

PROGRAMMES FOR APRIL 7—APRIL 13

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



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[Registered at the G.P.O. as a Newspaper.]

APRIL 5, 1929.

Every Friday. TWO PENCE.

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April 7—13

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Wednesday :
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Friday :
A WAGNER CONCERT

Saturday :
SCOTLAND v. ENGLAND

Thursday, from 5GB. THE SECOND PEOPLE'S PALACE CONCERT

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THE BROADCASTING OF POETRY.

WHEN Wireless, for a few shillings a year, first brought the Arts within the reach of every home, much wonder was expressed as to what effect it would have on the popular appreciation of music. It has not taken many years to show how far-reaching that effect may be.

Some of us wondered, too, what would be the effect of wireless on the general appreciation of poetry. For reasons that are not very inscrutable but that it would be purposeless to discuss here, poetry, so far as the man-in-the-street is concerned, is the Cinderella of the Arts. In the popular press no ridicule is too cheap. Each Spring sees the newspapers blossom into pathetic cartoons of the long-haired poet in search of the nightingale; whilst to the general ear poetry often means little more than limericks and rhyming advertisements. It was hoped, therefore, that the advent of wireless would do something to change the point of view. No one expected the same degree of development that has followed the broadcasting of music; but one did hope that wireless would prove rather more of a Prince Charming to this shy Cinderella than has so far proved to be the case. One's optimism was, perhaps, unreasonable.

The reasons for this delay in the advancement of poetry as a pleasure open to every home are worth examination. Of all the Arts, today, poetry is the most intimate—and that despite the fact that it uses the commonest coin of all, the word. Those days are gone when the Grecian poet, leaning against the fountain in the public square, could find a willing audience to listen to his chanting of the *Odyssey*. And those days are equally gone when the mediæval poet need never fear a bedless night while a castle lay across his path.

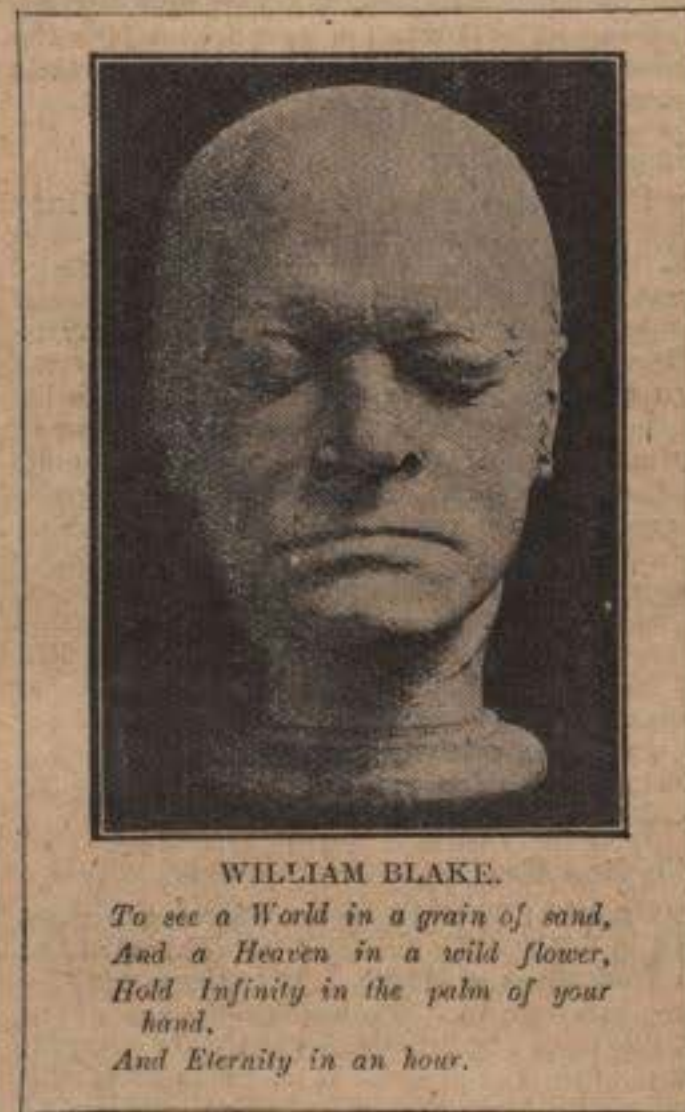
Poetry has shut itself in books. And books, for most people, mean novels—with an occasional book of travel or biography.

It is this intimate nature of modern poetry that has been the chief preventative of the hopes some of us had for it when wireless became a national means to pleasure. From the first, poetry has been included in the programmes of the B.B.C.; and from the first, these poetry readings have tended to run a good deal against the grain of the general listener. Why?

The assumption that the poet himself is necessarily the best person to read his own poetry is a false one. The composer of a song is not necessarily, or even often, the person best suited to interpret it. Rarely, indeed, in the Arts, are creator and interpreter found in the same person. The poet's concern is with his reactions to life and with his craft in giving those reactions verbal shape. There, usually, his business ends, though there are, of course, exceptions. It

was, therefore, a mistaken idea, and one that has less and less governed the choice of reader, to assume that the mere fact of the poet reading his own work would carry the reading through.

Perhaps the two deadly sins—though all will not agree in this criticism—of any who read poetry over the microphone, are rhetoric and affectation. Both introduce a third person into what is essentially a communication between two people only; the poet and the listener. The voice of the broad-



WILLIAM BLAKE.

*To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.*

caster should be no more than the printed words of the poet made audible; as if one were saved the trouble of reading the poems because the poems read themselves. The broadcaster's voice should give the illusion that it is not an intrusion into the home but rather that it comes, as it were, from the otherside of the fireplace—familiar, quiet, usual. Only so can the listener be expected to grasp to the full the significance of the poem read. Poetry—unless, of course it be dramatic poetry—needs no interpretation save in the listener himself; any attempt to foist one on him is a hindrance, a brake on his imagination.

For this reason, possibly, and with rare exceptions, a man's voice is more effective in the broadcasting of poetry than a woman's; it is less subtly characteristic, less personal, less remote from the standardized voice

that in this connection is desirable. Not that, by any means, the reader's voice should be monotonous; there is a difference between the impersonal and the monotonous voice. Flexibility there must always be, but it should be employed for rhyme and rhythm's sake rather than for the sake of interpreting the context. Yet one must feel, all the time, that that context has been understood and absorbed by the reader to its subtlest implication.

Then, too, there is the matter of the kind of poetry best suited to be broadcast. Perhaps, at this present early stage of popular acceptance, it would be best to limit the choice almost entirely to two kinds of poetry: narrative and lyric. All the world loves a tale—even when it is told in rhyme. Those to whom poetry is an alien pleasure are helped along by the story; and often they have only to hear enough narrative poetry rightly read to realize that there is an enrichment, a splendour, about such a way of telling certain kinds of tales that prose would never achieve. Lyric poetry is a rather more difficult matter. But it may well be that what, to the uninitiated ear, is lost by the lack of a story, is gained in some measure, by the shortness of the poem's flight; the effort required to listen is less. Moreover, this is essentially, so far as poetry is concerned, a lyric age; one has to return to Elizabethan days to find in England such another nest of singing-birds. This lyric tendency among the poets—who are, after all, the shy and secret voice of the people—may not inaptly be advanced as a further argument in favour of the choice of lyric poetry for these readings. As for philosophic or moral poetry, it is to be doubted whether that way lies any advancement at all in popular appreciation; subjective poetry is unsympathetic to the mood of the age. 'Tell us a tale,' is the demand; and it is a healthy one.

Lastly, there is the matter of the time chosen for the broadcast. It was an excellent innovation when poetry-readings appeared on the programmes at 10.45 p.m. The mind is more free then of extraneous influences; the sediment of the day's 'business' has settled down. Might it not be a good thing, too, if a fixed period were set aside, as has been done for the Foundations of Music?

The fact remains that broadcasting is slowly awakening an interest in poetry in places where it was never enjoyed before. Miss Sackville West's series of talks on modern poetry, last year, evoked more enthusiasm than almost any other talks of the year. The signs, in fact, are decidedly hopeful, and with the improvements that experience is bringing one may confidently expect a revival, through broadcasting, of the popular appreciation of poetry.

ROBIN HEY.



'The Broadcaster's' Notes on Coming Events.
**BOTH SIDES OF
 THE MICROPHONE**



The Second National Lecture.

AS previously announced, the Second of the National Lectures is to be delivered at 9.20 p.m. on Monday, April 15, by Professor A. S. Eddington, F.R.S., D.Sc., LL.D., Plumian Professor of Astronomy at the University of Cambridge and Director of the Cambridge Observatory.



'On and on, to the Moon!'

His subject will be 'Matter in Inter-stellar Space.' The interest of listeners in astronomy has already been quickened by Sir James Jeans's recent series of talks. Contrary to the usual order of events, the advancement of Science has rendered the problem of the universe not less but more bewildering to the unscientific man. Happier he who, in earlier times, could believe that the sky was a vaulted ceiling studded with jewels than he for whom the astronomer of today has begun to map distances which stagger the imagination, stars whose light takes a million years to reach us here, some of which may have been extinct since man first appeared on this earth, although their light is still reaching us. The possibility of inter-stellar communication is still a remote one, though each year some fresh fanatic prepares the rocket which shall go on and on and land him on the moon. When man achieves the conquest of space, there will be, thanks to the magnificent work of our astronomers, maps to show him the way to the stars. Scientific opinion regarding the universe is constantly changing. On the 15th listeners will hear an authoritative summary of the latest developments in inter-stellar research.

The B.B.C.'s New Orchestra.

LISTENERS will have seen the announcement in *The Radio Times* concerning auditions for the permanent orchestra, now in process of organization by the B.B.C. and Sir Thomas Beecham. The trial season of this new orchestra is to be inaugurated in the autumn of this year. As at present planned, ninety players will be selected from the best talent available, and equal opportunities will be offered for women. Public concerts will be given for eleven months in the year, mostly in London, but also in the provinces.

De Quincey on St. Joan.

JOAN OF ARC must have inspired prose-writers with more opportunities for the purple patch than almost any other Saint. But De Quincey's purple, as a correspondent reminds me, is 'imperial purple,' and when he writes of Joan it is to give us as noble a prose as ever our language inspired. His closing apostrophe to the Bishop of Beauvais—the poor-hearted and worldly bishop whose final dream, as De Quincey imagines, must surely have been an accusing vision of the girl he had himself condemned—is amongst the best of De Quincey's prose; and I have to say my grace to my correspondent for pointing out its existence to me in the 'Ecstasies of de Quincey,' edited by Thomas Burke (Harrap.) You may care to turn to it, in connection with the forthcoming broadcast (on April 25 and 26) of Shaw's *St. Joan*.

A Radio Drama Debated.

COMPTON MACKENZIE, who was prevented by illness from debating Scottish Nationalism with Robert Boothby, returns to the microphone on April 19, when he will be heard at 8.0 p.m. from 5GB debating with Naomi Royde-Smith. Miss Royde-Smith will maintain 'That the Broadcast Play is not a satisfactory form of art'—an assertion which Mr. Mackenzie is well equipped to combat, for his interest in radio drama is of long standing and found practical expression in the recently-broadcast adaptation of one of his novels. His opponent, on the other hand, is a stage playwright of some experience—and stage writers are not usually kind to broadcasting. In view of the present interest in radio plays and the recent transmission of several successful experiments this debate should appeal to a large section of our audience. The debate has been arranged by the Drama League, and will be relayed from their premises in Adelphi Terrace.

At Grez-sur-Loing.

IF Delius has had long to wait for an intelligent acknowledgment of his genius, there is a peculiarly fine feeling about the acknowledgment now that it has arrived. The performance of his work (and in this matter the B.B.C. may be allowed to take some at least of the credit) has grown increasingly frequent, so that now, in his home at Grez-sur-Loing, Delius can often tune-in to his own music. It is not long since the memorable Delius Concert; and I remember with particular pleasure, among recent additions, the broadcast of his pianoforte concerto (with Katherine Goodson's splendidly sensitive interpretation); and now, on Sunday, April 14, Samuel Kutchler and Reginald Paul are, I see, to give a performance from 5GB of his Second Violin Sonata. The Turneresque music of Delius has yet to find the wide audience that must ultimately enjoy it. It must have given the keenest satisfaction when, recently, His Majesty made him a Companion of Honour.

The Rose Cavalier.

MENTION of the name of Strauss, to many, still calls to mind the glitter of the Viennese Waltz. But there are five Strausses—the two Johanns, Joseph, Eduard and Richard; and Waltzes are the particular monopoly of the four first-named. Is it the fatalism of a name, therefore, that causes the general public, whenever mention is made of Richard Strauss, immediately to fasten on to the famous waltz from his opera *Der Rosenkavalier*? Graceful as it is, it is the least of Strauss. This apart, however, *Der Rosenkavalier* is undoubtedly the most popular of Strauss's operas: in parts it shows an almost Mozartian sense of fun and melody. The opera has been called 'Strauss's *Meistersinger*,' and the comparison is in a manner illuminating. What *The Mastersinger* is to the rest of Wagner's operas—gaiety against their seriousness, simple against their complexity, a pillar of red against their merging blues and greens—*Der Rosenkavalier* is to the rest of Strauss's work. A finer opera, therefore, with which to open the Covent Garden season (April 22 at 8.0 p.m., London) is hard to imagine. The broadcast of the opera will be preceded by a talk on the Royal Opera House at 7.25. On the same evening, incidentally, the first of two broadcast performances of *The Flying Dutchman* will be given from 5GB at 9.0 p.m., the second performance to come from London on the following Wednesday.

Military Ceremonial.

AS previously announced, an interesting military ceremonial is to be relayed from Aldershot on Wednesday, April 17, when the Massed Bands, Drums and Bugles of the 2nd Battalion The Norfolk Regiment, will give a display in honour of the battle of Shaiba, fought in Mesopotamia in April, 1915. I notice that among the 'listeners' letters' printed in last week's *Radio Times* was one from a former member of the Dorset Regiment, pointing out that I had made in my previous paragraph no mention of this regiment, which, together with Oxford and Bucks Light Infantry and nine battalions of Indian troops, was also concerned in this battle, which drove the Turks back upon Kut. The omission was not intentional, but due to shortage of space, the reference to the battle being confined, in this instance, to the Norfolks, to whose display on the 17th it was related. The programme of military music which will be relayed from outside the officers' mess of the 2nd Norfolks will be based upon episodes in the advance towards the Turkish lines at Shaiba.

Walk Up! Walk Up!

I AM looking forward to the broadcasting on Wednesday, April 17, of Ashley Duke's first radio play, *The Dumb Wife of Cheapside*. Mr. Duke is one of a number of prominent dramatists who have lately been attracted by the microphone. I have been allowed to see the prologue to the piece, which has filled me with anticipation of an entertaining hour and a half. This is spoken by the Showman outside a booth at a fair and runs as follows: 'Good masters and mistresses! Come into our playhouse and you shall hear us act, for our profit and your pleasure, a most moral comedy called *The Dumb Wife of Cheapside*. Nay, it is a most ancient comedy, too, having been acted above fifty thousand times since the beginning of the world and written down a score of times at least, and such comedies, like wines and cheeses, are the better for their age. Our tale is drawn from Master Francis Rabelais, his *Pantagruel*, where you may read it if you will; but we, being players, would have you hear it instead. Here in my hand is a bill of the characters, which I will read, and that is all you shall know of the comedy until we take your pence. They are Alderman John Groat, a haberdasher of Cheapside, and Mistress Ann Groat, his newly-wedded wife; and Master Quill, his attorney; and



'Master Julep, a learned physician.'

Master Julep, a learned physician; and Master Sunder, a surgeon, nay a very skilful surgeon, since I shall presently play him myself; and Master Ounce, a most precise apothecary; and servants in the Alderman's house, which is our scene. And further, we warrant and certify these characters to be imaginary, like the matter of the play, so let no person so named proceed against us for slander, under peril of being called a greater fool than our Alderman.'

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



'The Nine O'Clock Revue.'

A FULL-LENGTH revue is always a welcome feature in the programmes—especially when it comes to the microphone with a reputation as great as that of *The Nine O'Clock Revue*, which is to be broadcast on Thursday, April 18 (5GB), and Saturday, April 20—but not at 9.0 p.m.



The French style of acting.

Morris Harvey, who was part-author and compère of the original revue as produced at the Little Theatre some years ago, will be in charge of the broadcast version. The show will be substantially the same, though several new musical numbers are to be included. At the Little Theatre the revue ran for nearly a year—with a tiny orchestra tucked away in the corner of the auditorium, though Morris Harvey used to pretend to the audience that there were many other musicians concealed backstage. The idea of a revue starting at nine o'clock was a novel one, very convenient for those who wanted to dine in comfort before going to the theatre. In compensation for the shortness of the show, it used to open with a brief potted version of what had been going on at all the other revues in Town since 8.30. My personal recollection of the original production is of Morris Harvey and Beatrice Lilley in a delicious burlesque of the French style of acting, in the course of which neither spoke an actual word of French.

Tchaikovsky.

TCHAIKOVSKY seems to be the cause, at the moment, of more heart-burning among music-lovers than almost any other composer; some denounce him in no unmeasured terms as the Laureate of Russian music, to whom every battle or royal birth, death, and marriage might mean the occasion of another overture or symphonic poem; whilst others see in his colourable compositions one of the brightest lights in Russian music. It might be nearer the truth, perhaps, than either of these rash appraisals, to say that Tchaikovsky was a paradox and so is his music. He somehow combined in his nature the melancholy of the Slav with the sensuous gaiety of the South; and this divided self finds expression in his music, now melodiously melancholy, now voluptuously gay. An early work that had much success in Tchaikovsky's own time, and that is still one of the more frequently heard of his compositions today, is a symphonic poem, 'Romeo and Juliet.' It was written when the composer was twenty-eight, and impressionable to the influence of the 'Invincible Band'—as Balakirev, Rimsky-Korsakov, and Stasov, and the rest of the group of young musicians making for the cause of nationalism in Art called themselves. The poem will be played at the Royal Philharmonic Society's Symphony Concert on April 18, at 8.0 p.m.—to be relayed from the Queen's Hall by London. Sir Henry Wood is the conductor. Included in the programme are Bloch's Symphony, *Israel*, Sibelius' *Tapiola*, and the Overture, *Sakuntala*. Keith Faulkner is the soloist.

Granados and Goya.

ON Wednesday evening, April 17, Marcelle Meyer is to broadcast Granados' suite of pianoforte pieces entitled 'Goyescas.' These were named after, and inspired by the atmosphere of, certain paintings by Goya, the great Spanish painter of the eighteenth century, and have all the formal grace of the period which they reflect. Shortly before the war the composer wove them into an opera which was produced in New York in 1916. It was on his way back from New York via Liverpool that Granados met his death when the liner *Sussex* was torpedoed and sunk by a German submarine. Goya was one of the most picturesque personalities in the history of art. During his years of study in Naples and Madrid he was a wild youth whose quarrels and love-affairs were constantly landing him in trouble with the authorities. Unable to afford to travel to Rome—the Mecca of the eighteenth-century artist—he worked his way there, travelling part of the journey with a squad of bull-fighters. On his return to Madrid he became designer to a tapestry factory, until he won favour at Court by his superb portraits and was enabled to spend the rest of his life under royal patronage. While in Spain, the Duke of Wellington sat for him. It is on record that when Wellington attempted to pass the time by expressing his own artistic opinions, he so annoyed Goya that the painter snatched up a plaster cast and flung it at the General's head. Goya's aim was poor—and Wellington lived to win Waterloo.

A Leaf Out of Our Notebook.

ONE of the most significant qualities of radio drama is that it does not cramp the play within the narrow limits of three acts, separated by intervals. The radio dramatist, like the cinema producer, can change his scene as often as he will and time permits. It was interesting to note that the Russian author of the play *Red Rust*, which was given in London last month, had made use of a similar mechanism, the action of one act of the play flowing rapidly to and fro between a court room and the passage outside. This novel technique was made possible by an astonishingly rapid shifting of scenery while the curtain was lowered for what in each case can scarcely have been more than twenty seconds. The precedent set by the Soviet dramatist and by the Gate Theatre, where, in a recent production, the stage was divided into four sections, may find support among people of the theatre, but such mechanical ingenuity has its obvious limitations; and dramatists who wish to convey an impression of the kaleidoscope of life by means of a procession of many scenes should write for the microphone.

The Man Who Ran the Wrong Way.

AN American friend tells me that running commentaries are almost the most popular feature of radio 'over there.' Commentaries on the big football games are especially appreciated. They are relayed over distances as great as three thousand miles and appeal to 'ball fans' who could not possibly attend the game. Recently, during a game at Pasadena, which was being described over the radio, a player, overcome by the sternness of the struggle, lost his head and ran the wrong way, scoring a 'touch down' behind his own goal line. The whole nation was virtually present at this historic incident, the description of which constituted one of the greatest fillips ever given to radio.

Rediscovering Handel.

IT is the great joy of all music-lovers that they are always finding themselves perched upon some new peak in Darien, looking out over undiscovered or forgotten worlds. It was not so very long ago that we had our first glimpse of Byrd's bright land of sun and spire-dotted fields; then it was the thickly-wooded English landscape of Purcell; and now it is the cosmopolitan world of Handel. When these are known, others will immediately present themselves, made accessible to us by someone's enthusiasm and research. The eclipse of Handel is hard to understand. The Victorian era proclaimed him loudly from the Crystal Palace—but mainly for his oratorios. But these oratorios were never Handel's own favourites; he was, indeed, driven to write them because fashion turned away from Italian opera and because he had to make money. The Handel tradition, in fact, had almost killed his music for us when, fortunately, a few enthusiasts discovered for us the hidden Handel—unpretentious, tuneful, and in places as simple in its appeal as Mozart. A delightful by-way in this newly-opened land is to be shown us in the Foundations of Music for the week commencing April 14. Bernard Ord will play some of the many pieces, which Handel, who was himself a fine harpsichord-player, wrote for that instrument.

New Novels.

AMONG the novels which Mrs. Hamilton reviewed on March 21 were the following: 'The Blade of Picardy,' by Fred McLaughlin (Harpers); 'The Tattenham Mystery,' by Anne W. Haynes (John Lane); 'The Gillespie Suicide Mystery,' by L. R. Gribble (Harrap); 'Dods-worth,' by Sinclair Lewis (Cape); 'Calf Love,' by Vernon Bartlett (Constable); 'Carl and Anna,' by Leonhard Frank (Davies); 'On the Anvil,' by I. Crawford (Benn); 'The Blank Wall,' by S. W. Hyde (Longmans).

Child Story.

NOT long ago an 'animal story' printed in these columns attracted a swarm of anecdotes from listeners. And now my mention of the little girl who, when she heard the 'train effects' exclaimed, 'Daddy, you've got Paddington Station,' has drawn in quite a snow-



'Look, Mummy! Hebrews!'

storm of 'child stories.' I like best of all the story sent me by a Streatham listener, of her small daughter, aged seven and a half, who, after studying the Bible for twenty minutes, reached the Book of Hebrews and exclaimed: 'Oh, mummy, look! Hebrews! I wonder if there'll be anything about Julian Rose in it?'

'The Broadcaster'

The Midlands Calling.

'THE CONSECRATION OF SOUND.'

A Neglected Symphony by Spohr—Reminiscences of a Bandmaster—A Spot of Satire—A Dream of 'Brighter Broadcasting.'

The Royal Artillery Band, Woolwich.

ANOTHER relay from the famous National Trades and Industrial Exhibition at the Bingley Hall, Birmingham, takes place on Monday, April 15, when 5GB listeners will have the opportunity of hearing the band of the Royal Regiment of Artillery, Woolwich, conducted by Captain E. C. Stretton, M.V.O. The band was first formed in 1762, by Lieut.-Colonel Phillips, who commanded the British Artillery attached to the army of Prince Ferdinand of Brunswick, which was engaged in expelling the French from Germany. During the campaign the artillery officers had opportunities of hearing the bands of their allies, and Colonel Phillips decided to form a similar combination to be known as the R.A. Band. It is therefore the oldest band in the British Army, and, consisting of one hundred musicians, it can be said to be also the largest. From its inception it has been maintained by the R.A. officers not only as a Military Band but as a fully equipped Symphony Orchestra. In addition to many appearances at Buckingham Palace during the state visits of foreign royalties, it sent Captain Stretton and a picked orchestra to accompany the King and Queen (then Prince and Princess of Wales) on their tour to India and Burma in 1905.

Art and the Soldier.

THIS might almost be a suitable title for the Military Band programme on Sunday afternoon, April 14. The City of Birmingham Police Band, which is the main feature, contains many skilled ex-Army bandsmen, and on this occasion it will have the assistance of John Thorne (baritone). At one time a regular officer, John Thorne was engaged upon that most exciting of all military pastimes, active intelligence work. On one occasion he was returning from a private visit behind the German lines, when, as he had about three miles to walk and was somewhat tired, he rode on the back of a German ammunition limber, the drivers of which would certainly have not been so obliging had they been aware of his identity. On reaching a point near enough to the front line he took to his feet again and made his way home. He was wounded five times in all, and I cannot help feeling that he must find even the trials of a broadcast artist unutterably dull after the pleasantries of intelligence work. He will sing two excerpts from Vaughan Williams's *The House of Life*, while the Band will play a *Folk Song Suite* by the same composer.

'Flutes and Soft Recorders.'

THE flute as an instrument for a lady musician is becoming increasingly popular. One of the best exponents is Edith Penville, who appears in the Light Music programme on Friday, April 19. She has been before the public as a soloist from quite an early age. Amongst her pleasantest recollections Miss Penville recalls the kindly appreciation of her talent by the late Hans Richter. The famous conductor congratulated her on her performance of a work by his friend Doppler, the Hungarian flautist and composer. She has appeared at the Promenade concerts and toured as soloist with Mme. Tetravini. Her programme on April 19 includes a *Concertino* by Duvernoy. Most of the prominent French composers have written for the flute. They seem to understand its capabilities and how to write effectively for the instrument.

A Symphony Concert—

THE weekly Symphony Concert on Saturday, April 20, has as its main feature Spohr's *Symphony No. 4 (The Consecration of Sound)*, which he wrote at Cassel during the political disturbances of 1832. At that time Spohr was Hofcapellmeister to the Elector of Hesse-Cassel, and showed strong Radical views owing to the petty despotism of the Elector, thus incurring his employer's displeasure. The interruption to his official duties, however, gave him time to concentrate on composition, and *The Consecration of Sound* was the result. Also in the programme are Sir Edward Elgar's *Dream Children* and the *Minuet* from the incidental music to *Beau Brummel*, which was recently produced in Birmingham for the first time. The concert opens with MacCunn's *Overture, Land of the Mountain and Flood*, the work which first gave his name prominence in the musical world.

—And Some Personalities.

THE artists for this concert are Gordon Bryan (pianoforte), who will play Paderewski's *Concerto in A Minor*, and Tom Pickering (tenor). The first-named brackets the art of photography with that of music, and many of his photographs of musicians have been exhibited. Tom Pickering studied under a well-known teacher of singing who happened to be a baritone and bemoaned the lack of tenors. 'You see,' he said 'tenor is not really a voice, it's a disease of the throat.' Then he added: 'It is rather a nice disease, though.' To the same gentleman is attributed the following story. A singer wrote: 'Dear sir, I am a singer of considerable repute. I am also a heavy smoker and this interferes with my singing. What do you advise?' The reply he received was: 'Give it up, old fellow. P.S.—Of course I mean the singing.'

'Spanish Shavels.'

MANY themes have been taken as subjects for radio revues, but so far as I can remember Spain has so far not been touched. On April 17, 5GB is putting on the air a light entertainment with the title of *Spanish Shavels*. The book and additional lyrics, to use the author's own words, 'have been taken from the Spanish, when they weren't looking,' by Edmund Wynschenk, a young Birmingham solicitor, who relieves the tedium of legal work by evolving light lyrics and humorous sketches. His work is known on the music-halls and has been performed by many artists, including Sophie Tucker. The programme of *Spanish Shavels* is presented by Vera Gilman, Edith James, Harry Sennett, Alfred Butler, Harry Saxton, and Edward Mason, with Jack Venables and Gerald Armes at the pianos.

Musical Comedy.

A POPULAR musical comedy programme is billed for Thursday evening, April 18. The artists are George Pizzev (baritone) and Wynne Ajello (soprano). Mr. Pizzev, who studied under Frederic King and Victor Beigel, is at present a soloist at Holy Trinity Church, Sloane Street, a church which has at one time or another numbered many well-known singers in its choir. Both Robert Radford and Walter Hyde were soloists there. George Pizzev has broadcast ever since the early days of Marconi House, and has specialized in light opera and musical comedy work—where good diction is so necessary.

Satire and Comedy.

RECENTLY there have been suggestions that B.B.C. programmes should contain more satire. Those who like this style of literature should make a note of Saturday, April 20, when 5GB is broadcasting Clifford Bax's 'polite satire'—*Square Pegs*, which contrasts the love-making of the sixteenth century with that of the slangy, sentiment-fearing youth of today. *Square Pegs* will be followed by Stanley Houghton's *The Dear Departed*, that delightful comedy of lower middle-class life. Stanley Houghton died in 1913 at the early age of thirty-two, yet he had succeeded in making a name for himself as a dramatic critic and an author of plays, the most noteworthy being *Hindle Wakes* and *Independent Means*. *The Dear Departed* was suggested by a French story by Guy de Maupassant, and the cast on April 20 will include Mabel France, Corisande Sproson, Edward Jones, William Hughes, and Maisie Gilbert.

Broadcast Thrills.

SIDONIE WASSERMAN (pianoforte), who plays Mozart's *Concerto in A* in an Orchestral Concert on Monday, April 15, has broadcast from the Birmingham Station from quite the earliest days. At one of the buildings in which the studios were situated she was informed by the commissionaire that the place was infested with rats. 'They fairly run all over the place, especially at night, but I've often seen them in the daytime as well.' Hardly comforting for a highly-strung lady artist. Think of the tension. There would be an ever-present atmosphere of uncertainty, and then one day it would happen. An operatic aria from a soulful soprano rudely interrupted by a piercing scream (perhaps only an expert would notice the difference) as a large grandfather rat led his brood, covey, or what-not, across the studio for their afternoon airing. A running commentary on the subsequent proceedings might be undertaken by the Announcer. 'Miss Blank has climbed on to the piano stool. The rat has followed. She is now on top of the piano (crash!). The lid has given way.' Then we should have brighter broadcasting.

Manfield Orthopaedic Hospital.

THE Manfield Orthopaedic Hospital, Northampton, was opened in 1925, and has 128 beds for the treatment of all kinds of physical deformities and crippling diseases. The aim of the hospital is to discover cases of physical deformity at the earliest possible moment, and to continue treatment until the cure is as complete as possible, even if years of After-Care supervision be necessary. The Hospital was established primarily to provide treatment for cripples in the town and county of Northampton, but in addition to this, it now serves considerable portions of the surrounding counties. The Hospital has exhausted its available funds in these extensions, and is faced with a large overdraft at the Bank. The generous support is desired of all who can help in this crusade against crippling diseases. An appeal on behalf of the hospital will be made on Sunday, April 14, from 5GB, by His Worship the Mayor of Northampton, to whom contributions may be sent at the Guildhall, Northampton.

MERCIAN.

Roumania, the Subject of this week's Programme in the 'National' Series.*

A LAND OF PROVERB AND LEGEND.

By Marcu Beza, Roumanian Writer and Diplomat.



E. S. A.

AT CHURCH IN TRANSYLVANIA.

Peasants at a village service, showing the elaborately embroidered women's dresses of tradition. In his article M. Beza describes the *clacas* or sewing parties at which this beautiful work is carried out. Transylvania, to the north-west beyond the Carpathians, was acquired by Roumania from Hungary under the Peace Treaty.

IN an old travel book Lord Baltimore tells us how the friars of a monastery in Roumania, where he had been lodged, asked him very seriously whether England was in London or London in England. I suppose that no one over here would put such a question about Roumania. One knows well enough where that country with its capital is to be found. At a distance of three days' journey from London, and one approaches it either through Serbia or, preferably, through Hungary, proceeding along Transylvania to the Carpathians. Under their shadow the train passes through the Prahova Valley, covered on both sides with climbing forests which are yet not so high as to hide the face of the mountains.

From one of the heights there once came a young shepherd. It was in autumn, before moving away to the sunny pastures. At a dance he met his sweetheart, who in a moment of feminine impulse told him: 'If you really care for me, let the sheep go and you stay here.' The shepherd retired to the mountain; he piped away his sorrow through the whole of the dreary winter, keeping his last breath to greet the return of his sheep in spring. And where he died is called to this day the Peak of Longing. There again on a lower hill a hermit heard in his dream the singing of angels, and amidst the sounds of the divine music he saw a

host of boys dressed in white, with lighted candles, ascending from the valley. One of the Princes, having heard later of the vision, built on that same spot the Monastery of Sinaia.

