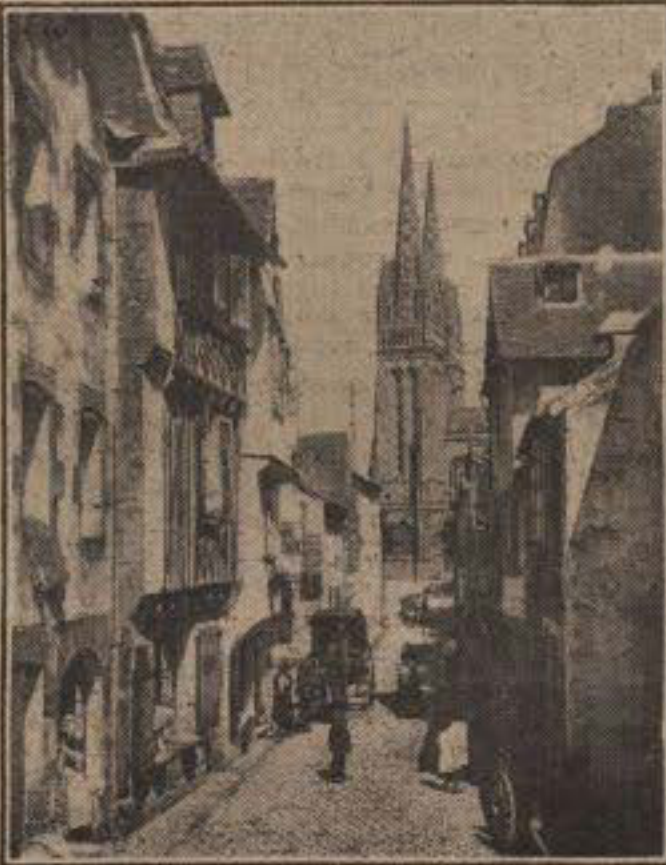
5WA	CARDIFF.	353 M. 850 KC.
2.30	London Programme relayed from Daventry	
4.0	<b>A LIGHT SYMPHONY CONCERT</b> Relayed from the National Museum of Wales <b>NATIONAL ORCHESTRA OF WALES</b> Overture to 'Ruy Blas' ..... Mendelssohn RONALD HARDING (Violoncello) and Orchestra Pezzo Capriccioso ..... Tchaikovsky <b>THE ORCHESTRA</b> The New World Symphony ..... Dvorak Third and Fourth Movements	
5.0	C. M. HAINES: 'Drauidatists of Today—C. K. Munro'	
5.15	<b>THE CHILDREN'S HOUR: A Concert by the Pupils of Stacey Road Council School</b>	
6.0	<b>ORGAN RECITAL</b> Relayed from The New Palace Theatre, Bristol	
6.30	S.B. from London	
6.50	<b>A WELSH INTERLUDE</b> H. H. EVANS, 'Ceiriog'—Part II	
7.15	S.B. from London (9.35 Local Announcements)	
9.40	<b>An Orchestral Programme</b> <b>NATIONAL ORCHESTRA OF WALES</b> , conducted by WARWICK BRAITHWAITE Overture to 'A Midsummer Night's Dream' Mendelssohn KENNETH HARDING (Viola) and Orchestra Air Variá ..... George Hæc <b>ORCHESTRA</b> Symphony No. 55, in E Flat ('Schoolmaster') Haydn	
10.30	'THIS, THAT, AND THE OTHER' in a Melodious Interlude	
10.45-12.0	S.B. from London	

2ZY	MANCHESTER.	384.6 M. 780 KC.
1.15-2.0	<b>TUESDAY MID-DAY SOCIETY'S CONCERT</b> Relayed from the Houldsworth Hall <b>THE BRODSKY STRING QUARTET</b>	
2.30	London Programme relayed from Daventry	
4.15	<b>MONTY (Entertainer)</b> Four and Nine Worton David, Bert Lee and Two Bobs It all comes out of the rats R. P. Weston and Bert Lee Nobody Noticed Me ... Clifford Grey and Bert Lee Poor Old Father ..... Clarkson Rose	
4.30	London Programme relayed from Daventry	
5.15	<b>THE CHILDREN'S HOUR: The Nurse's Song (Foss); Long Time Ago, and Wishing (Leoni).</b> Sung by Betty Wheatley. 'Books to Read,' by Robert Roberts. A Sullivan Selection, played by the Sunshine Trio	
6.0	<b>ORCHESTRAL MUSIC</b> relayed from the Theatre Royal	
6.30	S.B. from London	
6.45	<b>ORCHESTRAL MUSIC (Continued)</b> , directed by MICHEL DORÉ	
7.0	S.B. from Liverpool	
7.15	S.B. from London	

745.	A Wagner Programme
	<b>THE BESSIES O' TH' BARN BAND</b> , conducted by FRED ROYLE Selection from 'The Flying Dutchman' REGINALD WHITEHEAD (Bass) Pogner's Address ..... } ('The Hans Sachs' Monologue, 'How sweet the elder-blossom' ... } Mastersingers')

IN sixteenth-century Nuremberg the art of singing was held in high honour. The Guild of Mastersingers—well-to-do tradesmen, craftsmen, officials and hard-working citizens, who dedicated their leisure to poetry and song—were a power in the town's affairs, and it was a great event when Pogner, one of their leaders, declared before a Sunday meeting of the Guild (in Act I) that to a Mastersinger who was judged the winner in an open singing contest he would award no less a prize than his daughter, Eva.

It is this announcement that is known as 'Pogner's Address.' Soon after this momentous declaration a young knight, Walter von Stolzing, steps forward to be tested for admission to the guild. His song displeases the Mastersingers, and he is rejected, but one Mastersinger, the cobbler-poet, Hans Sachs, has seen beauty in it. That evening as he sits outside his shop at his work (in Act II) his ear is haunted by a sweet refrain from Walter's song, a snatch of beauty which he cannot grasp, or elude. Between his musing on this song and his distracted attempts to work he idles away a delicious five minutes with this famous 'Monologue.'



A BRETON SCENE.

The Rue Sainte-Catherine, in Quimper, is a typical old street in a typical old Breton town. Miss Maxze will describe Brittany from the point of view of holiday-making in her talk from London at 5.0 this afternoon.

#### BAND

Selection from 'Tristan and Isolde'

#### REGINALD WHITEHEAD

Mad, mad, everyone mad! ('The Mastersingers')  
Dreams

SOON after Sachs has delivered his 'Monologue,' as explained above, events begin to occur. One thing leads to another, and the Act ends in a free fight. Next morning, in his house (Act III), Sachs sings another monologue to a very different tune—'Why does this impish spell fall upon mankind and scatter their wits and set them by the ears, often for no reason whatever? All the world's mad.'

Dreams is one of a set of five songs, the sense of which may be given thus: 'What wondrous dreams have stilled my senses, dreams that every day and every hour shine in brighter beauty, dreams like the springtime sun kissing the snow and coaxing forth from it the blossoms that at length, their brief life over, sink again into the breast of earth.'

#### BAND

Selection from 'Parsifal'

9.0-12.0 S.B. from London (9.35 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	
5.15	<b>THE CHILDREN'S HOUR: Whose Zoo? Rhinoceroses and other Heavy Weights (Capt. Dollman), 'Paka and the Hare' (Guy Brown), 'The Hairy Gnu and the Kangaroo' (Anon.), 'Animals in the Zoo' (Gallatly), 'Cows' (Cecil), 'Three Little Pigs' (Traditional), 'At the Zoo' (A. A. Milne)</b>	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.0	Prof. C. H. REILLY: 'Cities of the Industrial North—V, Liverpool'	
7.15-12.0	S.B. from London (9.35 Local Announcements)	

2LS	LEEDS-BRADFORD.	277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.
2.30	London Programme relayed from Daventry	
5.15	<b>THE CHILDREN'S HOUR: Flowers, Music and Story</b> , including the 'Snowdrops,' by L. Lehmann—by the Studio Family	
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 (9.35 Local Announcements)	

6FL	SHEFFIELD.	272.7 M. 1,100 KC.
2.30	London Programme relayed from Daventry	
5.15	<b>THE CHILDREN'S HOUR: Ship Ahoy! 'Aboard the Motor Ship' (G. G. Jackson). Mouth Organ Solos by George Sayles, the World's Champion. A School Story for Girls, told by Mabel Hacking. Request Songs by Wal Hanley</b>	
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 (9.35 Local Announcements)	

6KH	HULL.	294.1 M. 1,020 KC.
2.30	London Programme relayed from Daventry	
5.15	<b>THE CHILDREN'S HOUR</b>	
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 (9.35 Local Announcements)	

6BM	BOURNEMOUTH.	326.1 M. 977 KC.
2.30	London Programme relayed from Daventry	
4.0	<b>DANCE MUSIC</b> by THE KING'S HALL HARMONIC TEN, relayed from the King's Hall Rooms of the Royal Bath Hotel	
4.15	London Programme relayed from Daventry	
4.30	<b>DANCE MUSIC (Continued)</b>	



# Tuesday's Programmes cont'd (May 22)

5.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. BROWNING-BUTTON: 'England's Garden Isle'  
 7.15 S.B. from London (9.35 Local Announcements)  
 10.45 DANCE MUSIC: BILL BROWNE'S DANCE BAND, relayed from the Westover  
 11.15-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. E. CAREY-RIGGALL: 'The Skid Demon'  
 7.15-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Another 'Clock Day.' 'In a Clockmaker's Shop' (L. B. Powell)  
 6.0 'A MUSEUM EPISODE'  
 Presented by THE MICROGNOMES  
 A Farce by STUART READY  
 Characters:  
 James Augustus ..... CHARLES STAPYLTON  
 Muriel ..... PAULINE CARR  
 James Augustus, who is merely an enterprising young man, and Muriel, whom we imagine to be an exceedingly attractive young lady, have been wandering about over the Museum. They have now arrived at the scene of action, a small room in a quiet part of the building containing a varied assortment of exhibits of all periods.

6.30 S.B. from London  
 7.0 Mr. ERIC J. PATTERSON of the University College of the South-West, Exeter, 'Radio in Other Lands'  
 7.15-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Play, 'Mabel in Story Land' (Carter)  
 6.0 London Programme relayed from Daventry  
 6.30-12.0 S.B. from London (9.35 Local Announcements)

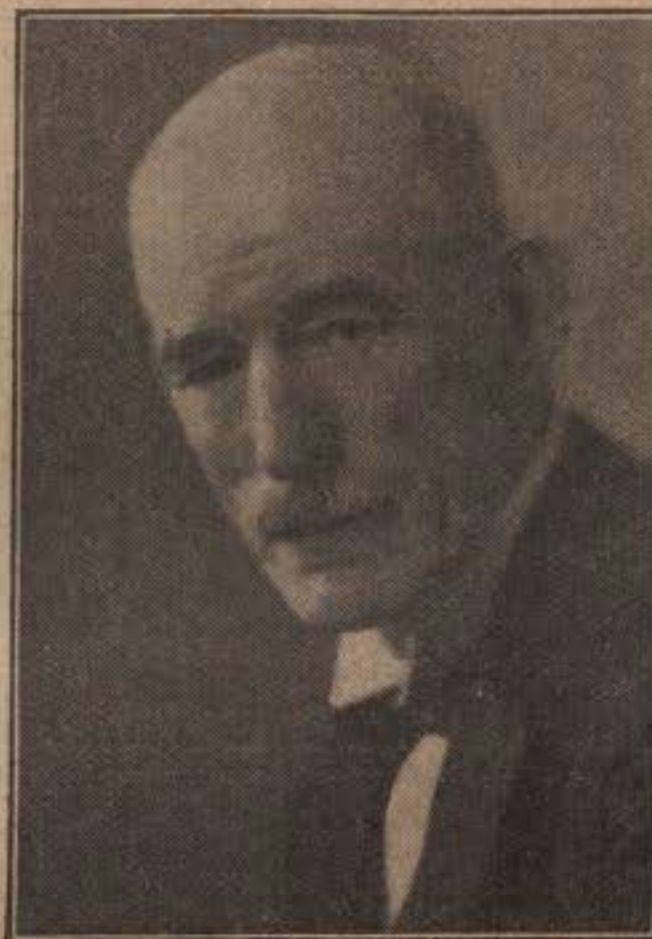
## 5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 6.50 S.B. from Cardiff  
 7.15 S.B. from London (9.35 Local Announcements)  
 9.40 S.B. from Cardiff  
 10.45-12.0 S.B. from London

## Northern Programmes.

### 5NO NEWCASTLE. 512.5 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:—Concert by the Emerson Restaurant Trio. 6.30:—S.B. from London. 7.0:—The Rev. Ernest Plowman, 'Dreams: The Elaboration of Dream Pictures and their Symbolism'—III. 7.15:—S.B. from London. 9.40:—A Vocal Evening with a Play, John Van Zyl (Baritone), Vivien Lambel (Soprano). 9.54:—'The Nerve Specialist.' A One Act Play by Theodora Wilson Wilson. 10.45:—Dance Music: Percy Bush and his Aeolian Band, relayed from the Oxford Galleries. 11.30-12.0:—S.B. from London.



Hugs Van Walraven.

### A WELSH INTERLUDE.

Mr. H. H. Evans will give a second recital of the works of Ceiriog, the Welsh poet, in the 'Welsh Interlude' from Cardiff this evening at 6.50.

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

11.30 a.m.-12.30 p.m.:—S.B. from Edinburgh. 3.15:—Broadcast to Schools: Miss Macdonald, 'The League of Nations—I.' 3.35:—Albert le Grip, 'French.' 4.0:—A Ballad Concert. Station Orchestra. Peter McMillan (Bass Baritone). 5.0:—'Holidays Abroad: France—III.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House. (Organist, Mr. S. W. Leitch). 6.30:—S.B. from London. 7.0:—Mr. John Ross, 'Deer Stalking in the Scottish Highlands.' 7.15:—S.B. from London. 9.40:—A Weather Forecast, Summer 1928. Ronald Gourley. Station Orchestra. 10.30:—Balagantchina (Russian Artists). 10.45-12.0:—S.B. from Edinburgh.

### 2BD ABERDEEN. 500 M. 800 KC.

11.30 a.m.-12.30 p.m.:—S.B. from Edinburgh. 3.30:—Broadcast to Schools: Mr. T. A. Morrison: 'Out and About with Nature—V. Birds: their structure and habits, their equipment for life.' 3.45:—Studio Concert. Station Octet: Prelude to Act I, 'Lohengrin' (Wagner); Selection, 'The Yellow Mask' (Duke). 4.5:—Hilda Gray (Contralto). 4.15:—Octet. 4.30:—Hilda Gray. 4.40:—Octet. 5.0:—'Holidays Abroad: France—III.' 5.15:—Children's Hour. A Sketch of Teviotdale, 'The Linton Monster,' by Flora Cameron. 6.0:—Recital of Gramophone Records. 6.30:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 9.40:—Scenes from Shakespeare. Played by William Macready and Edna Godfrey-Turner. With Incidental Music by Station Octet. 10.45-12.0:—S.B. from Edinburgh.

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

3.30:—Irish Music. Station Orchestra. 4.14:—Peter Howard (Baritone). 4.26:—Philip Whibsey (Violin). 4.40:—Orchestra. 5.0:—Travel Talk: 'Holidays Abroad: France—III.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 9.40:—Chamber Music. Doris Bates String Quartet. Janie Martin (Soprano). 10.45-12.0:—S.B. from London.