Not far from it the spurs of the mountains slowly grow fewer, showing the rich oil districts. And then the plain stretches out in all directions—an immense expanse of turf over which the mirage in summer plays. Its monotonous aspect is broken here and there by the long beams of the wells pointing towards the sky and by small villages hardly distinguishable from their surroundings. Something of this simple, primeval atmosphere lingers even in Bucharest, with its white houses lost among trees, gipsy music, and the delightful fragrance of lime-flowers in spring.

Farther to the east there lies the province of Dobrudga, remarkable for its picturesque variety of races and reminiscent in some ways of Ovid's verses, charged as they are with the sorrows of an exile never again to return to Rome. And a few miles beyond the Danube's mouths one comes across the Isle of Serpents, so named after its serpent-like shape, but some say on account of real serpents, who once ate four shipwrecked sailors. It is often mentioned by ancient writers. Euripides calls it Isle-of-Many-Birds, because at certain periods it is full of white birds. Thetis gave it to Achilles for him to enjoy eternal felicity there. And there stood a temple of Achilles. No one lived upon the island, but travellers often arrived with rich offerings and presents. The temple itself was left in the charge of the white birds; every morning they used to fly to the sea, dip their wings in the water, and then come to sweep the sacred pavement of marble.

Such legends are numerous throughout the country. They float about the old shrines of worship and enter into the very life of the peasant who both in his outward appearance and in his inner creeds and superstitions remains surprisingly unchanged. Through many of his carols he still appeals to the ancient earth-goddess of fertility; he still enacts dramatically the significant episodes of Adonis's death and resurrection; and in time of drought he still sends out groups of girls, dressed only in green leaves, to dance and sing for the much-needed rain.

As for Christianity,

it came here rather through the medium of heretical sects, like the Manicheans and the Bogomils. It is to them, to their religious teaching, clothed sometimes in beautiful allegories, that one might ascribe the influence of a deep dualism which finds expression in the Roumanian saying, 'God is great, but the devil is clever, too,' or in the creation story of God and the devil wandering together upon the primordial water until the former spoke: 'Go and fetch some clay from the bottom of the sea.' The devil plunged at once; but, instead of taking the clay in God's name, he took it in his own, and the water washed away the clay. Once more he plunged in vain. The third time he thought of using both his and God's name, so that a bit of clay stuck under the nails of his fingers. Out of this God made a cake of earth, upon which He sat to rest awhile. Being very tired, He fell asleep. Then the devil whispered to himself: 'Now is my chance to get rid of Him. . . .' And he tried to drown God, but in whatever direction he pushed the cake of earth, it stretched under God farther and farther. . . .

Another characteristic of the peasant is the fact that he would never commit himself to affirming a thing; he would usually answer: 'Perhaps. . . . It might be so.' The suffering of the past made him suspicious, for rarely had anyone approached him with a kind thought. Hence that whole philosophy of mistrust of justice and laws which is masterfully embodied in some of his proverbs: 'Justice is as the rulers make it'; 'Thieves increase with the making of new laws'; 'Thieves nowadays are not in the forests, but in the offices'; 'If your pint is full, your sentence is also good'; 'The man who goes to law often loses an ox to win a cat.' However, the

(Continued at foot of columns 2 and 3 overleaf.)



E. S. A.

BLOWING THE WARNING HORN.

A fête-day scene, showing peasant girls blowing the great horns which, in the days when Transylvania was an outpost of Christendom, were used to warn the countryside of the approach of the Turkish invader.

* From London and other stations at 9.35 p.m. on Monday, April 8.

The First of a New Series of Articles.

FINDING THE LISTENER—IN BIRMINGHAM.

Wireless to-day is one of the largest interests in the lives of some twelve million people. The author of this series of articles has recently made a tour of the big centres of broadcasting, and has many amusing, human stories to tell of the 'ordinary listeners' he encountered.

IT'S not a very large house where Jim Burton and Lil his wife live; but it has something about it that makes it stand out from its neighbours. It is so extraordinarily neat with fresh paint so often, smart window boxes at the windows and half a dozen other gadgets that Mrs. Jim has made herself. She was a skilled munition maker and the housework doesn't keep her occupied. Alas, there is no little Jim or small Lis and time hung heavily on Mrs. Jim's hands until one day a bright idea came to her. She built Jim a wireless set for his birthday—a successful two valver that is a marvel for reception and clarity. 'Er ain't 'arf 'andy with 'er fingers,' Jim says proudly, as he boasts about the set to his pals down at the works.

Frank is that unusual combination—a man who has always used his hands and yet possesses a business sense of a high order. Starting from nothing, he built up a fine small-parts business, sold it to a company and retired at 50 with a lot more than enough to live on. 'Dain't know what ter do,' he said, 'till I started this 'ere wireless. Made every perishing set I've 'ad myself and you can't find a better round Baerming'am.' A lot of his friends agree; for Frank has made us each a wireless set that is as good as his own and he won't let us pay for them either. 'Must do summat now I've got shut o' the business,' he says, and they are not foolish enough to argue with him.

Doris lives a little way out of Birmingham and is as keen as mustard on getting into business. She took to commercial training like a duck to water. Accountancy and office systems she absorbed with gusto, and shorthand and typewriting were full of enjoyment to her. She thought that the wireless talks would help her shorthand no end. But somehow, strangely enough, Fate seems to be against her. Just when Doris has her reporter's notebook, her pencil and everything ready to take down a serious talk, there always seems to be a revne on the air and 'How can I practise shorthand when I'm laughing?' she asks very reasonably.

Generation after generation the Midlander has been an experimenter in craftsmanship, living as he does in the midst of some 1,200 different industries. No wonder that young Alan before he left school fell a headlong victim to wireless. Here was a field that bid fair to be wide and one that was largely unexplored, except perhaps for a man like Signor Marconi, who had, he admitted, certainly done something. Crystal set, two valve, three, four and five he speedily ran through the stages and then—he became an apostle of wireless experimentation—'Why can't we talk to Mars or Venus?' he wanted to know. In a weak moment Alan senior casually suggested that it might be possible. Alan fixed up every valve he could find, even the latest 'five' set being deprived of its valves. Then he begged and borrowed a weird and wonderful collection of coils, condensers, transformers, resistances, accumulators and dozens of minor what-nots, and spent the whole of the week building



Seth smiled when the proud mother said that she had decided on a name for the boy.

them into the most stupendous 'wizard' set that the mind of a boy could conceive.

Surveying his *magnum opus* with immense satisfaction, Alan brought the switch into action.

The very father of all aerial howls burst on the ears on the startled household, and then silence. Mrs. Alan raced upstairs to find her firstborn pale and gasping but exclaiming—'I'm sure I heard something before the valves bust!'

A bit of a speed hound is Joe Turner. He'll put a car through more tests in a day than many others will in a week.

'Ate pounds of motor grease,' he'll tell you—'Yo can't help it a-testing!'

Cars and their ways filled his waking and lots of his sleeping hours.

'Why can't you keep still?' Mrs. Turner would ask wrathfully in the small hours of the night, as Joe put in the clutch of his dreamland car as he started (in his dreams) on the 500 mile dash which would win him motoring fame.

Mrs. Turner decided that Joe needed something to take his mind off cars and their ways before he

went to bed. So she bought the parts and made Joe get to work on a three-valve wireless set. Now it is made, Joe's so keen on getting Hilversum or Augsburg that he sits up half the night when he ought to be in bed!

Gertie is musical and she has beaux by the score out Erdington way.

Herbert and Derwent have been urging their suits with might and main. A week or two ago Herbert scored one by recognizing Mendelssohn's Spring Song on Dad's four-valve set.

Derwent decided to go one better next time.

He studied the life story of Mozart and when the recital began he spilled information about the great composer like a flooded carburettor spilling petrol.

But Herbert had read his *Radio Times*, too, and, when Derwent stopped to take breath, he carried on the information supply with a satisfied air that made Derwent gnash his teeth.

But Gertie smiled demurely. 'It happens to be Grieg they're playing tonight,' she said. 'You boys have been reading last week's paper down at the club!'

Seth Arnold has not an ounce of superfluous flesh on that six foot one of bone and muscle. Not likely when you're spending the day playing 'marbles' with nuggets of white hot steel! But when he gets home and has had a wash-up, you wouldn't recognize Seth. It is a fascinating sight to watch those mighty hands playing around his wireless set, those powerful fingers getting distant stations with the sureness that only expert knowledge can give. Mrs. Seth pretends to be jealous of his wireless enthusiasm. 'Yower middle name oughter be "wireless," Seth!' she tells him.

A week or so ago Mrs. Seth presented him with a small replica of himself—ten pounds of the sturdiest baby that you could ever wish to see.

Seth smiled when the proud mother said she had decided upon a name for the boy. 'What name have yo' got in yower 'ead, girl?' he asked. "'Wireless'!" she answered with a laugh.

Seth acknowledged the hit! HUGO BOLTON.

A LAND OF PROVERB AND LEGEND.

(Continued from previous page.)

Roumanian peasant retains a great capacity for joy. The youth of both sexes meet practically every Sunday at the dance. Many villages are renowned for the beauty of their fair ones, and the young men from far around throng to the dance, where there is laughter and merriment and plenty of music—both singing and instrumental music, played by the gipsy bands. With the rhythm of the steps, growing quicker and quicker, mingles a medley of verses loudly recited, or rather shouted. A note of wit and satire often runs through them, of which the two following will serve as examples:—

Nice she looks, the dear girl,
With her new dress on;

But she would have looked n'eer
If it belonged to her!
How white, how rosy-checked
You are, my love!
Beautiful indeed
With the colour you've put on.

And during the long winter nights, when the weather does not allow of out-of-door-entertainment, friends and neighbours in the villages assemble at what they call *claca*—that is, to do work together. Then, around the warm hearth, whilst the hands are engaged upon those fine, richly-coloured embroideries, their imagination takes flight; old tales, ballads, songs are refashioned and new ones created to keep alive and fresh the soul of the nation. MARCU BRZA.

WHAT FOREIGNERS THINK OF US

—and what some of us at least think of Them.

ON Tuesday evening we are to hear a British National Programme as conceived by the Erewhonians. Erewhonia, one learns, is a small state in the Western Balkans. We must take this piece of geography on trust, while continuing to marvel that the Balkans are able to contain all those minor states ascribed to them by musical comedy, satire, and romance, where it is always sunny (except in Act III—the big ballroom scene), where the army consists entirely of officers and the women are flower-sellers in the afternoon and court ladies in the evening, without anyone commenting on it in the newspapers. With so many Ruritania scattered about its face, it is amazing that Europe should be as peaceful as it is. Perhaps there is some light-hearted department of the League of Nations staffed by 'leading ladies' and 'juveniles' which, in between cocktails, preserves the balance of power. It would certainly be very awkward if Poldonia conquered Morenia and there were one musical comedy the less.

But Erewhonia, it seems, is to be found in the atlas of satire rather than that of operetta. Tuesday's programme is, one guesses, based upon those wrong ideas of our national life which, despite the experience of the war, the coming of radio, the increased convenience of travel, etc., still persist on the Continent. That foreigners should continue to misunderstand us and we them is natural, for nations do not consist of the fortunate few who are able to travel and find out for themselves, but the very many who are so busy with matters nearer home that, to save time and fill up a blank in their scheme of things, they embody their ideas of things abroad in simple and picturesque generalizations—such as 'that Frenchmen wear frock-coats, shoot foxes, and eat frogs'; 'that Germans wear spectacles, keep their windows shut and play trombones'; or 'that all Chinese are impassive and cruel and feed on mice dipped in treacle.' Similarly, many foreigners regard the English as a race of simple footballers who wear knickerbockers and grind the faces of the native races. These generalizations, perpetuated in newspaper caricatures and in the music-hall, die hard. The Continental's idea of an Englishman is based still upon his grandfather's acquaintance with some toothy tourist of a Victorian days, just as our own idea of a Frenchman is derived from the comic French master in a school story of the 'seventies, and is scarcely modified by our defeat at lawn tennis by a team from France, or a hard international game at Twickenham. The fact is that few of us have either time or reason to make these modifications. Frenchmen, Germans, and

Chinese are as far outside our own lives as the iguanodon.

It is a fact that we English travel much more than in pre-war days. Many of us have become discreet and practised travellers with more than a smattering of foreign languages, who go our ways on the Continent without attracting any particular notice. When we are in Erewhonia, we do as the Erewhonians do—and run counter to the Erewhonians' cherished idea of an Englishman. While our friends in Erewhonia are delighted with the ease with which we fit into the scene, the Erewhonian man-in-the-street, quite excited at the thought of meeting an Englishman would be sadly disappointed with our apparent similarity to himself.



Forced to expose the most intimate details of their baggage to a number of customs officials.

But there are other English travellers less discreet, who do not speak Erewhonian, who do not take the same pleasure as ourselves in adapting themselves to circumstance. There are those, for example, who travel gregariously on the 'See Erewhonia in Seven Days for Seventeen Guineas, including First Class Accommodation, Tips and Outings' system under the guidance of a bristly man with a celluloid badge in his buttonhole. These gallant people do not fit into the scene as comfortably as ourselves. They are in a state of irritation long before the porter cries 'Erewhonia!' During the past thirty-six hours they have been whisked half-way across a continent in company with a dozen other sufferers to whom they have never been introduced. Some of them have a vague feeling that it might have been better to go to Bognor after all, but are fighting it down with the counter-reflection that the seventeen guineas have been paid and that's therefore that. They have been forced to listen to a good deal of bright back-chat from the celluloid button, eat four or five unfamiliar meals, and disclose the most intimate details of their baggage to a number of customs officials. Thus it is that they

reach, in a state of outraged decency, their destination, resentful of the strangeness of Erewhonian life, determined not to yield an inch to the conventions of Erewhonia, but, like the Pilgrim Fathers, to establish a New England on foreign soil by the simple method of being exaggeratedly English in their speech and behaviour. Exchanging scornful pleasantries (for all internal dissension is now forgotten), the party marches from the railway station, complete with umbrellas, hold-alls, shooting sticks, guide books and air cushions: and idle Erewhonians, sipping syrups in cafés around the square, exclaim with pleasure: 'Ah! the English!' and run to watch the circus parade, for these invaders have fulfilled their idea of what Englishmen should be. The Erewhonian's notion of the typical Englishman is as fixed and erroneous as the Englishman's notion of the average Erewhonian. Both are survivals of a past age before the newspaper, the cinema, and the radio, when distance still lent enchantment to one nation's view of another.

Little by little, as the traveller changes his nature, a new sort of Englishman will appear in the Erewhonian comic papers. In the eighteenth century he was a travelling *milord* with a calèche, twenty carpet bags and a 'gentleman's gentleman'; in the nineteenth century a whiskered sahib with two children in kilts and a prim governess; today he is the angular, unhappy tourist of the new age of cheap travel. Tomorrow he may be a caricature of the adventurous younger generation, incredibly outspoken, unabashed and curious—but he will never be more than a caricature—with a wholesome element of truth behind its exaggeration.

I have lately heard an amusing story based upon the Frenchman's supposed ineptitude for sport. A Frenchman took an English friend out shooting. A rabbit started out of a hedgerow and the Englishman raised his gun. 'Non, non!' screamed the Frenchman, knocking up the barrel; 'zat is Hippolyte. We nevaire shoot Hippolyte'; and a moment later, when a second rabbit appeared, and the Englishman, polite though mystified, forebore to shoot, 'Quick! quick! Zat is Alphonse. We always shoot Alphonse!' The friend who told me the story, repeated it with a knowing air, seeming to imply its essential truthfulness. Such stories may be told of Englishmen in France, though I have never heard them. They are the complete expression of the attitude of one nation towards another—an attitude based upon an outworn tradition—one which makes us laugh in the wrong place but breaks no bones.

HOLT MARVELL,

ACCENTS OF GREAT SINGERS.

In the third article of his series, Mr. Herman Klein, who is a well-known teacher of singing as well as critic, and can number the famous Patti among those whom he has taught, tells of the days when it was not, as now, the accepted accomplishment of every famous singer to sing in several languages—two, English and Italian, being all that were customary on our operatic stage.

SINGING in a strange tongue was not always the regular custom that it is today. In opera particularly, down to a certain period, only two languages were as a rule employed on our lyric stage, namely, Italian and English. The former was, of course, the common medium of all who studied and 'exploited' the vocal art, and was scarcely regarded as in any sense a foreign tongue. Nevertheless, to hear it really well spoken and pronounced was even then the exception; it was limited to those artists who had lived and worked for some years in the 'land of song.' I remember how delightful it was to hear Sims Reeves and Santley sing in Italian; their accent was faultless. On the other hand, Edward Lloyd was never quite at home with his Italian vowels, and 'Jack' Foli, an Irishman who had been taught at Naples and had sung in Italian opera both abroad and at home, never ceased to impart to them a slight Hibernian flavour. Again, Santley's French, which he was fond of airing in 'Vulcan's Song' and other pieces by Gounod, was very far from impeccable, though good enough to be acceptable. My venerable master, Manuel Garcia, I recollect, constantly insisted upon the vital importance of purity of accent and diction in singing. His pupils, who, a little before I 'came along,' had included Santley and Christine Nilsson (Antoinette Sterling was more of a contemporary) naturally sang most in Italian with him; but he was no less rigorously exigent about their pronunciation of English, for he spoke and wrote our language admirably. I remember his once telling me what immense pleasure he had derived from hearing Sims Reeves deliver the wonderful words of the Passion music in the *Messiah*. It was, he said, quite an object lesson in the power and beauty of utterance to enhance the beauty of language and music combined. Luckily I had the chance not long afterwards of proving the *maestro's* remark for myself at a sacred harmonic performance at Exeter Hall (where the Strand Palace Hotel now stands). Sims Reeves possessed a gift all his own of infusing something more than poignant expression of voice and phrasing into those exquisite recitatives. When he sang 'Thy rebuke hath broken his heart,' 'Behold, and see if there be any sorrow,' or 'He was cut off out of the land of the living,' there was an intensity of feeling, a mobility of accent, a grandeur of form and sound in the delivery of the text itself, that brought out the whole tragic meaning and significance of the Prophet's words. No tenor but Sims Reeves, in the writer's ex-



SIR CHARLES SANTLEY.

One of the few great singers whose Italian accent was as faultless as his English.

perience, ever did in like degree the same. It is astonishing how words delivered in this exceptionally perfect manner can become permanently associated in one's memory alike with the music and the singer. In the case of Sims Reeves again, it was undoubtedly this precious gift that made his famous renderings of 'Total Eclipse' and 'Deeper and Deeper Still' so affecting that they brought tears to the eyes of three generations of listeners. In another way, one could never forget—once heard—the individual qualities of voice, diction, and emphasis that Santley, down to the very



TAMAGNO.

The famous *tenore robusto* as he appeared in the name-part of Verdi's opera, *Otello*.

last, infused into his great interpretation of *Elijah*. There were good *Elijahs* galore in his time (though not today, I fear), but not a solitary one who could declaim with the dramatic force that he did: 'Take all the prophets of Baal, and let not one of them escape you,' or impart the same biting irony to tone and text in the phrase 'Call him louder! for he is a god, he talketh; or he is pursuing; or he is in a journey; or peradventure he sleepeth.' Every thought was differentiated in the character of the words and the voice that gave it utterance.

Whilst Reeves was yet singing, the purity of his English was emulated by two very distinguished tenors, Edward Lloyd and Joseph Maas, of whom the latter sang in opera as much if not more than in oratorio. At the leading festivals the former generally enjoyed the preference; and Sir Arthur Sullivan at Leeds did not conceal his feeling about it, since he would have no other than Lloyd to sing 'Come, Margarita, come' in *The Martyr of Antioch*, or the suave passages for Prince Henry in *The Golden Legend*. It was easy at the time to understand his choice. There was yet a third British tenor then coming to the front, Ben Davies by name, who caught some of the best traditions of that epoch, and who still occasionally gives a lesson in pure vowel singing that some of his less industrious Welsh brethren ought to profit by more than they do.

But it is time that I spoke of an illustrious exemplar of this peculiar phase of the singer's art—a woman and a soprano—who possessed the secret of it in a measure that has never been surpassed. I refer to Adelina Patti. A born singer; a born linguist; gifted with an extraordinary ear and memory for everything musical or related to music, she realized to the fullest (mainly without being conscious of it) the subtle influence of language upon vocal production and colour, the irresistible spell of the intimacy that can bind words and *cantilena* into a harmonious whole. It was the knowledge and mastery of this, coupled with the intrinsic charm of one of the loveliest voices that God ever bestowed upon a human being, that enabled Patti in a simple ballad like 'Home, Sweet Home,' to hold in thrall multitudes who would have disdained to wait till the end of a long concert to listen to the familiar tune from any lips save hers.

The magic of Patti's unique gift would, however, have been less potent had it not extended to regions of her art more exalted by far than 'Home, Sweet Home.' English was not

(Continued on page 13.)

A COMPASSIONATE TOUR OF THE WORLD.

Arranged by J. C. SQUIRE.

Inspired by the prospect of Mrs. Wheatcroft's talk on Angkor, the ruined city of Cambodia, Mr. Squire has arranged a tour of the world which will include none of the places made popular by travel bureaux but only those remote countries, cities, and islands which are, to the average man, no more than romantic-sounding names.

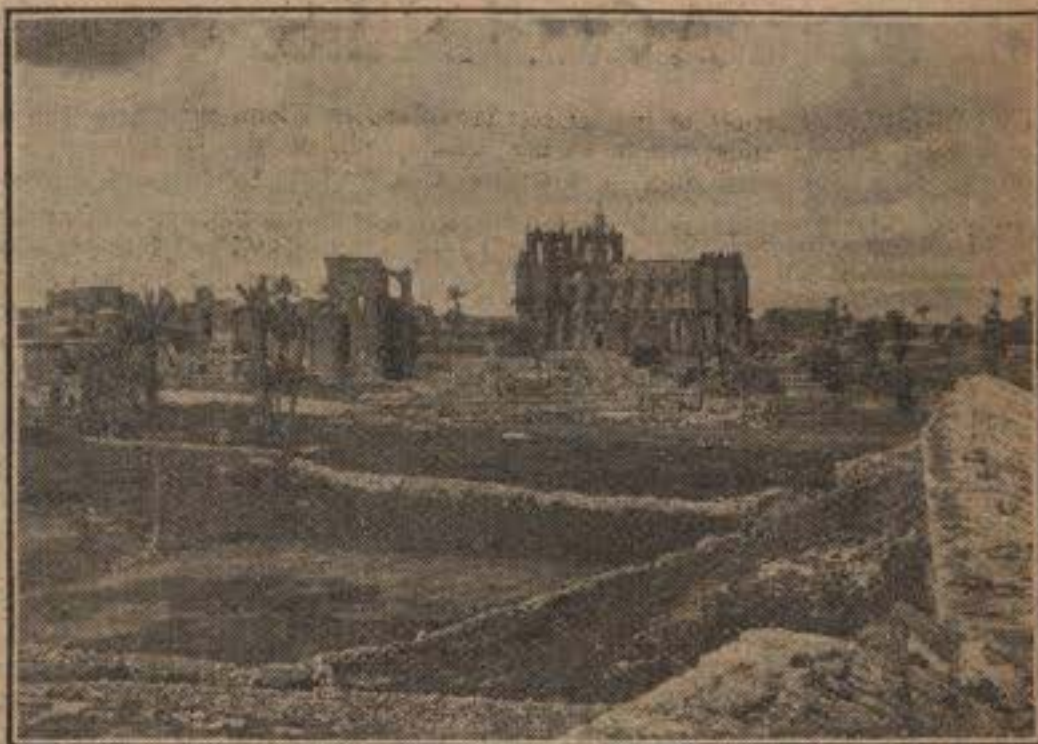
ON Saturday evening Mrs. Wheatcroft is talking on the Wireless about Cambodia. Cambodia! There is still, though he is under French supervision, a King of Cambodia, who rivals Solomon in another respect if not in glory, and wears a crown which consists of a cupola and a tall spire on top. At Angkor there are some of the grandest ruins in the world: scores of vast temples, massive, perfect in their masonry, elaborately sculptured, approached through avenues of statuary half buried in the luxuriance of the forest growth. These things I know. I look Cambodia up in a reference-book. I find that 'The coast, indented by the bay of Kampong-Son, offers but one port, Kampot, suitable only for river-trade.' I also read that 'The horses of Cambodia are small and robust, with remarkably large heads.' It would doubtless be agreeable to see Kampot and the large heads of the small horses, and I would give a good deal to visit those amazing monuments of the Khmer Kings, who were amongst the greatest builders of all time and faded, only a few centuries ago, into such an obscurity that the modern Cambodians believe their buildings to have been erected by demons.

But there is a still greater attraction about Cambodia for me. It is one of those countries which hardly anyone ever mentions. At school we learnt about it. Like parrots we learnt also the names and positions of the other parts of French Indo-China: Annam, Tonking, and Cochin-China, where the fowls come from. At the same time we were learning that Stafford was on the Sowe, and that the Irwell and the Orwell were not to be confused. Geography lessons over, most of

this knowledge slipped out of the surface-mind, if not out of the recesses of the memory. Look at a map now, and it is sprinkled with a thousand names, from Vladikavkaz to Punta Arenas, which were once only too familiar to us and which we have never heard mentioned since we left school. Only a limited number of countries and cities (and hardly any of the capes and promontories, and lakes and rivers, of which we used to hear so much) can find a place in the limelight. It is only a few countries which are vested with world-power, it is only in a few countries that events happen which send reverberations over the world, and it is only to a few towns and districts that the tourists flock at the bidding of fashion. They change. Ten years ago nobody ever mentioned the Balearic Islands or the Republic of Andorra. A few people visited these; more are following; in another ten years they may be as well known as Deauville, or the Engadine—particularly if they happen to start casinos. But as one place climbs into prominence another slips out of it. In George III's day Weymouth (where the King bathed daily to the strains of the National Anthem) was as conspicuous as Bognor is now. The same thing applies to countries; though some there be which have always been ignored by the rest of the world.

But Cambodia! What I have been leading up to is this. Tired of reading books about Going Round the World, in all of which are descriptions of New York, San Francisco, Shanghai, Colombo, Alexandria, Naples, Marseilles, etc., I worked out some time ago a trip round the world for myself. I wasn't going to any place on the usual routes; I was going to take pity on the unvisited places; or, as Coventry Patmore put it, 'to love the lovely that are not beloved.' It wasn't so much that, being a tourist, I object to other tourists, as that I felt a desire to greet the geographical poor relations who have all kinds of good qualities but whom hardly anybody seems to visit. And Cambodia was on the list. How often are Hongkong and Shanghai, mere towns, mentioned! How seldom Cambodia, home of the Khmer Kings, the elephant, the rhinoceros, the ape, and the very small horses with very large heads.

My tour begins from a very suitable spot. It is a hamlet in the south-west of Surrey, so obscure and neglected that its very name is in dispute: the sign-post and the superior persons call it by one name, the Ordnance



IN THE LITTLE-KNOWN ISLE OF CYPRUS.

Magnificent mediæval ruins standing amidst scenery of Mediterranean beauty under a cloudless sky. The ruined church of St. George of the Greeks at Famagusta and (right) the mosque of St. Sophia, which once, in the days of the Crusaders, was the Cathedral of St. Nicolas.

maps by a second, and the oldest inhabitants by a third. It is patent that when the time comes for me to journey from there to Wick, on the North Coast of Scotland (whence I shall sail), time, money, and means of locomotion being at last available, that I must avoid London. I shall therefore go across country to Gravesend, over the Thames by the ferry, and through the backwoods of Essex (the most neglected of all the Home Counties), and thence, by devious routes (taking in such counties as Rutland, Clackmannan and Kinross) to the North of Scotland. Even in the trip through crowded England certain things will be seen which are not normally seen: the town hall at Oakham, for instance, where hang the great horse-shoes which have been presented by every royal traveller through the town for hundreds of years past. Via the Orkneys, and the twelfth century cathedral of St. Magnus, I shall go to the Farøe Islands: and there, good-bye is said to the United Kingdom.

Men go to Copenhagen: but that pointed mainland of Jutland, so familiar to us when we used to draw maps, has little notice taken of it here. This, at least, is familiar ground to me: the Hans Andersen heaths and pine-woods and farmhouses, the pretty port of Aarhus, with its quays by the smooth inland sea and its charming Gothic cathedral. From there, without much trouble, Visby may be reached, whose name is known to every Scandinavian but to very few English people: an island in the Baltic which was once in the Hanseatic League, and is covered with the noble ruins of mediæval churches and towered walls. By Esthonia, Latvia, White Russia and Bessarabia, I shall get to the Black Sea, and thence, by Trebizond, and across Asia Minor, to Cyprus, that happy island where several languages are spoken, nobody ever seems to give trouble, and the crusading ruins of Famagusta may be seen as Flecker, the poet, saw them, against the setting sun.

The Suez Canal? Certainly not: it is

(Continued in col. 3 overleaf.)



THE STAIR OF HONOUR

at Angkor in Cambodia, of which Mrs. Wheatcroft is to speak in her travel talk on Saturday next. The ruined temples at Angkor are among the finest in the world.



THE CRITIC FROM HIS HEARTH.

By PERCY A. SCHOLES.

IV. 'Disembodying' the Musician.

ONE of the most amazing pieces of news that I have ever read in the papers is this—that B.B.C. actors are in future to be nameless!

This may be going a bit too far. I don't know. But if that can be done with actors and actresses—members of a profession that has occasionally even gone to law about the relative sizes of the lettering for their various names on the posters—cannot something be done with the musicians?

The Play's the Thing!

Surely both in drama and music the play's the thing—not the player!

When broadcasting began I happened to be the music critic of a great London newspaper. I was the first to include criticisms of broadcast music amongst my concert criticisms, which I continued to do until my editor compelled me to stop—considering broadcast music as beneath the notice of a respectable Sunday public. (He knows better now!)

I have ventured to indulge in this personal reminiscence for a good purpose, so I hope I may be forgiven. I want to state what were the two wonderful possibilities that overwhelmed my imagination the moment broadcasting began. The first, of course, was that of taking music *everywhere*, instead of to the tiny group of people who at that time knew enough to find their way to the five London concert rooms.

The second was that of rearing a more intelligent public for music. It is the second of which I now wish to speak.

Busoni through the Opera Glass.

After five or six years editorship of a musical journal, three or four years as music critic of the leading London evening paper, and five or six years as music critic of a Sunday paper, I had realized that a very big proportion of the London musical public judged musical performances with its eyes instead of with its ears.

I have seen a party of friends revelling in Busoni's magnificent performance of the Emperor Concerto by means of a pair of opera glasses, passed from hand to hand, turn-and-turn-about, fair-play's-a-jewel.

I have seen the crammed Queen's Hall burst into applause before Pachmann had finished the performance of Chopin's lovely Nocturne Op. 37, No. 2, just because he raised his hands from the keyboard at a rest—a rest which occurred after a chord which any man, woman, or baby-in-arms who had been listening with even half-an-ear, would have known instinctively, even if he, she, or it were new to that very popular composition, could not possibly be the final chord of such a piece, since its deliberate suggestion is of un-finality—of finality unexpectedly frustrated.

Antics that win Applause.

I have seen girls applauded for out-of-tune singing because their dresses or their faces were pretty. I have seen pianists encored for no better reason than that they had shaggy manes and shook them. I have seen violinists 'bravo-ed' because they perspired.

At a certain since famous pianist's first appearance in the Queen's Hall I heard her denounced for 'thumping' (although her tone was delicately and beautifully controlled), for no reason except that in those early days she had the habit of raising her hands above her head.

And, of course, with all this, I have seen a thousand times the influence of 'suggestion.'

Sometimes it was the suggestion of *réclame* and sometimes of reputation. Sometimes it was the deliberate manufacture of West-End concert agents who knew how to bill and boom an inferior artist into quick popularity and sometimes it was the pathetic relic of the heyday of the artist in question—an artist now far gone in decline and perhaps even senile, yet still flattered by his faithful public, which so long as it *saw him* on the platform thought it must be *hearing music*.

The 'airs' of pianists, vocalists, and conductors under this shining sun of indiscriminate approval soon became disgusting to me—as I should have thought they must become disgusting to any blunt Briton. And so, with all the advantages of daily free seats in every concert room in London, and of the receipt of payment for attendance for which others had to pay heavily, there came to mingle with my musical pleasures a displeasure with musical people—of a large proportion of them, at any rate. If only these people could experience this ear-art without witnessing its processes of production, I used to think, then, perhaps, we should get some real judgment in the concert room.

I used to say to myself: 'A great symphony is an appeal to the ear and to the emotions through the ear. Why should the ear be distracted by the eyes' observance of a lot of scrapers and blowers and bangers and of a famous athlete in front of them making violent and often unnecessary gestures? We don't insist on having exposed to view during performance the inward workings of a piano or organ!'

Music and Broadcasting.

And then came broadcasting with its promise of music brought back again to its proper status as a subtly harmonious arrangement of vibrations impinging on the drum of an ear. The machinery was now to be hidden and its motions would no longer influence judgment. A homely soprano, with a heavenly voice and sensitive feeling, had taken her place above a Paris gowned angel with a shrieking top note and no ideas. Music, in fact, was at last to be just music!

And though after these mere six or seven years of broadcasting there must be many listeners with their musical intelligence and judgment only partially developed, yet I should guess that the new broadcasting musical public is growing in critical power a good deal more rapidly than did the old concert room musical public—that is, those individuals amongst it are growing in judgment who have had the wisdom not to supply the place of the old distractions of the concert room by the new distraction of the home, and who scrupulously treat a fine piece of music as a thing to be enjoyed by the careful focusing of that one of the five senses for which it was designed. So that one of my expectations is already partly realized.

Give the Composer an Innings!

And now that the Dramatic Department of the B.B.C. has said 'In future you shall go straight to the author's meaning, with the least possible interposition of another personality or set of personalities,' it is to be hoped that the B.B.C. will more and more give us that order of advantage with regard to the composer. I do not say suppress names, but perhaps, in subtle ways that may yet need a little thinking out, it can train us to think rather less of the musician and rather more of the music.

And if ever, visual broadcasting having been perfected, the B.B.C. proposes to make arrangements to let us *see* perspiring pianists or violent conductors, let us quickly remind them of their own admirable precedent!

A COMPASSIONATE TOUR OF THE WORLD.

(Continued from previous page.)

like Piccadilly. Over the Sinai Peninsula, and then down to the Italian colony of Erythrea and that ancient Christian kingdom of Abyssinia or Ethiopia, which I know best from Dr. Johnson (who never was there) and of which it used to be believed that the natives subsisted on steaks cut from the side of the living, obliging, and perpetually recuperative cow. Italian Somaliland and the Comoro Islands lead us to the immense and mysterious land of Madagascar, last refuge of the dodo, whose memory remains at present Madagascar's chief gift to mankind. Thence to Mauritius, which is never mentioned except occasionally when there is a sale of rare postage stamps; thence to the Seychelles; thence to India. Bombay? Certainly not! Goa, which is Portuguese, and Pondicherry, which is French—little defenceless Gibaltars which have survived generations of warfare. And then, by the Andamans and the Nicobars to Cambodia and Angkor.

Space hardly permits more than a summary of my subsequent peregrinations, from Tonking to Formosa, to Korea, the Loochoo Islands, Sarawak, Brunei, Celebes, Dutch New Guinea, and then across the Pacific—avoiding Samoa, and Fiji, and Tahiti but taking in New Ireland, Lord Howe Island, Kermadec Island, and Pitcairn Island, where the descendants of the Bounty mutineers still live a Polynesian life with English surnames. Costa Rica and Guatemala lead naturally to that greatly overlooked colony, British Honduras; and that to the Leeward Islands, Guadeloupe and British and Dutch Guiana. St. Helena, midway in the Atlantic is doubtful, but Ascension (which glories in a red underlining) is safe enough. From there the Gold and Ivory Coasts, Liberia, and Gambia lead, via the Cape Verde Islands, home.

'There is far more sea than land,' sings the American poet Vachel Lindsay; and very truly. In my own world-itinerary there is certainly a vast deal more sea than land; it is no easy job, avoiding the frequented places. But I dare swear that a man who followed my route would get as much fun out of it as any man who proceeds along the best-approved steamer-routes to the best approved hotels, and that he would discover a great many 'beauty spots' where none are at present reported to exist. I suggest that the reader, map before him, should try to devise a more amusing and recondite trip for himself than I have succeeded in planning.

I am aware that I have left out Kerguelen, Tristan da Cunha and the whole of the Polar Regions.

J. C. SQUIRE.

The National Lectures.

The Second of these Lectures will be delivered at 9.20 p.m. on Monday, April 15, by

PROF. A. S. EDDINGTON, F.R.S.,

whose subject will be

'Matter in Inter-Stellar Space'

THE QUICKSTEPS OF OUR REGIMENTS.

In this short article Col. J. C. Somerville, formerly Commandant of the Royal Military School of Music, Kneller Hall, describes the fierce loyalty with which regiments cling to their marches and the mystery surrounding the original adoption of most of them. A Programme of Regimental Quicksteps is to be broadcast on Saturday evening.

CONSIDERING that the primary *raison d'être* of the Military Band was to provide music to which the soldier might march, and thus to hearten him on his way, it is astonishing how little is known of the origins of those marches inalienably the property of individual units, or why they were adopted. Looking through the list of those to be played on April 13, there are several that have an obvious appropriateness, such as *Widdicombe Fair* for the Devonshire Regiment—though this is apparently unofficial, the air registered as theirs at the War Office being *We've Lived and Loved Together*—and *A Life on the Ocean Wave* for the Royal Marines. It seems strange that records should not have been kept in the histories of units to say when and why their special quicksteps had been adopted, but such is the case. Inquiries at Kneller Hall or at the publishers of military band scores produce no reply except that nothing is known; and though some units may have the historical details of their own air, they would appear to be in a negligible minority. I personally know of only one with certainty, and that because I had a hand in the choosing of it myself. In the year 1921 (I think it was) an officer of the R.A.M.C. came to see me at Kneller Hall, and said that the corps had suffered long enough under the air which was officially theirs, and of which the strangely incongruous name was *Her Bright Eyes Haunt Me Still*. Could I suggest a better one to take its place? I produced three fine stirring old tunes to choose from, and had them played for him, *Hurrah for the Life of a Soldier*, *The Happy Farmer*, and *Bonny Nell*, of which he chose the last-named, which is now the officially registered quickstep of the corps. My personal preference was for *The Happy Farmer*, a tune that would raise the hearts of men, however dejected, and their feet, however tired; but I must



say that there wasn't a great deal to choose between the three.

The official registration of regimental airs at the War Office is a comparatively recent step—somewhere about the year 1880 or 1881. Prior to that they were practically according to the taste of commanding officers, and changed not infrequently. Then, however, they were officially sealed for each unit as its recognized air, and exclusively used for marching past on ceremonial parades.

Gradually they have incorporated themselves into the lives of their respective units, and the men in the ranks would be scandalized if, at the end of a field day or route march, they were not played into barracks with their own air. Every programme played by the band ends with it, immediately followed by the National Anthem, and the two are regarded with feelings very much akin—*esprit de corps* and loyalty.

This is a vast improvement on old times when, after the Crimean War, with everything musical in the Army quite unorganized, most regiments used *The Lincolnshire Poacher*—a fine, stirring tune and excellent for marching—as their quickstep. The value of having one exclusive air for each unit gradually dawned on the authorities, and the present official list was evolved. Not that it is always rigidly observed—though this is generally the case—an instance being that already given of the Devonshire Regiment; and the Inniskilling and Royal Irish

Fusiliers, which, in common with all Fusilier regiments, should play *The British Grenadiers*, have apparently adopted *St. Patrick's Day*, *Garry Owen*, and *Barrosa* as being, no doubt, more appropriate from a national and historic standpoint. Irish jig tunes make splendid quicksteps with their swinging 6-8 time and compelling rhythm, but with the exception of the above, do not appear in the list. In my opinion, drums and fifes ought never

to be allowed to play in any other time, though it means much harder work for the big drummer. The ordinary quick marches are not really suitable to them, and anything else is quite intolerable.

It would be invidious to specify, but there is no doubt that some of the quicksteps are far better and more suitable for their purpose than others. There still remains a wealth of fine old folk tunes to draw upon—English, Scotch, Irish, and Welsh—incidentally better and more appropriate than some of the modern airs that have been adopted, such as that so recently discarded by the R.A.M.C. They are instinct with national feeling, and often have, in addition, strong local traditions attached to them. This is undoubtedly a dangerous suggestion to make, as I know well the fierce conservatism with which regiments regard all their traditional privileges and belongings; and the regimental march is one which is borne in the very Ark of the Covenant. As the years pass, the idea of change becomes more and more distasteful and less and less possible; so that the sooner units, whose marches do not fulfil all the requirements of what a march should be, harden their hearts and make a change the better it will be for them. The programme to be played on Saturday is a good, representative one, and will afford listeners an opportunity of comparing the merits, as quicksteps, of many of the various regimental airs.

by any means her most helpful medium. Of the six languages in which I heard her sing she was distinctly at her best in Italian, the mother-tongue of her parents and family, although she was born in Madrid and brought up in New York. I must have seen over a hundred Traviatas in my time, but never one whose voice and speech still haunt every note and word of Verdi's opera as Patti's does. Thirty-three years ago she sang *Violetta* for her farewell at Covent Garden, and we heard for the last time from her lips that strange quality which naught save the Italian abandon of the *'Sempre libera'* or the passionate outcry of the last act, *'Gran Dio, morir si giovane'*, seemed to evoke either from herself or any other great *Violetta*. Another remarkable instance of the influence of the language in Patti's case was when she succeeded better in French than in Italian because the former was the right language for the opera. That was in Gounod's *Romeo et Juliette*. Her *Giulietta* with Mario (or Nicolini) at Covent Garden made only the ordinary impression of sweetness and charm; her *Juliette* with Jean de Reszke at the Paris Opéra in 1888, when she sang an opera in French for the first time, was a dream of tragic loveliness and an all-round triumph. She was marvellously quick at picking up the sounds of a foreign tongue. At Craig-y-Nos Castle I heard her sing from memory both in Spanish and Russian, and with the correct accent. Once I went with her to her charity concert at Cardiff, and replied on her behalf to the

ACCENTS OF GREAT SINGERS.

(Continued from page 10.)

vote of thanks moved by the Mayor. At her request I announced to the audience her intention of singing 'Land of my Fathers' in Welsh for them next time she visited the town. She did not fail to keep her promise. Patti simply adored Wagner's operas, but did not dare sing them for fear of hurting her voice. She had never sung in German until I taught her the master's song, 'Traume.'

The greatest *tenore robusto* of his day, Tamagno, could only sing in his native tongue—but to what advantage in such a part as *Otello*! No one ever has or ever can unite as Tamagno did the Italian grandeur of Salvini's Moor with the stentorian amplitude of Verdi's hero in that overwhelming greeting of the first act, the triumphant 'Eulatte' wherewith he steps ashore after victory and storm. Caruso, who was in a sense Tamagno's successor, pronounced his French badly and seldom employed it. He was always less effective, therefore, in Gounod than in Verdi and Puccini—in the latter, perhaps, most of all. There are certain phrases in *Tosca*, *Madam Butterfly*, and *La Bohème* that always

carry with them the characteristic ring of Caruso's rich, persuasive tone, and, thanks to the gramophone, they are not even now actually lost to the world at large.

The brilliant Polish tenor, Jean de Reszke, much resembled Patti in his power of imbuing with his own peculiar charm whatever language he sang in. He had the national gift for purity of accent, and his French was that of a born Parisian. He understood German without being able to speak it fluently, and hesitated before consenting to use it on the stage. Until the Covent Garden season of 1880, Jean de Reszke had sung only one Wagner part, namely *Lohengrin*, and that in Italian. In the summer of 1888 I met the two singers at Ems and lured them on to Bayreuth to hear *Die Meistersinger*. They fell in love with it and immediately began to study the principal parts—still in Italian, because Lassalle knew no German and neither could nor would have sung it in that tongue. So an Italian translation (the first) was specially made, and, in due course, we had the joy of listening to Jean de Reszke's 'velvety' tones in the delicious music of Walther von Stolzing, adding a new and wonderful beauty to the glorious 'Preislied.' His German singing may have been a shade too soft to please German listeners, but it was eminently musical, pure, expressive. He had woven the genius of his own voice and artistry into the texture of Wagner's material.

HERMAN KLEIN.

Home, Health and Garden.

HYGIENIC CLOTHING FOR CHILDREN.

When dressing your Child take account of its Health.

THE English climate needs knowing, and in order to avoid our children constantly having colds, we should thoroughly understand the principles of dressing them right. Considering the climate we must think of the following facts. We breathe through our noses, and use our lungs. Through the pores of the skin, by perspiration, we let out the waste matter of the body and also, in a way, breathe. Therefore our pores should not be blocked. We should allow the air to get at our skin.

In the summer children usually perspire more freely than in the winter. This is Nature's way of keeping an even body temperature. In the winter they perspire less. This is Nature's way of keeping their bodies warmer. It throws more work on organs such as the kidneys.

Therefore the first thing to do when choosing underclothes, or top clothes, is to see that they are porous, and allow the air to get at the skin; that they are absorbent and light. Wool, or wool and silk, meet these requirements. The only way you can really judge whether a child is cold is to feel, not only his hands and feet, but his wrists and neck. Rubber, paper and chamois leather keep you warm by preventing the heat leaving the skin. This is not healthy, as it prevents perspiration, or the water evaporation, of waste matter from the body.

Another rule when choosing clothes is to see that they allow the arms and legs and all the organs of the body free play. Tight clothes hinder the circulation as well as the work of the organs of the body. Too many clothes, or woollies that are shrunk, instead of giving warmth, often restrict the circulation and make the child feel cold.

The fashion now is all for simple woolly garments. They are easy to wash, take up little room, and are very attractive. They do not need many buttons and have no strings. Without buttons you are not tempted to use pins. This is very important, because you should never pin a child's clothes on. Small children have been known to unpin safety-pins and swallow them. Draw-strings round the neck are very dangerous.

Never forget that a hat should be worn in the sun. The danger of knitted outdoor coats for children who are no longer in the pram is that they let the wind through. Many doctors attribute bronchitis in children between two and six years old to knitted outdoor coats. Windproof tweed or serge is far better.

A vexed question is sleeping suits or nighties. I say sleeping suits; the child can then, if necessary, sleep between sheets instead of blankets. Kick off his bedclothes, get out of bed, or do what he will—yet he remains warm! or, anyhow, does not get a chill!

I believe in stockings or gaiters for the winter. Girls can wear belt-suspenders, as long as they are not too tight. Boys can have knitted garters; elastic ones get twisted or tight. Wisely-dressed children always look nice, however shabby they are, as long as they are clean and neat.—*From a talk by the Hon. Mrs. St. Aubyn.*

Copies of the Bread Recipes broadcast on April 2nd at 10.45 a.m., can be obtained free from the Empire Marketing Board, 2, Queen Anne's Gate Buildings, S.W.1, by sending a postcard only. Those listeners who have already applied need not do so again.

A WOMAN IN CANADA.

I AM back in England for a few months' holiday, after four years in British Columbia, and would like people to know something of my experiences, as I know they would enjoy life "out there."

Before I left England I obtained, through the Women's Farm and Garden Association and the Overseas Society, a post in British Columbia. It was on a sweet-pea farm, but I was told that if I did not like the farm life, I could always get domestic work.

I travelled with three other girls, all going to the sweet-pea farm on Vancouver Island, B.C. The journey through the Rockies I shall never forget, it was so lovely, and to see that scenery is well worth the rather trying journey of five days by rail. The mountains, rushing rivers and fir trees are tremendously alluring, and I was particularly struck by the way the trees and moss grow right down by the seashore, making delightful spots for camping and picnicking.

I was on the sweet-pea farm for eight months—from February till October, 1925, when I went to Vancouver City, and after a week spent at the Y.W.C.A., I obtained a part-time post in the University Cafeteria. This post became full-time within a fortnight. It was as salad-maker and waitress. The work was hard, but it was a very interesting experience. I was paid £11 per month and some meals, but no room, compared with £5 a month and all found at the farm.

This post lasted for three months and then, seeing in the paper that a cooking instructress was wanted in a small institution, I applied and went within a fortnight.

The institution was a hostel where they trained a few English girls in Canadian house management and cooking, and fitted them for posts as home helps. The girls who came through the hostel

all did domestic work to begin with, but by no means all of them stayed at that kind of work. I can remember two girls who, after two years' domestic work, started a small chicken farm, one of them going out to work by the day and making enough money to keep them going.

Another girl, after one year of domestic work, has a post as assistant matron at a girls' school, another, after three years' domestic work is in charge of a house in a boys' school; another girl, after being home-help in a lonely spot in Northern B.C. went as kitchen matron in an Indian school in Alberta, and is now working as a waitress in the University at Calgary, and taking evening classes in shorthand and typing. All these girls came out under the immigration scheme as domestic workers and are all saving up for a trip home.

The usual wage for a domestic worker is at least 25 dollars a month to start, and all found. The work is not easy, but there are no basements in the houses, and a girl shares the pleasures as well as the work of the family.

In B.C., particularly Vancouver Island, the work is not so heavy, as the people are not so isolated and are able to have more in the way of labour-saving devices. This gives people more time and opportunity for recreation, which consists of dancing, badminton, tennis, and hockey.

Many girls are prejudiced against domestic work, but in Canada the houses are so much more compact, and consequently so much easier to run.

I should always advise a girl to take a post in the country, at any rate at first, as she will be able to enjoy any of the social life going on, while in the town she will not find she has the same social standing, and, if she has no friends, life will be very lonely at first. However, this soon wears off, as friendliness and kindness are predominant in Canada.—*From a talk by Miss Aubrey Watts.*

FOR VEGETARIANS.

Steamed Eggs.

Ingredients:—

4 eggs. 4 mushrooms.
½ pint milk.

Method:—Grease small cups or darioles, wash, skin, and chop the mushrooms, place half in bottom of cup, drop in the egg, place remainder of mushroom on top. Season. Steam about ten minutes.

Farced Cabbage.

Ingredients:—

1 good-sized cabbage. 1 oz. breadcrumb.
2 ozs. pine nuts. ¼ oz. chopped onion.
Bunch of herbs.

Method:—Remove outer leaves, cut in two, remove centre stalk. Mix the chopped nuts, breadcrumb, herbs, onion, and seasoning. Add sufficient stock to bind. Sandwich between the halves of the cabbage. Tie round with string or tape. Stew in brown sauce till tender (twenty to forty minutes).

Brown Sauce.

Ingredients:—

1 oz. fat. 2 ozs. onions.
1 oz. flour. ¼ oz. yeast extract.
2 ozs. carrots. ½ pint of water.
2 ozs. turnips. Seasoning.

Method: Fry the fat and flour till a nut-brown colour. Add vegetables, water, yeast extract, and seasoning. Bring to boil. (*From a talk by Miss J. Lindsay and Prof. V. H. Mottram.*)

THIS WEEK IN THE GARDEN.

ADVANTAGE should be taken of favourable weather to plant all vacancies in the rock garden. The rock garden is too often looked upon only as a place for spring and early summer flowers, but if suitable plants are chosen the season can be considerably extended. Well-established plants of such things as Dianthus, Alpine Phloxes, Alyssum and Helianthemums will flower this season if planted now.

Finish dividing and planting herbaceous plants as soon as possible. Give a liberal watering if the soil is dry. Divide and transplant Violets. Rich soil is not necessary, but to get good flowers, it is advisable to make a fresh plantation annually. Violets intended for flowering in frames will be best if planted in a partially shaded border, where they can have constant attention to spraying during hot weather to prevent attacks of red spider and thrips. When transplanting, select the young portions or runners, discarding the worn-out parts.

All hardy annuals should be sown as soon as possible on the ground where they are to bloom. This beautiful and cheap class of flowers is greatly neglected. To get the best results, sow early and thinly, thin severely, and stake early by placing hazel or other twigs through and around the clumps.

Calceolarias, Pentstemons, Antirrhinums, and other fairly hardy plants that have been rooted in cold frames are much benefited if they can be transplanted into nursery lines in some sheltered corner where ample protection can be given in case of frosts. Spruce branches are good material for this purpose. About a week after transplanting pinch the points out of the plants to make them bushy.

Sow Early Milan Turnips on warm sheltered borders. Globe Beetroot may also be sown for an early supply. Choose a warm, sheltered corner for these early sowings. Continue sowing Peas, Beans, and Salad vegetables at regular intervals to keep up a continuous supply later on. Spring Cabbage will be greatly benefited by a light dressing of nitrate of soda, about 1½ lbs. to the square rod.

We must again emphasize the need for guidance as to times and season by the weather and the nature and condition of the soil with which one has to deal. These must be regarded more than the calendar, and they vary so greatly within a few miles that no general diary, such as this must needs be, can possibly serve for all. (*Royal Horticultural Society's Bulletin.*)



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8.45
LADY
AMPHILL
MAKES
AN APPEAL

SUNDAY, APRIL 7

2LO LONDON & 5XX DAVENTRY

(258 M. 538 KC.) (1,562.5 M. 192 KC.)

9.5
ELSIE SUDDABY
IN
OLD
MUSIC



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

3.30 A MILITARY BAND CONCERT

DOROTHY BENNETT (Soprano)
JOHN THORNE (Baritone)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'La Chasse de jeune Henri' ('Young Henry's Hunt') *Méhul*

BORN, in 1763, of humble parents, Méhul showed such precocious aptitude for music, that at the age of ten he was organist of a convent in his native town. Four years later he was deputy organist to his master, Hauser, in the more important church of Lavaldieu, and there his playing so impressed an influential visitor that the boy was taken to Paris for further study. There followed many years of careful, earnest work, partly under the guidance of Gluck, and by 1799, Méhul had established a distinguished position as composer. Church music had occupied him first; to a mind of simple nobility and refinement as his was, deeply touched with religious sincerity from his childhood, the music of the church made a strong appeal. But no French composer may neglect the theatre, and it was in opera that Méhul made his mark. His industry may be measured by the production, within seventeen years, of twenty-four operas, besides many cantatas and songs. All these were produced under favourable auspices, and when, in the last years of the century, in the midst of the Revolution, he composed 'Joseph,' he had been created a Chevalier of the Legion of Honour and a member of the Institut, beloved and honoured by his pupils and by the musical world of Paris.

Stricken in middle age by consumption, he was sent to Provence, but it was too late and he returned to Paris, to die there in 1817.

His opera, *Young Henry's Hunt*, appeared in 1797. Only the Overture survives—a merry piece which describes its subject largely by the use of actual old tunes and calls for the Hunting Horn.

3.42 DOROTHY BENNETT
Gath'ring berries *Rimsky-Korsakov*
Song of the Nightingale *Saint-Saëns*

3.50 BAND
Suite (No. 2) 'L'Arlésienne' ('The Maid of Arles') *Bizet*
Pastorale; Intermezzo—Ave Maria; Menuetto; Farandole

10 JOHN THORNE
Requiescat *Butterworth*
Sleep *Peter Warlock*
Joy, shipmate, joy *Stanford*

4.18 BAND
Children's March for Two Pianofortes and Military Band—'Over the Hills and far away' *Percy Grainger*
(Soloists, GORDON BRYAN and VICTOR HELY-HUTCHINSON)
Valse des Alouettes (Larks' Waltz) *Drigo*
Bridal Procession ('The Golden Cockerel') *Rimsky-Korsakov, arr. Howgill*

4.32 DOROTHY BENNETT

The Tea Caddy *Kenneth A. Wright*
Rain *Pearl Curran*
In the Hay *arr. Bunten*
Tu fai la Superbetta *W. Fesch*

4.40 BAND

Symphonic Poem, 'Ultava' *Smetana*

SMETANA, as our listeners know, although overshadowed by his former pupil, Dvorak, was none the less the first Bohemian to raise the music of his native country to a distinguished place in the world's art. A patriot first and foremost, an enthusiast for the native music of his country, he aimed at giving the Slav rhythms, especially the Polka measure, a place of their own in the classical forms.

of Prague. The composer has himself furnished the score with a preface which forms the best possible guide to his music:—

'Two springs well up in the depths of the Bohemian forest; the one warm and sparkling, the other cool and still. Rippling gaily over the rocks, these two streamlets unite and flow on together under the glistening rays of the morning sun. The swiftly-flowing forest brook flows into a river—the *Ultava* (i.e., the *Moldau*)—and as it flows through the meadows of Bohemia, at last becomes a mighty stream. It flows through dense forests; where the merry bustle of the hunt and the horns of the huntsmen are heard; it flows through rich pastures and plains, where, to the joyful strains of song and dance, a wedding festival is being held. At night, under the light of the moon, the nymphs of the woods and water sport on its shining waves, in which the towers and castles of the ancient nobles and warriors—the sole relics of a glorious past—are brightly reflected. Arrived at the rapids of St. Johann, the stream, bursting in cataracts through the rocks, finds its way to the broadest part of the river's bed, and thence sweeps majestically past Prague, where it is greeted by the venerable fortress of *Visohrad* (the citadel built by the Duchess *Libussa* in the ninth century), and then disappears in the far distance from the mind's eye of the poet.'



IN THE HAYFIELDS AT AYLESBURY.

A group of the girls under the charge of the Aylesbury After-Care Association, for which Lady Amthill will broadcast an appeal from London and Daventry tonight.

'*Ultava* is the second of a series of six Symphonic Poems, the whole bearing the proud title 'My Country,' and being dedicated to the city

LETTERS TO THE B.B.C.

WHILE the B.B.C. always has been and still is very glad to answer any questions relating to past programmes, it feels that it is no longer justified in replying to letters of this nature unless stamped and addressed envelopes are enclosed. It will be realized that a great deal of search into programme records is often required to enable the Programme Correspondence Department to obtain the information required. As this type of correspondence has recently attained very large proportions, it is felt that the postal expense involved is not a charge which should reasonably fall on the programme services. From the first of March, therefore, will listeners kindly enclose a stamped and addressed envelope when writing for details of programmes and similar information concerning matter that has already been broadcast? This, of course, does not apply to outside broadcast dance music, as the B.B.C. will not be in a position to answer enquiries relating to the various numbers played.

8.45 The Week's Good Cause:

Appeal on behalf of the Aylesbury After-Care Association by the Lady AMPHILL, C.I., G.B.E., J.P., Chairman of the Aylesbury Association

THE Aylesbury After-Care Association arranges for the future welfare of all inmates of the Borstal Institution for Girls. Funds are needed to provide outfits, living expenses until work is found, and many other needs of inmates on leaving the Institution.

Donations should be sent to: The Lady Amthill, H.M. Borstal Institution, Aylesbury, Bucks.

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

9.5 A Concert of Old Music

ELSIE SUDDABY (Soprano)

MAURITS FRANK

(Viola da Gamba)

ALICE EHLEBS (Cembalo)

10.30

Epilogue



(For 3.30 to 5.15 Programmes see opposite page)

5.15 Missionary Talk by Dr. I. O. STRINGER, Bishop of Yukon, 'The Skin Game in the Arctic and at Klondyke'

DR. I. O. STRINGER went out to his 200,000 square miles of diocese in 1892, and his wife joined him four years later. All their children were born in this land of the Esquimaux, the whale hunter and the gold digger, to which their parents are devoting their lives in Christian service. Canadian by birth, the Bishop is returning to Dawson City in April after a visit to England.

5.30 SCENES FROM OLD TESTAMENT HISTORY

The Golden Image
(Daniel iii, 1-30)

NEBUCHADNEZZAR the King caused an image of gold to be made and set up in the plain of Dura in the province of Babylon. He also decreed that, at a given signal, all men should fall down and worship the image.

Now, at Daniel's request, certain Jews—Hananiah, Mishael and Azariah—who had been given the names of Shadrach, Meshach, and Abednego, had been set over the province of Babylon. These men, therefore, refused to bow down and worship the image which the King had set up, and the matter was reported to the King.

Nebuchadnezzar in his fury, ordered that they should be cast into the midst of a burning fiery furnace: 'and who,' he added, 'is that God that shall deliver you out of my hands?'

Then was the furnace heated seven times more than it was wont to be heated, and Shadrach, Meshach and Abednego were cast bound into the midst of it: moreover, the fire was so exceedingly hot that it destroyed the men that cast them in.

Nebuchadnezzar sat gazing into the furnace, hoping to see the utter destruction of the three who had defied him. And as he looked he was astonished, for instead of three men lying bound in the midst of the furnace, he saw four men loose, walking in the fire, 'and the form of the fourth was like the Son of God.'

Then the King rose, and going to the mouth of the furnace, said: 'Shadrach, Meshach, and Abednego, ye servants of the most high God, come forth, and come hither.' And they came forth unharmed from the midst of the fire. Then Nebuchadnezzar made a decree that every people, nation and language which spoke anything amiss against the God of Shadrach, Meshach, and Abednego should be cut in pieces, and Shadrach, Meshach and Abednego were promoted in the province of Babylon.

5.45-6.15 app. Church

Cantata (No. 61) Bach

'NUN KOMM DER HEIDEN HEILAND'
(Come, Redeemer of our Race)

Relayed from Birmingham

KATE WINTER (Soprano)

THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



G. E. Thompson.

Broadcast Churches—VIII.

HOLY TRINITY CHURCH, HULL,

from which a service will be relayed by all Stations of the North Region tonight at 8.0

By the Rev. W. SELDON MORGAN, Vicar of Holy Trinity.

THE Church of the Holy Trinity at Kingston-upon-Hull is 'a Royal Church in a Royal City.' In scale and beauty it is comparable to the noble Church of St. Nicholas, Great Yarmouth, and the Cathedral Church of St. Michael, Coventry. It has seats for 2,200 worshippers, and consists of a tower, nave, transepts, and choir, with north and south choir aisles. It is probably the third church on the present site. For generations Hull, now the third port in the kingdom, was known as 'Wyk,' and was little more than a small township of shepherds, millers, fishermen, and traders, situated at the junction of the River Hull with the Humber. There, probably about the year 1160, the Church of Hesse, the mother parish of the region, built the 'Chapel of Myton.' This chapel stood for forty years and was destroyed in 1204 during a turbulent quarrel between the Vicar of Hesse and the Monks of Meaux. For a time the site lay desolate. But in 1291 there are records of 'a Chapel of Hull,' served by two priests. In 1299 Edward the First visited the place and granted it a charter. The village of 'Wyk' became a Royal City, and its name was changed to 'Kyngeston-upon-Hull.' In 1300 began the building of the 'new Chapel of the Holy Trinity,' the present church, which has in its walls the oldest mediæval brickwork in the country. The citizens contributed generously; Sir William de la Pole, first Mayor of Hull, was a liberal benefactor, and the King himself sent a donation. The different periods of building are seen in the window tracery—geometrical, curvilinear, and perpendicular.

But in 1349 the Black Death interrupted the work, and it was not until March 10, 1425, that the completed church was consecrated by the Bishop of Dromore. It was rich in Chantry chapels. It had a staff of twelve clergy. It was closely associated with the life of the city and with the vigorous City Guilds. But it shared in the vicissitudes of the times. At the Reformation the twelve clergy were reduced to two, and the endowments of the church were confiscated. At the time of the Commonwealth the stained glass was removed from its windows, and scarcely a trace of mediæval glass now remains. At the Restoration the services were restored, and Holy Trinity was separated from the mother church of Hesse and became a separate parish. During the Great War the fabric was shaken by explosions, and the photograph above shows the damage done close to the South Front by an incendiary bomb.

The church has witnessed some strange scenes—the occupation of its chancel by the Commonwealth soldiery, the restoration of its worship in 1665 after ten years of religious anarchy, the confirmation, in 1829, by the Archbishop of York, of 2,087 persons at a single service, the memorial service for King Edward VII, at which 3,800 crowded into the church. It has pew ends of the fifteenth century, registers dating from 1552, church plate of beautiful design and of great value, a record of collections in support of causes as varied as the rebuilding of Conover Church in the county of Salop, and the relief of distressed Protestants in the Swiss Canton of Vaud and in the territory of Lithuania. Today all great national and civic services are held at Holy Trinity, and on Hospital Sunday and on 'Lord Mayor's Sunday' the Lord Mayor and the City Councillors, with the Elder Brethren of the Trinity House, attend the church in procession. It has had a notable succession of vicars from Richard Duckett, in 1204, to 'Vicar Bromby,' who ministered there for seventy years, and Joseph McCormick, who is still remembered with affection. It has a venerable organist and a choir which renders the services with real devotion. And the unique position that it holds in the regard and affection of the citizens of Hull is proved by many signs, most notably by unflinching generous support.



JOHN ARMSTRONG (Tenor)
ROBERT MANTLAND (Baritone)
THE BIRMINGHAM STUDIO ORCHESTRA

THIS is an early work, presumably composed at Weimar in 1714, for the first Sunday in Advent. Its design is in many ways unusual, and the first chorus takes the old Advent hymn and makes it, with choir and orchestra, into a form of French Overture. There is a solemn introduction, *maestoso*, and then while the soprano voice begins the hymn, followed by the bass, and afterwards by the full choir, the orchestra accompanies with the figure heard at the outset. At the words 'Hailed by all the wondering earth,' the time changes to *allegro*, and Bach has marked this passage 'Gal.' The slow tempo returns at the end to make a solemn finish.

The Tenor next has a recitative finishing with an *arioso*, followed by a simple and melodious aria with a long orchestral prelude, and then, with a figure which clearly represents the Lord knocking at the door—*stern pizzicato* chords from the strings—the bass sings, 'Behold I stand at the door and knock.' The aria which follows is effectively built up from the very simple motive which appears at the outset.