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# PROGRAMMES for WEDNESDAY, May 23

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
DORIS DENNIS (Soprano)  
ARTHUR BROUGH (Baritone)

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

1.0-2.0 FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK, from the  
Restaurant 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—IV, Shakes-  
peare's Houses, and the Great Halls  
of the Nobles'

NEARLY all the serious action of  
the majority of Shakespeare's  
plays takes place in the castles,  
palaces and halls of great men. And  
his Duke of Athens, his Veronese  
lords and Danish courtiers, their  
ways, their language and their  
establishments are those of the  
Elizabethan aristocracy of his own  
England. In this talk Mr. Stobart  
and Miss Somerville will describe  
the noble society of Shakespeare's  
time.

3.30 Musical Interlude

3.45 Mr. E. FITCH DAGLISH: 'Some  
Common Garden Animals—IV, Frogs  
and Toads'

MOST people's feelings towards  
frogs and toads are fairly ade-  
quately typified by the story of the  
boy who would 'larn 'im to be a  
toad.' Yet from the point of view  
of the naturalist, the frog, and even  
the venom'd toad, are most inter-  
esting creatures, and Mr. Daglish  
has many interesting things to tell  
about them in his talk this afternoon.  
(Picture on page 311.)

4.0 A  
LIGHT CLASSICAL CONCERT

JOSEPH SLATER (Flute)  
GERDA NETTE (Pianoforte)  
THE STRATTON STRING QUARTET  
JOSEPH SLATER  
Sonata in E Minor ..... Handel

4.15 QUARTET  
String Quartet in A (Op. 18, No. 5) .. Beethoven

4.45 GERDA NETTE  
Impromptu in F Minor, No. 5 ..... } Schubert  
Impromptu in A Flat, No. 6 ..... }  
Impromptu in F Minor, No. 8 ..... }

4.55 JOSEPH SLATER and Quartet  
Quartet for Flute and Strings in D (K. 285)  
Mozart

5.15 THE CHILDREN'S HOUR:  
SKY-SCRAPERS  
(being Very Tall Stories indeed)  
'The Marvellous Visit to the Moon'—one of  
the famous adventures of Baron Munchausen  
'The Man who Put the Sun Out'—an out-  
rageous yarn by Kenneth Richmond  
'It's a fact, I assure you!'  
(A little relief will be provided by DAVID WISE,  
who will play violin solos)

2LO LONDON and 5XX DAVENTRY  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

6.0 Musical Interlude

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

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

6.45 Lt.-Col. G. R. S. HICKSON, Director of Naval  
Recruiting: 'The Royal Navy as a Career for  
Boys'

7.0 Mr. G. E. ROWLAND: 'How to Increase our  
Export Trade.' Under the auspices of the De-  
partment of Overseas Trade

EVER since the Industrial Revolution, Great  
Britain has lived on her export trade, and  
ultimately the prosperity of each one of us depends  
upon its maintenance and increase. It is no



9.25 'TANNHÄUSER'

ACT II

(Relayed from the Royal Opera House, Covent Garden)

Cast:

Tannhäuser .....	Carl Martin Oehman
Wolfram .....	Herbert Janssen
Hermann .....	Ivar Andresen
Walter .....	Wilhelm Gombert
Heinrich .....	Trefor Jones
Biterolf .....	Viktor Madin
Reinmar .....	Philip Bertram
Shepherd .....	Annette Blackwell
Venus .....	Frida Leider
Elizabeth .....	Lotte Lehmann

subject of abstract economics, therefore, with  
which Mr. Rowland will deal in this evening's  
talk.

7.15 THE FOUNDATIONS OF MUSIC  
BACH'S PARTITAS  
Played by GERDA NETTE

7.25 Dr. S. GLASSTONE: 'Chemistry in Daily  
Life—IV, The Earth—Soil and Minerals.' S.B.  
from Plymouth

7.45 VAUDEVILLE  
PATRICIA ROSSBOROUGH and IVOR DENNIS  
(Syncopation on Two Pianos)  
VIVIEN LAMBELET (Soprano)  
REG PALMER (In Comedy)

Sketch:  
'DISTANCE LENDS ENCHANTMENT'  
by WAL PINK  
including  
FRED DUPREZ  
FLORENCE MATTHEWS  
PEGGIE ROBB-SMITH  
HERBERT LUGG

THE BALAGANTCHINA  
(Russian Artists)

The B.B.C. DANCE  
ORCHESTRA, personally conducted by JACK PAYNE

8.45 'England's Green and Pleasant Land'—  
Prof. G. M. TREVELYAN, 'The Open Country  
and how to preserve it'

THIS is the third talk in the series in which  
such authorities as Sir Henry Hadow and  
Mr. Philip Snowden have already discussed the  
growing industrialization of the English country-  
side and the means of arresting it before we have  
entirely lost our woods and fields. Professor  
Trevelyan, who holds the Regius Chair of Modern  
History at Cambridge, is also prominent in  
connection with the activities of the National  
Trust.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Local Announcements; (Daventry  
only) Shipping Forecast

9.20 Musical Interlude

9.25 'TANNHÄUSER'

ACT II

(Relayed from the Royal Opera  
House, Covent Garden)

(See contra column)

TANNHÄUSER is founded on an  
old German legend. Tann-  
häuser is a thirteenth-century min-  
strel—a 'Minnesinger' or 'Knight  
of Song.' He spends some time in  
dissipation at the Court of Venus,  
but presently grows tired of her en-  
chantments. He returns to his  
fellow men, and learns that his old  
love, Elisabeth, niece of the Land-  
grave (or Prince) continues to  
mourn his absence.

The SECOND ACT takes place in  
the Hall of Song at the Castle of  
Wartburg. ELISABETH (Soprano)  
enters and greets the hall as the  
scene of Tannhäuser's former  
triumphs of song.

WOLFRAM (Baritone) brings Tann-  
häuser (Tenor) to her; she asks him  
where he has been, but he replies  
evasively. He assures her of his love.

The LANDGRAVE (Bass) enters,  
and tells Elisabeth that he intends  
to make her hand the prize at the  
contest of song. Now the Knights  
and Ladies of the Court assemble  
to the famous March. The Landgrave

addresses them, explaining that the subject of the  
minstrels' impromptu songs is to be 'The Nature  
of Love.' The Knights draw lots to decide who  
shall commence. Wolfram sings of noble and  
spiritual love, but when Tannhäuser's turn comes  
he loses control of himself, and sings a wild song  
in praise of Venus. The Landgrave and the  
Knights are incensed, and would kill the impious  
Tannhäuser, but Elisabeth begs them to spare  
him.

At this point, from the valley are heard the  
voices of the pilgrims, on their way to Rome.  
The Landgrave enjoins the knight to go with them,  
and seek forgiveness of the Pope. The Act ends  
with Tannhäuser's departure on his pilgrimage.

10.35-11.0 A PIANOFORTE RECITAL  
By KENDALL TAYLOR

Overture in D ..... Bach, arr. Saint-Saëns  
I call on Thee, Lord ..... Bach, arr. Busoni  
Rejoice, sing and make merry Bach, arr. Rummel  
Liebeslied (Song of Love)

Kreisler, arr. Rachmaninov  
The Juggler ..... K. A. Wright  
Tarantella (from 'Venice and Naples') ... Liszt

11.0-12.0 (Daventry only) DANCE MUSIC:  
DEBROY SOMERS' CIRO'S CLUB BAND, directed  
by RAMON NEWTON, from Cirò's Club



# Wednesday's Programmes cont'd (May 23)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 CHAMBER MUSIC From Birmingham

THE NORRIS STANLEY PIANOFORTE TRIO: NORRIS STANLEY (Violin); H. P. HOGARTH (Violoncello); ARTHUR WOODALL (Pianoforte)

Trio in B Flat (Op. 97) ..... *Beethoven*

There are four Movements in the Trio, which was composed in three weeks in March, 1812, though it had been in the composer's mind some years earlier.

The First is cheerful and bold, very clearly made out of two main tunes, with scarcely any subsidiary matter.

The Second Movement is a gay, jesting piece, a Scherzo. In the middle section an odd, creeping theme is set forth in fugal style, each instrument having a cut at it in turn. Then the first section is repeated, and in the Coda (tail-piece) we have recollections of the chief themes of both sections.

The Third Movement is a set of five Variations on a simple, appealing theme.

The Last Movement is a Rondo in which two main tunes alternate, with (after the second appearance of the opening one) an episode of new matter in the middle. Then the two main tunes reappear, and a Coda at full speed exhilaratingly winds up.

G. R. GIBBS (Baritone)

The Slighted Swain  
*Anon., arr. Lane Wilson*

When dull caro

*Leveridge, arr. Lane Wilson*

The Happy Lover... *Anon.,*

Come, let's be merry... *arr. Wilson*

NORRIS STANLEY

Siciliana and Rigaudon

*Francaeur*

G. R. GIBBS

When comes my Gwen.....

And yet I love her.....

Love is a bable.....

Hubert Parry

Trio

Trio in G..... *Haydn*

(1) Rather slow, then quick; (2) Slow, in a

singing style; (3) Hungarian Rondo

### 4.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

BOBBY ANDERSON (Syncopated Songs at the Piano)

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

'The Magic Chute—III, 'Kiko and the Kind

Cat,' by Frieda Bacon. Songs by Norman Archer

(Tenor). 'Why we remain on the Ground,' by

Nicolina Twigg. Margaret Ablethorpe (Piano-

forte)

### 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-

CAST, FIRST GENERAL NEWS BULLETIN

### 6.45 Light Music

THE SLYDEL OCTET

THE VICTORIAN TRIO:

JESSIE MITCHELL; FRANCES FROST; MOLLY STREET

THE SLYDEL OCTET

Waltz, 'Roses of the South'... *Johann Strauss*

The Flaxen-haired Girl..... *Debussy*

### 6.55 TRIO

Largo..... *Handel, arr. Braun*

Sweet May..... *Barnby*

O Peaceful Night..... *German*

### 7.5 OCTET

A Night in Lisbon..... *Saint-Saens*

Dance of the Tumblers..... *Rimsky-Korsakov*

### 7.15 TRIO

Sweet and Low..... *Barnby*

Tho' Philomela lost her love..... } *Morley*

This love is but a wanton fit..... }

All through the night..... *Old Welsh Air*

(Unaccompanied)

### 7.25 OCTET

Waltz, 'La Plus que Lento'..... } *Debussy*

Lia's Air (Lament from 'The Prodigal

Son')..... }

### 7.35 TRIO

Though my carriage be but careless... *Weelkes*

How merrily we live..... *Este*

Mistress Mary..... *Macirone*

Absent..... *McCauley, arr. F. Lynes*

(Unaccompanied)

WHEELKES' piece comes from a set of three-part madrigals in a light vein, that the composer entitled 'Ayres or Phantastieke Sprites.'

The words run thus:—

Though my carriage be but careless,

Though my looks be of the sternest,

Yet my passions are compareless;

When I love, I love in earnest.

No, my wits are not so wild

But a gentle soul may yoke me;

Nor my heart so hard compiled

But it melts, if love provoke me.

### 7.45 OCTET

Selection from 'Manon

Lescart'..... *Puccini*

### 8.0 Interrogations by NEMO

—I, Father Bernard Walkes

on 'Donkeys'

### 8.30 A Light Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'Poet and Peasant'..... *Suppl*

Suite of Ballet Music from 'Sylvia'... *Debussy*

### 9.0 THE STUDIO CHORUS

Choral arrangements of Popular Songs:

All through the Night *Welsh Air, arr. Jenkins*

Il Bacio (The Kiss)..... *Arditi*

Early one Morning..... *arr. Leslie Woodgate*

### 9.15 SPEECHES AT

The Royal Institute of British Architects

ANNUAL DINNER

Relayed from the Hall of Lincoln's Inn, London

The DUKE OF YORK

Will propose the Toast of 'The Royal Institute

of British Architects'

### 9.25 Mr. WALTER TAPPER will respond

### 9.35 ORCHESTRAL CONCERT

(Continued)

THE ORCHESTRA

Four Dances from 'The Blue Bird'

*Norman O'Neill*

Ballet Suite..... *Gretry*

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

### 10.15 DANCE MUSIC: JAY WHIDDEN'S

BAND from the Carlton Hotel

### 11.0-11.15 DEBROY SOMERS' CRO'S CLUB BAND,

directed by RAMON NEWTON, from Cro's Club

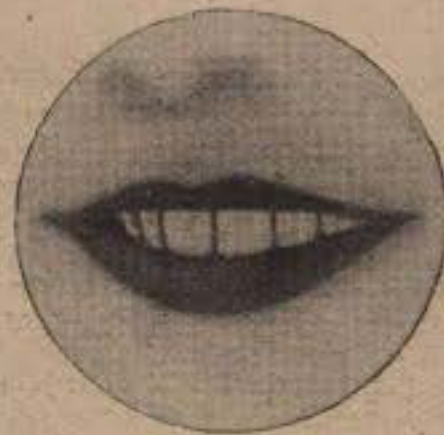
(Wednesday's Programmes continued on page 310.)



THE DUKE OF YORK

will propose the toast of the Royal Institute of British Architects at the R.I.B.A. dinner tonight, and his speech, with the response to it, will be relayed from the Hall of Lincoln's Inn at 9.15.

# MILTON IS THE ONLY WAY OF KEEPING FALSE TEETH REALLY CLEAN



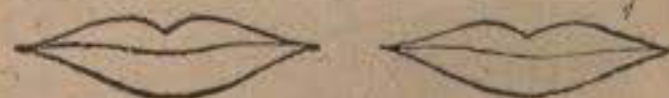
There is nothing in Milton that can injure any part of your false teeth.

With Milton, there's no scrubbing and brushing to be done. Just leave the teeth in Milton, and when you lift them out, every trace of 'film' and food has completely disappeared.

For mouth comfort with false teeth Milton is essential. Nothing gives the same feeling of freshness, cleanliness and comfort.

Milton is certain and sudden death to all germs—i.e. the whole plate is made medically clean, and simply cannot harbour infectious diseases.

Milton has many other uses—described in a most interesting booklet enclosed with the bottle.





# Wednesday's Programmes continued (May 23)

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

**1.0-1.45 A SYMPHONY CONCERT**  
Relayed from the NATIONAL MUSEUM OF WALES  
THE NATIONAL ORCHESTRA OF WALES  
Overture, 'Consecration of the House' ..... *Beethoven*  
Set of Six Pieces ..... *Handel, arr. K. Harding*  
Symphony No. 39 in E Flat (K. 543) ..... *Mozart*

**2.30 London Programme relayed from Daventry**

**4.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)**  
Children's Suite ..... *Ansell*  
LESLIE LANE (Bass)  
Hills of Devon ..... *A. T. Russell*  
Sunshine and Cloud ..... *Löhr*  
At Eventide ..... *Grey*  
TRIO  
Berceuse (Cradle Song) ..... *Järnefelt*  
LESLIE LANE  
One little hour ..... *Evelyn Sharpe*  
The Lilac Tree ..... *Gartlan*  
Within your eyes ..... *Graham*  
FRANK THOMAS  
Finale (Concerto in B Flat Minor) ..... *Saint-Saëns*  
TRIO  
Selection from 'Lilac Time' ..... *Schubert, arr. Clusam*

**5.15 THE CHILDREN'S HOUR: Spic and Span.**  
A talk on Cricket, by W. H. Dean.—I, 'Bowling, Fielding and Wicket-Keeping.' Songs: 'The Dream Fairy,' 'Butterfly,' 'The Kingfisher' (from 'Songs for my Little Ones,' by F. Cowen).