The final Chorus is also in unusual form, a fantasia on the old hymn, 'How brightly shines the morning star,' which the soprano voices sing, while the others and the orchestra make it into a fantasia on the melody.

The text is reprinted by courtesy of Messrs. Novello and Co., Ltd.

I.—Chorus.

Come, Redeemer of our race,
Virgin-born by holy grace,
Hail'd by all the wondering earth;
God of old obtained His birth.

II.—Recitative (Tenor).

The Saviour now appeareth, and our
poor human form of flesh and blood
He weareth, that we may all be one
with Him indeed. Oh! Thou most
perfect joy, what wondrous things hast
Thou not done, what dost Thou not
each day Thy love expressing? Thou
comest down in light, to crown Thine
own with blessing.

III.—Aria (Tenor).

Come, Jesu, come, Thy church awaits
Thee, and deign to bless the new-born
year. Help us in all to seek Thy glory,
to hold in Truth the sacred story, and
grow in love and holy fear.

IV.—Recitative (Bass).

Behold, I stand at the door and knock.
If any man hear My voice and open
the door, I will come in to him and will
sup with him and be with Me.

V.—Aria (Soprano).

Open wide, my heart, thy portals, Jesus
enters into thee. Though my heart
to dust returneth, He a home in me
hath sought. Who the soul that He
hath bought never from His presence
spurneth. Oh, how blessed shall I be!

VI.—Chorus.

Amen! Come Thou crown of all re-
joicing, no more linger.
All my soul for Thee is longing.

8.0 Salvation Army Service

Relayed from The Congress Hall,
Clapton

Conducted by General HAGGINS

Opening Song (Tune: 'Remington')

No. 5, 'When I survey the won-
drous Cross'

Prayer: Commissioner JEFFRIES

United Song by the Cadets: 'O
taste and see that the Lord is
good.'—Psalm 34—8-10

Scripture Reading: Psalm 46

Chorus, 'Jesus, Thou are every-
thing to me'

Selection, 'An Appeal'—CONGRESS
HALL BAND

Address, THE GENERAL

Prayer

Congregational Song—(Tune:

'Misericordia') 'Just as I am
without one plea'

Benediction

(For 8.45-10.30 Programmes see
opposite page)

10.30

Epilogue

'GIVER OF ALL GOOD GIFTS'

(For details of this week's Epilogue
see page 34)

POPULAR CONCERT

by

Kolster-Brandes

On Sunday, April 7th

5.40 p.m. to 7.10 p.m.

Conducted by

Hugo de Groot

PROGRAMME

1. OVERTURE, "Im Reiche des Indra" *Paul Lincke*
2. WALTZ, "La Housarde" .. *Louis Ganne*
3. WALTZ, "Awakening of Spring" *E. Bach*
4. WALTZ, "Lolita"..... *A. Buzzi-Peccia*
5. PATROL, "Jungle Dreams" *Ketelbey*
6. SUITE, "Printaniere".....*E. Wesley*
 - (a) Aubade
 - (b) Impromptu
 - (c) Fleurs et Papillons
 - (d) Nocturne
 - (e) Renée Villageoise
7. "CUPID'S GARDEN"..... *Eugène*
8. "NEGRO LULLABY".....*Clutsam*
9. SELECTION FROM "SHOWBOAT" *Jerôme Kern*

for best reception

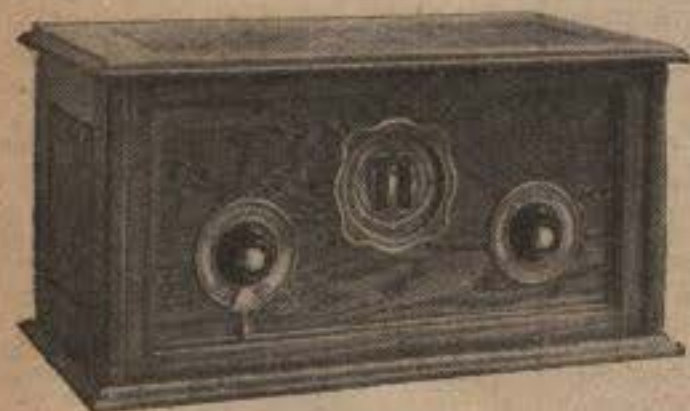
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SUNDAY, APRIL 7

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A String Orchestral Concert

ROGER CLAYSON (Tenor)

THE LONDON STRING PLAYERS

Leader, JEAN POUQUET

Conducted by J. HERBERT MENGES

ORCHESTRA

Toccata, Aria and Minuetto, and Giga
Scarlatti, arr. Esposito

3.40 ROGER CLAYSON

Loveliest of Trees *Butterworth*
Love's Secret *Bantock*
Blows the wind today *Owen Mason*
Spring Greetings *Rimsky-Korsakov*

3.50 ORCHESTRA

Five Minuets and Six Trios *Schubert*

4.2 ROGER CLAYSON

Chanson de Route
(Song of the Road)

Pugé

Après un Rêve (After
a Dream) .. *Fauré*
The Beetle

Moussorgsky

Oh, the earth is vast
and spacious *Korby*

4.12 ORCHESTRA

Serenade in E, Op. 22
Deorak

THE first movement of this fresh and wholesome music of Dvorak's begins with a rather sad little fragment of tune; it makes way very soon for a brisk and energetic figure, after which the first melody returns. The second movement is a waltz; the first strain is lively and rather energetic, and the alternative section, in the middle, more tender in character.

The third movement, a Scherzo, is very lively, and its chief tune is eloquent of good spirits. In this movement, too, there is a calmer section, which interrupts the laughter of the first tune more than once. The fourth movement is a plaintive song which the first violin begins and in which the other instruments share, and the last is again very vivacious and light-hearted in character. There is a hint of mischief in the way in which the last note of each bar, in the chief tune, is given a vigorous punch.

4.45-5.15 ORGAN RECITAL

By J. EDGAR HUMPHREYS

Organist and Director of the Choir, St. Mary-le-Bow, Cheapside

Relayed from St. Mary-le-Bow

Concerto No. 1 in G *Bach*

Chorale Preludes:

(a) A rose breaks into bloom *Brahms*
(b) Aus tiefer Not schrei' ich zu dir (From my deep need I call to Thee) *Karg-Elert*

Sonata in D Minor (First movement) *Rheinberger*

8.0 A Studio Service

(From Birmingham)

Order of Service:

Hymn, 'Ye Watchers and ye Holy Ones' (English Hymnal, No. 519)

Intercessions

Psalm 23

Lesson, St. Luke xxiv, 3f

Magnificat

Easter Collects

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

Address by the Rev. A. COMBE (of Emmanuel Church, Wyld Green)
Hymn, 'The strife is o'er, the battle done' (English Hymnal, No. 625)
Blessing

8.45 The Week's Good Cause:

(From Birmingham)

An Appeal on behalf of the Social Work of the Birmingham White Ribbon Bands by Mrs. WILLIAM A. CADBURY

Contributions should be sent to the Secretary, The Central Club, Worcester Street, Birmingham

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Light Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader,

FRANK CANTELL)

Conducted by

JOSEPH LEWIS

Overture, 'Oberon' *Weber*

MAY HUXLEY (Soprano) and Orchestra

Valse, 'Voci di Primavera' (Voices of Spring) *Strauss*

9.17 ORCHESTRA

Suite, 'Picturesque Scenes' .. *Massenet*
March; Ballet Air; Angelus; Bohemian Fête

NORRIS STANLEY (Violin)

Nocturne in E Flat *Chopin, arr. Sarasate*
Melody *Dances*



NORRIS STANLEY,

plays some violin solos in the Light Orchestral Concert from Birmingham tonight.

9.47 ORCHESTRA

Minuet d'Amour (Love's Minuet) *Cowen, arr. Holst*
MAY HUXLEY
Norwegian Song *Fourdrain*
Sweet Bird *Handel*
(Flute Obligato by WALTER HEARD)

ORCHESTRA

Intermezzo, 'Carissima' *Elgar*

NORRIS STANLEY

Berceuse (Cradle Song) *le Townsend*
Dance Tzigane (Gipsy Dance) *Naches*

10.17 ORCHESTRA

Shepherd Fennel's Dance *Balfour Gardiner*
Hungarian March ('Faust') *Berlioz*

PROBABLY the best-known of Balfour Gardiner's orchestral pieces, this 'Shepherd Fennel's Dance' is dedicated to Sir Henry Wood. It appeared in 1910. The composer tells us that it is a description in music of a passage from Thomas Hardy's 'Wessex Tales.'

'The shrill tweedle-dee of the boy fiddler has begun, accompanied by a booming ground-bass from Elijah New, the parish clerk, who had thoughtfully brought with him his favourite musical instrument, the serpent . . . the dance whizzed on with cumulative fury, the performers moving in their planet-like courses, direct and retrograde from apogee to perigee, till the hand of the well-kicked clock at the bottom of the room had travelled over the circumference of an hour.'

10.30

Epilogue

Sunday's Programmes continued (April 7)

1WA CARDIFF. 323.2 M. 928 KC.

2.30-6.15 app. *S.B. from London*
 8.0 *S.B. from London* (9.0 West Regional News)
 10.50 Epilogue
 10.40-11.0 The Silent Fellowship

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

3.30-6.15 app. *S.B. from London*
 8.0 *S.B. from London*
 9.0 West Regional News (*S.B. from Cardiff*)
 9.5 *S.B. from London*
 10.50 Epilogue
 10.40-11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

3.30-6.15 app. *S.B. from London*
 8.0 *S.B. from London* (9.0 Local Announcements)
 10.50 Epilogue

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30-6.15 app. *S.B. from London*
 8.0 *S.B. from London* (9.0 Local Announcements)
 10.50 Epilogue

2ZY MANCHESTER. 376.3 M. 793 KC.

3.30 Recollections in Tranquillity
 Wordsworth was born on this date in 1770. He lies buried in the peaceful Vale of Rydal in Westmorland, where his mature genius found its setting. This programme will commemorate, in music and verse, both the spirit and the letter of his contribution to English pastoral poetry.
 Readings by ROBERT DONAT
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON

4.30 Three Famous Wagner Overtures
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 'Tannhäuser'
 'The Flying Dutchman'
 'Rienzi'

5.15-6.15 app. *S.B. from London*
 8.0 A Religious Service
 From Holy Trinity Church, Hull
S.B. from Hull
 Hymn, 'The Day of Resurrection' (A. and M. 132)
 Lesson, 'Revelation of St. John the Divine, Chapter I'
 Anthem, 'God is a Spirit'
 Hymn, 'O Day of Rest and Gladness' (A. and M. 36)
 Address by Canon A. E. SMALLWOOD, Rural Dean of Hull
 Hymn, 'The Day Thou gavest, Lord, is ended' (A. and M. 477)
 Blessing

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

Other Stations.

5NO NEWCASTLE. 233.9 M. 1,250 KC.

3.30.—A Choral and Orchestral Concert. Newcastle-upon-Tyne Bach Choir and Orchestra. Conducted by Dr. W. G. Whittaker. Olive Tomlinson (Pianoforte) and Orchestra: Concerto in F Minor (Bach). 3.42.—Choir: Air, 'Since Robin Hood,' Madrigal, 'Young Cupid hath proclaimed,' and Madrigal, 'Three Virgin Nymphs,' (Thomas Weelkes). 3.50.—Orchestra: Prelude to the Peasant Cantata (Bach). 3.54.—Lambert Plack (Flute) and Orchestra: Sinfonia to the Secular Cantata, 'Non sa che sia dolore' (Bach). 3.58.—Choir: Madrigals: A Sparrow-Hawk Proud, What hath the Gods, and Methinks I hear (Thomas Weelkes). 4.6.—Orchestra: Sinfonia to Church Cantata No. 18, 'Gleich wie der Regen' (Bach). 4.12.—Choir: North Country Folk Songs (arr. W. G. Whittaker). 4.20.—Orchestra: Second Sinfonia from Church Cantata No. 35, 'Geist und Seele' (Bach). 4.24.—Choir: North Country Folk Songs (arr. W. G. Whittaker). 4.32.—Harold Dixon (Oboe) and Orchestra: Sinfonia to Church Cantata No. 21, 'Ich hatte viel Bekümmernis' and Second Movement from the Sinfonia to the Easter Oratorio (Bach). 4.40.—Choir: Kyrie from the B Minor Mass (Bach). 4.50.—Orchestra: Sinfonia to Church Cantata No. 106, 'Gottes Zeit' and Concerto from Church Cantata No. 182, 'Himmelskönig, sei willkommen' (Bach). 5.5.—Choir with Orchestra: First Chorus from Church Cantata No. 17, 'Who thanks offers' (Bach). 5.15-6.15 app.—*S.B. from London*. 8.0.—Religious Service, Relayed from St. Nicholas' Cathedral. Address by The Rev. F. G. Goddard, Vicar of Jesmond Parish Church. 8.45.—*S.B. from London*. 10.30.—Epilogue.



GENERAL HIGGINS,
 the head of the Salvation Army, conducts the service which is being relayed by London from the Clapton Congress Hall tonight at 8.0.

5SC GLASGOW. 401.1 M. 748 KC.

3.30.—A Light Orchestral Concert. The Station Orchestra: Overture, 'Fierabras' (Schubert). Robert Watson (Baritone) and Orchestra: Vulcan's Song (Gounod); It was thou (Eri tu) (Verdi); Revenge, Timotheus' cry (Handel). John B. Dickson (Violoncello): Adagio and Minuet (from Sonata) (Locatelli). Orchestra: Polonaise, Alretta and Pussucaglia (Handel, arr. Harty); Suite No. 1, 'L'Arlesienne' (Bizet). Robert Watson: Where be you going? (Quilter); Eleanor (Mallinson); To Anthea (Hartley); Brian of Glenaar (Graham). John B. Dickson: Ballade (Dunkler); Filcuse (Faure). Orchestra: Suite, 'Romanesque' (Besly); Three Hungarian Dances (Brahms). 5.15-6.15 app.—*S.B. from London*. 6.30-7.45.—*S.B. from Edinburgh*. 8.0.—*S.B. from London*. 9.0.—Scottish News Bulletin. 9.5.—*S.B. from London*. 10.30.—Epilogue.

2BD ABERDEEN. 311.2 M. 984 KC.

3.30-6.15 app.—*S.B. from London*. 6.30-7.45.—*S.B. from Edinburgh*. 8.0.—*S.B. from London*. 9.0.—*S.B. from Glasgow*. 9.5.—*S.B. from London*. 10.30.—Epilogue.

2BE BELFAST. 302.7 M. 931 KC.

3.30-6.15 app.—*S.B. from London*. 6.30-7.45.—*S.B. from Edinburgh*. 8.0.—*S.B. from London*. 10.30.—Epilogue.

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME obtainable on "His Master's Voice" RECORDS

- L'ARLESIENNE SUITE — Intermezzo — Fritz and Hugo Kreisler — DB1166, 8/6.
- APRÈS UN RÊVE — Casals — DA731, 6/.
- VOICES OF SPRING — Waltz — Evelyn Scotney—D1403, 6/6.
- NOCTURNE IN E FLAT — Mark Hambourg—C1416, 4/6.
- WHISLER AND HIS DOG — Fryor's Band—B2373, 3/.
- MYSELF WHEN YOUNG — Stuart Robertson—B2755, 3/.
- I RAGE, I MELT, I BURN—('Acis & Galatea')—Peter Dawson—C1500, 4/6.
- BORDER BALLAD—Peter Dawson—B2275, 3/.
- VALE TRISTE—Chicago Symphony Orchestra—D1284, 6/6.
- MIKADO, SELECTION—Coldstream Guards Band—B2354, 3/.
- DEH VIENI, NON TARDAR—('Marriage of Figaro') — Elisabeth Schumann—DB1011, 8/6.
- SYMPHONY No. 6 in B MINOR — (Tchaikovsky) — The Symphony Orchestra—D1190 to D1194, 6/6 each.
- LA BOHEME, Selection — New Light Symphony Orchestra—C1545, 4/6.
- THANK GOD FOR A GARDEN — John Turner—B2341, 3/.
- ELSA'S DREAM (In German) "Lohengrin" — Elisabeth Rethberg — D1420, 6/6.
- RIDE OF THE VALKYRIES — Ber in State Opera Orchestra — D1327, 6/6.
- PRIZE SONG "The Mastersingers" — Casals—DB1012, 8/6.
- BARCAROLLE — Rubinstein — DB1151, 8/6.
- PRELUDE "Tristan & Isolde" — Stat: Opera Orchestra, Berlin — E476 and E477, 4/6 each.
- TRÄUMEREI—Casals—DA833, 6/.

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7.45
A Brass
Band
Concert

MONDAY, APRIL 8
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.35
A Visit
to
Roumania

- 10.15 a.m. **The Daily Service**
10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
10.45 (*Daventry only*) **Planning the Household Budget—I, Mrs. C. S. PEEL: 'Budgeting for £500 per annum'**
11.0 (*Daventry only*) **Gramophone Records**
12.0 **A BALLAD CONCERT**
MAUDE WILLIS (Soprano)
ROBERT CLOTWORTHY (Baritone)
12.30 **Variety**
GEORGE BELLAMY (In 'Extra Turns')
MUNRO and MILLS (Syncopated Pianists)
1.0-2.0 **ORGAN RECITAL**
By **EDGAR T. COOK**
Relayed from Southwark Cathedral
MARGARET SEVERN (Contralto)
EDGAR T. COOK
Concerto in G Minor *Handel, arr. H. Ley*
Allegro ma non troppo; Basso ostinato;
Minuet; Gavotte
MARGARET SEVERN
All Praises to the Lord (from the Cantata) .. *Bach*
EDGAR T. COOK
Resurga *Harvey Grace*
Prelude *Macpherson*
Reverie (University) *Harvey Grace*
Easter Alleluia *G. Slater*
MARGARET SEVERN
Halleluja *Hammell*
EDGAR T. COOK
Sonata No. 1 in D Minor *Guilmant*
Introduction and Allegro; Pastorale;
Finale
3.0 **A Concert**
PHYLLIS WELLS (Soprano)
THE GERSHOM PARKINGTON QUINTET
4.15 **ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil
5.15 **THE CHILDREN'S HOUR:**
'The Harmonica Player' (*Guion*) and other Piano
Solos played by **CECIL DIXON**
The Story of 'The Willow-Pattern Plate'—as
told by a Chinaman and set down by Rowland
Walker
'Some General Hints on Swimming,' by **KENNETH**
MACLENNAN, late Southern Counties Champion
'Old Clothes and Fine Clothes' (*Martin Shaw*)
will be included in the songs sung by **REX PALMER**
6.0 'My Day's Work'—XIV
6.15 **TIME SIGNAL, GREENWICH; WEATHER FORE-**
CAST, FIRST GENERAL NEWS BULLETIN



KING
MICHAEL,
the Boy King
of Roumania.

A ROUMANIAN
PROGRAMME
Tonight at 9.35

TONIGHT'S programme is a continuation of the series of National Programmes which has already included Switzerland, Denmark, Jugoslavia, etc. The series was inspired by the Union International de Radiophonie, the plan being that on certain days of the year the leading broadcasting stations of Europe should transmit a programme in honour of one of the member nations. Roumania is particularly suited to be the subject of a programme of this nature, and, as Marcu Beza tells us in his article elsewhere in these columns, Roumania is a country of many legends which play a great part in the lives of its peasant population. History, music, and legend—those responsible for tonight's programme have much material with which to build.

- 6.30 For the Boys' Brigade and Church Lads' Brigade
6.45 **THE FOUNDATIONS OF MUSIC**
HAYDN SONATAS
Played by **REGINALD PAUL (Pianoforte)**
No. 3 in E Flat
Allegro; Adagio cantabile; Finale, Tempo di Menuetto
7.0 **Mr. J. C. SQUIRE: Literary Criticism**
7.15 **Musical Interlude**
7.25 **Signor S. BREGLIA: Italian Talk—VI:**
From the First Novella by E. Castelnuovo, from line 27, p. 38, 'Son passati' to the end of the Novella
7.45 **A BRASS BAND CONCERT**
S.B. from Manchester
FODEN'S MOTOR WORKS BAND
Conducted by **F. MORTIMER**
Tone Poem, 'Lorenzo' *Keighley*
'The Whistler and his Dog' *Pryor*
John Peel *arr. Rimmer*
REGINALD WHITEHEAD (Bass)
Myself when young *Liza Lehmann*
Fionnphort Ferry *Evelyn Sharpe*
The Bells of Ys *J. Weston Nicholl*
BAND
Cornet Solo, 'Shylock' *Lear*
Soloist, **HARRY MORTIMER**
Ballet Music 'Robert le Diabolo' *Rimmer*
REGINALD WHITEHEAD and the BAND
The Village Blacksmith *Weiss*
In cellar cool *Traditional*
Recit., 'I rage, I melt, I burn' ('Acis and
Aria, 'O ruddier than the Galatea')
cherry' *Hawley*
BAND
Selection, 'Show Boat' *Kerr*
9.0 **WEATHER FORECAST, SECOND GENERAL NEWS**
BULLETIN
9.15 **Topical Talk**
9.30 **Local Announcements: (Daventry only) Ship-**
ping Forecast and Fat Stock Prices
9.35 **Roumanian National Programme**
(See centre column and page 7)
10.35 **Poetry Reading**
11.0-12.0 **DANCE MUSIC: ALFREDO and**
his BAND, and the NEW PRINCES ORCHESTRA
from the New Princes Restaurant

12.0-12.15
Experimental Transmission of Still Pictures
by the Fultograph Process



GLIMPSES OF ROUMANIA, the country whose life and legend is to be depicted in a 'National' Programme tonight. On the left is a group of 'Calvsek,' or professional dancers in the village fêtes, and on the right a scene during the blessing of the waters at the Festival of the Three Kings. The air view in the centre shows the Boulevard Pache Protostasu in Bucharest.

MONDAY, APRIL 8
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.0
The Band of the Welsh Guards

5.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by E. A. PARSONS
Overture, 'Zampa' *Herold*
SYDNEY LEWIS (Bass)
Tommy Lad *Margetson*
Border Ballad *Cowen*
ORCHESTRA
Selection, 'Cavalleria Rusticana' *Mascagni*
Berceuse (Cradle Song) ('Jocelyn') *Godard*
Petite Suite de Concert *Coleridge-Taylor*
Valse Triste *Sibelius*

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
JACK RICKARDS and WINIFRED DUNK
(In Comedy Canoes)

5.0 A Ballad Concert
MARJORIE PARRY (Soprano)
LEYLAND WHITE (Baritone)

5.30 The Children's Hour:
'Croco the Crocodile,' by Mary Hacas
JACKO will Entertain
FRANK O'NEIL (Xylophone)
Another Yarn by 'HOUSEMASTER'

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Private Ortheris' *Ansell*
Waltz, 'The Blue Danube' *Strauss*
Selection 'The Mikado' *Sullivan*

7.0 THE BAND OF H.M. WELSH GUARDS
(By permission of Colonel R. E. K. LEATHAM, D.S.O., Commanding)
Director of Music, Captain ANDREW HARRIS
Relayed from the National Trades and Industrial Exhibition at Bingley Hall, Birmingham
March, 'Gipsy Caravan' *Oschelt*
Selection, 'The Geisha' *Jones*
Suite, 'On Jhelum River' .. *Woodforde-Finden*
Introduction and Boat Song; Song of the Bride; Will the red sun never set? Ashoo at her Lattice

Fantasia on Welsh Melodies, 'The Leek' *Myddleton*
Descriptive Piece, 'The Chinese Bell' *Owen Trevine*
In the King's Hall... ('Sigurd Jorsalfar') *Grieg*
Homage March
Selection of Old English Dances *arr. Gordon Jacob*
The Butterfly; Galopede; Haste to the Wedding; Nancy's Fancy; Gathering Peacocks; Rusty Tufty

8.0 Chamber Music
PAULA ST. CLAIR (Contralto)
THE STRATTON STRING QUARTET
Quartet in G, Op. 64, No. 4 *Haydn*
Allegro con brio; Minuetto—Allegretto; Adagio cantabile-sostenuto; Finale—Presto

8.20 PAULA ST. CLAIR
Cangio d'aspetto *Handel*
Auf dem Kirchhofe (In the Churchyard) *Brahms*
O liebliche Wangen (O fair cheeks).....

8.33 QUARTET
Three Shakespearian Fairy Characters *J. Spaight*
Cobweb, Moth, and Mustard Seed; The Lonely Shepherd; Puck

8.45 PAULA ST. CLAIR
Silver *Armstrong Gibbs*
Arnida's Garden
The Child and the Twilight *Parry*

8.55 Quartet in D, Op. 18, No. 3 *Beethoven*
Allegro; Andante con moto; Allegro; Presto

9.30 Chorus Songs
(From Birmingham)
A Short Programme of Popular Chorus Songs by THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the AMBASSADOR CLUB

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

(Monday's Programmes continued on page 22.)



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Monday's Programmes (continued April-8)

5WA **CARDIFF.** 323.2 M. 928 KC.

- 1.15-2.0 **An Orchestral Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Overture, 'Ruy Blas' Mendelssohn
Ballet Music, 'Polyeucte' Gounod
Russian Ballet Luigini
- 3.0 London Programme relayed from Daventry
- 4.45 **MR. LYNDON HARRIES: 'Farce in Shakespeare—II, The Court Jester'**
- 5.0 **JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA**
Relayed from the Carlton Restaurant
- 5.15 **The Children's Hour**
- 6.0 London Programme relayed from Daventry

ORCHESTRA
Pastorale d'Été Honegger

BRITISH listeners have heard for themselves how confidently Honegger can handle big masses of choral and orchestral tone, as he does in the dramatic Psalm, 'King David.' And at least one of his powerful orchestral pieces has also been broadcast, 'Pacific 231,' in which he sets forth the romance of a great railway engine.

In contrast to these, here is a comparatively slight work, scored for flute, oboe, clarinet, bassoon, horn, one of each, and strings. It has for motto 'J'ai embrassé l'aube d'été' (I have embraced the dawn of summer), a quotation from Rimbaud. Over a softly throbbing accompaniment the horn begins with a suave melody. This is answered by the oboe and continued by horn, bassoon, and first violin. Throughout the work the strings, and for the most part the wood winds, have running figures suggestive of the soft winds of spring. A suggestion of spring's capricious moods is heard in a delightfully naive canon, which makes an appearance as neat as it is unexpected.

There is a more stirring middle section with the indication—*vif et gai* (lively and gay). In it the music rises to a vigorous *forte*, and after a return to the opening calm, to a still more robust *fortissimo*. The work closes, however, in the gentle spirit in which it began.



THE COURT JESTER OUT OF HIS ELEMENT.
Touchstone, in a far from jesting mood, with Rosalind and Celia in the Forest of Arden. The famous scene from *As You Like It* as painted by Millais. Mr. Lyndon Harries talks on the Shakespearean Court Jester from Cardiff this afternoon.

ELSIE GASKELL (Soprano)
Moon Marketing
Powell Weaver
Her Gown Henry Sachs
L'amour, toujours l'Amour
(Love, always love) Friend
Don't talk to me of Spring
Victor Young

ORCHESTRA
Lullaby for a Modern Infant Besty
Pavane pour une Infante defunte (Pavane for a dead Princess) Racey

'Present-Day Courtship'

- 6.15 *S.B. from London*
- 6.30 For the Boys' Brigade
- 6.45 *S.B. from London*
- 7.45 **Ultra Moderns**
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE

A Wordy Duologue by RONALD BOTTOMLEY
He HEDLEY GOODALL
She MARGARET DAVIES

In a garden one night in June the moon shines with special clearness on a stone garden seat just big enough for two.

ORCHESTRA
Two Light Syncopated Pieces Coates

9.0-11.0 *S.B. from London* (9.30 West Regional News)

Fugue Lord Berners

LORD BERNERS has given us so much in the way of parody and burlesque in music that one inevitably looks for something of the kind in all his work. But, until the very end of this piece, it is not clear whether it is intended as a satire on the more scholastic and pedantic form of Fugue, or a serious contribution to the subject. It is not quite in conformity with all the established rules, and is laid out for a very large orchestra, with the percussion department strongly reinforced. The final cadence, however, with its unexpected Major third in the very last note, is surely meant to startle us into laughter. That was, at any rate, the effect on the audience when it was first played at a promenade concert in London.

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

- 1.15-2.0 *S.B. from Cardiff*
- 3.0 London Programme relayed from Daventry
- 5.15 *S.B. from Cardiff*
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.30 *S.B. from Cardiff*
- 6.45 *S.B. from London*
- 7.45 *S.B. from Manchester*
- 9.0 *S.B. from London*
- 9.30 West Regional News *S.B. from Cardiff*
- 9.35-11.0 *S.B. from London*

'The New Portia'
A Sketch by DION TITHERIDGE

Kate LALLIE HICKS
Arthur DANIEL ROBERTS

Kate Challice sits at her desk with papers, law-books, manuscripts tied with red tape. Her husband interrupts her.

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Programmes for Monday.

(Continued from page 22.)

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 For the Boys' Brigade
- 6.45 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour: A Night in Fairyland, during which time we visit 'The Fairy Forest' (C. Mackenzie) and hear 'The Merry Piper' (Sharpe)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 3.0 Northern Wireless Orchestra
JOHN BEAUMONT (Tenor)
FRED MILLS (Dialect Entertainer)
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 A BRASS BAND CONCERT
Relayed to London and Daventry
FODEN'S MOTOR WORKS BAND
Conducted by F. MORTIMER
REGINALD WHITEHEAD (Bass)
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.8 M. 1,230 KC.
3.0:—London. 5.15:—The Children's Hour. 6.0:—London. 7.45:—The Electric Sparks Concert Party. 9.0-11.0:—London.

5SC GLASGOW. 401.1 M. 748 KC.
3.30:—Dance Music from the Locarno Dance Salon. 4.0:—Songs and Duets. Bloss Herron (Soprano). Edith Johnston (Soprano). 4.30:—Organ Recital by S. W. Letch, from the New Savoy Picture House. 5.0:—A Violin Recital by Jean Rennie. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London. 6.30:—Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—London. 7.45:—Albert Whelan (the Australian Entertainer). 8.0:—The Glasgow Bach Society. Chamber Concert, relayed from the Stevenson Hall. 9.0:—London. 9.30:—Scottish News Bulletin. 9.35-11.0:—London.

2BD ABERDEEN. 311.2 M. 864 KC.
3.45:—The Station Octet. Margaret Davidson (Mezzo Soprano). Jack Burns (Baritone). 5.15:—The Children's Hour. 6.0:—London. 6.30:—Edinburgh. 6.40:—Juvenile Organizations' Bulletin. 6.45:—London. 7.45:—Manchester (see London). 9.0:—London. 9.30:—Glasgow. 9.35-11.0:—London.

2BE BELFAST. 302.7 M. 891 KC.
12.0-1.0:—The Radio Quartet. May Wallace (Soprano). 3.30:—The Radio Quartet. Albert Fitzgerald (Violin). Harry McWhirter (Baritone). 4.45:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London. 6.30:—For the Boys' Brigade. 6.45:—London. 7.45:—An Orchestral Concert. Constance Ellingford (Violin). Fred C. Hughes (Tenor). 9.0:—London. 9.35:—A Belfast Scrap Book. 10.35-11.0:—Dance Music: Bob Dryden's Rivoli Rhythm Boys relayed from the Plaza.

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8.30
A Burlesque
British
Programme

TUESDAY, APRIL 9
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.40
De Courville
at the
Microphone

A BRITISH NATIONAL PROGRAMME



will be relayed from the National Radio Station, in Northern Erewhonia, tonight at 8.30

The cast is entirely made up of Erewhonians, with the exception of two local British residents. The programme is founded upon a study of B.B.C. methods made by Northern Erewhonian representatives during a visit to London. It will consist of 'Typical Scenes from British Life,' written and translated into English by two Professors of the Raz University.

The entire programme will be in English, with the exception of the Announcement.

Mr. Lance Sieveking, whose advice was asked by the Northern Erewhonian Radio Director, has done his best, but even now doubts whether British listeners will find the scenes really typical of life over here.

10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'Menus and Recipes—Home-made Sauce'

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT
MARGARET ROLFE (Contralto)
THE GEORGIAN TRIO

1.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0-2.25 (Daventry only)
Experimental Transmission of Still Pictures
by the Fultograph Process

3.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
BERT COPLEY (Comedian)

4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

5.15 THE CHILDREN'S HOUR:
'The Story of The Three Coconuts'
—to say nothing of the monkeys! (Mabel Marlowe)
Various Violin Solos, including 'Caprice Viennois'
(arr. Kreisler), played by DAVID WISE
'Zoo Magic'—expounded by LESLIE G.
MAINLAND

6.0 POETRY READING

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

6.30 Musical Interlude

6.5 THE FOUNDATIONS OF MUSIC
HAYDN SONATAS
Played by REGINALD PAUL
No. 5 in C
Allegro con brio; Adagio; Finale, Allegro
No. 18 in D
Andante; Presto

7.0 M. LOUIS QUIEVREUX, A Belgian Listener:
'Why I like the British People'

M. QUIEVREUX is a Belgian journalist who listens regularly to foreign stations and particularly to British stations. In his talk he will give reasons for his preference. Mr. Quievreux conveys his enthusiasms in a highly characteristic speech, having a fine courage of his convictions.

7.15 Musical Interlude

7.25 Mr. STANLEY CASSON: 'New Light on Ancient Greece—VI, Olympia'

IN his last talk Mr. Casson will deal with Olympia, perhaps the most famous of all ancient Greek towns, where the great athletic contests were held and where the finest examples of Greek art were set up in honour of the gods. It is almost impossible to rate these Olympiads too highly; Olympiads were a universal method of reckoning time, and to have won at Olympia made a man famous, not only in his own particular state, but throughout all Hellas. Olympia has revealed many surprising 'finds' to modern archaeologists.

7.45 A RECITAL

By **DALE SMITH** (Baritone) and **PEGGY COCHRANE** (Violin)

DALE SMITH
An die Leyer (To the Lyre)..... } Schubert
Who is Sylvia?..... }
Ich trage meine Minne vor Wonne }
stumm (I bear my love in silent }
gladness)..... } Strauss
Zueignung (Dedication)..... }

EVEN the listener to whom a song is interesting chiefly because of its text, because he can understand from the words 'what it is all about,' can hear for himself that the accompaniment to *Who is Sylvia?* has a large share in the whole impression which the song makes. It is no mere melody with harmonies supporting it; the pianoforte part is quite definitely one with the voice, like a picture in which the background has every bit as important a share as the figures which catch the beholder's eye first.

In his earlier days especially, Schubert chose the poems for his songs without any very great regard for their worth or beauty; but, in the songs which belong to his last years, the poems are almost always worthy of his music, such as might well inspire those melodies. One feels, indeed, that the songs must have been definitely inspired by the poems, not, as is sometimes the case with his more youthful work, that almost any good-going verse might start him off on an equally good-going tune.

This setting of a Shakespeare lyric is of itself so beautiful a melody as to be popular in all sorts of arrangements; listeners have heard it often as an instrumental piece.

7.55 PEGGY COCHRANE
Sonata in F..... Handel

8.8 DALE SMITH
Memory..... Ireland
Jillian of Berry.. Peter Warlock

8.0-8.30 (Daventry only) Mrs. BARBARA WOOTTON: 'Some Modern Utopias—VI, Wells's "A Modern Utopia" and "Men like Gods"'

IN her final talk Mrs. Wootton speaks of Mr. H. G. Wells—the modern apostle of the Utopian state. Mr. Wells's panacea is, of course, a liberal scientific education: he would strip away the rosy-tinted view of the sentimentalist. It is difficult to believe that the Mr. Wells who, as the tremendously serious reformer, propagated his doctrines in 'A Modern Utopia' and 'Men like Gods,' is the same man as he who wrote the diverting comedies of 'Mr. Polly' and 'Love and Mr. Lewisham.' But it is this very duality in Mr. Wells that has given such force to his novels of reform; he can almost persuade us into believing that anything is possible.

Birds in the High Hall Garden..... }
Go not, happy day..... } Somerville
Come into the garden, Maud..... }

8.18 PEGGY COCHRANE
Martimas Tide..... McEwen
Malaguena..... Albeniz, arr. Kreisler
Canzona and Dance, Op. 43, No. 1..... Moltner

8.30 British National Programme

A Burlesque
(See above)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

9.40 De Courville's Hour—II
'Gay Sparks'

with
JACK PADBURY'S COSMO CLUB SIX

10.40-12.0 DANCE MUSIC; JAY WHIDDEN'S BAND, from the Carlton Hotel

'GAY SPARKS' AGAIN TONIGHT

The Second of
De Courville's Hours
will be broadcast at 9.40 p.m.

During the war—in those days which seem so far off now—the London Hippodrome was a famous resort for a particular sort of entertainment which is best recalled by the names of *Push and Go*, *Ranale-Danale*, and *Zig-Zag*. Albert de Courville was the part-author and producer of that series of bright revues, as well as of some of the most successful post-war shows. Last autumn he came to the microphone and produced a series of 'De Courville's Hours,' which proved a welcome and popular feature of the programmes. Their success is sufficient reason for the new series which began last week.



TUESDAY, APRIL 9

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA

From the Rivoli Theatre

4.0 An Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'The Water Carrier' Cherubini

CHERUBINI, born in Florence in 1760, lived to the great age of eighty-two. In the important development which music underwent in those long years, he had himself a large share; the church and theatre music of France in particular, to which he devoted most of his mature work, owe him more than it would be easy to compute. For the most part grave and serious, his music displays a breadth and vigour not unlike the great Beethoven's; it is all sincere and dignified, even in its more lighthearted moods.

In its French form this opera is known as *Les Deux Journées* (The Two Days) and the story tells how the Water Carrier, who is the hero, within two days extracts his patron from the wrath of the powerful Cardinal Mazarin.

In accordance with the tradition of the age, the Overture begins with a slow and rather pompous introduction and then there is a lively section with two main tunes. Both can be easily recognized as they appear.

EVELINE STEVENSON (Soprano)
There's nought on earth so fair ('Peasant' Cantata) Bach
Aria, 'Deh vieni non tardar' (O come, do not delay) Mozart
A Spring Morning Carey

4.20 ORCHESTRA
Prelude and Eastern Dance, 'Nero' Coleridge-Taylor
Spring Song Mendelssohn
Boating Song Mendelssohn
Rigaudon for Striags Rameau

4.48 KATHLEEN MOORHOUSE (Violoncello) and Orchestra
Concerto in D Lalo
Lento—Allegro maestoso; Andante con moto; Allegro vivace

THIS violoncello Concerto, composed in 1876, is in the usual three movements. The first has a slow Introduction before the main quick part appears, opening with a bold, majestic tune played by the soloist. It is the soloist also who has the gentler and more plaintive second tune. In the working out section the theme of the Introduction is used as well as these two, and after the customary recapitulation, there is a little coda.

The second movement has two contrasted moods. First, after a little Introduction, a bright song-like tune for the solo violoncello, and the other more vivacious and sprightly. Both of these are repeated.

The last movement has again a short Introduction, with something Spanish in its tune.

'THE CHERRY ORCHARD'

A Comedy by
ANTON CHEKOV,

translated from the Russian by
Constance Garnett,

will be broadcast from 5GB
tonight at 8.0,

and from London and Daventry
tomorrow night.

Further particulars of the production
and an article on Chekov, by the famous
Russian producer, Komisarjevsky,
appear on page 28.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 Memories of Leslie Stuart
(From Birmingham)

A Programme of Light Songs and Musical Comedy Selections from the popular Composer's Work

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Selection, 'Havana,' Part I

JOHN RORKE (Baritone)

I may be crazy
Little Dolly Daydream

COLLEEN CLIFFORD (Soprano)

The Willow Pattern Plate
Sweetheart May

10.37 ORCHESTRA
Selection, 'Florodora'

COLLEEN CLIFFORD and JOHN RORKE

Louisiana Lou
Tell me, pretty maiden

10.55 ORCHESTRA
Selection, 'The Silver Slipper'

COLLEEN CLIFFORD and JOHN RORKE

Is yer Mammy always wid yer?
Lily of Laguna

ORCHESTRA
Selection, 'Havana,' Part II

(Tuesday's Programmes continued on page 26.)

8.0 Eighth of the Great Plays

Listeners will remember that Lalo more than once turned to Spain for inspiration. The movement itself is a Rondo, in lively measure, the principal tune appearing first on the solo instrument in a merry triplet measure.

5.10 EVELINE STEVENSON
Come away, Death..... Augustus Barratt
The Maiden Parry
The Knight of Bethlehem Thomson
Gipsies Graham Peel

ORCHESTRA
Allegro con grazia (Symphony No. 6, Op. 74, in B Minor) ('The Pathetic')..... Tchaikovsky
Wedding Scenes Smetana

5.30 The Children's Hour:

(From Birmingham)

'The Conjuror'—A Play by Gladys Joiner
Songs by EVELINE STEVENSON (Soprano) and HAROLD CASEY (Baritone)

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

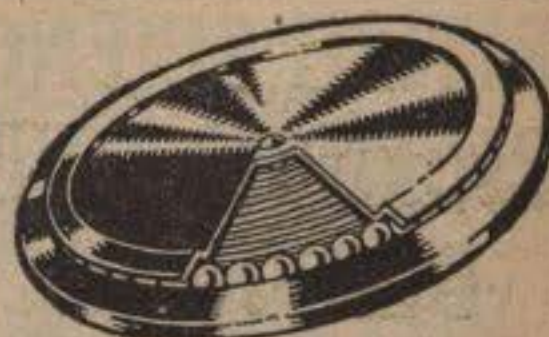
6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

MOLLIE ALDRIDGE (Musical Monologues)

ERNEST RUTHERFORD (Concertina and Saxophone Solos)

8.0 'The Cherry Orchard'

(See centre of page)



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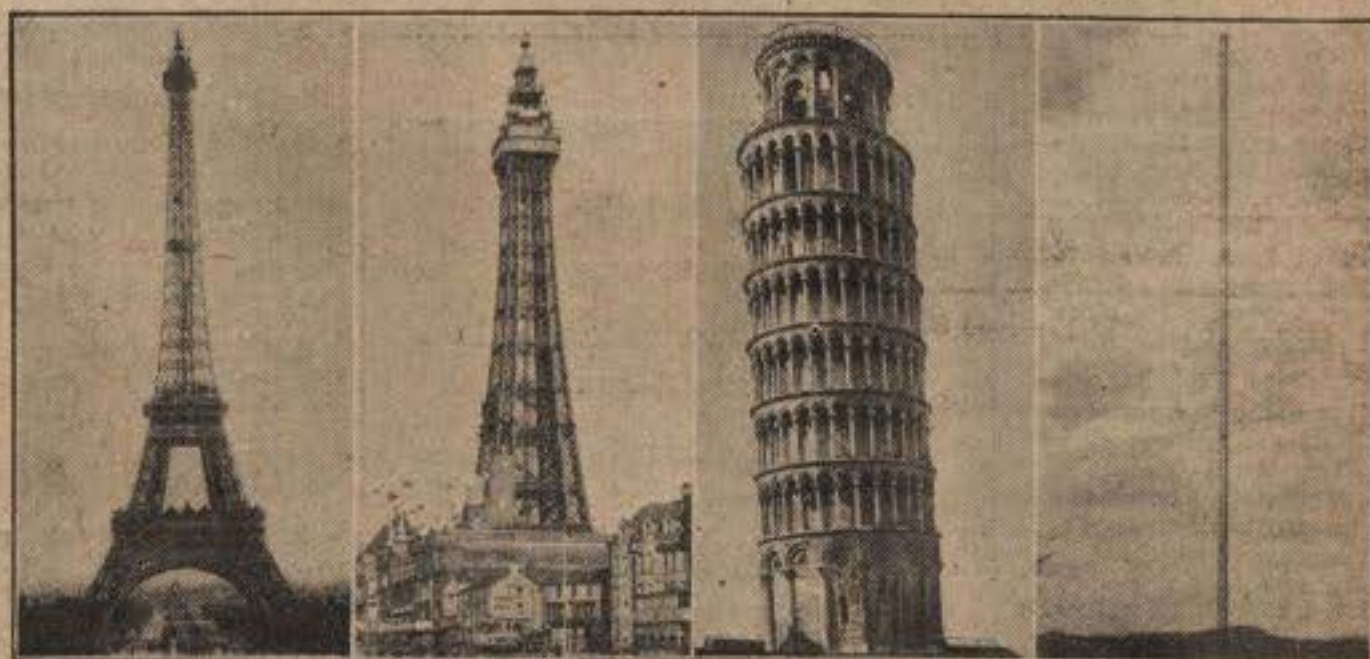
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Tuesday's Programmes continued (April 9)

5WA **CARDIFF.** 323.2 M. 928 KC.

- 3.0 London Programme relayed from Daventry
- 5.0 Mr. H. T. RICHARDS: 'Some Towers'
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 **Egwyl Gymraeg**
(A WELSH INTERLUDE)
Mr. IORWERTH C. PEATE of the Department of Archaeology, National Museum of Wales
Hen Grefftau Cymru—III, Y Turniwr
Old Welsh Crafts—III, The Turner
- 7.25 S.B. from London

Qui tollis peccata mundi (Thou that takest away the sins of the world). Chorus
Qui sedes ad dexteram Patris, miserere nobis (Thou that sittest at the right hand of the Father, have mercy upon us). Contralto Solo
Quoniam tu solus sanctus (For Thou only art holy). Bass Solo
Cum Sancto Spiritu, in gloria Dei Patris. Amen (With the Holy Ghost, in the Glory of God the Father, Amen). Five-part Chorus.
TO the ordinary listener, 'Mass' has such a definitely Roman Catholic association as to seem inconsistent with the almost childlike simplicity of the great Bach's Lutheran worship. But the liturgy of the Lutheran church always included a 'Missa,' sung at the beginning of the principal service of the day: it consisted in settings of the Kyrie Eleison and the Gloria. Bach left four such complete 'Masses' ('Messen'



TOWERS OF THE PRESENT, PAST, AND FUTURE.

In his talk from Cardiff this afternoon, Mr. H. T. Richards will describe 'Famous Towers.' Here are some of the best known towers in Europe: (from left to right), the Eiffel Tower in Paris, the highest building in the world; its 'little brother,' the Tower at Blackpool; the Leaning Tower of Pisa, and one of the masts of Daventry, the towers of the new age.

7.45 Newport Choral Society

Second Concert of the Thirty-first Season
Relayed from the Central Hall, Newport

'Mass in B Minor'

(Bach)

Artists:

ELSIE SUDDABY (Soprano)

ETHEL BARBER (Contralto)

PARRY JONES (Tenor)

TOPLISS GREEN (Baritone)

THE CHOIR OF THE NEWPORT CHORAL SOCIETY
Conducted by ARTHUR E. SIMS

Kyrie

Kyrie eleison (Lord, have mercy upon us). Chorus

Christo eleison (Christ, have mercy upon us). Duet, Soprano and Contralto

Kyrie eleison (Lord, have mercy upon us). Chorus

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis (Glory to God on high, and on earth peace to men of goodwill). Chorus

Laudamus te, benedicimus te, adoramus te, glorificamus te (We praise Thee, we bless Thee, we worship Thee, we glorify Thee). Soprano Solo

Domine Deus, rex coelestis, Deus Pater omnipotens (O Lord God, Heavenly King, God and Father Almighty). Domine Fili unigenite Jesu Christe altissimus (O Lord, the only begotten Son Jesus Christ most high). Domine Deus, Agnus Dei, Filius Patris (O Lord God, Lamb of God, Son of the Father). Duet, Soprano and Tenor

in German), and that was also the original form of what afterwards grew into the great 'B Minor.'

In 1733, after long and patient efforts to induce the Leipzig Town Council to improve the conditions under which he had to provide the church music, Bach petitioned his Prince at Dresden for the status of Court Musician, hoping that the dignity of such a title would command the Council's interest. And with his petition he sent the parts of the Kyrie and the Gloria now embodied in the greater work. So far as we know, they were never used, though they are still in the Royal Library at Dresden; and some years elapsed before the petition bore fruit.

The original score of the complete work is extant, as well as some original parts, but there is an interesting story told of the latter. It was known that some had been in the possession of a Bohemian noble family, and, when, in 1854, enquiries were made, at the suggestion of the Bach Gesellschaft, the reply received was that 'many years ago a lot of old music had been partly given away, partly lost; some of it had been given to the gardeners to wrap round the trees.'

The opening Kyrie Eleison is a prayer of profound solemnity: the choir sing the words, simply and with great strength, and an orchestral prelude introduces the noble chorus which seems to present the whole of Christendom in supplication to the heavenly Father. A glad confidence is the keynote of the duet for two women's voices, to the words, 'Christi eleison': and when the choir follows once more with 'Kyrie eleison,' it is in more serene and tranquil mood than at first.

The first part of the Gloria, in the Major, and at a brisk speed, is a great five-part song of praise and thanksgiving, in striking contrast to

Tuesday's Programmes continued (April 9)

the solemnity of the Kyrie, and the soprano air 'Laudamus te,' with its beautiful violin solo part, built up on one of Bach's characteristic motives of joy, is no less eloquent of beatitude.

Then there follows a majestic chorus, in four parts—'Gratias agimus,' which is being omitted in this evening's concert; with it, the first section of the Gloria comes to an end. The Domine Deus, which follows, is here a duet for soprano and tenor voices, with a beautifully melodious accompaniment; flute and violin between them have a happy figure which both voices imitate. Without a break there follows the very solemn chorus, 'Qui tollis,' with an accompaniment devised from one of the figures which Bach constantly used to depict profound grief. It leads straight into the happy air for alto, 'Qui sedes,' with its beautiful obbligato for oboe d'amore. After it, the Quoniam is given to a bass solo voice, and the orchestral bass voices have a large share in the accompaniment. Without a break we are brought to the joyous chorus 'Cum sancto spiritu,' once more in five parts, and with it this evening's concert closes, the Credo, Hosanna, and Sanctus not being included.

9.0-12.0 S.B. from London (9.35 West Regional News)

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

3.0 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 S.B. from Cardiff
 7.25 S.B. from London
 9.35 West Regional News. S.B. from Cardiff
 9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Sir STUART FRASER, K.C.S.I.: 'The Indian Political Problem—Three Principal Factors'
 7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 The Children's Hour:
 THE STUDIO DEBATING SOCIETY have arranged a debate on the subject: 'Then—and Now,' to be followed by discussion
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Miss EVE MACAULAY: 'The Meaning of the Play of Children—II, The Value of Play'
 7.15-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 373.3 M. 793 KC.

12.0 Gramophone Records
 1.15-2.0 The Tuesday Midday Society's Concert
 Relayed from the Houldsworth Hall
 A Violin Recital by ALFRED BARNER
 3.0 THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'Prince Methusalem' Strauss
 Selection, 'Mirella' Gounod, arr. Bartoli

ROBERT CHESTER (Baritone)
 Gypsy Dan Kennedy Russell
 Gifts Dunhill
 An Epitaph Besly
 O Falmouth is a fine town Martin Shaw
 ORCHESTRA

Waltz, 'Love and Life in Vienna' Komzak
 Sanctuary of the Heart Ketelbey
 Mock Morris Grainger
 WILLIAM ARTER (Piano/forte)
 Intermezzo in B Flat Minor, Op. 117, No. 2 Brahms
 Ballad in G Minor, Op. 118)

ORCHESTRA
 Suite, 'In Days of Romance' Harding

ROBERT CHESTER
 Annabel Lee Martin Shaw
 West Country Lad German
 When the Swallows homeward fly White
 The Jolly Tinker Newton

ORCHESTRA
 Three Irish Pictures Ansell
 WILLIAM ARTER
 Nocturne in C Sharp Minor, Op. 27 Chopin
 Impromptu in F Sharp, Op. 36)

ORCHESTRA
 Zazra York Bowen
 Selection, 'The Lady of the Rose' Gilbert

5.15 The Children's Hour:
 S.B. from Leeds

6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Mr. WILLIAM ARMSTRONG: 'Playwrights of the North.' S.B. from Liverpool
 7.15 S.B. from London

7.45 Memories of Messenger
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 Selection, 'Veronique'
 Suite, 'The Two Pigeons'
 Selection, 'The Little Michus'

8.30 S.B. from London (9.35 Local Announcements)

10.40-12.0 DANCE MUSIC
 BERTINI'S DANCE BAND, relayed from the Empress Ballroom, the Winter Gardens, Blackpool

Other Stations.

5NO NEWCASTLE. 245.9 M. 1,250 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.0:—The Two B's in Duets and Solos; J. Wilson Beveridge (Tenor), George Bainbridge (Baritone). 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—Poems from 'The Golden Room,' read by the Author, Wilfrid Gibson. 6.15:—S.B. from London. 7.0:—Mr. William Scott: 'Folk Dancing—III, The Morris Dance.' 7.15:—S.B. from London. 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0:—A Recital of Gramophone Records. 3.30:—A Scottish Concert. The Station Orchestra. 4.45:—Dance Music, from the Locarno Dance Salon. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. William Cuthbert Robb: 'Pictures from Spain.' 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—My Programme by Helen Mackay of the Radioplumists, supported by the Rest of the Company: Nora K. Mitchell, Gordon Gildard, Halbert Tatlock, Ernie Gower, Gerald Martin. 8.30:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

2BD ABERDEEN. 551.2 M. 964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.45:—Dance Music, relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Octet: Overture, 'Per Omnes' Ellen Middleton (Soprano). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—Albert Whelan: The Australian Entertainer. 8.0:—Scottish Programme. The Radio Players. The Station Octet. Willie Kemp (Comedian). The Northern Vocal Quartet: 'My Jecms.' A Short Scottish Sketch by Emille McLean. 9.0:—London. 9.35:—Glasgow. 9.40-12.0:—London.

2BE BELFAST. 502.7 M. 991 KC.

3.30:—Concert Music. Orchestra. 4.12:—Lida Hartley (Soprano). 4.24:—Doris Bates (Violin). 4.28:—Orchestra. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.0:—Station Director's Talk. 7.15-12.0:—London.

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'THE CHERRY ORCHARD'

'The Author of the Play.' By Theodor Komisarjevsky.



Chekov's comedy, *The Cherry Orchard*, represents Russian drama in the 1928-29 series of Great Plays. It will be heard from 5GB on Tuesday, and from London and other Stations on Wednesday. M. Komisarjevsky, author of the accompanying article on Chekov and the characters he created, is the famous producer who has given London many fine productions of plays by his own countrymen.



KOMISARJEVSKY.

ANTON PAVLITCH CHEKOV, who started his literary career under the pseudonym 'Chekote' by writing short stories, was probably the most 'Russian' of all the Russian writers, and therefore the least intelligible to the Western peoples. Apart from his great gifts as a writer, his fame abroad is to a great extent due to the misunderstanding of his ideas. Chekov was of lower middle-class parentage and was quite proud to call himself 'Meschanin,' as that class was named in Russia. Before the Revolution 'Meschani' were the poorest and the most despised people and might almost be called 'superfluous.' A man who did not belong to any grade of the nobility and was not accepted by any Peasant commune or Merchants' Guild had to find some sort of social status, so he joined the ranks of the 'Meschanin.' A large majority of the Russian intellectuals came from that class and helped to foster the spirit that paved the way for the Revolution, though unable themselves to carry through such an upheaval, since their dissatisfaction with life was expressed mostly by talking and 'whining.'

Being himself a 'Meschanin,' Chekov perceived the superfluous and whining individuals in all classes and was guilty to a great extent of presenting a false picture of Russians in general. Chekov is first and foremost the 'poet of unnecessary people.' One of his earliest books is called 'Unnecessary People.' I call him a 'poet' of those people because he never reproached them, but sympathized with them and described them in a certain romantic vein.

Though the majority of his characters could be met with in Russian life, they were looked upon as 'cranks,' 'comics,' or neurotics. All of them are dissatisfied, talking and whining their way through life and incapable of doing anything. Such are the people in his stories as well as his plays. His 'Ivanov' was called by some of the critics 'the Russian Hamlet,' but actually he is a man who didn't know why he was born or why he killed himself! His Dr. Astrov ('Uncle Vanya') described as 'an extraordinary gifted man' being dissatisfied

with the conditions in which he is placed, has not the energy to make an effort to change his circumstances in order to cultivate his talents. He concocts very interesting but fantastic forestry schemes and then proceeds to drink heavily. Vershinin ('Three Sisters') is a battery commander, but his guns interest him about as much as the 'snows of yesterday.' He makes prophecies as to the beauty of life in a hundred years but does nothing to bring about that desirable epoch. Sonia ('Uncle Vanya') makes a beautiful speech at the close of the play about the delights awaiting us in a future life, such as a peaceful and undisturbed siesta among angels in a heaven studded with diamonds, etc. But isn't that speech so moving only because neither Sonia nor Chekov nor the public in their seats believe

near future. Madame Ranevsky is by no means a pitiable martyr weeping beneath the trembling branches of the cherry tree as it totters beneath the brutal strokes of Lopakin's axe. Lopakin is no stage villain. The play is not a sickly picture of the passing of an aristocratic family intended to arouse the sympathy of the spectator, but an indictment. As usual, no one in the play is exactly anti-pathetic to Chekov, but at the same time no one arouses his special sympathy. The play is a tragic symphony on the crumbling of old Russia. But, as always with Chekov, the result of the crash is not disclosed. It is merely indicated; the last hour of the fatuous aristocratic parasites (Madame Ranevsky, Gaev, Pistchik) has struck. The Peasant (Lopakin), with his practical, primitive intelligence and natural driving force, is fighting to take their place and to rule the country which they are incapable of doing. The party in the third Act of the play shows, as it were, the death-rattle of old Russia. The servants mix indiscriminately with their masters. Among the guests are people who at any other time would never have been invited. Everything is in a state of disintegration. Who will be the master of the house on the morrow? The peasant Lopakin? He himself thinks so, but Chekov does not. The intellectual Trofimov—another of Chekov's 'superfluous people'? Although he says he is marching in the foremost ranks towards a higher future, he is a talker and somewhat vague on the subject of that future. No, it is not the intellectuals who are to be the



CHEKOV.

'The Cherry Orchard.'

A Comedy by Anton Chekov

Translated from the Russian by Constance Garnett

Arranged by Dulcinea Glasby

Characters in the Play:

Mme. Ranevsky (Lyubov Andreyevna), the owner of the Cherry Orchard

Anya, her daughter, aged seventeen

Varya, her adopted daughter, aged twenty-four

Gaev (Leonid Andreyevitch), brother of Mme. Ranevsky

Lopakin (Yermolay Alexeyevitch), a merchant

Trofimov (Pyotr Sergeevitch), a student

Semyonov-Pistchik, a landowner

Charlotta Ivanovna, a governess

Epihodov (Semyon Pantaleevitch), a clerk

Dunayasha, a maid

Firs, an old valet, aged eighty-seven

Yasha, a young valet

A Vagrant

Station Master

Post-office Clerk

Visitors, Servants

The action takes place on the estate of Mme. Ranevsky

The Play Produced by Howard Rose

in the sincerity of the thoughts expressed in it? It is another suicide like that of Ivanov, another desperate outburst of another useless soul! In Chekov's play *The Cherry Orchard*, written shortly before his death, and which I would call his last word on things as he saw them, all the characters are of the same nature. He wrote that play when very ill, and put into it all the bitterness and sorrow of his last days. It is by no means the strongest of his plays from the theatrical point of view, but it is a very definite expression of his outlook on the Russia of his time and of the

new masters. Chekov discerns a faint red glimmer on the horizon. There are others coming, strong men for whom wealth holds no attraction whatever, and to whom the past of Russia seems as horrible as the cherry orchard does to Trofimov.

In *The Cherry Orchard* Chekov foresaw the Revolution. He knew, thirteen years before, the fate awaiting 'the old house,' that the shutters would be closed and the house locked up for ever, that Death would be its new master—and the whole estate of Russia ruined and awaiting the unknown rulers of the morrow.

8.0
Anton Chekov's
'The
Cherry Orchard'

WEDNESDAY, APRIL 10
2LO LONDON & 5XX DAVENTRY
 (358 M. 838 KC.) (1,562.5 M. 192 KC.)

10.20
A Revue
of
Springtide



FIRS DUNYASHA EPIHODOV YASHA GALEV LEONID MME. RANEVSKY

CHARACTERS IN 'THE CHERRY ORCHARD'

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH: WEATHER FORECAST**
- 10.45 (Daventry only) **Mrs. OLIVER STRACHEY: 'A Woman's Commentary'**
- 11.0 (Daventry only) **Gramophone Records**
- 12.0 **A BALLAD CONCERT**
 FLORENCE LEGG (Soprano)
 WALTER FENNEL (Baritone)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**
 Directed by **GEORGES HAECK**
 From the Restaurant Frascati
- 3.0 **A Ballad Concert**
 SYDNEY CHARLES (Tenor)
 GLADYS NOON (Violin)
- 3.30 **Miss MARGARET E. GREEN: 'Health in the Home—VI, A Contented Mind'**
- 3.45 **A Light Classical Concert**
 MURIEL MIDDLETON (Contralto)
 THE HETTY BOLTON TRIO
- Trio**
 Trio in G, Op. 1, No. 2 *Beethoven*
- 4.15 **MURIEL MIDDLETON**
 Um Mitternacht (At Midnight) } *Hugo Wolf*
 In dem Schatten meiner Locken (In }
 the shadow of my locks) }
 Heimliche Aufforderung (Secret Invitation) }
 } *Richard Strauss*
 The Green Willow *Gordon Slater*
 Two September Songs *Quilter*
 Through the Sunny Garden; The Valley and }
 the Hill }
 }
- 4.30 **Trio**
 Phantasie Trio in A Minor *Ireland*
- 4.45 **ORGAN RECITAL by EDWARD O'HENRY**
 From Madame Tussaud's Cinema
- 5.15 **THE CHILDREN'S HOUR:**
 MABEL CONSTANDUROS Entertains
- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 6.30 **The Week's Work in the Garden, by the Royal Horticultural Society**
- 6.40 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
 HAYDN SONATAS
 Played by
 REGINALD PAUL (Pianoforte)
 No. 7 in D
 Allegro con brio; Largo e sostenuto; Finale
 No. 33 in B Minor
 Allegro moderato; Tempo di menuetto (first two Movements only)
- 7.0 **Prof. P. J. NOEL BAKER: 'The Disarmament Conference'**
- 7.15 **Musical Interlude**
- 7.25 **Major J. W. HILLS, M.P.: 'Trout Fishing—The Iron Blue'**
MAJOR HILLS is an enthusiastic angler. Many listeners will recall his talk on this quiet art of the riverside some time ago. He has chosen as his title 'The Iron Blue' (a Trout fly).



LOPAHIN VARYA ANYA TROFIMOV CHARLOTTA FISHTCHIK

THE PLAY TO BE BROADCAST TONIGHT

- 7.45 **A Short Recital**
 by
JOYCE KADISH (Pianoforte)
 Mortify us by Thy Grace (22nd Cantata) *Bach, arr. Rummel*
 The Prophet Bird } *Schumann*
 Warum? (Why?) }
 Puck } *Grieg*
 La marchande d'eau fraiche (The fresh-water }
 seller) } *Jacques Ibert*
 General Lavine—Eccentric } *Debussy*
- 8.0 **'The Cherry Orchard'**
 A Comedy by **ANTON CHEKOV**
 Translated from the Russian by
CONSTANCE GARNETT
 Arranged by **DULCIMA GLASBY**
 (See page 28.)
- 10.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices**
- 10.20 **'Tonique'**
 A Vernal Reviver
 Concocted by **GORDON McCONNEL**
Subber is i-cubbed id
Lhude sig . . . Tishoo!
 Cast:
ANONA WINN
MICHAEL SHAW
JOHN ARMSTRONG
HOBACE PERCIVAL
 Pianos:
HARRY PETTER and DORIS ARNOLD
THE REVUE CHORUS
 Pre-Reviver Translation
Subber is a-cobig id
Loud sig . . . Tishoo!
 Post-Reviver Translation
Summer is a-coming in,
Loud sing cuckoo.
- 11.0-12.0 **DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARRA, and THE PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel**



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WEDNESDAY, APRIL 10

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSELL

- March, 'Tannhäuser' .. Wagner, arr. Hartman
- Overture, 'Coriolanus' Beethoven, arr. Godfrey
- LEWIS KNIGHT (Bass)
- Spindrift Eric Fogg
- My Son T. Sterndale Bennett
- Mary Mine Lohr

3.28 BAND

- Selection, 'La Bohème' .. Puccini, arr. Godfrey
- NELSON JACKSON (Entertainer)
- Presents 'Odd Lots'

3.53 BAND

- Cornet Solo, 'A Brown Bied Singing' Haydn Wood
- Soloist, P. C. STUART
- Russian Peasant Dance, 'Kukuska' Lehar

- LEWIS KNIGHT
- High Barbaree Carr
- The Caravan Martin Shaw
- The Little Blue Sun Bonnet .. Hemery

- NELSON JACKSON
- In 'Something Suitable'

4.18 BAND

- Gavotte, 'Mignon' Ambroise Thomas, arr. Rogan
- Rigaudon; Marche des Batteurs; Dubois, arr. Godfrey

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

- JACK RICHARDS and WINIFRED DUNK (In Comedy Cameos)

5.30 The Children's Hour:

- (From Birmingham)
- 'A Catch for the King,' by Margaret Medeley
- Songs by ETHEL WILLIAMS (Contralto)
- 'Bunty Bowser's Herd'—A School Yarn by T. Davy Roberts
- NELSON JACKSON will Entertain

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

6.30 Home Office Schools Exhibition

- Relayed from the Town Hall, Birmingham
- MASSED CHORUS (300 Voices)
- Jerusalem Parry
- SOLO
- If with all your hearts ('Elijah') Mendelssohn
- MASSED CHORUS
- Indian Cradle Song Adam Geibel
- CHOIR (24 Voices)
- Harmony Arthur Jones
- O wert thou in the cauld blast? Mendelssohn
- MASSED CHORUS
- Viking Song Coleridge-Taylor

THE concert from which this broadcast is taken is being given by children from Home Office Schools in the Mid'ands, and forms part of an

9.25 Vaudeville and the Alhambra

Exhibition which is being held at the Town-Hall to bring to the notice of the public the valuable service these schools are rendering to the community in the training and upbringing of neglected children.