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.25 S.B. from Plymouth**

**7.45 The Bristol Orchestra**  
Musical Director, RICHARD AUSTIN  
Relayed from the Glen Pavilion, Clifton, Bristol  
ORCHESTRA  
Waltz, 'The Beautiful Blue Danube' ..... *Johann Strauss*

JOHN HENRY (Entertainer)  
A Humorous Interlude  
ORCHESTRA  
Prelude ..... *Järnefelt*  
Londonderry Air ..... *arr. Grainger*  
Children's Overture ..... *Quilter*  
Selection from the Ballet 'Coppelia' ..... *Delibes*

**8.45-11.0 S.B. from London (9.15 Local Announcements)**

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

**12.0-1.0 Gramophone Records**

**2.30 London Programme relayed from Daventry**

**3.30 THE STATION ORCHESTRA**  
Russian Ballet ..... *Luigini*

**3.45 London Programme relayed from Daventry**

**4.0 A STUDIO CONCERT**  
THE STATION ORCHESTRA  
March, 'Glory and Motherland' ..... *Fancher*  
Overture to 'Oberon' ..... *Weber*  
The Yeomanry Patrol ..... *Squire*  
NOEL HERBERT (Baritone)  
The Maiden ..... *Hubert Parry*  
The Cloths of Heaven ..... *Dunhill*  
Do you know my garden? ..... *Haydn Wood*  
ORCHESTRA  
Selection from 'Dinorah' ..... *Meyerbeer*  
Buck Dance, 'The Chicken Reel' ..... *Daly*

NOEL HERBERT  
To Daisies ..... *Quilter*  
Rosemary for Remembrance ..... *Hill*  
Far across the Desert Sands ..... *Woodford-Finden*

ORCHESTRA  
Selection from 'The Lilac Domino' ..... *Cuvillier*

**5.15 THE CHILDREN'S HOUR: Selection from 'Maritana' (Wallace), played by the Station Orchestra. Songs from 'Maritana': In Happy Moments; Scenes that are Brightest. Sung by Harry Hopewell. The Story of the Opera will be told by Constance Richards**

**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 'A TOUCH OF SUN'**  
A Tropical Comedy in One Act  
By ALFRED GORDON BENNETT  
James Drew (a Rubber Planter) ..... D. E. ORMEROD  
Sam Sing (his Chinese 'Boy') ..... CHARLES NESBITT  
A Doctor ..... F. A. NICHOLS  
Ina Yorke (Drew's Fiancée) ..... HYLDA METCALF  
In a primitive wooden cabin situated in a distant corner of his rubber plantation, on the East coast of Africa, James Drew lies prostrate upon a camp bed, a victim of the dread 'fever.' Beside the bed is a small rattan table on which are a number of medicine bottles and a flagon containing a small quantity of discoloured water. The sun streams blindingly through the half-open door, and only the monotonous droning of the flies breaks the death-like silence of the tropic afternoon. Interludes by the STATION QUARTET

**8.45-11.0 S.B. from London (9.15 Local Announcements)**  
(Wednesday's Programmes continued on page 311.)



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2/6



# Wednesday's Programmes cont'd (May 23)

(Continued from page 310.)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30-2.50 London Programme relayed from Daventry
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Wise and Otherwise. 'The Wise Man's Cloak' (George Bryan). Some Nonsense Songs, 'The Ride to Bumpville' (Eugene Field). Some Fiddle Tunes, and a Debate, 'Do you Believe in Fairies?' (M. Rose Price)
- 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 (9.15 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
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Dolls of Other Days
- 6.0 'The Nineteenth Annual Conference of the Association of Teachers in Technical Institutions,' by Mr. BARKER NORTH, Chairman of the West Yorkshire Branch of the Conference Committee.
- 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 (9.15 Local Announcements)



LEFT, THE FROG; RIGHT, THE TOAD.

This afternoon, at 3.45, Mr. E. Fitch Daghish will give the fourth of his talks from London on common garden animals, this time dealing with frogs and toads. Above is reproduced one of his own wood engravings from the edition of Fabre's 'Animal Life in Field and Garden,' published by Thornton Butterworth.

- 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 (9.15 Local Announcements)

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

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 BILL BROWNE'S DANCE BAND, relayed from the Westover
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry.
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Come now, a roundel and a fairy song!' 'When you go to Fairyland'—'The Dream Fairy' (Cowen); 'A Fairies' Lullaby' (Needham). Sung by Win Anson. 'The Cobbler,' a story by Ada Marzials. 'Dance Air' and 'Ballet Air' (Chaminade). Played by Hilda Francis
- 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 (9.15 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

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
  - 2.30 London Programme relayed from Daventry
  - 5.15 THE CHILDREN'S HOUR: 'I'd like to be . . . Programme
  - 6.0 London Programme relayed from Daventry
- (Plymouth Programme continued on page 313.)

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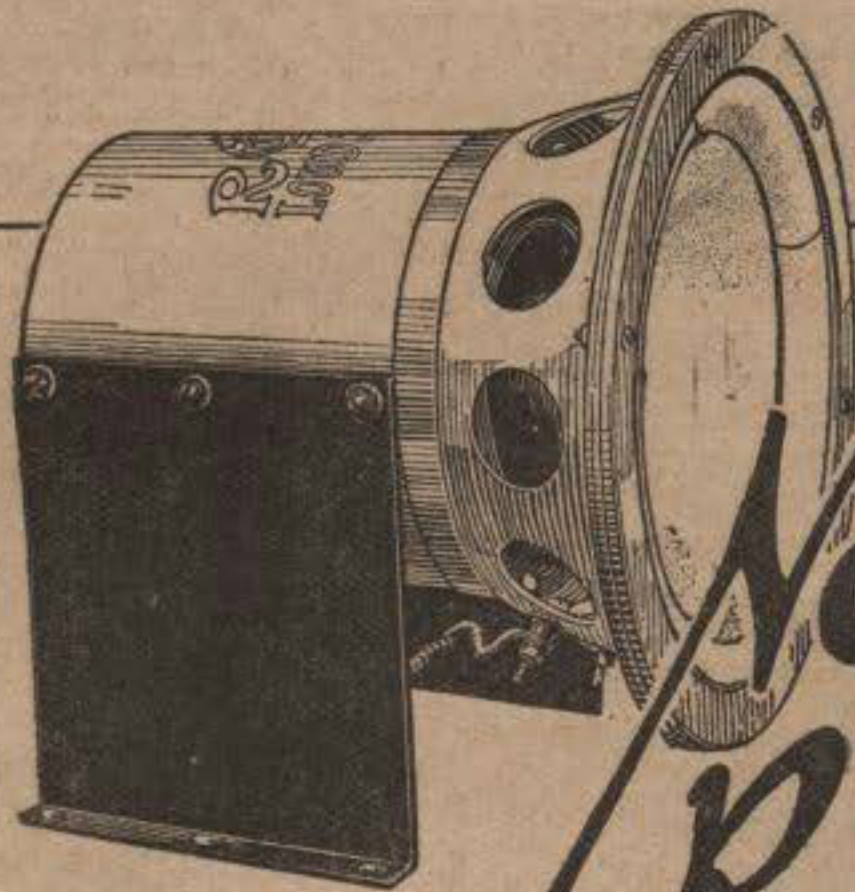
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# Wednesday's Programmes cont'd (May 23)

(Plymouth Programme continued from page 311.)

- 6.30 S.B. from London
- 7.25 Dr. S. GLASSSTONE: 'Chemistry in Daily Life—IV, The Earth: Soil and Minerals'
- 7.45-11.0 S.B. from London (9.15 Mid-week Sports Bulletin; Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Songs: Sing a Song of Sixpence (Dunn); Market Square and Disobedience (Milne—Fraser-Simson); My little piece of Dresden China (Scott); The Showman's Song (Nicholls); Old Furniture (Arundale). Play: In a Clockmaker's Shop (Powell). The Avuncular Musician (Violin).
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth

## 7.45 A Ballad and Instrumental Concert

Arranged and described by E. SIMS-HILDITCH (at the Piano)

Half-an-Hour of Compositions by E. SIMS-HILDITCH

Suite, 'Fête Champêtre'  
Grottesque Dance (Danse Chromatique); Idylle (Pastoral Chantée); Valse Impromptu (Danse Impétueuse); Pastoral March.

ETHEL SMITH (Soprano)  
Love Ago

ROY WARBURTON (Tenor)  
A Sunset Song

DORIS MEALOR (Contralto)  
A Wooden Cross

EBE BROADHURST (Baritone)  
Lead, Kindly Light (New Setting)

FRANK FORD (Violoncello)  
Le Révo (The Dream).....Goltermann

ETHEL SMITH  
O, had I Jubal's lyre.....Handel

ROY WARBURTON  
O vision entrancing ('Esmeralda') Goring Thomas

FRANK FORD  
Romance without words, Op. 29.....Davidoff

DORIS MEALOR  
The Lady of the Lee.....Henry Smart

EBE BROADHURST  
Passing by.....Edward C. Purcell

8.45-11.0 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
- 2.30 London Programme relayed from Daventry
- 4.0 A CONCERT  
NESTA JAMES (Soprano)  
THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)

- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio
- 6.0 FOR WEST WALES GIRL GUIDES
- 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 (9.15 Local Announcements)

## Northern Programmes.

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

12.0-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 4.15.—Music relayed from Fenwick's Terrace Tea Rooms. 5.15.—Children's Hour. 6.0.—Lax and Gilligan (Entertainers). 6.20.—Royal Horticultural Society's Bulletin. 6.30.—S.B. from London. 7.25.—Dr. S. Glasstone: 'Chemistry in Daily Life—IV, The Earth—Soil and Minerals'. S.B. from Plymouth. 7.45.—A Brahms Programme. Dorothy King (Soprano), Marlon Richardson (Mezzo-Soprano), Jack Jeffrey (Tenor), Frank Brady (Baritone), Olive Tomlinson and Gladys Edmondson (Accompanists). Liebeslieder-Waltzer (Songs of Love Waltzes), for Pianoforte Duet and Four Solo Voices. 8.5.—Isolde Menges (Violin) and Harold Samuel (Pianist): Sonata in D Minor. 9.30.—Dorothy King: An die Nachtigall (To a Nightingale); Wiegenlied (Lullaby); Ständchen (Serenade); O Liebliche wangen (O fair cheeks). 9.38.—Jack Jeffrey: Immer leiser wird mein schlummer (Palmer in my slumber); Wie melodien zieht es mir (Sweet Melodies). 8.45.—S.B. from London. 10.35.—Brahms Programme (continued). Isolde Menges. Hungarian Dances: No. 1 in G Minor; No. 7 in A; No. 20 in D Minor; No. 5 in G Minor. 10.47.—Marlon Richardson: Wir wandelten (We wandered once); Frühlingstrost (Spring Solace); Gestillte Sehnsucht (Longing at Rest); Geistliche Wiegenlied (Cradle Song of the Virgin). (The last two with Viola Obbligato played by Rosina Wall). 11.2.—Harold Samuel: Ballad in D Minor; Intermezzo in B Minor; Intermezzo in E Flat. 11.12-11.20.—Frank Brady: Wo bist du meine Königin (Gracious, kind thou art, my Queen); Botschaft (The Message).

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

11.0-12.0.—Gramophone Records. 3.15.—Broadcast to Schools: Mr. G. L. Bickersteth, 'The Writing of English'. 3.35.—Mr. W. M. Gregory, 'Pioneers of Progress—Lord Kelvin'. 4.0.—Light Orchestral Concert: Station Orchestra. Christine Brown (Soprano). 5.0.—Common Garden Animals—IV, Frogs and Toads, by E. Fitch Daghleb. 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Song Recital by George Boyd (Bass). 6.20.—Mr. Dudley V. Howells: Horticulture. 6.30.—S.B. from London. 6.45.—Juvenile Organizations Bulletin: Boy Scouts. 7.0.—S.B. from London. 7.25.—Dr. S. Glasstone: 'Chemistry in Daily Life—IV, The Earth—Soil and Minerals'. S.B. from Plymouth. 7.45.—Instrumental Concert. Station Orchestra. Overture, 'Russian and Ludmilla' (Gliuka). Winifred Small (Violin): Prize Song (from 'The Mastersingers') (Wagner-Wilhelm); Valse Caprice (Wienlawski); La Chasse (Cartier-Kreider). Maurice Cole (Pianoforte) and Orchestra: Concerto in G Minor (Michael Head). Winifred Small and Orchestra: Introduction and Rondo Capriccioso (Saint-Saëns). Maurice Cole: Study in C (Cyril Scott); Marche Grottesque (Sinding); Valse Caprice (Rubinstein). Orchestra: Danse Macabre (Saint-Saëns). 8.45.—S.B. from London. 10.35-11.0.—Concert Waltzes. Station Orchestra: Roses from the South (Strauss); Les Sirènes (Waldteufel).

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

11.0-12.0.—Gramophone Records. 3.10.—Broadcast to Schools: Rev. A. Austin Foster: 'Beauty through the Poet's Eyes—V, The Flowers'. 3.25.—Musical Interlude. 3.30.—Mons. E. Casati: 'Elementary French—V. 3.45.—Some Common Garden Animals, by Mr. E. Fitch Daghleb—IV, 'Frogs and Toads'. 4.0.—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. With interludes from the Studio by Helen Reid (Elocutionist). 5.15.—Children's Hour. 6.0.—Station Octet. 6.20.—Mr. George E. Greenhow: Horticulture. 6.30.—S.B. from London. 6.45.—Musical Interlude. 6.50.—Juvenile Organizations' Bulletin. 7.0.—S.B. from London. 7.25.—Dr. S. Glasstone: 'Chemistry in Daily Life—IV, The Earth—Soil and Minerals'. S.B. from Plymouth. 7.45.—Scottish Concert. Orchestra of the Aberdeen Strathpey and Reel Society. Directed by Alec Sim. 7.55.—James Anderson (Baritone). Margaret Colquhoun. 8.45.—S.B. from London. 10.35-11.0.—S.B. from Glasgow.

### 2BE BELFAST. 306.1 M. 960 KC.

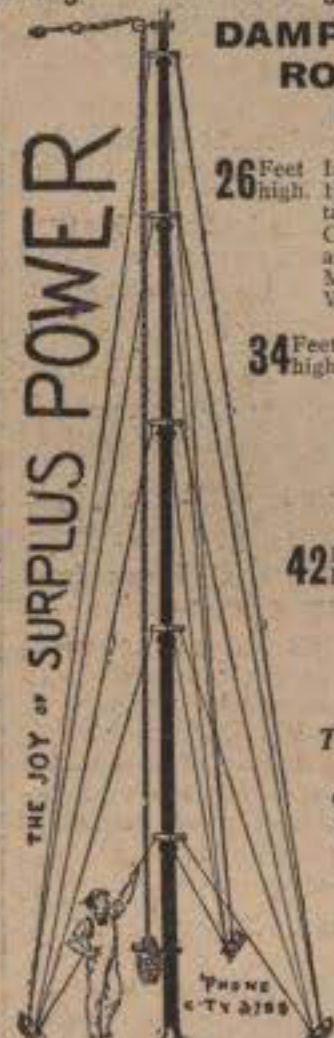
12.0-1.0.—Radio Quartet. 3.30.—Scottish Programme. Station Orchestra. 4.5.—Anne Kinnis (Contralto). 4.17.—John Sowerby (Violoncello). 4.30.—Orchestra. 5.0.—Allister Moore: 'Extracts from the Diary of a Bride of the Early Eighteenth Century'. 5.15.—Children's Hour. 6.0.—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20.—London Programme relayed from Daventry. 6.30.—S.B. from London. 7.25.—Dr. S. Glasstone: 'Chemistry in Daily Life—IV, The Earth—Soil and Minerals'. S.B. from Plymouth. 7.45.—Hall, Columbia! Fred Rogers (Pianoforte Jazz). The Station Players, Station Orchestra. March, 'Hall, America' (Drum). Parts 2 and 4 of 'In the Far West' (G. Bantock). Station Players in 'Good Theatre'. A Satire in One Act by Christopher Morley. Orchestra: Suite, 'Americana' (Thurban). Fred Rogers: Suite, 'Puppets' (B. Mayer). Orchestra: The Doll Dance (Nacio Brown). 8.45-11.0.—S.B. from London.

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**P.R. VALVES 17A PATERNOSTER SQ., LONDON, E.C. 4**





10.15 a.m. A SHORT RELIGIOUS SERVICE

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

11.0 (Daventry only) Gramophone Records

11.30 EMPIRE DAY

Message to Schools from the EARL OF MEATH, introduced by Mr. J. C. STOBART  
Hymns and National Songs by the WIRELESS CHOIR

12.0 LIGHT MUSIC

THE GERSHOM PARKINGTON QUINTET  
WIGFRED BURY (Soprano)

1.0-2.0 The Week's Recital of Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—IV, Summer Migrants'

BY the middle of May all the migrant birds that only visit us in the warm months have arrived, and the orchestra of the tree-tops is complete. This afternoon Mr. Eric Parker will talk about the songs and habits of such birds as the flycatcher and the nightjar, the nightingale, the blackcap, and the red-backed shrike.

3.0 Evensong

from Westminster Abbey

3.45 Miss NANCY ROSE: 'The Dog in the Home'—II

4.0 FRED KITCHEN'S ORCHESTRA  
From the Astoria Cinema

5.0 AN ORGAN RECITAL by PATMAN  
From the Astoria Cinema

5.15 THE CHILDREN'S HOUR:

'They also serve . . .'  
(Being a Series of Short Scenes from the Story of the Empire, with Incidental Music by THE OLOF SEXTET)

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Community Singing from  
Hyde Park

with  
Dame Clara Butt  
Organized by the Daily Express

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

6.45 Dame Clara Butt

RELAYED FROM HYDE PARK  
Under the auspices of the Daily Express

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

7.15 THE FOUNDATIONS OF MUSIC  
BACH'S PARTITAS  
Played by GERDA NETTE

7.25 Mr. C. H. KISCH: 'Central Banks'

CURRENCY and credit play a part of supreme importance in a modern state, and control over them is usually considered a matter too important to be entrusted even to a Government. Hence the existence of central banks, such as our own Bank of England, which is responsible for note-issuing and monetary policy, its weapon for this purpose being the rate of discount, which it controls. Mr. Kisch, who gives this talk, has been Secretary of the Financial Department of the India Office since 1921, and he was Secretary to the Indian Currency Committee in 1919.

7.45 'Round the World on your  
Bugles Blown!'

A Programme for Empire Day

'Merchaunt Adventurers!  
Merchaunt Adventurers!  
What shall be your profit in  
the mighty days to be?'

(From 'Flos Mercatorum,' by Alfred Noyes)

THE paths of the Empire are the seaways of the world—ways conquered for us by the Adventurers of old, held by the Adventurers of our own time. This programme will celebrate Empire Day by following some of these paths of the sea, as they lead to the five Continents where the Adventurers have left their mark.

Our Fathers . . . . . Ronald Hopwood  
Spoken by LAWRENCE ANDERSON

Colonial Song . . . . . Percy Grainger

Australia  
HAROLD WILLIAMS (Baritone): 'Bush Songs'  
Shearing at Castlerough . . . . . A. B. Patterson  
Spoken by ST. BARBE WEST

New Zealand  
JOHN COLLINSON (Tenor): 'Maori Songs'

Canada  
Canada Rhapsody . . . . . Mackenzie  
A Canadian Boat Song . . . . . Traditional

Africa

West African, Zulu, and Afrikaan Songs

THE AFRICAN YORUBA SINGERS  
BETSY DE LA PORTE (Soprano)

India

MAUD MACCARTHY: Native Melodies, with Vina accompaniment

In a Corner of Asia—Malaya

'RAM SINGH'

Adapted for broadcasting from the story by  
Sir HUGH CLIFFORD

Burma

HAROLD WILLIAMS, with Chorus

Mandalay . . . . . Cobb

Ireland

Londonderry Air . . . . . arr. Grainger

'THE COMMONWEALTH OF SONG'

'Brave lads, in olden musical centuries,  
Sang, night by night, adorable choruses.'

The Empire Builders . . . . . Alfred Noyes  
Spoken by LAWRENCE ANDERSON

Pomp and Circumstance March, No. 1 . . . . Elgar

ORCHESTRAL MUSIC and CHORUSES by

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by JOHN ANSELL

THE WIRELESS CHORUS

Chorus-Master: STANFORD ROBINSON

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 Forecast

9.35 CHARLOT'S HOUR—XVIII

A LIGHT ENTERTAINMENT

Specially devised and arranged by the well-known theatrical director

ANDRE CHARLOT

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



A WORLD-FAMOUS SINGER LEADING A CHOIR 80,000 STRONG.

Dame Clara Butt leading the community singing at last year's great Empire Day festival in Hyde Park. Notice the two microphones on their stand just beside her. This year's festival will again figure in the London and Daventry programmes, as it will be relayed at 6.20 and at 6.45.



Programmes for Thursday.

**5GB DAVENTRY  
EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON T.M.D.  
EXCEPT WHERE OTHERWISE STATED.

**3.0 A SYMPHONY CONCERT**  
LESLIE ENGLAND (Pianoforte)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by JOHN ANSELL

ORCHESTRA  
Overture to 'The Secret Marriage' .. *Cimarosa*  
First Symphony ..... *Beethoven*

BEETHOVEN'S First Symphony has four movements—(1) a slow Introduction, leading to a brisk Movement with many abrupt turns of phrase; (2) a gentle tripping tune, with others like it to follow, all worked up into a smiling orchestral lyric; (3) an energetic Movement, called a Minuet because it is in Minuet rhythm; (4) a tripping march-like Movement that seems reluctant to start.

**3.40 LESLIE ENGLAND and Orchestra**  
Introduction and Quick Movement (Impassioned)  
*Schumann*

**3.55 ORCHESTRA**  
Variations, Intermezzo, Scherzo, and Finale  
*Hely-Hutchinson*  
(Conducted by THE COMPOSER)  
(Carnegie Collection of British Music)

THE composer tells us that the work (which received one of the last of the awards made by the Carnegie United Kingdom Trust) is, in effect a set of Symphonic Variations, of which the last three, owing to their greater length, have been given separate names. The gentle, pastoral theme is worked in varied ways in eight variations, of which the first, second, and fourth keep closely to its shape, whilst the third and fifth treat it more freely. The sixth variation is entitled *Intermezzo*, the seventh *Scherzo*, and the last is a fugue. The tailpiece of the work is based on the fifth variation, and serenely the music moves to its end.

**4.15 Lady Radnor's Suite** ..... *Parry*

**4.30 LOZELLS PICTURE HOUSE  
ORCHESTRA**  
*From Birmingham*  
Conducted by PAUL RIMMER

Florentine March ..... *Fucik*  
Fantasia on Puccini's 'Tosca'

GEOFFREY DAMS (Tenor)  
Once I loved a maiden fair ..... *arr. Somervell*  
The Gentle Maiden .... *Irish Air, arr. Somervell*

FRANK NEWMAN (Organ)  
Selection from 'Merrie England' ..... *German*  
Entr'acte, 'Thistledown' ..... *Bath*  
Slow Movement from Violin Sonata in C Minor  
*Grieg*

Suite of Three Dances from 'Tom Jones'  
*German*

GEOFFREY DAMS  
To Mary ..... *White*  
Bredon Hill ..... *Dalhousie Young*

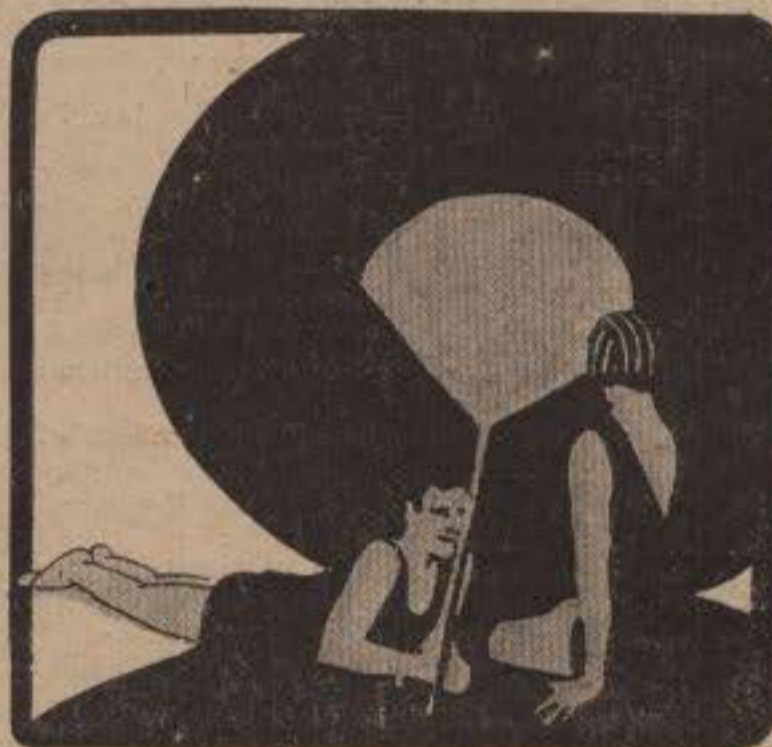
ORCHESTRA  
Waltz, 'Vision' ..... *Waldteufel*  
Fox-trot, 'Oh! Doris' ..... *Kahn*

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'A Play for Empire Day,' by Ida M. Downing.  
Songs by Gabriel Lavelle (Baritone)

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

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

(5GB Programme continued on page 316.)



*Debonair*

Southport is a seaside town that has cultivated the town as well as the seaside. The sea front has all the natural attractions of the sea shore, but it has also marine lakes where a landsman may sail a boat in safety and bathe without danger.

Behind the sea front the town has been most carefully planned and laid out.

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	North Wales (S.P.B. Mains)

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LONDON MIDLAND & SCOTTISH RAILWAY

Euston and St. Pancras.



# Thursday's Programmes continued (May 24)

(5GB Programme continued from page 315, col. 1.)

## 7.45 THE BRISTOL ORCHESTRA

Musical Director, RICHARD AUSTIN  
Relayed from the Glen Pavilion, Clifton, Bristol  
*Relayed from Cardiff*

- THE ORCHESTRA  
Overture to 'Coriolanus' ..... *Beethoven*  
Ballet Suite, 'Boabdil' ..... *Moszkowski*  
DORA LABETTE (Soprano) and Orchestra  
With Thee, the 'unsheltered Moor'  
I'd tread ..... (*Solomon*)  
Blessed the Day ..... *Handel*  
ORCHESTRA  
Three Dances ..... *Quilter*  
Elegy for Strings ..... *Elgar*  
Finale of Symphony No. 40, in G Minor .. *Mozart*

## 9.0 A Ballad Concert

*From Birmingham*

- HERBERT PARKER (Bass)  
When the King went forth to war ... *Koenemann*  
Cavaliers and Roundheads ..... *Cobb*  
MOLLY BELL (Pianoforte)  
Romance, Op. 118 ..... *Brahms*  
Prelude in G, Op. 32, No. 5 .....  
Prelude in G Sharp Minor, Op. 32, No. 12 ..... *Rachmaninov*  
MAY HUXLEY (Soprano)  
Do not go, my love ..... *Hageman*  
April ..... *Peel*  
At the Well ..... *Hageman*  
A Feast of Lanterns ..... *Bantock*

## 9.30 'MARKHEIM'

*From Birmingham*

A Story by ROBERT LOUIS STEVENSON  
As a contrast to the usual style of reading, each character in the story will be taken in dialogue form.

- The Reader ..... STUART VINDEN  
Markheim ..... WILLIAM HUGHES  
Dealer ..... WORTLEY ALLEN  
Visitor ..... HENRY O'DONNELL

## 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

## 10.15 'MIRROR'D IN MUSIC'

A Programme of Sound Pictures

THE WIRELESS ORCHESTRA, conducted by STANFORD ROBINSON

- Overture to 'Susanna's Secret' .. *Wolf-Ferrari*  
Moths and Butterflies .....  
The Tame Bear ..... *Elgar*  
The Wild Bears .....

## 10.25 PERCY WHITEHEAD (Baritone)

Familiar Things ..... *Kenneth A. Wright*  
The Tea Caddy; The Tall Clock; The Old Chair

## 10.30 BEATRICE SNELL (Pianoforte)

Pierrot .....  
Harlequin ..... (from  
Eusebius ..... 'Carnival')  
The Avowal ..... *Schumann*  
Promenade .....

## 10.40 ORCHESTRA

Dreams ..... *Wagner*  
Fairies' March .....  
Funeral of Pyramus ..... *Mendelssohn*  
A Bergomask .....

## 10.50 PERCY WHITEHEAD

The Little Old Cupid .....  
The Cupboard ..... *Hely-Hutchinson*  
The Window .....

## 10.55 BEATRICE SNELL

At the Horse Fair ..... *Moeran*  
Night in May ..... *Palmgren*  
The Girl with the Flaxen Hair ..... *Debussy*  
The Donkeys ..... *Groves*

## 11.5-11.15 ORCHESTRA

The Sleeping Beauty .....  
Marionettes ..... *Ravel*  
The Fairy Garden .....

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

### 11.30-12.0 London Programme relayed from Daventry

### 2.30 BROADCAST TO SCHOOLS: CELIA EVANS: 'North, South, East, and West from London City—Northward to Cheviot Dales'

### 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)



By courtesy of the Assam Co., Ltd.

## JOHANN SEBASTIAN BACH,

the composer whose Partitas are being played by Gerda Nette in the Foundations of Music series this week, is commemorated by this statue in Leipzig, the town in which he worked for twenty-seven years.

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

### 11.30 a.m. London Programme relayed from Daventry

### 12.0-1.0 Gramophone Records

### 4.30 A BALLAD CONCERT

- EVA FARRER (Mezzo-Soprano)  
Birthday Song ..... *MacFadyen*  
An Eastern Lover ..... *Foulds*  
Sometimes when night is nigh .. *Lvall Phillips*

- GLADYS MORRIS (Pianoforte)  
Nocturne in E, Op. 62, No. 2 ..... *Chopin*  
Prelude, Op. 40 ('Holberg' Suite) ..... *Grieg*  
Fantasy, and Impromptu in C Sharp Minor, Op. 66  
*Chopin*

W. BAYLEY (Bird Mimic and Siffleur)

### 5.0 Mr. HUGH MACHELL, 'The Ocarina'

### 5.15 THE CHILDREN'S HOUR: Empire Day Programme: The Message of the Flag (*Mockridge*); Liberty (*Brown*); Home is Calling (*Hill*), sung by Harry Hopewell. 'Our Empire, a descriptive Imperial Fantasia of National Airs (*Charles Godfrey*), played by the Sunshine Trio. Stories of Founders of the Empire, told by Robert Roberts

### 6.0 London Programme relayed from Daventry

### 6.15 Market Prices for Local Farmers

### 6.20 London Programme relayed from Daventry

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

## 9.35 A LIGHT ENTERTAINMENT

OLIVE GROVES (Soprano) and HAROLD KIMBERLEY (Baritone)

- That's why I love you ..... *Ash*  
Lindy ..... *Irving Berlin*  
MABEL CONSTANDUROS (Entertainer)  
A Suburban Tea Party ..... *Mabel Constanduros*  
HAROLD KIMBERLEY  
Cortaine ..... *Norton*  
OLIVE GROVES  
Little Princess Look-up ..... *Forsyth*  
MABEL CONSTANDUROS, OLIVE GROVES, and HAROLD KIMBERLEY  
Comedy Conversations ..... *Mabel Constanduros*  
HAROLD KIMBERLEY  
Every little girl can teach me something new  
*Novello*

- OLIVE GROVES  
Didn't know the way to ..... *Novello*  
MABEL CONSTANDUROS  
Baby and the Silkworm ..... *Mabel Constanduros*  
OLIVE GROVES and HAROLD KIMBERLEY  
Couldn't we do it together? ..... *Rae Roy*  
MABEL CONSTANDUROS, OLIVE GROVES, and HAROLD KIMBERLEY  
Cautious ..... *Phillips*

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

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

### 11.30-12.0 London Programme relayed from Daventry

### 3.0 London Programme relayed from Daventry

### 5.15 THE CHILDREN'S HOUR: On with the Dance. 'The Dancing Lesson' (*Oliver*); 'The Second Minuet' (*Bosly*); 'Dancing Tambourin' (*Polla*); 'Ursula Dancing' (*Boyce*); 'The Doll Dance' (*Brown*); 'The Fine Lady' (*Maud Morin*)

### 6.0 London Programme relayed from Daventry

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

### 9.35 S.B. from Manchester

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

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

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.