6.50 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

- Overture, 'La Sorrentina' Salvadorez
- Suite, 'In Springtime' Allan Russell

7.10 PAULINE DAY (Contralto)

- Silent Noon Vaughan Williams
- From the Tomb of an Unknown Woman .. Bantock
- The Scarecrow E. Davies

- ORCHESTRA
- Fantasia, 'The Merry Wives of Windsor' Nicolas, arr. Tavan
- COBA ASTLE (Piano-forte)
- The Sermon to the Birds Liszt

7.40 ORCHESTRA

- Selection, 'Kissing Time' Carlyll

8.0 Concert by the British Women's Symphony Orchestra

- Conducted by Dr. MALCOLM SARGENT
- From the Queen's Hall (Sole Lessees, Chappell & Co., Ltd.)
- Prelude, 'The Song of Songs' Bantock
- Symphony No. 12 in B Flat .. Haydn
- Concerto for Piano-forte and Orchestra .. Schumann

Solo Piano-forte MARTHA BAIRD



MARTHA BAIRD

is the pianoforte soloist in the concert by the Women's Symphony Orchestra, which will be broadcast tonight at 8.0.

9.10 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.25 Vaudeville

- WILL VAN ALLEN (Banjo Solos)
- OLIVE KAVANN (Contralto)
- CARR LYNN (Mimic)
- A VARIETY ITEM from THE ALHAMBRA

10.15 DANCE MUSIC: BILLIE FRANCIS and his BAND from the West End Dance Hall, Birmingham.

11.0-11.15 THE PICCADILLY PLAYERS directed by AL STARITA and THE PICCADILLY HOTEL DANCE BAND, directed by JAMES KILLERER, from the Piccadilly Hotel

11.15-11.45

Experimental Transmission of Pictures by the Fultograph Process

(Wednesday's Programmes continued on page 32).

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BY
THE EDITOR OF "JOHN BULL"

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Wednesday's Programmes continued (April 10)

5WA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 A Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Symphony, No. 5, in E Minor ('The New World')
Dvorak

3.0 London Programme relayed from Daventry

3.45 The Beethoven Trios—VIII
THE STATION TRIO
FRANK THOMAS (Violin), RONALD HARDING
(Violoncello), HUBERT PENGELLY (Pianoforte)
Trio in D, Op. 70, No. 1
Finale
Trio in E Flat, Op. 70,
No. 2
First Movement

THIS bold and vigorous movement seems at first to hesitate more than once before really getting under way, but when it once begins in earnest, it flows along with irresistible force and energy, with good humour and occasional hints of tenderness blended with its sturdy vigour.

Trio in E Flat, Op. 70, No. 2
First Movement

THE E Flat Trio begins with a short introduction, quiet and contemplative; it leads straight into the swiftly moving main first movement, buoyant and strong. Just before the end, a little reminder of the slow introduction interrupts its flow for a moment, but apart from that, the short movement is full of bright spirits.

4.5 A Concert
MALDWIN B. HUGHES (Baritone)
Morning } *London Ronald*
Evening }
Night }

THE STATION TRIO
Waltz, No. 1 *Cyril Scott*
Menuet Antique *Elkin*
Fairy Frolic *Quilter*

MALDWIN B. HUGHES
The Vagabond }
Bright is the ring of words... } *Vaughan Williams*
The Roadside Fire }

TRIO
Moment Musical *Rachmaninov, arr. Krein*
Spanish Dances, Nos. 1 and 2 *Arbos*

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 Captain A. S. BUROR: 'The End of Rugby'

7.35 S.B. from Swansea

7.45-11.0 S.B. from London (10.15 West Regional News)

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

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Cardiff

7.35 Mr. C. H. CARPENTER: 'South Wales Swimming and Water Polo Topics'

7.45 S.B. from London

10.15 West Regional News S.B. from Cardiff

10.20-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

3.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour Play, 'Rumpelstiltskin,' adapted for broadcasting by C. E. HODGES

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.15 Mid-week Sports Bulletin, Local Announcements)

MANCHESTER 2ZY 378.3 M. 793 KC.



ALBERT WHELAN, the entertainer from 'down under,' is 'on tour' this week. He broadcasts from London on Friday and on Saturday Cardiff listeners will hear him.

3.0 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Melusina' *Mendelssohn*
Suite, 'Russian Scenes' *Bantock*
March, 'El Capitan' *Sousa*

3.30 London Programme relayed from Daventry

3.45 ORCHESTRA (Continued)
Tales by Moonlight *Thomas*
ARTHUR DYSON (Baritone)
King Charles *Maud Valerie White*
Young Dietrich *Henschel*

ORCHESTRA
Suite, 'Phedre' *Massenet*

ARTHUR DYSON
The Lute Player *Allitsen*
The Witch of Bowden *Breville Smith*
Sea Moods *Winifred Cotford*

ORCHESTRA
La Cinquantaine *Gabriel Marie*
Patrol, 'The Wee Macgregor' *Ayers*

4.45 London Programme relayed from Daventry



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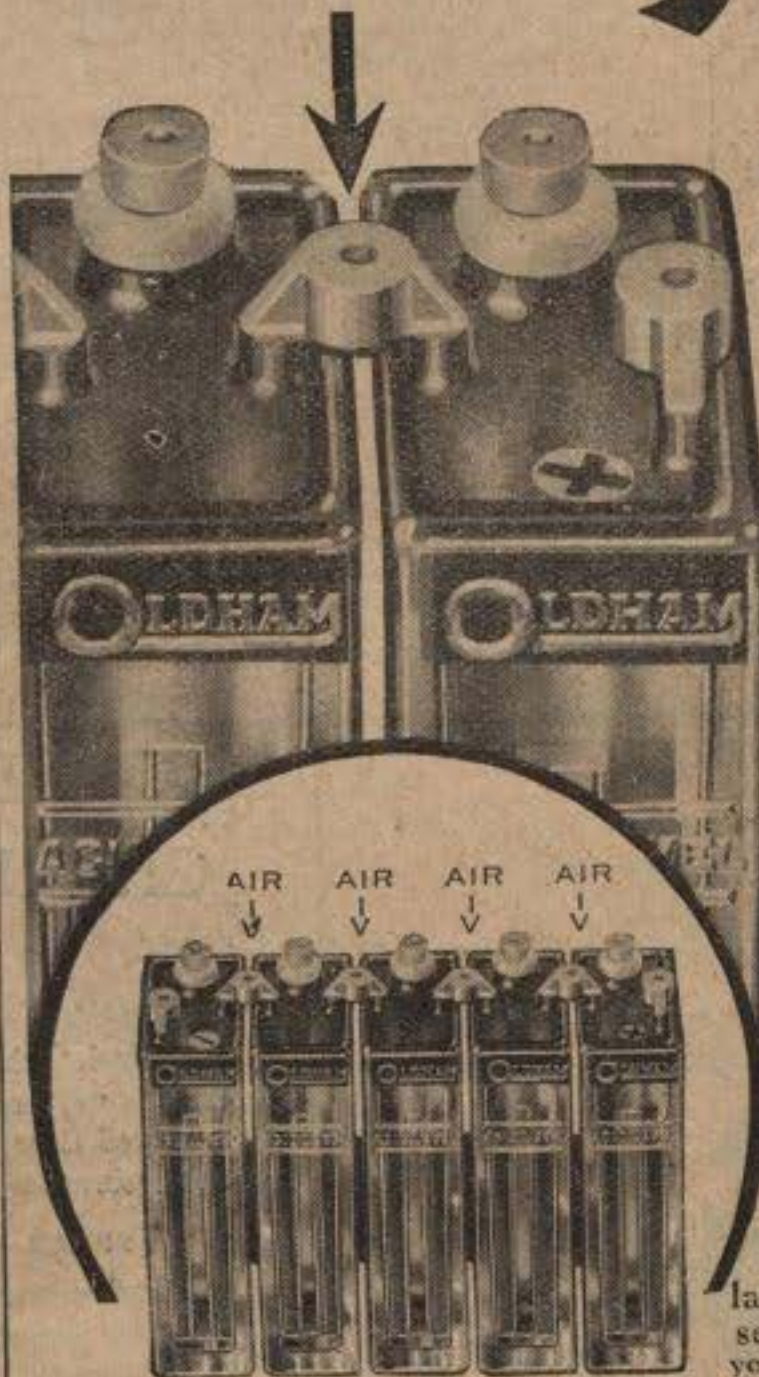
Programmes for Wednesday

- 5.15 **The Children's Hour:**
We greet the Spring, with Music by the **NORTHERN WIRELESS ORCHESTRA**, and Songs by **DORIS GAMBELL** and **HARRY HOPEWELL**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.30 Royal Horticultural Society's Bulletin
- 6.40 *S.B. from London*
- 7.45 **ALBERT WHELAN**
The Australian Entertainer
- 8.0 *S.B. from London (10.15 Local Announcements)*
- 10.20-11.0 **Waltzes, Old and New**
THE NORTHERN WIRELESS ORCHESTRA
The Blue Danube *Strauss*
Jeannine *Shilkret*
Casino Tánze *Gung'l*
That Melody of Love *Donaldson*
Estudiantina *Waldteufel*
Someday, somewhere *Rapce and Pollack*
Bleue (Blue) *Margis*

Other Stations.

- 5NO NEWCASTLE.** 243.9 M. 1.350 KC.
3.0:—London Programme relayed from Daventry. 3.45:—Maud Atkins (Pianoforte); Last Movement from Sonata in E Flat, Op. 51, No. 3 (Beethoven); Intermezzo in E Flat, Op. 117, No. 1 (Brahms). 3.51:—Ardie Newsome (Violoncello); Hamudil (Bantock); Spanish Dance, No. 5 (Granados). 3.59:—Maud Atkins; Polonaise in A, Op. 40 and Fantaisie Impromptu in C Sharp Minor, Op. 66 (Chopin). 4.7:—Ardie Newsome; The Kiss of Eunice ('Quo Vadis') (Jean Nougues, arr. W. H. Squire); Last Movement from Sonata, No. 1 (Mendelssohn). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Radio Bulletin, by Mr. B. E. Fabian. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.25:—Musical Interlude. 6.45:—1.0:—S.B. from London.
- 5SC GLASGOW.** 401.1 M. 748 KC.
3.30:—London Programme relayed from Daventry. 3.45:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Napoleon' (Bilton); Lucy May (Soprano); A Pastoral (Carey); Forest Echoes (Phillips); A Birthday (Woodman); A Brown Bird Singing (Haydn Wood). Orchestra: Suite, 'Vive la Danse' (Flück). Grand March, 'The Crown of Chivalry' (Fletcher). Lucy May; Love, the Jester (Phillips); Down in the Forest (Landon Ronald); Butterfly Wings (Phillips); Songs my Mother Taught Me (Dvorak). Orchestra: The 'Jevington' Suite (Loughborough); Waltz, 'Gold and Silver' (Lehar). 4.45:—Organ Recital by S. W. Letch, from the New Savoy Picture House. 5.15:—The Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.20:—Mr. Dudley V. Howells: 'Big Bad or Mite of Black Currants,' and Topical Gardening Notes. 6.45:—S.B. from London. 7.25:—A Scottish Topical Talk. 7.45:—S.B. from London. 10.15:—Scottish News Bulletin. 10.20-11.0:—S.B. from London.
- 2BD ABERDEEN.** 311.2 M. 964 KC.
3.30:—London Programme relayed from Daventry. 3.45:—George Steadman's Orchestra, relayed from the Electric Theatre. 5.0:—A Short Vocal Recital by George W. L. Rae (Tenor): Glorious Devon (Edward German); If I might come to you (W. H. Squire); The Dear Little Shanrock (W. Jackson); For You Alone (A. E. Geeth); Nirvana (Stephen Adams). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhowe: Horticulture. 6.45:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—S.B. from London. 10.15:—S.B. from Glasgow. 10.20-11.0:—S.B. from London.
- 5BE BELFAST.** 302.7 M. 991 KC.
12.0-1.0:—Gramophone Records. 3.30:—London Programme relayed from Daventry. 3.45:—Concert Music. Orchestra: Overture, 'Eon and Stranger' (Mendelssohn); Suite, No. 6 (Bach, arr. Wood). Canzonetta from Quartet, Op. 12 (Mendelssohn, arr. Jockisch). 4.15:—A. V. C. Froggatt (Baritone): Prelude (C. Scott); Diapheña (H. Sammel); Whither must I wander (Vaughan Williams); Shall a smile (Corkin, arr. Keel); On the Idle Hill of Summer (Somervell). 4.27:—J. W. Sowerby (Violoncello): Sonata in G (Sammartini, arr. Moffatt); Arlequin (D. Popper). 4.39:—Rubinstein. Orchestra: Concert Overture in B Flat; Melody in F; Valse-Caprice (arr. Müller-Berghaus). 5.0:—A Recital of Poems by Colonial Authors, spoken by Ann Merlyn. 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 10.20-11.0:—Chamber Music. The Ernest A. A. Stoney String Quartet: Quartet in D, No. 1 (Mozart); Quartet in D, Op. 1, No. 2 (Haydn).

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5.15
Spring-Cleaning
with
Uncle Podger

THURSDAY, APRIL 11
2LO LONDON & 5XX DAVENTRY
(256 M. 438 KC.) (1,622.5 M. 192 KC.)

9.35
André Charlot
Contrives
Another Hour

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 (Daventry only) 'Our Boys and Girls'—Miss RITA OLDHAM, O.B.E., 'The Girl from the Secondary School'
- 11.0 (Daventry only) **Gramophone Records**
- 12.0 **A CONCERT**
MARGUERITE CARLTON (Contralto)
MIRIAM ANGLIN (Violoncello)
JESSIE CORMACK (Pianoforte)
- 1.0 **A Recital of Gramophone Records**
By CHRISTOPHER STONE

2.0-2.25 (Daventry only)
Experimental Transmission of Still Pictures by the Fultograph Process

- 3.0 **Evensong**
From Westminster Abbey
- 3.45 **Letters from Overseas**
- 4.0 **A Band Concert**
MEGAN THOMAS (Soprano)
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
- 5.15 **THE CHILDREN'S HOUR:**
THERE'S A PLACE FOR EVERYTHING!
Wherein we spring-clean with the assistance of **UNCLE PODGER**
- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Market Prices for Farmers**
- 6.35 **Musical Interlude**

- 6.45 **THE FOUNDATIONS OF MUSIC**
HAYDN SONATAS
Played by REGINALD PAUL (Pianoforte)
No. 33, in B Minor
Presto (Last Movement)
No. 13, in F
Allegro moderato; Larghetto; Presto
- 7.0 **Mr. FRANCIS TOYE: 'Music in the Theatre'**
- 7.15 **Musical Interlude**
- 7.25 **Dr. IVOR B. HART: 'How an Aeroplane Flies—VI, Manoeuvre and Control'**

- 7.45 **The Æolian Players**
ANTONIO BROSA (Violin), REBECCA CLARKE (Viola), JOSEPH SLATER (Flute), GORDON BRYAN (Pianoforte)
JOSEPH SLATER and GORDON BRYAN
Siciliana Bach
Bourrée and Minuet Handel
Mark Anthony Michel Blavet—1700-1768

REBECCA CLARKE and GORDON BRYAN
Five Old French Dances *Marin Marais*—1658-1728
Rondeau; La Provençale; La Musette; La Matelotte; La Basque

JOSEPH SLATER and ANTONIO BROSA
Pastoral Suite No. 6
Nicolas Chédeville—composed 1725
Vivement (Lively); La Signora; Les Syncopes (The Swoonings); Loure (Slow Dance); Minuet

EMILIA CONTI
Old Italian Songs:
Ario, o cara, a quella face Bassani
Se Florindo e Fedele Scarlatti
Non dar più pene Scarlatti
La Sirena Scyambati

THERE were two Scarlattis, both brilliant performers, both prolific composers. Alessandro, born 1659, died 1725, belonged to a family almost all of whom were musicians. His son Domenico, more distinguished than the father, was born in 1685, and soon achieved fame not only as pianist, but as composer for his instru-

Romance *Dalrymple, arr. Friedman*
Gavotte from Ballet 'Don Juan'
Gluck, arr. Friedman

RAMEAU'S father, the Organist of Dijon Cathedral, had no intention that Jean Philippe, his eldest son, should follow in his own footsteps. From a very early age, however, the youth decided the matter for himself; it is recorded of him that when only seven years of age, he played the harpsichord well, and could read at sight any piece of music set before him. He eventually won for himself the undoubted position of the greatest French musician of his time, and many honours were conferred upon him. Among them, perhaps the most interesting, in these days of heavy taxation, was that the authorities of his native town of Dijon exempted him and his descendants for all time from the payment of municipal rates. He was on the point of being raised to noble rank in 1764, when he died of typhoid fever. He was accorded magnificent funeral honours, and the whole nation mourned his loss.



ANOTHER
CHARLOT'S
HOUR.

André Charlot, the famous revue producer, well remembered for his series of Charlot's Hours last year, will return to the microphone

TONIGHT AT 9.35,

when London and Daventry will broadcast a programme specially organized by him in aid of

THE ACTORS' ORPHANAGE FUND.

He will have the assistance of JACK PAYNE and the B.B.C. Dance Orchestra

JOSEPH SLATER and REBECCA CLARKE
Air and Variations from Duo in B Flat *Beethoven*

EMILIA CONTI
La Charmante Marguerite (Old French)
L'échelonnement des haies *Debussy*
La Colomba (Tuscan Song) *arr. Schindler*
Did one but know *Maudie Valeria White*

JOSEPH SLATER, ANTONIO BROSA, and GORDON BRYAN
Serenade } *Mel-Bonis*
Pastorale ... }
Scherzo }

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 Another Charlot's Hour

This is a programme specially organized by André Charlot in aid of the Actors' Orphanage Fund

(See centre of page)

10.35-12.0 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

(Thursday's Programmes continued on page 37.)

ment and for the stage. He is regarded as one of the most important figures not merely in opera, but in music itself; he was a distinguished member of the little group of musicians who followed the earliest pioneers of music as we know it now, as it comes down to us through the great classical and romantic ages. The development and working out of themes, form, and balance in his melodies, and many of the factors of our present-day music in which the early seventeenth century was only groping its way, reached a point in Scarlatti's music which was hardly surpassed until Mozart carried it along a stage farther. Even today, with its old-world simplicity and slight structure, his music has a charm and freshness of its own. In listening to it as the modern pianoforte plays it, it must be remembered that it was composed for the much slighter-toned instrument of those early days.

ANTONIO BROSA, REBECCA CLARKE, and GORDON BRYAN
Minuet from Trio in E Flat Mozart

GORDON BRYAN
Rondeau, 'Les Tourbillons' (The Whirlwinds) *Rameau*

This Week's Epilogue
'GIVER OF ALL GOOD GIFTS'
'When all Thy mercies, O my God'
Psalm 145, vv. 8-21
'All people that on earth do dwell'
Matthew, Chap. vii, v. 11

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|---|--|

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The B.B.C. Popular
Orchestral
Concerts

Second Concert
Thursday 11th April
at 8 o'clock
Relayed to 5GB

Relayed from the
People's Palace
Mile End Road

Overture, 'Rienzi' Wagner

WAGNER took the subject for this early opera from our English novelist Bulwer Lytton, one who is probably much less well known to the average Englishman of the present day than Wagner's music. He says of this Opera, 'I had so laid it out that a first performance would be impossible in a second-rate theatre. I had Paris in view.' It was in Dresden that the Opera was actually produced; that was in 1842. It is a well conceived stage piece, with many situations of real dramatic intensity; although it is completely overshadowed by Wagner's later works it is clearly the work of one who had already a mastery of his job.

The Overture, in accordance with tradition, presents an epitome of the tale which is to follow, and is founded on themes taken from the body of the work; they depict for us—the oppressed people in revolt, with Rienzi at their head, against the patrician tyranny, their victory, and the triumph with which Rienzi is acclaimed. A long trumpet call, rising and falling, is the signal for the breaking out of conflict, and the flowing melody which follows is Rienzi's prayer, the best known air from the opera. The bitterness and clash of strife are vigorously presented, and the Overture closes on a note of triumph.

Elsa's Dream.

Elsa's brother, the young Duke of Brabant, has mysteriously disappeared and Elsa is accused by Telramund, scheming to win the Dukedom for himself, of murdering the boy. Arraigned before the King, Henry the Fowler, and his Court, Elsa falls into a trance and recounts how in a dream she had appealed for aid to Heaven and how a noble Knight had come to defend her.

Siegfried Idyll Wagner

Before making his home at Bayreuth in 1872, Wagner lived for some years at Tribschen, near Lucerne, and there, in 1869, a son was born to him and his second wife; it was that auspicious event which inspired this Idyll. Its composition and the rehearsals were kept a secret from Frau Wagner, and performed as a surprise to her outside the villa. Wagner himself conducted, and the faithful Hans Richter took the trumpet part.

Scored for a comparatively small orchestra, the little piece is based on themes which are with one exception taken from the music-drama of *Siegfried*, completed in the previous year. The one exception is an old German Cradle Song which Wagner introduced with the happiest effect.

Prelude to 'The Mastersingers'

Wagner's one Comic Opera had been taking shape in his mind for something like twenty years before he settled down in earnest to compose it. The original scheme must have undergone many changes during that long period, from the first sketches made in 1854, but it seems to be clear that the composer's

one of his own most dignified conceptions; the parody is achieved, as everyone knows, by the simple device of doubling the speed.

Ride of the Valkyries Wagner

One of the most vivid and stirring pieces of descriptive music in existence, the beginning of the Third Act of Wagner's *Valkyrie* sets before us the gathering of the warrior maidens on their grim rock. The galloping horses, rushing across the sky through a great storm of thunder and lightning, the greeting which the warrior maids call to one another as they come, each with a slain hero across her saddle bow, bearing him to Valhalla—these are so eloquently presented in the music that no stage setting is needed to bring the whole picture vividly to the hearer's thought as he listens.

Spring Song.

Near the end of the first act of the *Valkyrie* Sieglinde comes back to the hall, where Siegmund lies alone by the fire. The hall is in darkness save for the faint glow of the fire when suddenly the summer wind blows aside the great hangings of the door and moonlight streams into the hall so that the two see each other clearly. Startled by the sound, Sieglinde asks who went there. Siegmund answers, 'none went, but one has come,' and then, drawing her to him in the moonlight, and looking out on the forest, through the doorway, he sings to her, 'Winter storms have waned to the moon of Spring. . . . It is one of the most beautiful love songs in the world.

Prize Song.

This is the song with which the young Walther von Stolzing wins at the same time his bride, the fair Eva, and his admission to the Guild of Mastersingers. Earlier in the opera he had rehearsed it to Hans Sachs, who at once acclaimed it as 'a master song,' conforming to the strict rules of the Guild, and yet keeping its own freshness and inspiration.

Prelude to Act III 'Lohengrin' Wagner

The stirring Prelude to the third act of *Lohengrin* is among the very best known of all the extracts from Wagner's works. It begins, as everyone remembers, with an impetuous rushing theme given out with the whole strength of the orchestra. There follows an emphatic tune, beginning with the same furious upward rush, which the trombones play, and then there is a quieter section, foreshadowing the bridal duet in the last act of the opera. But the rushing theme returns once more, with all its brilliant suggestion of pomp and shining armour.

P R O G R A M M E

A Wagner Concert

PART ONE

- 8.0 Overture, 'Rienzi'
- 8.14 MIRIAM LICETTE 'Elsa's Dream' ('Lohengrin')
- 8.23 Siegfried Idyll
- 8.42 The Bridal Procession, 'Lohengrin'
- 8.53 Prelude, 'The Mastersingers'

INTERVAL

PART TWO

- 9.15 The Ride of the Valkyries ('The Valkyrie')
- 9.22 WALTER WIDDOP The Spring Song ('The Valkyrie') and 'The Prize Song' ('The Mastersingers')
- 9.34 Three Pieces from 'The Mastersingers'
Prelude to Act III; Dance of the Apprentices; Entry of the Mastersingers
- 9.48 Prelude, Act III 'Lohengrin'

MIRIAM LICETTE WALTER WIDDOP
(Soprano) (Tenor)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Kneale Kelley)

Conducted by
PERCY PITT

first intention was to make it in some sort a burlesque of *Tannhäuser* and of the song contest which is that opera's central point.

It is most easily understood if we think of it in four parts—quite definite in character yet very compactly welded together. The first is the great theme of the Masters, full of a noble dignity with a hint of scholastic pedantry. It is exploited at some length, and leads to a short lyric episode which clearly belongs to the young lovers, Walther and Eva; then with a rush of the violins, the theme of the Guild is introduced with its pomp and its banners.

Further developments of these bring us presently to the announcement, in E Major, of the Preislied motive, in which flute, oboe, clarinet and horn all have a share. At the end of the finely lyrical section which is made from it, the Apprentices break in with their merry parody of the stately Meistersinger theme. It is easy to imagine how Wagner must have enjoyed thus making fun of

THURSDAY, APRIL 11

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15 Two Plays from Birmingham

3.0 Symphony Concert

Relayed from the New Pavilion Bournemouth (No. XXVI of the Thirty-fourth Winter Series)
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conductors, Dr. ADRIAN BOULT and Sir DAN GODFREY

Introduction, Act III 'Lohengrin'..... Wagner
Overture, 'In the South'..... Elgar
Symphony in C, Op. 140..... Schubert
(Orchestrated by Joachim from the Grand Duo)
Allegro moderato; Andante; Scherzo (Presto);
Allegro ma non troppo. (Allegro vivace, according to Schubert)
Conducted by Dr. ADRIAN BOULT
Pianoforte Concerto in A..... Mozart
Allegro; Andante; Presto
(Soloist, BEVERIDGE WEBSTER)

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

Overture, 'Die Irrfahrt uns Glück' (The Pursuit of Happiness)..... Suppe
Slumber Song..... Squire
EVA TOLLWORTHY (Contralto)
Thank God for a Garden..... Del Riego
Still as the Night..... Böhm
ORGAN
Selection, 'The Chocolate Soldier'..... Straus
Intermezzo, 'In my Japanese Garden'... Higgs
Entr'acte, 'The Broken Melody'..... Van Biene
EVA TOLLWORTHY
Romance, 'Mignon'..... Ambroise Thomas
To Daisies..... Quiller
ORGAN
Suite, 'Four Ways'..... Eric Coates

5.30 The Children's Hour:

(From Birmingham)

'Tableaux Vivants'—a Sketch by Mary Richards
TONY will Entertain
Dance Music by PHILIP BROWN'S DOMINGOS DANCE BAND

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
MOLLIE ALDRIDGE (Musical Monologues)
ERNEST RUTHERFORD
(Concertina and Saxophone Solos)

8.0 B.B.C. Popular Orchestral Concert—II

Relayed from the People's Palace, Mile End Road, E.1

MIRIAM LICETTE (Soprano)
WALTER WIDDOP (Tenor)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT
(See page 36.)

Part I

ORCHESTRA
Overture, 'Rienzi'..... Wagner

8.14 MIRIAM LICETTE, with Orchestra
Elsa's Dream ('Lohengrin')..... Wagner

8.23 ORCHESTRA
Siegfried Idyll..... Wagner
Prelude ('The Mastersingers')..... Wagner

9.0 Interval

9.15 Popular Orchestral Concert

Part II

ORCHESTRA
The Ride of the Valkyries ('The Valkyrie')
Wagner

9.22 WALTER WIDDOP with Orchestra
Spring Song ('The Valkyrie')..... Wagner
Prize Song ('The Mastersingers')..... Wagner

9.34 ORCHESTRA
Three Pieces from 'The Mastersingers'... Wagner
Prelude, Act III; Dance of the Apprentices;
Entry of the Mastersingers
Prelude, Act III, 'Lohengrin'..... Wagner

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 Two Plays

(From Birmingham)

'The Patchwork Quilt'

A Fantasy in One Act by RACHEL LYMAN FIELD
Old Mrs. Willis
Anne Wendall, her daughter
Joe Wendall, Anne's husband
Betty, their daughter

In the Fantasy:

Molly
William
Emily

Picture a bed-sitting-room, in which its owner, old Mrs. Willis, is wandering aimlessly about as if searching for something. She is a frail old lady with a film of daze and bewilderment over her face.

'Robbery'

By John English

Shorty } London Burglars
Bert... }
Susie }

Incidental Music by THE NORRIS STANLEY SEXTET
(Thursday's Programmes continued on page 38.)

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Franz von Hosselin and Bayreuth Festival Orchestra (No. 12014-6s. 6d.).
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Franz von Hosselin and Bayreuth Festival Orchestra (No. 12016-6s. 6d.).
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Court Symphony Orchestra (No. 979-4s. 6d.).
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H.M. Grenadier Guards Band (No. 3044-3s.).

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Gasper Casandó, Cello (No. D1598-4s. 6d.).
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Rudy Wiedneft, Saxophone (No. 4508-5s.).
- BERCEUSE DE JOCELYN.**
W. H. Squire, Cello (No. 12126-6s. 6d.).
- GIPSY CABAVAL, March.**
Gatty Sellers, Organ (No. 5082-3s.).
- HANDEL, Sonata in F Major.**
Lionel Tertis, Violin (No. 12213-6s. 6d.).
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W. H. Squire, Cello (No. 11759-6s. 6d.).
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W. H. Squire, Cello (No. 12127-6s. 6d.).
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Ray Henderson (No. 4692-3s.).
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Sir DAN GODFREY and the BOURNEMOUTH MUNICIPAL ORCHESTRA.
B.B.C. WIRELESS SYMPHONY ORCHESTRA, Conducted by PERCY PITT.
JACK PAYNE and the B.B.C. DANCE ORCHESTRA.

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Thursday's Programmes continued (April 11)

5WA CARDIFF. 323.2 M. 928 KC.

- 3.0 London Programme relayed from Daventry.
- 3.45 Mr. F. O. MILES: 'The Film and the other Arts: A Contrast—The Liaison of Film and Drama in the Early Days'
- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London

7.45 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES.
(Cerddoria Genedlaethol Cymru)
Military Overture, 'Private Ortheris' Anedd

BESSIE JONES (Soprano) and Orchestra
Jewel Song ('Faust') Gounod

THE scene is the garden of Margaret's house. Siebel, Margaret's youthful admirer, has left a simple little posy of flowers on her doorstep, and then Faust has come in with Mephistopheles, and has sung his beautiful meditation on the place where his beloved dwells. Mephistopheles, whom he had bidden to leave him alone, has returned, bringing a handsome casket of jewels and an elaborate bouquet with which he replaces Siebel's simple posy, and the two withdraw. Margaret comes in through the wicket gate, and, dreaming of the handsome stranger who had spoken to her, she sits at her spinning wheel and sings the simple old ballad of the King of Thule, interrupting it by thoughts of the unknown gallant. Then, as she is about to enter her house, she comes on the casket of jewels and, hesitatingly at first, opens it. Though she cannot be sure that a gift so costly can really be meant for her, she decks herself out with the gems, and then, admiring her reflection in the handglass which is in the casket, breaks into the brilliant Jewel Song. Its striking effect is always enhanced by its contrast with the simplicity of the ballad which she has just sung, and something of the success of the brilliant air, when well sung, depends, too, on the fact that it is almost the first time in the opera that a solo soprano voice has been heard.

ORCHESTRA
Fantasia on Welsh Folk Tunes
Warwick Braithwaite

'A Couple of Cast-Ups'

By C. W. MILES

'Erb, an A.B. Seaman
Dai, a Ship's Stoker
Both characters will be taken by the Author.

ORCHESTRA
Selection, 'San Toy'.....Sidney Jones

BESSIE JONES
Y Cardotes Fach.....Dr. J. Parry
Wrth fynd efo Deio i Dywyu.....W. H. Davies
O! Na Byddai'n Haf O Hyd.....W. Davies

ORCHESTRA
Children's Overture.....Quilter

IN spite of its name, this is a full-sized orchestral Overture, in every way dignified and important music, although its themes are all favourite nursery rhymes, and though the music is throughout in the brightest and gayest of spirits.

Although it is as a song writer that Roger Quilter is best known to us, particularly by his melodious settings of many Shakespeare songs, he has more than once made it clear that he is no less a master of his craft when dealing with the orchestra. The same qualities of fresh

natural melody can be heard throughout this lighthearted Overture as in his songs. The old nursery rhymes on which it is built up are:—

- 'Boys and Girls, come out to play.'
- 'Upon Paul's steeple stands a tree.'
- 'Dame, get up and bake your pies.'
- 'I saw three ships come sailing by.'
- 'Sing a song of sixpence.'
- 'There was a lady loved a swain.'
- 'Over the hills and far away.'
- 'The frog and the crown.'
- 'A frog he would a-wooing go.'
- 'Baa, baa, Black sheep.'
- 'Here we go round the mulberry bush.'
- 'Oranges and Lemons.'

9.0-12.0 S.B. from London (9.30 West Regional News)



C. W. MILES takes both the parts in his own sketch, 'A Couple of Cast-Ups', which will be broadcast from Cardiff this evening during the programme that starts at 7.45.

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

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.30 West Regional News—S.B. from Cardiff
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 Mrs. ERIC SHARPE: 'Rural Industries of Wessex—I, Spinning and Weaving in the New Forest'

Thursday's Programmes continued (April 11)

4.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Market Prices for Southern Farmers
 6.35-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 The Children's Hour:
 Another day on the farm, when 'GERTIE GAUNTER calls late for her Easter Egg' (Olwen Bowen), but finds 'The Pixie Piper Man' (Elliot)
 6.0 London Programme relayed from Daventry
 6.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 A BALLAD CONCERT
 MYRA SPEIGHT (Pianoforte)
 CYRIL WILLIAMS (Tenor)
 WINIFRED ROEBUCK (Violin)

4.30 THE NORTHERN WIRELESS ORCHESTRA

5.15 The Children's Hour:
 S.B. from Leeds
 ERN SHAW gives us another Radiosity—a Competition

6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Market Prices for North of England Farmers
 6.45 S.B. from London

7.45 A Mock Debate

THE NORTHERN WIRELESS ORCHESTRA
 March, 'Lancashire Clogs' Grimshaw
 Suite, 'My Native Heath' (Impressions of Yorkshire) Wood
 L. T. WHIPP (Lancashire)
 and
 STAINLESS STEPHEN (Yorkshire)
 ORCHESTRA
 Overture, 'The Brewer of Preston' Adam
 Three Dale Dances Wood

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

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,330 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—The Right Hon. Sir Francis Acland, Bart.: 'Our National Heritage.' 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—S.B. from London. 7.45:—Albert Whelan, the Australian Entertainer. 8.0:—The St. Stephen's Silver Band: Conductor, W. Lewis. Band: March, 'Entry of the Gladiators'

(Julius Fuell); Andante, Romance (Rubinstein); South Sketch, 'Carolina' (B. LeStrange). 8.13:—Harry Shuttleworth (Bass): The Gay Highway (F. Drummond); At Santa Barbara (Kennedy Russell); Caroes (Martin Shaw). 8.21:—Band: Selection, 'Lilac Time' (Schubert, arr. Clutsam). 8.37:—Harry Shuttleworth: Captain Harry Morgan (Granville Bantock); The Admiral's Yarn (Paul Rubens); When the Sergeant-Major's on Parade (Ernest Longstaffe). 8.46:—Band: Elegy and March, from the 'Epic' Symphony (Percy E. Fletcher); Introduction to 'Faust' (Gounod). 9.0-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0:—A Recital of Gramophone Records. 2.45:—Mid-week Service. Conducted by the Rev. J. Gardner Smart, M.A., of Stevenson Memorial U.F. Church. 3.0:—Musical Interlude. 3.15:—Dance Music from the Locarno Dance Salon. 3.45:—Mr. W. Lawson: 'Odd Jobs about the House—II, Simple Electrical Repairs.' 4.0:—Favourites. The Station Orchestra. Nell Donaldson (Tenor). 5.15:—The Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Musical Interlude. 6.45:—S.B. from London. 7.45:—A Hebridean Programme. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 564 KC.

11.0-12.0:—Programme relayed from Daventry. 3.45:—'Odd Jobs about the House—II, Simple Electrical Repairs,' by Mr. W. Lawson. 4.0:—Afternoon Concert. May Bain (Contralto): 'Slave Song (Del Riego); Mellsands in the Wood (Alma Goetz); Love is meant to make us glad (Edward German). 4.8:—Dorothy Chalmers (Violin). Sonata in F Minor, No. 2 for Violin and Piano (J. B. McEwen). 4.23:—May Bain: Rose in the Bud and Milanwy (Dorothy Forster); A Brown Bird Singing (Haydn Wood). 4.30:—Dance Music relayed from the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—S.B. from London. 10.35:—Dance Music relayed from the New Palais De Danse. 11.15-12.0:—S.B. from London.

2BE BELFAST. 302.7 M. 291 KC.

3.0:—London Programme relayed from Daventry. 4.0:—Orchestra. Renee Cadell (Contralto). 5.0:—Mr. Harry Davis: 'A Holiday in Central Europe—I, London to Nurnberg.' 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band. Joseph Walsh (Tenor). 9.0-12.0:—S.B. from London.

THE CANTERBURY FESTIVAL.

A FESTIVAL of Music and Drama is to be given in Canterbury Cathedral during the week, August 19-24. Other of our cathedrals hold their Musical Festivals, events of widest interest, and often the occasion for first performances of composers' best work; but the inclusion of Drama in the Canterbury Festival strikes a new and welcome note. Perhaps it was the success of the performance in the cathedral, recently, of Masfield's Christmas play that has prompted this happy innovation. There is a peculiar rightness, too, in the inclusion of *Everyman* among the plays to be performed. If Mediaeval colour lingers on anywhere in our country, it is in the cathedrals—and particularly in the cathedral that is the shrine of St. Thomas à Becket. *Everyman* must often have been acted in the city in those days when Moralities and Mysteries were the holiday pastime of the people—on the common, in the street, or parading in those queer mediaeval carts where heaven was the driver's seat, earth the body of the cart, and hell somewhere about the tail-board. On this occasion the play will be acted outside the cathedral by Mr. Nugent Monck and the Norwich Players from the Maddermarket Theatre. The musical side of the Festival will consist of eight concerts, of which two are to be choral, four orchestral, and two chamber-music concerts. The choral concerts will be held in the nave; the orchestral and chamber concerts in the chapter house, and *Everyman* will be acted outside the cathedral. The orchestra will be provided by the B.B.C., and Dr. Adrian Boult will be the conductor.

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8.0
Symphony Concert
from the
Queen's Hall

- 10.15 a.m. **The Daily Service**
- 10.20 (*Daventry only*) **TIME SIGNAL, GREENWICH: WEATHER FORECAST**
- 10.45 (*Daventry only*) **Menus and Recipes: 'A Balanced Diet for Convalescents'**
- 11.0 (*Daventry only*) **Gramophone Records**
- 12.0 **A SONATA RECITAL**
MONTAGUE BREABLEY (Violin)
ESTHER FISHER (Pianoforte)
Sonata in A *Brahms*
Sonata in G *Grieg*
- 12.30 **ORGAN RECITAL**
By LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Prelude (1st Symphony) *Vivaldi*
Scherzo in G Minor, Op. 49
Bassi
Sonata, No. 1. *Mendelssohn*
Allegro Moderato; Adagio;
Adante; Vivace
- 1.0-2.0 **MOSCHETTO and his ORCHESTRA**
From the May Fair Hotel
- 3.0 **An Orchestral Programme**
Relayed from Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Masaniello'... *Auber*
AUBREY MILLWARD (Baritone)
The Slighted Swain } *arr. Lane*
The Pretty Creature } *Wilson*
When dull care.... }
- 3.19 **ORCHESTRA**
Selection, 'The Huguenots'
Meyerbeer
ALAN SLY (Pianoforte)
Barcarolle *Chopin*
- 3.45 **ORCHESTRA**
Valse des Alouettes (Waltz of the Larks) ('Harlequin's Millions') *Drigo*
Dance of the Tamblers
Rimsky-Korsakov
AUBREY MILLWARD
A Border Home *Phillips*
Diaphenin *Samuel*
Johnsen *Stanford*
Why so pale? *Parry*
- 4.5 **ALAN SLY**
Jardins sous la Pluie (Gardens in the Rain)
Debussy
April } *Ireland*
Equinox }
- ORCHESTRA**
Suite, 'From the Countryside' *Eric Coates*
- 4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lowisham
- 5.15 **THE CHILDREN'S HOUR:**
'The Bent Penny'—a dialogue story by Ralph de Rohan
'The Children's Overture' (*Quilter*) played by THE OLOF SEXTET
'Noodle's Hazel Harvest'—more about the Gnome Family (*Mabel Marlowe*)
- 6.0 Mrs. F. RANSON: 'Some Fish Recipes'
- 6.15 **TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Musical Interlude**

FRIDAY, APRIL 12
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

10.30
Listen for
The
Surprise Item

- 6.45 **THE FOUNDATIONS OF MUSIC**
HAYDN SONATAS
Played by
REGINALD PAUL (Pianoforte)
No. 9 in G
Allegro con brio; Menuetto and Trio; Presto
No. 21 in E Flat
Allegro moderato (1st Movement only)
- 7.0 Mr. ERNEST NEWMAN: The B.B.C. Music Critic
- 7.15 **Musical Interlude**
- 7.25 Professor J. E. V. CROFTS: 'The Adventure of Poetry—V, The Twentieth Century'
- 7.45 **ALBERT WHELAN**
The Australian Entertainer

In July, 1839, Wagner, with his wife (his first wife) and his huge Newfoundland dog, embarked at Pillau on a sailing vessel bound for London en route for Paris. He writes himself: 'I shall never forget the voyage; it lasted three weeks and a half. . . . The legend of the Flying Dutchman was confirmed by the sailors, and the circumstances gave it a definite and characteristic colour in my mind.'

The Overture is eloquent of stormy seas, of the restless wanderings of the Dutchman, condemned for ever to sail the waters until a maiden should be found who would break the spell by sharing his fate. The stern motive of 'Fate' is heard, and the beautiful melody which portrays Senta, the Norwegian fisher-maiden who finally redeems the Dutchman by her self-sacrifice.

WALTER WIDDOP with Orchestra
The Two Forging Songs from
'Siegfried' *Wagner*
Mime the Craftsman
Nothing! Nothing! conquer-
ing sword!

AT the beginning of *Siegfried*, the hero is still under the guardianship of Mime the Nibelung, although he has already grown to sturdy and fearless manhood. He makes this very plain when he comes laughing into their hut with a bear which he has caught in the woods, and with which he terrifies the dwarf in boyish glee. Mime has the two pieces of the broken sword of Siegmund, the boy's father, and has sought again and again to weld them, only to have the weapon broken by the boy's strong hands. Wotan, in the guise of a wandering old man, has visited the dwarf, and told him that only one who knows no fear can make a new weapon of the broken pieces. Mime learns, by adroit questioning, that nothing has ever taught Siegfried what it is to be afraid, and accordingly he sets him to work to weld the broken sword. The boy files it down and melts it, blowing up the forge to a white heat, and then with mighty hammer blows forges a new weapon with which he splits the anvil in two. The songs with which he accompanies that terrific energy are eloquent of youthful exuberance and fearless strength, and even apart from the scene, can quite well present the picture of it.



Sir HENRY WOOD

A B.B.C. SYMPHONY CONCERT

The Last of the Season,
will be relayed from the Queen's Hall, London
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
to-night at 8.0
WALTER WIDDOP (Tenor)
THE B.B.C. SYMPHONY ORCHESTRA
(Principal Violins, WYNN REEVES and
S. KNEALE KELLEY)
Conducted by Sir HENRY J. WOOD
The programme will consist entirely of music
from Wagner's Operas, including *The Flying Dutchman, Tannhauser, Siegfried, Tristan and Isolda, Parsifal and The Rheingold.*

AT one stage of his career Wagner was strongly averse from having parts of his great stage works taken from their context and played as concert music. But he afterwards changed his mind and conducted many concerts himself at which extracts from the Music-Dramas were played. In 1877 he conducted six concerts in the Royal Albert Hall, London, with an orchestra of two hundred. 'The Times' said of them, 'Herr Richard Wagner had little reason to be other than satisfied with the welcome accorded to him on Monday night in the Royal Albert Hall, when the first of his projected series of concerts was given. Everybody was glad to see the man about whom all musical Europe has been talking, and who, by talking on his own account, has incited all musical Europe to talk for a quarter of a century.'

8.0 The B.B.C. Symphony Concert
—XII

Last Concert of the Season
Relayed from the Queen's Hall, London
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
WALTER WIDDOP (Tenor)
THE B.B.C. SYMPHONY ORCHESTRA
(Principal Violins, WYNN REEVES and S. KNEALE KELLEY)
Conducted by Sir HENRY J. WOOD
Part I
ORCHESTRA
Overture, 'The Flying Dutchman'... } *Wagner*
Overture and Venusberg Music }
(*Tannhauser*)

WAGNER'S interest in the old story of the Flying Dutchman was first aroused by a version of it by the poet Heine. Soon after he had read it, the impression it had made on him was deepened by an actual experience of the North Sea in one of its grim and grey moods.

ance and fearless strength, and even apart from the scene, can quite well present the picture of it.
ORCHESTRA
Prelude and Liebestod from 'Tristan and Isolda'
Wagner

IT was Wagner himself who arranged the Prelude to his music-drama *Tristan and Isolda*, along with the last great scene which Isolda sings beside the dead body of Tristan before she, too, falls lifeless. More than any of Wagner's music it is able to tell its own story of passionate love and grief.

Of the closing scene he said himself: 'It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of night, out of which, so says the story, the ivy and the vine sprang forth in close embrace over the tombs of Tristan and Isolda.'

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
(*London Programme continued at foot of page 41.*)

FRIDAY, APRIL 12

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0

'Requests' from Listeners

- 3.0 **ORGAN RECITAL**
By W. G. WEBBER, F.R.C.O.
(Organist and Director of the Choir, Christ Church, Westminster Bridge Road)
Relayed for St. Mary-le-Bow
- W. G. WEBBER
Sonata in G *Elgar*
JOAN EVERY-LEGGATT (Mezzo-Soprano)
Wanderers Nachtlied (Wanderer's Night Song)
Wie Einst (At Once)
An einen Herbstwald (To An Autumn Forest) *Joseph Marx*
Japanisches Regenlied (Japanese Rain Song)
Valse de Chopin
W. G. WEBBER
Water Music *Handel*
Andante from Septuor *Beethoven, arr. E. T. Best*
JOAN EVERY-LEGGATT
Sainte *Ravel*
Mandoline *Debussy*
Printemps *Van Schnell*
W. G. WEBBER
Chorale Preludes *Tortius Noble*
Tocatta and Fugue in D Minor *Bach*
- 4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
JACK RICKARDS and WINIFRED DUNK (in Comedy Cameos)
MOLLIE ALDRIDGE (Musical Monologues)
- 5.30 **The Children's Hour:**
(From Birmingham)
'Things that are different Abroad,' a Dialogue by Mona Pearce
Songs by MARY POLLOCK (Soprano) and HERBERT SIMMONDS (Baritone)
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 **Light Music**
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation Street
Overture, 'Fingal's Cave' *Mendelssohn*
Valse Huguette ('The Vagabond King') *Friml*

- HARRY SENNETT (Tenor)
Loiraine *Sanderson*
- 6.50 ORCHESTRA
Second Fantasia, 'Faust' .. *Gounod, arr. Tavan*
NORRIS STANLEY (Violin)
Prelude and Allegro *Pugnani, arr. Kreisler*
HARRY SENNETT
Rosebud *Drummond*
- 7.15 ORCHESTRA
Pleading *Haydn Wood*
The Wedding of the Rose *Lincke*
CHARLES BADHAM (Pianoforte)
Concert Study in A Flat *List*
HARRY SENNETT
O Mistress Mine *Quilter*

- 7.40 ORCHESTRA
Selection, 'The Gondoliers' *Sullivan*

- 8.0 'Requests'
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
HERBERT SIMMONDS (Baritone)
S. C. COTTERELL (Clarinet)

- 9.30 'Action'
by C. E. MONTAGUE
Read by PHILIP NOEL BAKER

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 10.15 DANCE MUSIC: Ciro's CLUB BAND directed by RAMON NEWTON from Ciro's Club

- 11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB Band directed by RAY STARITA from the Ambassador Club

LONDON FRIDAY PROGRAMMES (Continued)

- 9.15 **Symphony Concert**
Part II
ORCHESTRA
Transformation Music and Closing Scene from Act I 'Parsifal'
Forest Murmurs, 'Siegfried'
Entrance of the Gods into Valhalla, 'The Rhinegold' *Wagner*
- NEAR the end of the first act of *Parsifal* the old Knight Gurnemanz leads Parsifal to the holy Mount Montsalvat, and this music is played while they seem to walk, by means of changing scenery on the stage, from the forest, through a gateway in the rocks, then downwards until they reach the great hall into which the Knights of the Grail pass in a solemn procession. The themes on which the music is built up are, first, the bells of the Grail Temple, the Dresden Amen, our Saviour's agony, and the Sacrament.
- IN the second scene of the great music drama which bears his name, the young Siegfried has left the dwarf Mime, with whom his boyhood had been spent. He has forged anew the broken sword of his dead father, Siegmund, the sword with which he slays the dragon and makes himself master of the magic helm and the ring fashioned of the Rhinegold, round which the whole story centres. In the scene to which this music belongs, he lies on his back under the forest trees, listening to the many voices

of the wild. Prominent among these are heard the songs of the bird, the bird whose message he learned to understand through the magic of the dragon's blood when he had slain it.

AT the end of the *Rhinegold*, the first of the four music-dramas which make up the Nibelung's Ring, Valhalla, the home of the gods, has been built by the help of the stolen gold. It is hidden from view by a thick mist which Donner cleaves with his mighty hammer. Then we see the great bridge, like a rainbow, stretching across the valley to the noble castle, and across it the gods pass in solemn procession to their new home.

- 10.10 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

- 10.15 Topical Talk

- 10.30 SURPRISE ITEM

- 11.0-12.0 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club

12.0-12.15
Experimental Transmission of Still Pictures by the Fultograph Process

THE CANCER HOSPITAL

(FREE)

FULHAM ROAD, LONDON, S.W.3.
(Incorporated under Royal Charter.)

NO LETTERS. NO PAYMENTS.

THE FIRST SPECIAL HOSPITAL IN LONDON FOR CANCER.
SOLELY DEVOTED BOTH TO TREATMENT AND TO RESEARCH.

Fully equipped and specially staffed. A certain number of beds are provided for advanced cases, who are kept comfortable and free from pain.

AN URGENT APPEAL IS MADE FOR **£150,000**

for Building Extensions, the first part of which will be wards for "middle income" patients who can contribute towards their cost

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PAST

THE DAY OF THE RUBBER ELASTIC STOCKING

HEAVY-CONSTRICTING-OBVIOUS
NEW COMPRI-VENA STOCKING
Gives Perfect Support. Yet is Rubberless. Light. Comfortable and Invisible under Finest Silk Hose Durable Washable

TO-DAY there is great news for every sufferer from Varicose Veins, swollen or ungainly legs or ankles. A new Stocking is now available, which helps to reduce the veins or swellings instead of merely pressing them in. It is a revelation in comfort, besides being undetectable. "No one would know I have two pairs of stockings on," writes a satisfied wearer. A Nurse says: "Delighted with the Stockings. They are the best ever invented for Varicose Veins. All tenderness and swelling has entirely disappeared."

These new Compri-Vena Stockings are easily washable, wear well, and can be ordered by post with confidence, as perfect fitting is assured by our simple method of home measurement. All over the country sufferers are discarding their heavy, unsightly Rubber Elastic Stockings and bandages, and turning with relief to these light and smart Stockings. Doctors advise patients to wear them owing to their numerous advantages.

Write to-day for booklets and self-measurement form. If possible, call and inspect the various qualities. Compri-Vena, Ltd. (Dept. R.T.15), Evelyn House, 62, Oxford Street, London, W.1. (Near Tottenham Ct. Rd. Tube Station. Hours, 9-6. Sats, 9-1.)

Trained Nurses in constant attendance.

Friday's Programmes continued (April 12)

5WA	CARDIFF.	323.2 M. 928 KC.
12.0-1.0	London Programme relayed from Daventry.	
3.0	London Programme relayed from Daventry	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant	
5.15	The Children's Hour	
6.0	Mr. PETER FREEMAN: 'Lawn Tennis'	
6.15	S.B. from London	
6.30	Principal CHARLES COLES, D.Sc., 'Careers—I, An Introductory Talk'	
<p>DR. COLES is the first Principal of Cardiff Technical College, and it was entirely due to his work that the College was built and has attained its present high position as one of the most important in the country.</p> <p>Principal Coles believes that technical education should not only serve the needs of industry and commerce, but should be a preparation for life in the fullest sense.</p>		
6.45	S.B. from London	
7.45	A Song Recital by WILFRED MILES (Tenor) and MARJORIE HUGHES (Mezzo-Soprano) MARJORIE HUGHES Sea Fever.....Ireland Ma Voisine (My Neighbour).....Goring Thomas MARJORIE HUGHES and WILFRED MILES Sunset.....Goring Thomas It is the Merry Month.....German WILFRED MILES Phyllida.....Howard Fisher E lucevan le stelle (The stars are shining) Puccini	
8.0-11.0	S.B. from London (10.10 West Regional News)	

5SX	SWANSEA.	294.1 M. 1,020 KC.
3.0	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
10.10	West Regional News S.B. from Cardiff	
10.15-11.0	S.B. from London	

6BM	BOURNEMOUTH.	288.5 M. 1,040 KC.
3.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	For Farmers: Mr. A. HISCOCK, 'Preparing Stock for Show'	
6.45-11.0	S.B. from London (10.10 Local Announcements)	

5PY	PLYMOUTH.	396.3 M. 757 KC.
3.0	London Programme relayed from Daventry	
5.15	The Children's Hour: <i>One, Two.</i> <i>What shall we do?</i> <i>Another Query Day.</i>	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (10.10 Forthcoming Events, Local Announcements)	

2ZY	MANCHESTER.	378.3 M. 793 KC.
3.0	London Programme relayed from Daventry	
5.15	The Children's Hour: A PENNY FOR YOUR THOUGHTS Songs by PHYLLIS COLLINS and THORNEY DODGE P. FRASER-CARLOSS will read 'The Teller of Stories and a Story he Told.'	

6.0	Mr. C. T. E. PHILLIPS (Librarian of Chetham's Library): 'Manchester in Fiction'
6.15	S.B. from London
7.45	ROSELANI and KANOKU (Hawaiian Duettists)
8.0-11.0	S.B. from London (10.10 Local Announcements)

Other Stations

5NO	NEWCASTLE.	243.9 M. 1,250 KC.
3.0	London Programme relayed from Daventry.	
5.15	The Children's Hour. 5.0:—Ewart Kenipson: 'A Talk on Auction Bridge—I, Squeezing.' 6.15:—London. 6.30:—For Farmers: Mr. H. C. Pawson, 'Pests of Farm Crops.' 6.45-11.0:—London.	

5SC	GLASGOW.	401.1 M. 748 KC.
3.30	—An Operatic Concert. The Station Orchestra. Matthew M. Dickle (Tenor). 4.45:—Dance Music. From the Locarno Dance Salon. 5.15:—S.B. from Aberdeen. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—London. 7.45:—Aberdeen. 8.0:—London. 10.10:—Scottish News Bulletin. 10.15-11.0:—London.	

2BD	ABERDEEN.	511.2 M. 964 KC.
3.45	—A Short Recital of Vocal Duets by Alice Fettes and Maud Punnington. 4.0:—The Playhouse Orchestra. Directed by R. E. Cahill. Relayed from the Picture Playhouse. 5.0:—Mrs. J. W. H. Trull: 'A Walk through the Old Town.' 5.15:—The Children's Hour. 6.0:—Mr. Peter Craigmyle: 'Football Topics.' 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—A 'George' and 'Willie' Episode. Written by Arthur Black. 8.0:—London. 10.10:—Glasgow. 10.15-11.0:—London.	

2BE	BELFAST.	302.7 M. 991 KC.
12.0	—Organ Recital by Herbert Westoby, Mus. Bac. (Lond.). Relayed from the Grosvenor Hall. 12.30-1.0:—Musical Comedy. The Radio Quartet. 3.30:—Light Music. The Radio Quartet. 3.45:—Dorothy Craig (Contralto). 3.57:—Quartet. 4.15:—Dance Music. Bob Dryden's Rivoll Rhythm Boys. Relayed from the Plaza. 5.0:—E. W. Sibbald-Treacy (Synopated Piano Solos). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 8.0:—A Symphony Concert. The Symphony Orchestra: 8.36:—Francis Russell (Tenor). 8.48:—Orchestra. 9.0:—Weather Forecast. News. 9.15:—Concert. Orchestra. 9.30:—Philip Whiteway (Violin). 9.42:—Francis Russell. 9.54:—Orchestra. 10.10:—Regional News. 10.15-11.0:—S.B. from London.	

STARTLING RESULTS OF NATIONAL SHAVING WEEK

"Put a good face on it"

The evidence is "staring you in the face." All over the country you will find men delighting in the cleaner, closer, easier shaves that they get with Erasmic Shaving Stick. It is really remarkable how much longer an Erasmic shave lasts, and how smooth and refreshed the skin feels after it.

If you take pride in your personal appearance, buy an Erasmic Shaving Stick to-day.



ERASMIC SHAVING STICK

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SHAVING CREAM — Giant tube 1/3

(Prices apply in United Kingdom only.)

Both Sides of the Bristol Channel.

IN CELEBRATION OF SOMERSET.

A 'Fred Weatherly Programme'—When Springtime Comes to Bath—Interesting Pages of Ancient History—The Vigour of the Repertory Movement.

Bath.

I CONFIDENTLY assert that the City of Bath in the month of May is the most beautiful city or town in the Kingdom. Its noble site, its superb architecture and stone, its streets, its foliage, and its blossom constitute a sum which I am quite certain will be seen nowhere else in the country. There is no other place in the world that I know of where you can walk along a street and be quite happy simply in observing the architecture of that street. That is the case in Bath; there is not an ignoble street in Bath. There is not a street where you cannot find some glorious relic of the past which appeals to you with all the force of architecture that also embodies history. Your garden—if you are weary at all of the architecture of the streets, you have only to pass on one side and you go into a sumptuous beautiful garden. No, there is no place like Bath in May.' So speaks Lord Rosebery. Miss de Reyes, whose series of talks on 'Masques and Pageants' is referred to on this page, has chosen one of Bath's most romantic old buildings as the headquarters of her dramatic work. Mr. Weatherly, K.C., the veteran song writer, whose programme, 'Green Hills of Somerset,' is arranged for the evening of the same day, also lives at Bath.

Details of a special spring-time programme from the Pump Room, Bath, on April 26, will be given next week.

Green Hills of Somerset.

MR. FRED E. WEATHERLY'S last programme at Cardiff on March 7 was entitled 'Songs of Cambria.' Although he was born in Somerset he saw, in his childhood, the Welsh hills on the other side of the Bristol Channel, and the stories his mother told him of romantic Wales made an ineffaceable impression upon him. The stories of Arthur and his court in particular laid hold of his imagination, and in these stories he found a common meeting-place for his love of both Wales and Somerset, for the glamour of the Arthurian legend holds sway on both sides of the Channel. His next programme is on Tuesday, April 16, at 7.45 p.m., and is entitled 'The Green Hills of Somerset.' It will consist of songs, dances, and stories. The songs will be associated with places in Somerset, and will be sung by Hilda Blake and Dennis Noble. The dances from Sir Edward German's *Tom Jones*, and selections from the songs of W. H. Squire, a West Country man, will be played by the National Orchestra of Wales. Lastly, there will be stories by villagers. Mr. Weatherly describes the programme as 'A roving journey of song and story through the country of his birth.'

The Rustic Fool.

CONTINUING his series of lecture-recitals on 'Farce in Shakespeare,' Mr. Lyndon Harries will take 'The Rustic Fool' as his subject on Monday, April 15, at 4.45 p.m. Mr. Harries distinguishes very clearly between the Clown, the Fool, and the Jester, and this subtle appreciation of the differences between these types will be shown in his rendering of their speeches.

Young Wales.

AN annual event in the student life of Wales is the inter-collegiate Eisteddfod. It is held at the four college centres in turn, and in February of this year it was held at Swansea. This festival is run on the usual Eisteddfod lines: there are competitions for choirs, quartets, vocalists, instrumentalists. There are also literary competitions including poems and short stories. When I asked if it was entirely Welsh I was told that the underlying principle was that it was a Welsh festival, but competitions were also included for monoglots. Some of the winners will contribute a programme on Monday, April 15, at 7.45 p.m. There will be vocalists, instrumentalists, an instrumental trio, and poets reading their own work. The rivalry between the colleges in this event is only equalled by their rivalry in the athletic field. The colleges of course are Aberystwyth, Cardiff, Bangor, and Swansea.



ANCIENT STONES, ST. ILLTYD'S, LLANTWIT MAJOR.
A treasure-house of Welsh history which Mr. W. H. Jones will include in his talks on Village Histories (Friday, April 19.)

Experiment in the Theatre.

MR. IFAN KYRLE FLETCHER gives the first of a series of talks on the present state and future prospects of theatrical art in England and Wales on Thursday, April 18, at 3.45 p.m. The series is entitled 'Experiment in the Theatre,' and Mr. Kyrle Fletcher will tell of the pioneers of experiment. He will give a picture of the commercial theatre and contrast its aims and methods with those of the Repertory Theatre and the Amateur Movement. Throughout his talks he will bear in mind the present position in Wales.

'Masques and Pageants.'

THE Citizen House Players have appeared before the microphone many times, and last autumn Miss de Reyes, the director, gave a special series of talks to schools. On Tuesday, April 16, at 5 p.m., she gives the first of a new series of talks especially addressed to Community Groups, Women's Institutes, and to Producers of Plays in Institutes and Colleges. The title of the series is 'Masques and Pageants,' and the aim is to throw light upon details which go to the making of a successful open-air production. 'There are few things more enjoyable than watching a masque or pageant unfold before one, during the sunlit hours of a summer's day,' writes Miss de Reyes. 'The spirit of gathering under the greenwood tree is in our very blood.'

Llantwit Major.

LLANTWIT MAJOR has come prominently before the public lately, for Mr. Hearst, the American newspaper proprietor, has bought the historic St. Donat's Castle, a few miles away, and rumour had it that the castle was to be turned into a cinematograph centre. This rumour arose because the new proprietor desired to add the comforts of civilization to the atmosphere of the Middle Ages. Thanks to the work entailed by these improvements there is no unemployment problem at present at Llantwit Major. That is the present-day development, but Mr. W. H. Jones, who takes this historic village for the first of his series of Village Histories, on Friday, April 19, at 6.0 p.m., will have another story to tell. He will tell of the Church of St. Illtyd which is a perfect treasure house of history. If he begins at the present day and works backward, he will start with the new installation of electric light which replaces the old paraffin lamps, he will work back until he comes to traces of spoliation in Cromwell's time, he will tell of the older part of the church with its fifteenth-century roof of Irish bog oak, with heads and crests displayed of the principal local families. He will trace the building operations, ending up with the western portion which was built in the ninth century. In this western portion are the most interesting pages in this whole book of history.

Ancient Stones.

THERE is a ninth-century Druid stone, said by some to be a sacrificial pillar. A pillar of Abbot Samson is dated 848. Tradition goes farther back than these stones, for, say the natives of that part, before the ninth-century church, there stood on the same site a wattle church.

and in that church, it is affirmed, St. Paul preached. There is a link in the churchyard with Glastonbury, for a slip from the Holy Thorn, which tradition has it, was brought to Glastonbury by Joseph of Arimathea, has been planted and it bloomed last Christmas Eve.

The Story of Football.

MR. H. J. CHANNON, who has had twenty years' experience of refereeing Association and Rugby matches in the West of England, and who was the Southern League referee for 1924-28, gives a talk on 'The Story of Football' on Saturday, April 20, at 7.0 p.m. He has contributed many articles to the press dealing with the history of football and with the difficult problems that a referee has to solve in the course of the game. Mr. Channon is an Old Boy of Queen's College, Taunton, and has been a master there for twenty-three years.

Welsh on the Wireless.

A RECENT broadcaster wrote to the Station to tell of the wonderful letter-bag he had had, particularly from Welshmen living out of Wales. His correspondents numbered clergymen, schoolmasters, chemists, and cowherds, and his most enthusiastic correspondent, from somewhere in Surrey, wrote: 'If there is anything more wonderful than wireless, it is Welsh.'