# Thursday's Programmes continued (May 24)

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

- 11.30-12.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'More about Wireless,' by Mr. L. Harvey. Our Usual Thursday Nonsense
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Leaves from the Empire's Story Book' (C. E. Hodges)
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 11.30-12.0 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
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 11.30-12.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 11.30-12.0 London Programme relayed from Daventry
- 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.

- 11.30-12.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Empire Day—The Gathering of the Clans

## 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.

- 11.30-12.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Land of Hope and Glory (Elgar); England (Leslie)
- 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.

- 11.30-12.0 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
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

## Northern Programmes.

### 5NO NEWCASTLE. 311.5 M. 950 KC.

- 11.30-12.0:—London Programme relayed from Daventry.
- 2.30:—London Programme relayed from Daventry.
- 5.15:—Children's Hour.
- 6.0:—For Farmers: Prof. Heigham, 'Agricultural Business Methods'—I.
- 6.15:—London Programme relayed from Daventry.
- 6.30-12.0:—S.B. from London.

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

- 11.30-12.0:—London Programme relayed from Daventry.
- 3.0:—Mid-Week Service, conducted by Rev. J. Golder Burns, of Queen's Park U.F. Church, assisted by Station Choir. Choir: Hymn, 'O Love that wilt not let me go' (Revised C.H., No. 424). Reading, 1 John iv., verses 7-10. Address, 'The Way of Love' (page 127 of Dr. Morrison's 'Gateways of the Stars'). Prayer. Choir: Hymn, 'Love Divine' (Revised C.H., No. 479). Benediction. Voluntary. 3.15:—Broadcast to Schools: A. E. Miller, 'Frogs.' 3.35:—Isobel M. Milligan, 'Books and their Writers'—W. W. Jacobs. 4.0:—Dance Music, relayed from the Plaza. 4.30:—Barton Brown (Baritone). 5.0:—Jean Milligan: 'Dances Old and New—English and Scottish Folk Dances.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.20:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

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

- 11.30-12.0:—London Programme relayed from Daventry.
- 3.15:—Broadcast to Schools: Paul Askew, 'An Introduction to some great Masters of Music, with Illustrations played by Station Octet—V. Schubert.' 4.0:—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse, with Interludes from the Studio by Alec Pyfe (Pianoforte) at 4.15 app. and 4.40 app. 5.0:—'Dances Old and New—Eurythmics,' by Jean Milligan. 5.15:—Children's Hour. 6.0:—Station Octet. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 10.35:—Dance Music: Al Leslie and his Orchestra, relayed from the New Palais de Danse. 11.15-12.0:—S.B. from London.

### 2BE BELFAST. 306.1 M. 920 KC.

- 11.30-12.0:—London Programme relayed from Daventry.
- 3.30:—A Short Religious Service. 3.45:—Empire Programme. Station Orchestra. 4.13:—James Newell (Baritone). 4.25:—Orchestra. 5.0:—Miss Ethel Harding: 'An Island Summer Home on Lake Ladoga—Finland.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

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butter, Australian apples, Australian honey, and Australian canned fruits. These are sunshine foods. It's worth while taking a little trouble, if need be, to get them. Doubly worth while, because every time you buy Australian produce you are helping some Australian family to buy more and more of the goods your menfolk are making here in England. Australia is a British country. The Australians numbering 6,200,000, are the best customers of Britain in all the world. They bought last year £68,000,000 of British goods. Help them to buy more—by buying more of what they offer you.

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# PROGRAMMES for FRIDAY, May 25

2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KC.)

(1,604.3 M. 167 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

EVELYN RUGG (Violin)

BERTHA HAGART (Pianoforte)

Sonata in B Minor ..... Bach

(1) Slow; (2) Quick; (3) Rather slow;

(4) Quick

Sonata in E Minor ..... Mozart

(1) Quick; (2) Minuet

Sonata Movement in C Minor  
Brahms

12.30 AN ORGAN RECITAL

by The Rev. G. SYDENHAM HOLMES  
Priest-Organist, St. John's Church,  
Upper Norwood, S.E.

Relayed from St. Mary-le-Bow

Concerto in F, Set No. 1, No. 5

Handel, arr. G. Sydenham Holmes

March Funèbre (Funeral March)

Vierne

Maux Folk Tune, 'The Sheep under  
the Snow'

arr. for Piano by Gerrard Williams

Chorale (from Pastel No. 3)

Karg-Elert

Gloucester Cathedral Chimes, No. 4

arr. Lee-Williams

1.0-2.0 THE HOTEL METROPOLE  
ORCHESTRA

(Leader: A. MANTOVANI)

From the Hotel Metropole

3.0 Dr. J. A. WILLIAMSON, and  
Mr. ERNEST YOUNG: Empire His-  
tory and Geography. History:  
'India,' IV. Geography: 'Modern  
India'

3.25 Musical Interlude

3.30 PLAYS FOR SCHOOLS

Scenes from

'KING JOHN'

Shakespeare

4.30 Musical Interlude

4.45 A SONG RECITAL

By EVERARD DE PEYER (Baritone)

O come, O come, my dearest... Arne

I'll sail upon the dog-star

Purcell, arr. Moffat

O du, mein holder Abendstern

(O thou, my gracious evening star)

Wagner

Der Alpenjäger (The

Alpine Hunter).....

Gruppe aus dem Tartarus } Schubert

(Group from Tartarus)

5.0 Mrs. R. G. EYES: 'Tales of Old  
Sussex Folk'

5.15 THE CHILDREN'S HOUR:

Songs and Imitations by RONALD GOURLY

'The Green Dragon,' a Yorkshire Story written  
by H. Sunderland

'Whitsuntide Customs,' written and told by  
PATRICIA HOBY

6.0 FRANK WESTFIELD'S ORCHESTRA

From the Prince of Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA

(Continued)

7.0 Mr. PERCY SCROLES, The B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC

BACH'S PARTITAS

Played by GERDA NETTE

7.25 Prof. HAROLD J. LASKE: 'Social Purpose—  
IV, Why we obey the State'

ANY State—England; America, France,  
Russia—always presents the striking phen-  
omenon of a small number of people (the govern-  
ment) issuing orders (which are usually obeyed)  
to a vast number of citizens. Why do these obey?  
Many theories have been put forward in ex-  
planation—for instance, consent, fear, habit,  
utility. None by itself is satisfactory, though  
each has a part of truth in it. How far the motives  
for obedience can be ascertained will be the sub-  
ject of Professor Laske's fourth talk.

music that follows very agreeably, yet with dis-  
tinct individuality of its own, in the Tchaikovsky  
tradition.

The Seasons, a Suite of orchestral pieces (now  
to be heard in an arrangement for Military  
Band), was originally written for a Ballet. There  
are four pieces in the complete Ballet Suite.  
Of these we are to hear three—(1) Barcarolle and  
Variations; (2) Waltz of the Poppies and Corn-  
flowers; (3) Bacchanal.

8.15 PERCY WHITEHEAD

Diya and Lazarus..... } arr. Arthur Duff  
Barbara Allen..... }

8.22 BAND

Fantasia on the Ballet Music for  
'Coppelia' ..... Delibes

DELIBES began to write for the  
stage at the age of twenty-one,  
and showed that he had a capital  
'sense of the theatre.' He brought  
out some short Comic Operas at  
the Lyric Theatre of Paris, and wrote  
a number of Operettas for other  
theatres. After periods as accom-  
panist and second Chorus Master at  
the Opera, he was commissioned to  
collaborate in a Ballet with the Polish  
composer Minkus, and did it so well  
that he was asked to compose on  
himself. This was Coppelia, which  
came out in May, 1870. Its run  
was tragically interrupted by the  
outbreak, a few weeks later, of the  
Franco-Prussian War.

Many listeners will recall the glories  
of Adeline Genée's dancing, when  
Coppelia was running at the Empire  
in London; and others will find  
that the tunes have, in some way  
or other, already become familiar.

8.42 PERCY WHITEHEAD

Did you ever?..... Stanford  
The Laird of Cockpen Hubert Parry

PARRY'S is a capital pointed  
setting of one of the best of  
humorous songs. The Laird o' Cock-  
pen's wooing seemed fruitless, but  
Mistress Jean thought better of her  
refusal of the rich suitor, declaring  
'for ans I get better, it's waur I'll  
get ten—I was daft to refuse the  
Laird o' Cockpen.' So all ended  
happily, and 'she sits in the ha' like  
a well-tappit hen.'

8.50 BAND

Moorish Serenade ..... Elgar  
Polish National Dance, 'Krakow'  
Wieniawski

THE Pole Wieniawski must have  
been one of the youngest pupils  
ever accepted at the Paris Conser-  
vatoire, for he was attending classes  
there at the age of eight.

For a time, after he had made  
his name, he lived at St. Petersburg as Solo  
Violinist to the Emperor of Russia, but he liked  
wandering best of all, and travelled all over  
Europe and America, playing the Violin and seeing  
the world. He is universally known for his  
small compositions, such as this Song in the style  
of one of the airs of his native Poland.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN. Road Report

9.15 Talk

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

9.35

'MACBETH'

by William Shakespeare

(See centre column)

11.0-12.0 (Daventry only) DANCE MUSIC:  
AMBROSE'S BAND from the Mayfair Hotel

(Friday's Programmes continued on page 326.)



## 9.35-11.0 'The Tragedy of Macbeth'

by William Shakespeare

Adapted for Broadcast in Three Episodes

S.B. from Glasgow

### The First Episode

The meeting of Macbeth with the three Witches to the crystal-  
lization, at his wife's instance, of his resolve to murder Duncan.

### The Second Episode

The murder, its discovery, and the subsequent growth of distrust  
and suspicion among his supporters.

### The Third Episode

Macbeth, misled by his supernatural associates, blunders from  
crime to crime. His adherents fall away from him; his wife  
dies, broken by the burden self-imposed upon her conscience;  
and he himself meets with final retribution at the hands of  
Macduff.

### The Principal Characters:

Duncan, King of Scotland ..... SEATH INNES  
Malcolm, his Son ..... ANDREW STEWART  
Macbeth } Generals in the King's Army { ..... R. B. WHARRIE  
Benquo } ..... CHARLES R. M. BROOKES  
Lady Macbeth ..... NAN R. SCOTT  
Macduff ..... ROBERT DONAT

Other parts taken by members of THE GLASGOW STATION PLAYERS,  
with incidental music by THE STATION ORCHESTRA

Scenes and Episodes to be linked together by

The Narrator ..... ENID HEWIT

## 7.45 A MILITARY BAND CONCERT

PERCY WHITEHEAD (Baritone)

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

Military Overture ..... Mendelssohn

7.55 PERCY WHITEHEAD

Bluebells from the clearings ..... Walker

Come into the garden, Maud (from the cycle of  
songs, words selected from Tennyson's 'Maud')

Somervell

8.2 BAND

Suite from Ballet, 'The Seasons' .... Glazounov

GLAZOUNOV (born in 1865) is probably the  
most distinguished living Russian composer  
who does not work on very advanced 'modernist'  
lines.





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but everybody looks. Say it with a 'Kodak'  
snapshot. It speaks so much more  
clearly than words.*



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**Friday's Programmes cont'd (May 25)**

**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 318.)

**3.0 AN ORGAN RECITAL**  
By G. D. CUNNINGHAM, City Organist,  
Birmingham

Relayed from St. Mary-le-Bow

DESMOND ROBERTS (Baritone)

THE ORGAN

Prelude and Fugue in C Minor ..... Bach

DESMOND ROBERTS

Song of Momus to Mars.....

Now Phœbus sinketh in } Boyce, arr. Lane

the West ..... } Wilson

The Happy Lover ..... Arne

Care flies from the lad that is merry ....

ORGAN

Air and Gavotte ..... S. Wesley

Chorale in A Minor, No. 3 ..... César Franck

DESMOND ROBERTS

King Charles

M. V. White

Because I were shy Cumber-  
land Folk Song

Kitty, my love, will you  
marry me? .. Hughes

ORGAN

Bourrée, from 'Pastor  
Fido' ..... Handel

Finale from 8th Sym-  
phony ..... Widor

**4.0 THE B.B.C. DANCE  
ORCHESTRA**

Personally conducted by  
JACK PAYNE

GEORGE GROGIE (Character  
Studies)

**5.45 THE CHILDREN'S  
HOUR (From Birmingham),**  
Coaching Days, by  
L. B. Powell, with Coach  
Horn Calls by William  
Deville. Songs by Harold  
Casey (Baritone), Cyril  
Davies (Violin)

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

**6.45 Light Music**

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

Overture to 'Orpheus in the Underworld'

Selection from 'Mignon' ..... Ambroise Thomas

**7.10 WILLIAM ANDERSON (Bass) and Orchestra**

Air, 'Within these sacred bowers' (from 'The  
Magic Flute') ..... Mozart

**7.18 ORCHESTRA**

Suite of Three Dances from Ballet Music to  
'Hello, America' ..... Finck

**7.38 WILLIAM ANDERSON**

Song of Hybras the Cretan ..... Elliott

Drinking ..... Old Air

**7.45 ORCHESTRA**

Suite, 'Three Arabian Dances' ..... Ring

**8.0 VAUDEVILLE**

From Birmingham

RONALD GOURLY (Music and Humour)

THE EMLIE GRIMSHAW BANJO QUARTET

REN BURCHELL (Entertainer at the Piano)

THE COBURN SISTERS (Syncopated Harmony)

PHILIP BROWN'S DOMINOES DANCE BAND

**9.5 'CARMEN'**

ACT II

Relayed from the Royal Opera House,  
Covent Garden

Cast:

CARMEN ..... GEORGETTE FROZIER-MARROT

Don José ..... FRANZ KAISIN

Zuniga ..... PAUL PAVAN

Romendado ..... OCTAVE DUA

Dancairo ..... LOUIS DUFRANNE

Frasquita ..... MARYSE DIETZ

Mercèdes ..... JANE LAUGIER

Conductor, CHARLES LAUWERS

IN the second Act of Bizet's *Carmen* we witness

the throw of fate which first casts the net

of tragedy about the two chief actors. When

the curtain rises the stage is possessed by Carmen

herself. A warm-blooded, tempestuous, fascinat-

ing, dangerous gipsy beauty, she is a cigar-

maker by day, a con-

federate of smugglers when

she chooses. Just now she

is having a gay evening

among her lawless friends

at an inn just outside

Seville. Presently she is to

meet her new lover, Don

José, a young soldier who,

to get her out of a scrape,

cheerfully went to prison

wearing her rose beneath

his tunic. As the appointed

time approaches, in comes

a handsome Toreador, who

makes a song of his brave

deeds. No need to say

what song this is; but it is

new to Carmen, and surges

in her head like a fiery

wine. This dashing, proud

fellow, the idol of the crowd.

... She is less pleased now

at having to wait for her

chivalrous friend from the

barracks. Still, she waits,

while the smugglers, after

singing a gay quintet, de-

part. Then Don José

arrives, melodious, at the

inn, and Carmen dances to

him, singing a wild melody

and punctuating her steps

with the castanets.

Slowly, sadly, Don José

draws the crushed flower

from his breast and sings the famous 'Flower

Song,' a declaration of passionate, imperishable

love. Carmen answers: 'Then come with me,

over the hills and far away' (in a tuneful duet

of beguilement and despairing resistance.)

He almost yields, but duty holds him, and he is

at the point of leaving her for ever, when a loud

knock is heard at the door and in strides one of

Don José's officers, with a confident, amorous

glance upon Carmen. Jealousy inflames the dis-

tracted Don José. He draws upon his officer,

and from that mad moment he is a destroyed

man. The smugglers rush in and seize the

fighting pair, and the Act is at an end.

In the third Act Don José is a smuggler

and Carmen's gloomy lover, while she does

not disguise her preference for the dashing

Toreador. In the fourth Act Don José kills her.



M. CHARLES LAUWERS

conducts the performance of *Carmen* at  
Covent Garden to-night. The second act,  
starting at 9.5, will be relayed by 5GB.

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Song,' a declaration of passionate, imperishable

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and Carmen's gloomy lover, while she does

not disguise her preference for the dashing

Toreador. In the fourth Act Don José kills her.

**10.0 WEATHER FORECAST; SECOND GENERAL NEWS  
BULLETIN. Road Report**

**10.15 DANCE MUSIC; TEDDY BROWN'S BAND  
and the MELODIANS, directed by SID PHILLIPS,  
from the Café de Paris**

**11.0-11.15 AMBROSE'S BAND from the Mayfair  
Hotel**



# Friday's Programmes cont'd (May 25)

**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 in the Country-side—What is being done'

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

5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doolittle,' by Hugh Lofting. 'The Wise Man's Cloak,' by George Bryan. Songs—'Picnics' (E. Parjeon), 'Cherry Ripe' (Horn)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 **A CHORAL CONCERT**  
THE NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

Overture to 'Oberon' ..... Weber

The Choir of the CARDIFF MUSICAL SOCIETY  
When Love and Beauty ..... Sullivan  
All creatures now are merry minded ..... Beneš

ORCHESTRA  
Träumerei (Dreaming), for Strings and Horn  
arr. from Schumann

CHOIR  
Out of the Silence ..... Jenkins  
All Hail! ..... Byrd

ORCHESTRA  
Benedictus ..... Mackenzie  
Graceful Valse ..... German

CHOIR  
Love Symphony ..... Percy Pitt  
It was a lover and his lass ..... Morley

ORCHESTRA  
Little Suite ..... Debussy  
Bourrée and Gigue ..... German

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

9.35-11.0 **Writers of Musical Comedy—IV**  
HERMAN FINCK

THE STATION ORCHESTRA  
Selection from 'By Jingo'

GRACE DANIELS (Soprano) and Orchestra  
Life and Love ('My Lady Frayle')

ORCHESTRA  
Marche Blanche

AUBREY MILLWARD (Baritone) and Orchestra  
Paris Days ('Hullo America')

ORCHESTRA  
Intermezzo, 'Dream Girl'  
One-step, 'Hullo Girls'

GRACE DANIELS and Orchestra  
Romance of a Shawl ('Brighter London')

ORCHESTRA  
Mandarin Dance, 'Chang'

AUBREY MILLWARD and Orchestra  
Nelson's Day ('Hullo America')

ORCHESTRA  
On the Road to Zag-a-Zig  
Cheero (Palace Girls' Dance)

AUBREY MILLWARD and Orchestra  
Song of the Anzac ('Vanity Fair')

ORCHESTRA  
Selection, from 'Decameron Nights'

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

3.0 THE STATION ORCHESTRA  
Overture to 'Morning, Noon and Night in Vienna'  
Suppé  
Selection from 'Aida' ..... Verdi  
Waltz, 'Wine, Woman and Song' Joseph Strauss  
Selection from 'The Yeomen of the Guard'  
Sullivan

3.55 BROADCAST TO SCHOOLS:  
Reading, 'Westward Ho!' (Charles Kingsley)

4.0 Mr. J. READ: 'The Romance of the Cotton Industry—IV, How Cotton is Converted into Yarn'  
(Picture on page 322.)

4.20 THE STATION ORCHESTRA  
Overture to 'Raymond' ..... Ambroise Thomas  
Selection from 'Cavalleria Rusticana' Mascagni

4.45 Mr. F. GALE PEDRICK: 'Music Shakespeare Knew,' with Vocal Illustrations by WILFRED FIRTH (Tenor)

5.15 THE CHILDREN'S HOUR: A Plantation Afternoon. 'Little Alabama Coon' (Starr); 'Croon, croon, underneath the moon' (Clatsam), 'Look out for the Hoodoo-doo-doo-Man' (Evans), sung by Harry Hopewell. 'A Little Coon's Prayer' (Hope), 'Little Snoozy Coon' (Eric Coates), sung by Betty Wheatley. Selection of Negro Melodies, played by Eric Fogg. 'Why the Elephant Walks Alone,' a story that nigger mammys tell their piccaninnies, by Guy Brown, 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

7.45 **A Programme of Scottish Music**  
THE STATION ORCHESTRA  
Overture, 'Land of the Mountain and the Flood' ..... MacCunn  
Suite, 'Highland Memories' ..... Foulds  
Keltic Suite ..... Wright  
Suite, 'Three Scottish Symphonic Dances'

HAMISH MACCUNN, a native of Greenock, only lived forty-eight years (1868-1916). His death was a distinct loss to native music, for he was happily inspired by Scots life, history and romance, and most of his larger pieces are based on Scots themes.

His Concert Overture, *Land of the Mountain and the Flood*, written for the Orchestra whilst he was a student at the Royal College of Music, has as a motto the familiar passage from Scott's *Lay of the Last Minstrel*, beginning, 'O Caledonia, stern and wild, meet nurse for a poetic child!'

The First Main Tune, of typically Scottish character, comes at once.

A new phrase leads, through various keys, to the Second Main tune, like an old love-ballad.

These subjects are worked up into a romantic and exhilarating celebration in music of the beauties of the Composer's native land.

His three impressions in *Highland Memories* are entitled: (1) *By the Burnsides*; (2) *On the Loch*; (3) *Harvest Dance*.

THREE pieces make up Foulds' Suite:—

1. THE CLANS. There are three chief features in this first piece. The rugged, energetic opening Tune seems to suggest the Highlands. Later, a more tranquil, rustic Tune is heard, characteristically Scottish. Then we hear a Call (perhaps the summoning of the Clans), and after this most of the foregoing material is treated in various ways, including suggestions of the bagpipes.

2. A LAMENT. This piece has been likened to Welsh folk-song. It consists chiefly of a simple, (Manchester Programme continued on page 322.)



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## Friday's Programmes cont'd (May 25)

(Manchester Programme continued from page 321.)  
expressive melody which is worked up by the Orchestra to a telling climax.

3. THE CALL. There are in this three tunes, respectively jiggy, in hornpipe style, and march-like.

8.45 **BALAGANTSCHINA**  
Russian Artists

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

9.35-11.0 *S.B. from Glasgow*

**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—II, Japan as the Britain of the Far East'

3.30 **BROADCAST TO SECONDARY SCHOOLS:**  
Mr. FRANK LEWCOCK, 'How Industry is Financed'—(d) The Present Financial Network'

4.0 **AN AFTERNOON CONCERT**  
PERCY FROSTICK (Violin)  
ARTHUR HAYNES (Violoncello)  
CECIL MOOS (Pianoforte)

5.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** Request Night

6.0 London Programme relayed from Daventry

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

9.35-11.0 *S.B. from Glasgow*

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 J. CHAS. WAREING: 'And the Last shall be First'

5.15 **THE CHILDREN'S HOUR:** 'Whitsuntide as it once was' (R. de Rohan). 'How Jumbo won the Championship' (K. R.). Banjo Solos. Songs by Wal Hanley. 'Hungarian Rhapsody,' No. II, and 'Liebestraum' (Love Dream,) played by Hilda Francis

6.0 London Programme relayed from Daventry

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

9.35-11.0 *S.B. from Glasgow*

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

9.35-11.0 *S.B. from Glasgow*

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

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 Miss ETHEL M. HEWITT: 'Lady Susan and the Squire'

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

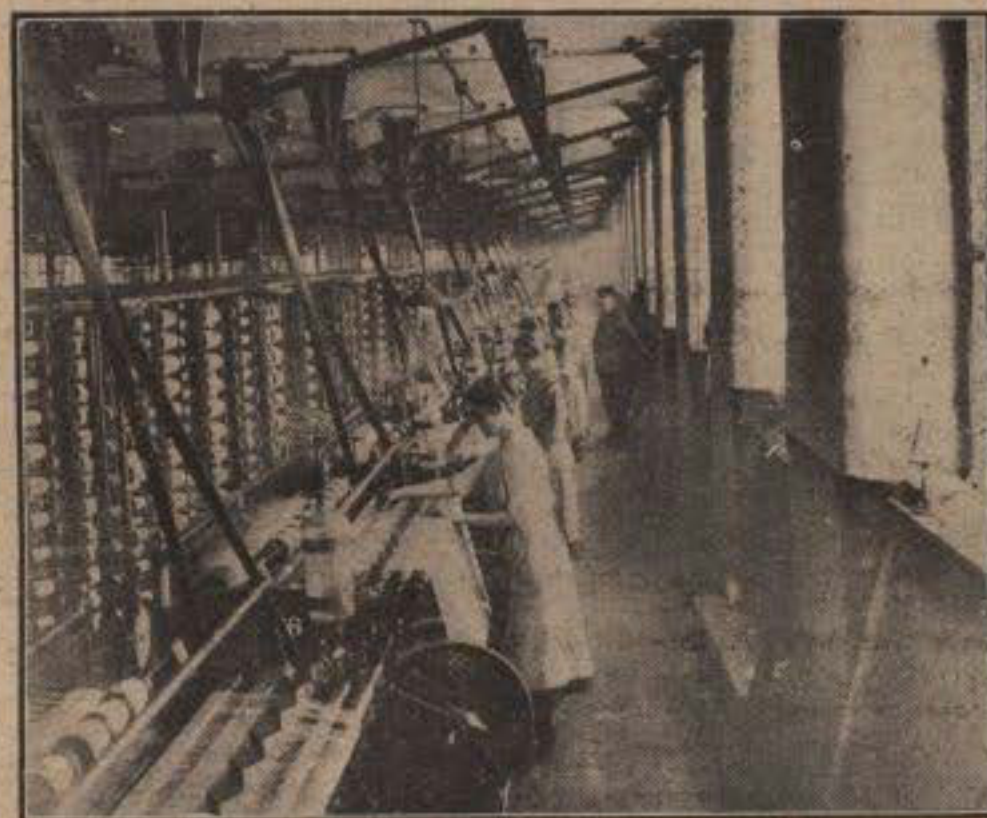
9.35-11.0 *S.B. from Glasgow*

**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**



Continued

### THE LONG LINE OF UNRESTING MACHINES.

In the fourth of his talks from Manchester on 'The Romance of the Cotton Industry,' Mr. Read brings his story home from the cotton-fields of distant continents to the Lancashire mills. Many of his listeners will recognize the scene pictured above.

3.30 Gramophone Records

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

4.20 Gramophone Records

4.30 London Programme relayed from Daventry

5.0 T. BAXENDALE: 'Colour Schemes in the Home'

5.15 **THE CHILDREN'S HOUR:** 'Music and those who make it'—VI, by Dr. James E. Wallace. 'Puddlekin Peter and the Pancakes' (Freda Treweek). Adventure Songs

6.0 London Programme relayed from Daventry

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

9.35-11.0 *S.B. from Glasgow*

**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



# Friday's Programmes cont'd (May 25)

6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 **A CONCERT**  
 SONGS AND INSTRUMENTAL MUSIC  
 by BOYS of WYGGESTON GRAMMAR SCHOOL  
 THE WYGGESTON TRIO: GILBERT SMITH (Violin);  
 H. F. HOPKINS (Violoncello); L. D. FORD  
 (Pianoforte)  
 Military March ..... Schubert  
 Pizzicato from 'Sylvia' ..... Delibes  
 H. F. HOPKINS (Violoncello)  
 On Wings of Song ..... Mendelssohn  
 Harlequinade ..... W. H. Squire  
 SONGS  
 Hark! Hark the Lark..... } Schubert  
 Wild Rose..... }  
 F. D. ALLT (Pianoforte)  
 Country Dance ..... Percy Grainger  
 Gavotte ..... Balfour Gardiner  
 THE WYGGESTON TRIO  
 Faust Ballet Music, Nos. 1 and 4 ..... Gounod  
 Gavotte from 'Mignon' ..... Thomas  
 GILBERT SMITH (Violin)  
 Minuet from 'Berenice' ..... Handel  
 Minuet in G ..... Beethoven  
 SONG  
 The Lark's Awake ..... Bernard Elliott  
 F. D. ALLT (Pianoforte)  
 Impromptu in A Flat ..... Schubert  
 8.30 **'THE THREE BROTHERS'**  
 by RUFERT CROFT-COOKE  
 Miguel, Duke of Punta Chica ..... J. GROSVENOR  
 Raúl (his brother) ..... J. WARDLE  
 Maria, Duchess of Punta Chica (his wife)  
 M. GUILFORD  
 Padre Antonio Muñoz (his Chaplain)  
 FRANK LEAVER  
 The action takes place at the house of the  
 Duke of Punta Chica in Madrid, about the  
 middle of the last century. The Duke, the  
 Duchess, and Padre Antonio, are seated  
 in a balcony, overlooking the city,  
 Towards evening.  
 8.40 **A SONG RECITAL** by MARE MELLERS (Baritone)  
 Two Contemporary Composers  
 PURCELL (1658-1695):  
 Arise, Ye Subterranean Winds  
 Ye Twice Ten Hundred Deities  
 HANDEL (1685-1759):  
 Revenge, Timotheus Cries  
 Arm, Arm, Ye Brave  
 Honour and Arms  
 9.0 S.B. from London (9.30 Local Announcements)  
 9.35-11.0 S.B. from Glasgow  
 5PY **PLYMOUTH.** 400 M.  
 750 KC.  
 12.0-1.0 London Programme relayed from  
 Daventry  
 2.45 **BROADCAST TO SCHOOLS:**  
 Miss MURIEL STONE, 'Grace Darling, the Heroine  
 of the Farne Islands'  
 3.0 London Programme relayed from Daventry  
 5.0 Mr. REGINALD A. COLWILL: 'The Last Stand  
 of the Second Devonshire Regiment'  
 5.15 **THE CHILDREN'S HOUR:** A Train Day.  
 'The Train that goes to Sea'-A Railway  
 Dialogue (Cecil Allen). Songs, including  
 'Riding on the Dream Train' (Lewis).  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 **ROUND THE STATIONS**  
 In view of the popularity of Round the  
 Stations programmes, listeners will have a  
 further opportunity this evening of enjoying  
 some of the fare provided by other stations.  
 3.0 S.B. from London (9.30 Local Announcements)  
 9.35-11.0 S.B. from Glasgow

**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, 'Llandudno and the  
 Great Orme'  
 3.0 London Programme relayed from Daventry  
 5.15 **THE CHILDREN'S HOUR**  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London (9.30 Local Announcements)  
 9.35-11.0 S.B. from Glasgow  
 5SX **SWANSEA.** 294.1 M.  
 1,020 KC.  
 12.0-1.0 London Programme relayed from  
 Daventry  
 2.40 **BROADCAST TO SCHOOLS:**  
 Dr. FLORENCE MCKERIDGE, 'The Living World  
 -IV, Animal Defences against one another'  
 3.0 London Programme relayed from Daventry  
 5.15 **THE CHILDREN'S HOUR**  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London (9.30 Local Announcements)  
 9.35-11.0 S.B. from Cardiff

## Northern Programmes.

**5NO NEWCASTLE.** 312.5 M.  
 960 KC.  
 12.0-1.0:—Gramophone Records. 3.0:—London Pro-  
 gramme relayed from Daventry. 5.0:—Lady Margaret Sack-  
 ville: 'Women Adventurers—IV, Mrs. Isabella Bishop, 1839-  
 1901.' 5.15:—Children's Hour. 6.0:—Organ Recital by Frank  
 Matthew, relayed from the Havelock Picture House, Sunder-  
 land. 6.30:—S.B. from London. 7.45:—A Band Night.  
 Newcastle Tramways Band. Kenneth Ellis (Bass). Andrew  
 Magnay (Tyneside Entertainer). 9.0:—S.B. from London.  
 9.35-11.0:—S.B. from Glasgow.  
**5SC GLASGOW.** 405.4 M.  
 740 KC.  
 3.15:—Concert to Schools. Music of the Early Nineteenth  
 Century. Station Orchestra. Jean Gibson (Soprano). 4.0:—  
 Musical Comedy selections. Station Orchestra. 4.30:—Dance  
 Music relayed from the Plaza. 5.0:—S.B. from Edinburgh.  
 5.58:—Weather Forecast for Farmers. 6.0:—Orchestral Inter-  
 lude. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh.  
 6.50:—S.B. from London. 7.45:—S.B. from Edinburgh. 9.0:  
 —S.B. from London. 9.35-11.0:—'The Tragedy of Macbeth,'  
 by William Shakespeare. Adapted for Broadcast in Three  
 Episodes. Relayed to London and Daventry (See London  
 Programme).  
**2BD ABERDEEN.** 500 M.  
 600 KC.  
 11.0-12.0:—Gramophone Records. 3.30:—Broadcast to  
 Schools: Mons. B. Casati, 'Advanced French—V.' 3.50:—  
 An Afternoon Studio Concert. Station Octet. 4.5:—Jessie Duff  
 (Soprano). 4.15:—Octet. 4.30:—Jessie Duff. 4.40:—Octet.  
 5.0:—Miss Marion Angus: 'A Scottish Woman's Bookshelf—  
 IV.' 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro:  
 'For Farmers' 6.10:—Agricultural Notes. 6.15:—Mr. Charles  
 Webster: 'Cricket Topics.' 6.30:—London. 6.45:—Edinburgh.  
 6.50:—London. 7.45:—Edinburgh. 9.0:—London. 9.35-11.0:—  
 Glasgow.  
**2BE BELFAST.** 306.1 M.  
 930 KC.  
 12.0-1.0:—Gramophone Records. 3.0:—Broadcast to  
 Schools: Mr. H. Richard Hayward: 'The Folk-Lore of Northern  
 Ireland—I.' 3.15:—Gramophone Records. 3.30:—Concert by  
 the Carillon Orchestra, directed by Harold Spencer, relayed  
 from the Carlton Café. 4.15:—Dance Music: Larry Brennan and  
 his Band, relayed from the Plaza. 5.0:—'Sir John de Courcy,  
 Earl of Kinsale, the First Governor of Ulster,' by P. M. Crofts-  
 Mollau. 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:—Orchestral Concert. Augmented Station  
 Orchestra, conducted by E. Godfrey Brown. 8.0:—Dorothy King  
 (Soprano). 8.12:—Arnold Trowell (Violoncello). 8.32:—  
 Orchestra. 9.0:—S.B. from London. 9.35:—Orchestral Concert  
 (continued). Orchestra. 9.53:—Dorothy King. 10.5:—Arnold  
 Trowell. 10.18:—Orchestra. 10.30-11.0:—Dance Music: Larry  
 Brennan and his Band relayed from the Plaza.  
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 5GB—BIRMINGHAM—Lozells Picture House  
 5NO—NEWCASTLE—Havelock, SUNDERLAND  
 FRANK MATTHEW, at the Organ  
 2BE—BELFAST—Classic Cinema  
 2EH—ED'NBURGH—The New Picture House  
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# PROGRAMMES for SATURDAY, May 26

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICE

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

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

3.30 A CONCERT  
THE BAND O' LONDON  
Conducted by PERCY E. GAYER  
CONSTANCE WENTWORTH (Contralto)  
FREDERIC LAKE (Tenor)

BAND  
Kaiser March .. Wagner, arr. Godfrey  
Overture to 'La Princesse Jaune'  
Saint-Saëns

3.48 CONSTANCE WENTWORTH  
A Blackbird Singing .. Michael Head  
I heard a piper piping .. Peterkin  
Love's Philosophy .. Quilter

3.55 BAND  
Viennese Waltz, 'Wiener Mad' en  
(Vienna Maidens)  
Ziehrer, arr. Morilli  
Tarantelle des Salons, 'Neapolitaine'  
Julien

4.10 CONSTANCE WENTWORTH and  
FREDERIC LAKE  
Dear Love of Mine ('Nadeshda')  
Goring Thomas  
My Billy Boy .. Traditional  
An old-style Rhyme .. Hunt

4.18 BAND  
Hungarian Mazurka, 'La Tzigane'  
Ganne  
Scherzo from 'The New World' Sym-  
phony .. Dvorak, arr. Kappey

4.32 FREDERIC LAKE  
Phyllis has such charming graces  
Anthony Young, arr. Lane Wilson  
Dolorosa .. Montague Phillips  
Sea Rapture (An Impression)  
Eric Coates

4.40 BAND  
Bourrée and Gigue from the Music to  
'Much Ado About Nothing'  
German, arr. Godfrey  
Entr'acte, 'Rose Mousse' .. Bosc

4.55 CONSTANCE WENTWORTH and  
FREDERIC LAKE  
The Day is Done .. H. Löhr  
The Sweet Nightingale .. Traditional

5.2 BAND  
Overture to 'Phédre'  
Massenet, arr. Winterbottom  
Regimental Quick-Step of H.M. Cold-  
stream Guards

5.15 THE CHILDREN'S HOUR  
'Alice meets Humpty-Dumpty and  
certain other interesting personages,'  
a play adapted for the Children's  
Hour from 'Through the Looking  
Glass' (Lewis Carroll), by C. E.  
HODGES

6.0 AN ORGAN RECITAL by REGINALD FOOTE,  
from the Palladium

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

6.45 'VAUDEVILLE'  
SIDNEY NESBITT and his Ukulele  
JEAN MELVILLE  
In Light Songs at the Piano

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

7.15 THE FOUNDATIONS OF MUSIC  
BACH'S PARTITAS  
Played by GERDA NETTE

7.25 Mr. BERNARD DARWIN: An Eye-Witness  
Account of the Final of the Amateur Golf  
Championship. S.B. from Glasgow

ALTHOUGH it does not carry so proud a title  
as the Open Championship, whose winner



Portrait by Ginsbury

### MASTERS OF THE MICROPHONE—BASIL MAINE.

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the business of listening carefully make a point of tuning in  
London to hear Mr. Basil Maine's rapid, well-balanced survey  
of the chief features of the music to be broadcast next week.  
They could have no better guide, for the editor of *The  
Music Bulletin*, although not without very definite views of  
his own, is notably impartial in his attitude towards every  
school.

can not unfairly claim to be the best golfer in  
the world, the Amateur Championship is, if  
anything, a more exciting event. Match play  
makes for sporting interest, and in the final that  
Mr. Bernard Darwin will describe today interest  
is centred on two protagonists instead of on  
some thirty-six. To golfers everywhere, this  
account of the final match, given by the most  
famous of golf correspondents, and relayed from  
a house (lent by a listener) actually on the  
course, within an hour or two, at the most, of the  
conclusion of play, will certainly be one of  
the most interesting events of the broadcast  
week.

### 7.45 A LIGHT ORCHESTRAL CONCERT

HARDY WILLIAMSON (Tenor)  
THE WIRELESS ORCHESTRA (Leader, S. KNEALE  
KELLEY)

Conducted by JOHN ANSELL

THE ORCHESTRA  
Overture to 'Nell Gwyn' .. German  
Sarabande for Strings .. Saint-Saëns  
Farandole .. Pierné

MUSIC for plays first brought  
Edward German into promi-  
nence. He began with *Richard III*  
in 1889, when, a couple of years  
after he had left the Royal Academy  
of Music, he had become conductor  
at the Globe Theatre. That music  
was his first notable success.

Since then he has written music for  
dozens of stage works, much of which  
we recall, to our pleasure, *Nell Gwyn*  
is a play by Anthony Hope, that was  
produced in 1900.

SAINT-SAËNS, always a devotee  
of the classics, which strongly  
influenced him on one side of his  
musical nature, had a happy touch  
in casting his music into ancient  
forms. The Sarabande, with its grave  
grace, was long the chief slow dance  
of the old Suite that was the fore-  
runner of later Sonatas and Sym-  
phonies. Saint-Saëns shows all his  
accustomed urbanity and clean-cut  
musicianship in this charming slight  
piece.

8.2 HARDY WILLIAMSON  
Two Bright Eyes .. Glusam  
Devotion .. Haydn Wood  
A Warwickshire Wooing W. C. James

8.10 ORCHESTRA  
By a Shrine of the Sun  
(Bell effects) ..  
Curfew (A Solemn Even-  
song) .. Percy Elliott  
Red Poppies (Inter-  
mezzo) ..  
Conducted by the COMPOSER

8.40 HARDY WILLIAMSON  
I pitch my lonely caravan  
Eric Coates  
A Night Idyll .. Roughborough  
The Lute Player .. Graham Peel

8.48 ORCHESTRA  
Second New Sullivan Selection  
arr. Higgs

9.0 WEATHER\* FORECAST, SECOND  
GENERAL NEWS BULLETIN

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

9.30 Local Announcements. (Daventry  
only) Shipping Forecast

### 9.35 VAUDEVILLE

STANELLI and DOUGLAS  
With their two Violins  
JEAN PAULE and LEONIE LASCELLES  
(Light Duets)  
HAYDEN, NEVARD and WHELDON  
DOROTHY BENNETT (Soprano)  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

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



# Saturday's Programmes cont'd (May 26)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.30 VAUDEVILLE**  
From Birmingham  
SANDY ROWAN (Scots Comedian)  
TOMMY HANDLEY (Wireless Comedian)  
COLLEEN CLIFFORD (Irish Songs and Stories)  
THE TWO M's and a Piano  
PHILIP BROWN'S DOMINOES DANCE BAND
- 4.30 THÉ DANSANT**  
From Birmingham  
PHILIP BROWN'S DOMINOES DANCE BAND  
T. C. STERNDALE BENNETT  
(in his own Compositions at the Piano)
- 5.45 THE CHILDREN'S HOUR (From Birmingham).**  
'Fairyland' and other Verses by Irene Oldenshaw. Songs by Stanley Finchett (Tenor). Edith James will entertain
- 6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 Light Music**  
THE CARLTON MASON SEXTET  
ALICE LILLEY (Soprano)  
LEYLAND WHITE (Baritone)
- SEXTET  
Spanish Dance, No. 3  
Moszkowski  
Pizzicato ..... Thome
- 6.52 ALICE LILLEY**  
Care Selve. . . . . Handel, arr. A. L.  
Sing, sing, Blackbird Phillips  
So we'll go no more a'roving  
Valerie White
- 7.0 SEXTET**  
Intermezzo ..... } Cyril Scott  
Passacaglia ..... }  
Serenade  
Schubert, arr. Salabert
- 7.10 LEYLAND WHITE**  
Selected Songs
- 7.18 SEXTET**  
Arabesque, No. 1 ..... Debussy, arr. Mouton  
Slavonic Dance, No. 1 ..... Dvorak
- 7.28 ALICE LILLEY**  
Come, dance at our wedding ..... Sanderson  
Evensong ..... Lehmann  
Everywhere I go ..... Martin
- 7.36 SEXTET**  
Air of Marpha from the Opera, 'The Tsar's  
Be-trothed' ..... Rimsky-Korsakov  
Dainty Dance ..... Carso
- 7.42 LEYLAND WHITE**  
Selected Songs
- 7.50 SEXTET**  
Scotch Rhapsody ..... Carlton Mason
- 8.0 VARIETY**  
From Birmingham  
EILEEN ANDEJKOVITCH and GREGORI TCHEBNIAR  
(Duets for Violin and Balalaika)  
THE SALISBURY SINGERS  
VINCENT CURRAN (Recitals)  
EDITH JAMES (Songs at the Piano)
- 9.0 A SYMPHONY CONCERT**  
From Birmingham  
THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
ODETTE DE FORAS (Soprano)  
HAROLD SAMUEL (Pianoforte)
- Part I  
ORCHESTRA  
Overture to 'The Marriage of Figaro' .. Mozart



ODETTE DE FORAS,  
soprano, sings in the Symphony  
Concert from the Birmingham  
Studio tonight.

ODETTE DE FORAS and Orchestra  
Air, 'A questo seno deh! vieni! (from 'Don  
Juan') ..... Mozart

**9.13 HAROLD SAMUEL and Orchestra**  
Pianoforte Concerto in D Minor ..... Bach

BACH'S well-known Concerto in D Minor is straightforward music, full of spirited tunes and swinging rhythm. It consists of three Movements.  
The FIRST is a lively, vigorous piece with hardly a pause from start to finish.  
The SECOND is slow and meditative.  
The THIRD is sometimes emphatic, sometimes irresponsible, and always very gay.

ODETTE DE FORAS and Orchestra  
Air, Isolde's Death-Song, from 'Tristan and Isolde' ..... Wagner

TREACHERY, love and madness have brought Tristan to his death (in the final scene of Wagner's great love-drama, *Tristan and Isolde*).  
Kneeling beside his body, Isolde takes her farewell of the world in this rich and wonderful song of ecstasy in death. It is known, in German, as the 'Liebestod' or 'Love-Death.'

**9.40 ORCHESTRA**  
Tone Poem, 'Dante and Beatrice' ..... Bantock

BANTOCK'S Tone Poem was first brought out, under the title of *Dante*, in 1901. Ten years later it was revised, and its poetical significance somewhat altered. The composer's friend and confidant, Orsmund Anderton, describes it as 'a psychological study dealing with the influence of an uplifting ideal in the life of a man.'

First we have a portrait of Dante, sorrowful and reserved. The strife of his time, between Guelphs and Ghibellines, and Dante's portion in it, is suggested by a stormy section.  
Then he meets Beatrice (Violin cadenzas, and Harp, with the theme of Beatrice on the Clarinet). Dante's best vision following, brings in this theme, and then, as she departs, his impassioned desire bursts out.  
The last section but one shows us Dante's exile, in bitter loneliness. Last of all, the themes of both Dante and Beatrice are heard together, suggesting the reunion of the two.

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

**10.15 Sports Bulletin (From Birmingham)**

**10.20-11.15 SYMPHONY CONCERT**  
Part II  
ORCHESTRA  
Fifth Symphony, in E Minor .... Tchaikovsky

THIS Fifth Symphony of Tchaikovsky, and its younger and still more emotional brother, the 'Pathetic,' appear to be still without rivals in popularity among the Symphonies written since Beethoven. It is too well known to need close description. Those to whom it is not yet familiar should first know that there is a 'Motto' theme that binds the four movements together. It is the chief subject of the sombre Introduction that leads to the swinging FIRST MOVEMENT; it is declaimed noisily and abruptly at the climax of the romantic SECOND MOVEMENT; near the end of the Waltz which forms the THIRD MOVEMENT it enters, low down, with a suggestion of mockery, and as the spirited FOURTH MOVEMENT works to a climax it is thundered out triumphantly in the major key. (Saturday's Programmes continued on page 326.)



**NERVE  
and  
DIGESTIVE  
Complaints**

### A typical Dr. Cassell's recovery

Mrs. N. F. Kerrison, 22 Spencer Road, East Ham, E.6, writes:—  
"I used to be troubled constantly with my nerves. After my two children came, my nerves became so bad that I could not bear to hear people talking. I suffered from head pains. My digestion got bad and I had fits of sickness and shivering. Then I read about Dr. Cassell's. I really must say Dr. Cassell's have put new nerves in my body and have cured me."

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Mrs. Kerrison's case is common. Dr. Cassell's Tablets were equal to the task. Her bad nerves and impaired digestion were soon repaired by the Hypophosphites, Digestive Enzymes, Stomachics, and Blood Nutrients, which go to form the wonderful fourfold action of Dr. Cassell's Tablets.

Famous for all nerve and digestive troubles. Start a course to-day.

**DR. Cassell's TABLETS**  
1/3 & 3/- PER BOX  
A VENO PRODUCT



# Saturday's Programmes continued (May 26)

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

### 12.0-12.45 A LIGHT SYMPHONY CONCERT

Relayed from the National Museum of Wales

#### NATIONAL ORCHESTRA OF WALES

Overture to 'Ruy Blas' ..... Mendelssohn  
The 'Unfinished' Symphony ..... Schubert  
First 'Maid of Arles' Suite ('L'Arlésienne')  
Bizet

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. PHILIP SMITH, 'Humour of the Post Office'

7.15 S.B. from London

7.25 Capt. A. S. BURGE, 'Topical Sport'

### 7.45 VERNAL WOODS

An Open Air Programme

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

Dance of the Wood-Nymphs ..... Ewing

MAI RAMSAY (Mezzo-Soprano)

The Leaves of the Wind ..... Leoni

The Green Hills o' Somerset ..... Eric Coates

Song of the Open ..... La Forge

I travel the Road ..... Thayer

### 8.0 'GREENGLADE'

A Play for Broadcasting, in One Act, by  
W. H. ROBERTS

Played by THE STATION RADIO PLAYERS

Dick Bridge, a young, well-to-do farmer

GEORGE HOLLOWAY

Ethel Bridge, his wife ..... DOROTHY HOLLOWAY

John, a farm labourer ..... SIDNEY EVANS

The Spirit of the Woods ..... KATHLEEN SUTTON

The Spirit of the Open Air ..... MARY MORGAN

The Spirit of Autumn

Scene: A Kitchen in the Farmhouse at Green-

glade in the West Country

Time: An Autumn evening

John, the farmhand, is willing, but clumsy and stupid; Ethel Bridge is anxiously supervising his labours, for she is trying to get her luggage out of her husband's house without his knowledge.

The lure of the stage has seized her once more, so that she forgets the ill-health and sordid penury from which John Bridge rescued her; yet had he only appeared on the cinema screen, he would have seemed to her the ideal of manhood.

### 8.25 TRIO

In the Forest ..... Ewing  
In Arcady ..... Ewing

### 8.45 BALAGANTSCHINA

Russian Artists

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

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

### 3.30 A STUDIO CONCERT

THE STATION ORCHESTRA

Overture to 'The Barber of Seville' ..... Rossini  
Selection from 'The Tales of Hoffmann'  
Offenbach

FANNY CAPPER (Contralto)

O, love, what wilt thou with me? ..... Lully

Gretchen at the Spinning Wheel ..... Schubert

Hark! hark! the lark ..... Schubert

#### ORCHESTRA

Waltz, 'Flower Dance' ..... Delibes

Prelude in C Sharp Minor ..... Rachmaninov

IRIS IRVING (Elocutionist)

Miss Edith Helps Things Along ..... Bret Harte

A Piece of Cheese ..... Anon.

#### ORCHESTRA

Selection from 'The Gondoliers' ..... Sullivan

FANNY CAPPER

The Almond Tree ..... Schumann

Crabbed Age and Youth ..... Hubert Parry

I love thee ..... Grieg

#### IRIS IRVING

The Enchanted Shirt ..... Hay

The Minister comes to Tea ..... Harley

#### ORCHESTRA

Selection from 'The Greek Slave' ..... Jones

5.15 THE CHILDREN'S HOUR: Programme of

Songs by the Lane Top Boys' School Choir, Ather-

ton. Unison Songs: Floral Dance (Moss);

A May Morning (Denza); The Sky in the Pool

(Dunhill). Two-Part Songs: On the Banks of

Allan Water (Traditional). The Jovial Beggar.

An Adventure Story told by Robert Roberts

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. J. L. HODSON: 'Some Thoughts on

Writing Plays—I'

7.15 S.B. from London

7.25 Mr. BERNARD DARWIN: Eye-Witness

Account of the Final of the Amateur Golf

Championship. S.B. from Glasgow

7.45 A LIGHT ORCHESTRAL

PROGRAMME

THE STATION ORCHESTRA

Selection from 'I Pagliacci' ('The Play Actors')

Leoncavallo

Selection from 'Rigoletto' ..... Verdi

JOCK GLEN (Scottish Comedian in Song and Story)

ORCHESTRA

Incidental Music to 'The Merchant of Venice'

Rosse

JOCK GLEN

ORCHESTRA

Selection from 'The Mikado' ..... Sullivan

9.0-12.0 S.B. from London (9.30 Local An-

ouncements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'THE DJINNEE'

A Play by C. E. HODGES

Presented by E. P. GENN

Cast:

Professor Theophilus Tillet ..... WALTER SHORE

Mrs. Tillet ..... MARVEL HULME

Beryl ..... BETTY LANGLEY

Mary ..... Mrs. FRED WILKINSON

Mr. Tonks ..... EDWARD P. GENN

The Djinnee ..... PHILIP H. HARPER

Scene: Professor Tillet's Study

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 Mr. ERNEST EDWARDS ('Bee'): Sports Talk

7.45-12.0 S.B. from London (9.30 Local An-

ouncements; 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: Uncle Jack, Uncle

George and others

6.0 London Programme relayed from Daventry

6.10 For Farmers

6.30 S.B. from London

7.25 S.B. from Glasgow

7.45-12.0 S.B. from London (9.30 Local An-

ouncements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.55 Birthdays

6.0 ORGAN RECITAL by G. VIRGIL DAWSON

Relayed from the Albert Hall

6.30 S.B. from London

7.25 S.B. from Glasgow

7.45-12.0 S.B. from London (9.30 Local An-

ouncements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Glasgow

7.45-12.0 S.B. from London (9.30 Local An-

ouncements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Glasgow

7.45 A HARP RECITAL by MARY LEWIS

Gitana (Gipsy Maid) ..... Hasselmans

Revery ..... John Thomas

Fantasy ..... Saint-Saëns

8.0 Second Bournemouth Competitive

Musical Festival

FINAL SESSION

Relayed from the Winter Gardens, Bournemouth

PRIZE CHOIRS in the following classes:

Chief Choral Class; Male and Female Voices and

Choral Choirs

9.0-12.0 S.B. from London (9.30 Local An-

ouncements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Glasgow

7.45-12.0 S.B. from London (9.30 Local An-

ouncements; Sports Bulletin)

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

3.30 A CLASSICAL CONCERT

PIANO QUINTET:

ETHEL HAMILTON AKASTER (1st Violin); ERNEST

WATKINS (2nd Violin); ARTHUR DALLING

(Viola); MARGARET KEPTLEWELL (Violon-

cello); WINIFRED GRANT (Piano)

Quintet in E Flat, Op. 44 ..... Schumann

(1) Quick; (2) In 'martial' style; (3) Scherzo;

(4) Quick



# Saturday's Programmes continued (May 26)

**JOHN COLLINSON (Tenor)**  
 Where'er you walk ..... *Handel*  
 Go banish thy sorrow ..... *Fludyer*  
 Songs my mother taught me ..... *Dvorak*  
 Life and Death ..... *Coleridge-Taylor*  
 Ombra mai fu (Shade ever dear—the 'Largo')  
 ..... *Handel*

**MARGARET KETTLEWELL**  
 Slow Movement from Sonata ..... *Grieg*

**QUINTET**  
 Allegro (Quick Movement) and Presto (Very Quick) from Quintet in C, Op. 17 *Herzogenberg*

**JOHN COLLINSON**  
 Sunday ..... *Carew*  
 Elegy ..... *Massenet*  
 Love went a-riding ..... *Frank Bridge*  
 Now, O now, I needs must part  
 ..... *Dowland, arr. Husler*  
 The Star ..... *Rogers*  
 L'alba separa ..... *Tosti*

**MARGARET KETTLEWELL**  
 Hamadil ..... *Bantock*

**QUINTET**  
 Four Old English Dances ..... *Cowen*

**5.15 THE CHILDREN'S HOUR: Play—'The Raggedy Man' (Kathleen M. Simons)**

**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)**

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

**3.30 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR: Station Trio:—Light Music**

**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 Local Announcements; Sports Bulletin)**

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**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. JONES: 'A Ramble in Gower'—XI 'Port Eynon to Culvin-hole'**

**7.15 S.B. from London**

**7.25 S.B. from Glasgow**

**7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M. 960 kC.**

**3.30:—London Programme relayed from Daventry. 4.15 app.:—Music, relayed from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—Meeting of the 19th British Esperanto Congress. Relayed from the King's Hall, Armstrong College, Chairman, Sir Theodore Morison, Principal of Armstrong College. 7.46:—Announcement of programme. 7.46:—Opening Remarks by Sir Theodore Morison. 7.51:—Prudhoe Gleemen. 8.10:—Dr. Alexandra Fisher on 'Esperanto and Modern Language Teaching.' 8.15:—Prudhoe Gleemen. 8.30:—Prof. W. E. Collinson, on 'Esperanto and Higher Education.' 8.40:—Mr. J. Merchant, President of the British Esperanto Association, on 'Esperanto Experiences.' 8.45:—Dr. R. W. Simpson representing Newcastle Education Committee. 8.48:—Prudhoe**

**Gleemen. 9.0:—S.B. from London. 10.30:—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0:—S.B. from London.**

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

**11.0-12.0:—Gramophone Records. 3.30:—Cabaret Concoctions Concert Party. Relayed from the Kelvingrove Park. 5.0:—Musical Interlude. 5.15:—Children's Hour. 5.58:—Weather forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.45:—Scottish Sports Bulletin. 6.55:—Musical Interlude. 7.0:—S.B. from London. 7.25:—Mr. Bernard Darwin: Eye Witness Account of the Final of the Amateur Golf Championship. 7.45:—Band Night. Stonehouse Silver Band, conducted by Mr. John Faulds. March, 'Grove House' (Ord Hume); Cornet Duet, 'Ida and Dot' (Loney) (Messrs. Thomas Anderson and John Bull); Allegro, Moderato, and Allegretto from 'Ballet Egyptien' (Luigini, arr. Faulds). Mavis Bennett (Soprano): Voci di Primavera (Johann Strauss); The Violet (Mozart). Band: Selection, 'Gems of Schubert' (arr. Faulds). Mavis Bennett: The Bella of Youth (Percy Fletcher); The Voices of Children (Hummell). Band: Trombone Solo, 'The Winning Spurt' (Clough) (Mr. James Orr). Euphonium Solo, 'Even bravest heart' (Gounod) (Mr. R. McElhie); 'Humoreske' (Dvorak, arr. Faulds). 9.0:—S.B. from London. 10.30:—Dance music, relayed from the Plaza. 11.15-12.0:—S.B. from London.**

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**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 Alec Ingram (Bass) at 4.0 and 4.40. 5.15:—Children's Hour. 6.0:—Station Dance Band. 6.30:—S.B. from London. 7.0:—Bersidlan: 'From my Watch Tower.' 7.15:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—Old Folks Programme. Station Octet, Hector Smith (Bass). J. H. Shaw (Cello). Dorothy Forrest (Soprano). 9.0-12.0:—S.B. from London.**

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**2BE BELFAST. 306.1 M. 960 kC.**

**3.30:—Station Orchestra. 4.0:—Samuel Adams (Baritone). 4.10:—Orchestra. 4.20:—Mark Hemingway (Cornet). 4.34:—Orchestra. 4.50:—Samuel Adams. 5.0:—Orchestra. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Station Director's Talk. 7.15:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—A North American Programme. Station Orchestra: Selection from 'Hawatha's Wedding Feast,' Op. 30, No. 1 (Coleridge-Taylor); A Negro Rhapsody (Goldmark). 8.12:—Helen Morris Lee (Soprano): 'Heav'n born' Soldier, Joshua fit de battle ob Jeric's, Swing low, sweet Chariot, and Listen to de Lambs (arr. Weidon, Johnson and Brown). 8.25:—Orchestra: Suite from Ballet Music, 'Hawatha,' Op. 82a (Coleridge-Taylor). 8.42:—Helen Morris Lee: Pueblo Indian Lullaby. My silver-throated Fawn, Her Blanket, and a Crow Maiden's Prayer Song (T. Learrance). 8.54:—Orchestra: Coon Can Rag (Vessey). 9.0-12.0:—S.B. from London.**

# Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

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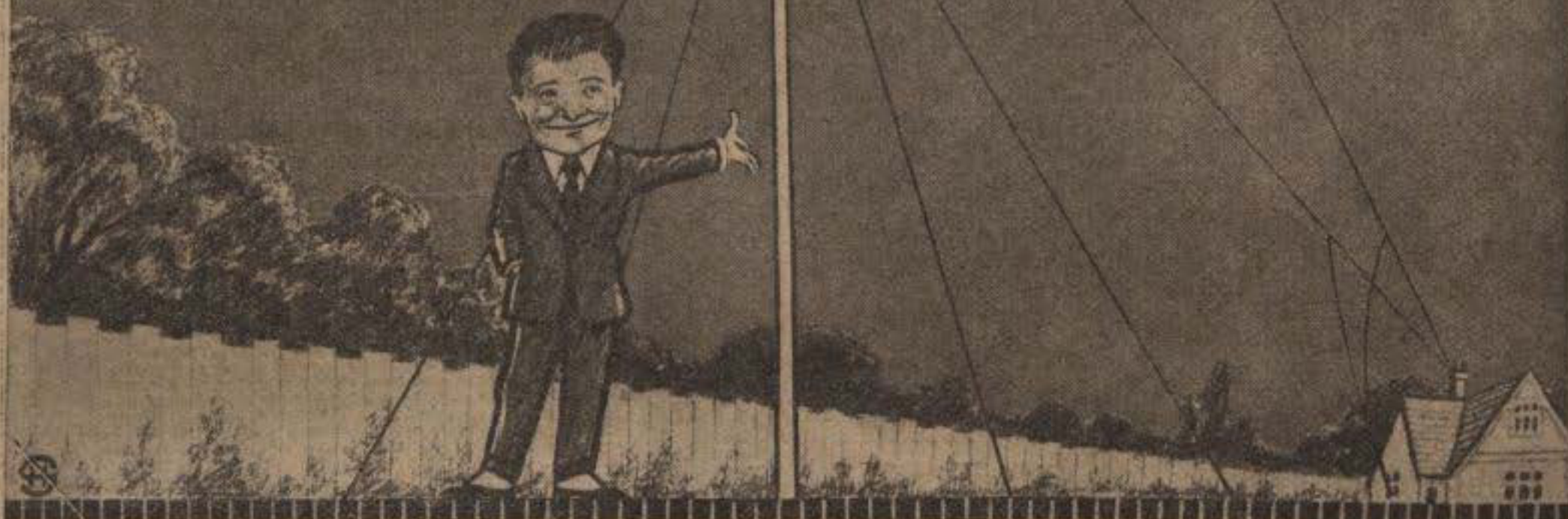
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