'STEEP HOLM'

8.30
A Concert by
The Glasgow
Orpheus Society

10.15 a.m. **The Daily Service**

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

10.45-11.0 (*Daventry only*) **'Home Dressmaking'**
—III, **Jess VIOLET BRAND:** 'A Thin Frock ready
for the Summer'

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

2.50 Scotland v.
England

A Running Commen-
tary on the Associa-
tion Football Interna-
tional by **Mr. GEORGE**
F. ALLISON

Relayed from Hamp-
den Park, Glasgow
S.B. from Glasgow

4.45 **ALFREDO and his**
BAND
From the New Princes
Restaurant

5.15 **THE**
CHILDREN'S
HOUR:
'THE ISLES OF
GOLD'

A truly Pirate Play
by **J. B. MORTON**
With Music by
V. HELY-HUTCHINSON

6.0 **THE GERSHOM**
PARKINGTON QUINTET

6.15 **TIME SIGNAL,**
GREENWICH;
WEATHER FORECAST,
FIRST GENERAL NEWS
BULLETIN; Announce-
ments and Sports
Bulletin

6.40 **THE GERSHOM**
PARKINGTON QUINTET

6.45 **THE**
FOUNDATIONS
OF MUSIC
HAYDN SONATAS

Played by
REGINALD PAUL (Pianoforte)

No. 21 in E Flat
Adagio; Allegro (last two Movements)
No. 16, in G
Allegretto innocents; Presto

7.0 **Mr. HARVEY GRACE:** 'Next Week's Broadcast
Music'

7.15 For Younger Listeners: 'Music as a Com-
munity Activity,' by **Dr. MALCOLM SARGENT**

7.30 A Concert

SUZANNE BERTIN (Soprano)

THE GERSHOM PARKINGTON QUINTET

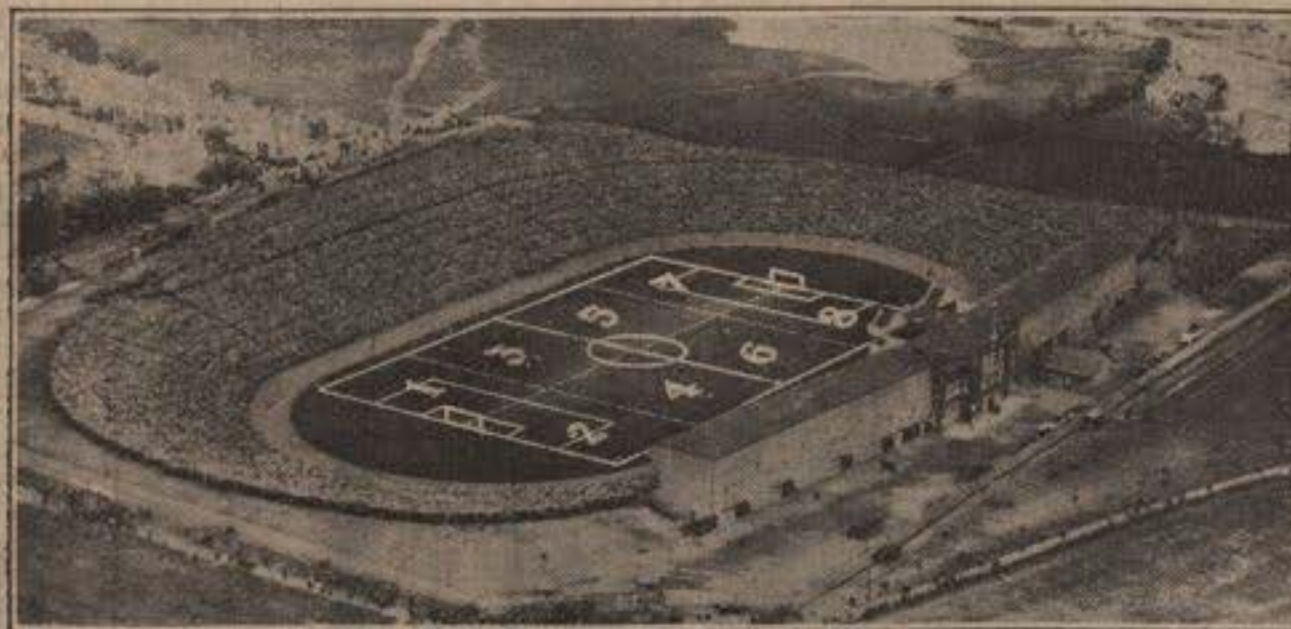
Selection, 'Tales of Hoffmann' *Offenbach*

OFFENBACH'S success as a composer of comic
operas of that slight order for which we
have no exact equivalent in this country was
almost unique. His industry was also astonish-
ing, and the number of successful works which
he produced in his busy life is well nigh incredible.
It was his ambition, however, to write at least
one work of a rather more serious order, and he
was at work on this *Tales of Hoffmann* when he
died. It was completed by Guiraud, and pro-
duced in Paris in 1881, the year after its com-

SATURDAY, APRIL 13
21.0 LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1.5-2.5 M. 192 KC.)

poser's death, and was given over a hundred
times in that same year. It has ever since been
in the repertory in Paris, and is regularly played
in most countries of Europe, even in our own.

Offenbach's music enjoyed an extraordinary
vogue in this country in the latter part of last
century, although, to any who know it at the
fountain head, it inevitably loses something of its
delicate flavour in crossing the Channel. None
the less, *Tales of Hoffmann* bids fair to keep its
hold on our affections, and, either as a whole
opera or in part, is well known to the ordinary
listener.



TODAY'S ASSOCIATION INTERNATIONAL.

A view of the famous ground at Hampden Park where Scotland and England
play their match in the International Association Football Championship Series.

The Association Football year has no more interesting match (if we except, perhaps, the English
Cup Final) than the meeting of England and Scotland in the Championship tournament. The
game in Scotland has as sure a grip on the public as that which it enjoys on the Southern side of
the border. It is true that English football is speckled with Scottish players, but Scotland has
its own League and Cup Tournaments. Thus it is only from the International games that we are
able to estimate the relative football strength of the two countries. Last year, it will be recalled,
Scotland came down to Wembley and, to their great joy, beat England by five goals to one. But
then 1927-28 was a bad season for England's National side and they finished bottom of the table.
This time they will set out with higher hopes, and this afternoon's match, which Mr. George
Allison is to describe over the microphone, should be well fought and full of incident from 'kick-
off' until the final whistle.

There is a Prologue in a wine cellar in which
his friends twit Hoffmann, the poet, about his
many love affairs, and each of the three acts is
his recounting of one of them, always with an
evil spirit at his elbow, somewhat after the
manner of Mephistopheles in *Faust*.

7.45 **SUZANNE BERTIN**
Aria of Mimi, 'La Bohème' } *Puccini*
Aria of Musetta, 'La Bohème' }

7.53 **QUINTET**
Sicilienne *Fauré*
Légende *Liszt*
Aime Moi (Love me) *Bemberg*
L'Heure Exquise (The Exquisite Hour) .. *Hahn*

BEST known both in his own country and
abroad as the composer of a number of
really beautiful songs, Reynaldo Hahn has com-
posed much in the larger forms too—operas,
ballets, and choral and orchestral music. His
chamber music also has a real charm and indi-
viduality of its own. He is, moreover, a distin-
guished conductor, specializing in Mozart, and
has ere now been selected to conduct a festival
performance of *Don Giovanni*, at Salzburg. He
was one of those who made his reputation at
a very early age. He was only eleven when he
entered the Paris Conservatoire, and his first
published work appeared when he was fourteen.

8.8 **SUZANNE BERTIN**
Waltz, 'Romeo and Juliet' *Gounod*

8.16 **QUINTET**
Slave Rhapsodie *Volpatti*
A Day in Naples *Bynn*

8.30 **The Glasgow Orpheus Society Concert**
Conducted by **HUGH S. ROBERTSON**
Relayed from the Queen's Hall
(*Sole Lessees, Messrs. Chappell and Co., Ltd.*)

Part Songs:
Weary Wind of the
West *Elgar*
The Evening Star
Coleridge-Taylor

JOHN EDINGTON
(Tenor)
Deirdre's Farewell to
Scotland

Kennedy Fraser
(From 'Songs of the
Hebrides')
Let us haste to
Kelvingrove
arr. Hugh S. Robertson

Part Songs:
The Death Croon
Kennedy Fraser, arr.
Bantock
Corydon, Arise
Stanford

ALTHOUGH choral
singing is widely
cultivated throughout
Scotland, and most
towns boast their own
choirs, it has always
been to Glasgow rather
than to the capital
that the rest of the
world has looked for
Scottish choral
singing.

For many years the
Glasgow Select Choir,
of twenty-four voices,
conducted by the late
John Millar Craig,
held a foremost posi-
tion in its own class.
For a whole genera-
tion it furnished the
annual St. Andrew's
Day concerts in

London and the other big English towns, to the
enthusiastic delight of the exiled Scots there.

The Glasgow Orpheus Choir has spread the
fame of Scottish choral singing much further
afield, on the other side of the Atlantic as well as
here. It reaches a very high standard of choral
singing, and its conductor, Mr. Hugh S. Robertson,
has earned the gratitude of audiences in many
parts of the world, for the way in which his choir
presents not only Scottish song and sentiment but
vocal music of many orders.

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS**
BULLETIN

9.15 **Miss RACHEL WHEATCROFT:** 'Cambodia,
the Land of the Serpent King'

9.30 **Local Announcements: (Daventry only)**
Shipping Forecast and Fat Stock Prices

9.35 Regimental Marches

Played by

THE WIRELESS MILITARY BAND

Conducted by **B. WALTON O'DONNELL**

With descriptions written by **WALTER WOOD**

10.35-12.0 **DANCE MUSIC: ANDROSE'S**
BAND from the May Fair Hotel

SATURDAY, APRIL 13

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Overture, 'Stradella'Flotow
WINIFRED MORRIS (Contralto)
Queen Mary's Song} Elgar
The Poet's Life}
The South Winds} London Ronald

2.48 ORCHESTRA

Selection, 'The Dollar Princess'Fall
TOM BROMLEY (Pianoforte)
Intermezzo, Op. 10, No. 3} Brahms
Rhapsody, Op. 119, No. 4}

4.15 ORCHESTRA

Keltic SuiteFoulds
WINIFRED MORRIS
Sweet Baby Butterfly} Cateridge-Taylor
Fairy Roses}

BAND

Selection of Squire's Songsarr. Ori Hume
Gipsy Impression (from Suite, 'Wayside
Sketches')W. Minchin
Humoreske, 'March of the Mammikins'Fletcher

CYRIL LIDINGTON

Mary of ArgyleS. Nelson
J'ai pleuré en rêveGeorges Hue
NinnettaBrewer

BAND

Idyll, 'A Lancashire Ramble'F. Arthur
Selection, 'Vanity Fair'Finck
March, 'The Voice of the Guns'Alford

8.0 'Hip-Hip-Hoo Radio'

(From Birmingham)

A Revue in the Making
(See centre of page)

8.0 A Revue in the Making

Even the VERY DEAF

Now Hear Every Word and Sound!
Marvellous New Invention

EVEN the extremely deaf are enabled to hear by this wonderful new invention. Many had been deaf 10, 25, 50 years! The Fortiphone responds equally to every note in the scale, every tone of the voice; it is not necessary to face the speaker; you have nothing to hold. You hear voices and music from any angle at any normal hearing distance as clearly as the whisper of a person sitting next you. One delighted user writes: "Hearing again so well after ten long years made me cry with joy." The Fortiphone restores the whole world of sound to the deaf, even the song of birds and the ticking of the clock.



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A REVUE IN THE MAKING

Book and Lyrics by GRAHAM SQUIERS
Music by SHIRLEY GOODALL

Principals (also the Chorus)

VERA GILMAN	EDITH JAMES	HARRY SAXTON
ALFRED BUTLER	STEWART MASON	HARRY SENNETT
And the Pianists—	JACK VENABLES and	GERALD ARMES

Scene: A Rehearsal Studio at 5GB

From Birmingham

Tonight at 8.0.

TOM BROMLEY

Capriccio in F SharpFrank Bridge

ORCHESTRA

March, 'Admirals All'Bath

4.45

A Sonata Recital

(From Birmingham)

LENA MASON (Violin)

MAY JARDINE (Pianoforte)

Sonata in D Minor, Op. 108Brahms

Sonata, No. 2Delius

5.30

The Children's Hour:

(From Birmingham)

A further Snooky Story, by Phyllis Richardson

Vocal Items by THE WONDERLAND QUARTET

EMILIE WALDRON (Soprano); ALICE VAUGHAN

(Contralto); GEOFFREY DAMS (Tenor); JAMES

HOWELL (Bass)

6.15 TIME SIGNAL, GREENWICH; WEATHER

FORECAST, FIRST GENERAL NEWS BULLETIN;

Announcements and Sports Bulletin

6.40 Sports Bulletin (From Birmingham)

6.45

Light Music

CYRIL LIDINGTON (Light Baritone)

'A' DIVISION METROPOLITAN POLICE BAND

March, 'The New Colonial'R. B. Hall

Divertissement, 'Espagnol' (Spanish) Désormes

Valse, 'The Student Prince'Romberg

CYRIL LIDINGTON

The Darsot DaisyErnest Melvin

FluetteDaisy McGeoch

BrittanyFarrat

9.0 THE PICCADILLY PLAYERS directed by AL

STARITA from the Piccadilly Hotel

10.0 WEATHER FORECAST, SECOND GENERAL

NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 A Ballad Concert

(From Birmingham)

LEONARD DENNIS (Violoncello)

Traumerei (Dreaming)Schumann

MadrigalSquire

Villagers' SongPopper

10.30 EMILIE WALDRON (Soprano); ALICE

VAUGHAN (Contralto); GEOFFREY DAMS (Tenor);

JAMES HOWELL (Bass)

The Philosopher and the Lady Eastops Martin

(A Song Cycle for Four Voices)

To love or not to love; All in a lily white

gown; The Hidden Song; A Song to You;

The Philosopher's Song; Your Eyes the Stars;

The Legend of the Ring; Starlight and

Lovelight; Love Triumphant

11.5-11.15 LEONARD DENNIS

Minuet in FMozart, arr. Trowell

RoundelayTrowell

The Bard's Legacy (Old Irish Melody)

arr. O'Connor Morris

11.15-11.45

Experimental Transmission of Still Pictures
by the Fultograph Process

(Saturday's Programmes continued on page 46.)

ALFRED DAY



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Take Bus, Tube or Tram to Camden Town Station—three minutes' walk towards the Park. Closed at 7 p.m. Saturdays 1 p.m.

Saturday's Programmes continued (April 13)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Selection, 'La Bohème' Puccini
Ballet, Callirhōe Chaminade
Overture, 'The Flying Dutchman' Wagner

2.50 Glasgow Programme relayed from Daventry
(See London)

4.45 London Programme relayed from Daventry

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.0 The Rev. D. C. DAVIES: 'The Message of Wales'

7.15 S.B. from London

7.30 **ALBERT WHELAN**
The Australian Entertainer

7.45 **'Bristol' Variety Programme**
THE STATION ORCHESTRA

Overture, 'The Merry-makers' Coates

IRENE HILL (Soprano)

Three Songs of the Sea Quiller

Only a Rose ('The Vagabond King') Friml
(By permission of Russell Janney)

Waltz Song ('Merrie England') German

ORCHESTRA

Selection, 'A Princess of Kensington' German

FRANCES GAYTON and EDWARD RIDGWAY
Comedy Duo

ORCHESTRA

Ballet Suite, 'Vive La Danse' Finck

THE BRISTOL GLEE SINGERS

I'd love to meet that old sweetheart of mine
Davis and Burke

All thro' the Night Traditional

In Absence Dudley Buck

The Nightingale Traditional

ORCHESTRA

Miniature Suite Eric Coates

9.0-12.0 S.B. from London (9.30 West Regional News; Sports Bulletin)

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

12.0-12.45 S.B. from Cardiff

2.50 Glasgow Programme relayed from Daventry
(See London)

4.45 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

9.30 West Regional News; Sports Bulletin.
S.B. from Cardiff

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 Gramophone Recital

2.50 Glasgow Programme relayed from Daventry
(See London)

4.45 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 **A GRAMOPHONE RECITAL**
From the Classics

Overture, 'Cosi Fan Tutte' (The School for Lovers) Mozart

Song, 'Si mes vers avaient des ailes' (If my songs had wings) Hahn

Allegro from Concerto No. 1, in D Minor, for Pianoforte and Strings Bach

Song, The Erl King Schubert

Le Maschere (The Masks) (Sinfonia) Mascagni

Sonata XII Pugnani

Andante Cantabile Tchaikovsky

Sonata in F Handel, arr. Tertis

Presto (Conclusion) and Allegretto con variazione (from The Harp Quartet) Beethoven

2.50 Glasgow Programme relayed from Daventry
(See London)

4.45 London Programme relayed from Daventry



IRENE HILL
sings during the 'Bristol' Variety programme from Cardiff at 7.45 this evening.

5.15 **The Children's Hour:**
All aboard for 'Toyville'
The Studio Express leaves at 5.15 p.m.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 The Northern Wireless Orchestra
CLARA PARR (Contralto)
S.B. from Glasgow

2.50

4.45 London Programme relayed from Daventry

5.15 **The Children's Hour:**
S.B. from Leeds
METROPOLIS

We visit London with DOBIS NICHOLS, GLADYS SEYMOUR, and GUNNELLE HAMLYN

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. CLIFFORD K. WRIGHT: 'Dancing in English Literature.' S.B. from Sheffield

7.15 Mr. F. STACEY-LINTOTT: Sports Talk

7.30 **Playwrights of the North**
'The Conquering Hero'
A Play in Four Acts by ALLAN MONKHOUSE
Arranged for Broadcasting and Produced by VICTOR SMYTHE
NORTHERN WIRELESS ORCHESTRA

9.0 S.B. from London

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.

12.0-1.0:—Music relayed from the Oxford Galleries. 2.50:—Glasgow Programme relayed from Daventry (see London). 4.45 app.:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 8.30:—'Albion.' A Play in One Act by Harold Melville. 9.0:—S.B. from London. 10.35:—Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0:—A Recital of Gramophone Records. 2.50:—A Running Commentary on the Association Football International, Scotland v. England, from Hampden Park. Commentator, Mr. George F. Allison. Relayed to London and Daventry. 4.45 app.:—The Station Orchestra: Selections, Iolanthe and The Pirates of Penzance (Sullivan). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. John Easton: 'Man and Beast on a Tibetan Highway.' 7.15:—S.B. from London. 7.30:—A Scottish Concert. The Station Orchestra. Alexander MacGregor (Baritone). Nell Ballantyne (Reciter). George Simpson (Concertina). 8.30:—S.B. from London. 9.30:—Scottish News and Sports Bulletins. 9.35-12.0:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC.

11.0-12.0:—Recital of Gramophone Records. 2.50:—S.B. from Glasgow. 4.45 app.:—A Popular Concert relayed from the Sculpture Court, the Art Gallery. The Station Octet: Three Irish Dances (Ansell). 4.52:—James D. Johnston (Bass-Baritone): Drake goes West (Sanderson); Tommy Lad (Margerson). 4.58:—Octet: A New Sullivan Selection (arr. Godfrey). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.30:—Variety. W. M. Carnegie, A. B. Crulshank and Hector Monro (In Sea Shanties). The Station Octet: March, 'The Favourite Regiment' (Erdl). 7.33:—Three Sea Shanties: Clear the track, let the Bullfight run, Tom's gone to Hilo, Billy Boy (arr. H. K. Terry). 7.43:—Octet: Sketch, 'By the Swanee River' (Myddleton). 7.48:—Bobby Stephenson (Xylophone): Fashionette (Lange and King); Fox-trot Medley, including: Sonny Boy (Brown and Henderson), Virginia (Wallis and Stafford), All by yourself in the Moonlight (Phillips and Skinner); Under the Moon (Shay); The Rag Doll (Brown). 7.58:—Octet: Love Dance from 'Madame Sherry' (Hoschua). 8.3:—Gordon Wingrace (Entertainer): Ring a ding-dong, The Widow's Old Pig and If your luck's dead out (Gordon Wingrace). 8.15:—Selection, 'The Belle of New York' (Kerker), played by the Station Octet, and including La Belle Parisienne, They all follow me (Sung by Addie Ross, Soprano). 8.30:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 502.7 M. 591 KC.

2.50:—Glasgow Programme relayed from Daventry (See London). 4.45 app.:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45:—S.B. from London. 7.30:—Concert by Prize Winners, Belfast Musical Competitions (1929). 9.0:—S.B. from London. 9.35:—The Radio Circus. Current Attractions! A Stupendous International Bill. Thomas Handley, Esq. (Bingmaster). 10.35-12.0:—S.B. from London.

THE RADIO TIMES.
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Notes from Southern Stations.

IN SAXON HAMPSHIRE.

A Talk on Historical Hampshire—The Danger of Day-Dreaming—Some Events from Birmingham.

Day Dreaming.

IN her third talk of the series, 'The Meaning of the Play of Children,' at 7 p.m. on Tuesday, April 16, Miss Eve Macaulay will speak from the Plymouth Station, of The Danger of Day Dreaming. Miss Macaulay points out that exercise of the imagination in children is an excellent thing, but after about the eleventh year they should prefer real activity to that of day dreaming. The dangerous habit of wishing for things instead of willing to get them may be formed and so much energy is used up in the day dream world that there is not enough left for the world of reality.

High Power Short Waves : 5GB.

THE service on Sunday, April 14, comes from the Cathedral, Birmingham, and will be conducted by the Rev. W. Anderson, D.S.C., of St. John's Church, Sparkhill. His experience of Army and Navy life should bring him into close sympathy with ex-Service men generally. At the beginning of the war he was a sergeant and squadron sergeant-major in the 1st King Edward's Horse, after which he became a flight-lieutenant in the R.N.A.S. and R.A.F. After ordination he was appointed a chaplain in the Royal Navy.

A Vaudeville Programme on Saturday afternoon, April 20, includes Clapham and Dwyer, Ernest Jones (banjo), and the Harmony Four, a male quartet, well known round and about Leicester.

Saxon Hampshire.

WHILE Norman buildings are to be found in considerable numbers in Hampshire, which was a favourite county with the Norman Kings, and are many of them well known, the fact that there exist four Saxon Churches in the county is probably not so well appreciated. On Tuesday, April 16, Surgeon-Captain L. F. Cope, R.N., will broadcast at 7 p.m. from Bournemouth a descriptive talk about two of these churches at Corhampton and Boarhunt.

The Children's Hour : 5GB.

THE two speakers for April 15 are Mildred Forster, who will tell the story of 'A Dog's Journey,' and T. C. Lawton, who will discourse on the pleasures and otherwise of 'Camping and Tramping.'

On April 16 we have a playlet—*The Ring of Happiness*, by Marjorie Lyon, with incidental Music by James Lyon, and Winifred Firth at the piano. In addition there will be the daily letter bag, and songs by Harold Casey (baritone).

On April 17 Barbara Sleigh will tell of 'The Flight of the Money Box Pig,' William Hughes will talk on 'Still Waters Run Deep,' Thornley Dodge will entertain, and there will be songs by Janet Macfarlane.

On April 18 there will be a play—*The Flatterers*, by Bladon Peake. It is a play of King Canute. There will also be songs by Wynne Ajello.

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-author of *The New Pepys' Diary of the Great Warr*, etc.

March 15.—Walking with my wife in St. James's Park, strange it was to see a great part of the lake still sheated with ice. My wife says the East wind cuts through her. Whereto was minded to tell her, if, out of a vanity for slimming herself, she will go about in sleazy silks, and not many of these, what else can she look for? But upon second thoughts forbore, knowing how edgy she is since giving up her early tea for Lent.

Had Listening-in Circle at ours this night, and to hear the B.B.C.'s 10th Symphonic Concert; wherein the Orchestra's giving of Dame E. Smyth's Prelude in *The Wreckers* did please me mightily. In debating afterwards whether there be any native difference betwixt she-musick and he-musick, M^r Blick believes there is, being, says he, that God never meant women to make musick, but onelie to sing or play it; so hath given them hands and voices, but noe divine geenius.

March 17. (Lord's Day. 5th in Lent. Patrick's Day).—To Church, where every other one is sprigged with shamrock; which is as good as boasting themselves Irish, God knows. A thing that made me laugh was the soufull way widow Fripp did languish her eyes at M^r Blick all through the sermon. Speaking hereof with my wife, in the way home, she hears of the Fripp woman's having got religioun very hott this Lent, and not onelie gone to all Blick's week-a-day services (as well as the Lord's Day), but severall times into the vestry afterwards for the unbosoming to him of her reproachfull conscience. My wife believes the woman is after old Blick and means to have him; which I confess seems like enough, poor man!

B.B.C. PUBLICATIONS.

'FLYING DUTCHMAN.'

On April 22-24 there will be broadcast the eighth of the series of twelve well-known operas, this time *Flying Dutchman*, by Wagner. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Flying Dutchman* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining five of the series for 10d.

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Please send me.....copy (copies) of each of the next twelve Opera Librettos, as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.
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Please send me.....copy (copies) of each of the remaining five Librettos. I enclose P.O. No.....or cheque value.....in payment, at the rate of 10d. for the remaining five Librettos.

'THE CHERRY ORCHARD.'

The Cherry Orchard, by Chekov, to be broadcast on April 9 and 10, is the eighth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Cherry Orchard* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining five of the series for 10d.

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3. *The Remaining Five of the Series*.
Please send me.....copy (copies) of the remaining five Great Plays Booklets. I enclose P.O. No.....or cheque value.....in payment, at the rate of 10d. for the remaining five Great Plays Booklets.

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Address

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays Booklets can be obtained from your usual Newsagent or Bookstall.

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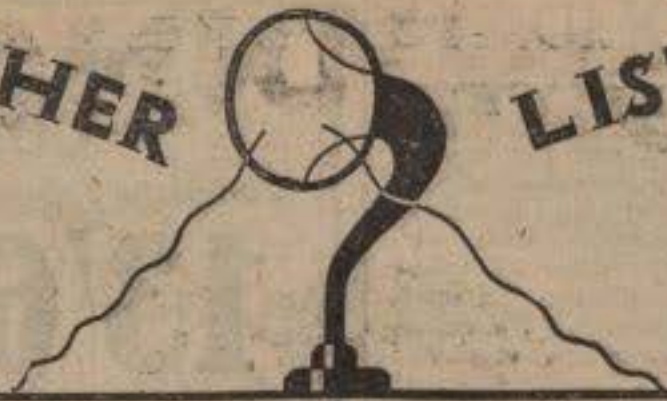
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WHAT THE OTHER LISTENER THINKS



E. DODS

MR. SCHOLES AND 'THAT TREMOLO.'

'H. K.' Birmingham's reply to Mr. Percy Scholes's article is not very convincing. He appears to avoid the fact that the human vocal chords are a very different proposition from a violin or cello string. The former are so delicate and sensitive that not one singer in a thousand is capable of sustaining a perfect pitch when using the tremolo, many singers being an eighth to a quarter of a tone out of the true. The tremolo on a stringed instrument is not, as he states, produced by the shortening of lengthening of a string, but by wrist vibration, a fact fairly obvious even to a non-performer if he watches the executive. The facts stated in Mr. Scholes's excellent and courageous article will be endorsed by all lovers of the true, pure, and unaffected human voice. Let us get rid of this modern craze for the nasal hard-palate vibrato tone—excellent perhaps in an impassioned scene of an Italian opera—and return to the beautiful, unaffected English lyrical singing of twenty years ago.—W. W. C., Rugby.

SIMS REEVES' COMMENT.

WOULD it not be as well to point out to your listeners that 'vibrato' and 'tremolo' are entirely different? Santley was a master in the use of vibrato; indeed it was natural in him as probably in Melba. But he was never guilty of tremolo any more than were Sims Reeves, Tiliens, Trebelli and other great singers of those days. Sims Reeves himself told me that tremolo was due to a deplorable affectation, or an induced weakness of the larynx, to which those who breathed correctly should never be subject. As to violinists, they produce vibrato through the finger on the string, but tremolo by the bow—two very different things. The first is of course used—in fact must be—by all those who also play on your heart-strings!—M. E. T., 14, Leinster Square, W.2.

THE MODERN VOCALIST.

I ENTIRELY agree with the writer, 'B. T. B.' Flint, in this week's *Radio Times*. Unfortunately, 'tremolo' is not the only fault of the modern singer, who would not have tolerated on a public platform years ago. Many qualities, together with years of study, are required to make a good singer, and I ask who in these days of rush and hurry gives time and takes trouble to ensure artistic success? The consequence is that singing as an art is passing away like many other good things.—M. E. Jones, 3, Princess Avenue, West Kirby.

You have had letters about 'tremolo singing' lately, also an article by Mr. Scholes which dealt largely with it, and every day we get examples of it by solo singers, chiefly ladies. As one greatly interested in singing, I am surprised at the vile singing which the ladies indulge in mainly in the vaudeville programmes. When you formed your national chorus you must have turned down many singers because of this fault. As it is generally condemned as a vile habit, I am sure those who are victims of it would give it up if they knew how, but I don't think they know how to do so, and it seems to me that some of your specialists might tell them the remedy, and so do some good, instead of merely running them down. I suppose it has to do with breath control, and a little information would be very useful. I know how difficult it is to get singers out of it, for I have tried with girls' voices.—R. H. Adanson, Market Place, Leyburn, Yorks.

I WONDER if Mr. Scholes, or any other authority on Tremolo could inform us why it is that the 'tremolo' stop on an organ is generally named 'Vox Humana'?—R. C., Stirling.

'FRANCESCA DA RIMINI.'

I SHOULD just like to say how very much I appreciated the broadcasting of d'Annunzio's *Francesca da Rimini*, which was to my mind far and away the best 'Great Play' of the series yet broadcast. I thought also that the incidental music was exquisitely beautiful. As I have been a pretty regular listener for four or five years and this is my second letter of appreciation, you will realise the extent of an admiration so seldom expressed, especially as, far from being hostile to the programmes generally, I consider them to represent a very high level of achievement.—G. E. J. Proudman, Seven Winds, King Edward's Avenue, Gloucester.

PLAYS ABOUT 'NORMAL PEOPLE.'

MAY I say how heartily I endorse the letter of J. Swinerton, in a recent issue of the *Radio Times*, under the above heading? I myself very much hope that there will be a repeat performance of *The Ship from Manchester*. This play held the attention of the whole of my household far more than any other broadcast which we have had for some time.—O. G. Gorton, Manchester.

WANTED—A DRAMATIC CRITIC.

MAY I suggest that *The Radio Times* should either particularly invite criticism of such radio plays as are broadcast or, better still, have a regular dramatic critic of radio plays? After all, the regular stage has its critics; why not the wireless stage?—A. E. J. B., Ealing, W.

AN ACTIVE RADIO CLUB.

IN your issue of March 15, a correspondent who signs himself 'M. O. C.' states that there are no Radio Clubs where members may meet and discuss broadcasting generally. I may state that I am secretary of a Radio Society with nearly sixty members which meets twice in each month to discuss broadcasting generally and programmes in particular. We have had many interesting debates. For example recently we discussed Radio Drama, and while voting on general grounds against the 'Great Play' series we came to the conclusion that we should all like to hear more plays, such as *Carnival*, *The Passing of the Third Floor Back* and *The Squirrel's Cage*. A general favourite with our members is the orchestra from the Prince of Wales Playhouse, Lewisham, and as all our members are at work from 7.30 a.m. until 5 p.m. we hope that this feature presently will be broadcast again between six and seven p.m. instead of at the present early hour. As a last note may I state that in the opinion of the majority of our members, the best items ever broadcast were *Clothes Props*, and a broadcast you gave us eighteen months ago entitled *Mr. and Mrs. Poppington at home*. May we as a corporate body request that the latter be repeated in the near future?—Radio Club.

PRE-WAR MUSICAL COMEDY.

WOULD it be possible to revive some of the pre-war musical comedies? *The Arcadians* and *The Chocolate Soldier* made excellent broadcasts. What about *The Country Girl*, or *The Quaker Girl* to mention but two? I am sure that the majority of listeners would hail them with delight.—A. J. P. Moeling, 28, Ramegate Road, Newton Heath Estate, Manchester.

LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

SUNDAY AFTERNOON CONCERTS.

I SHOULD like to make a suggestion about your Sunday afternoon programmes. I am from home on business except for week-ends and I look forward to hearing some good music on Saturday, and on Sunday more especially. Since August of last year, I have noticed that very frequently on Sunday afternoon there has been an excellent programme of chamber music from 5.0B while 2.0 and 5.XX get 'light' music (very light often!) or a military band. I should like to see a better balance kept between the two stations. Sunday, March 17, is an example of what has been a fairly common difference between the programmes for a long time. I suggest therefore that 2.0 and 5.XX should have at least as much chamber music as 5.0B, and the same applies, although to a much less extent to classical orchestral programmes.—J. Kilgou, 98, Nether Street, Kirkcaldy, Fife.

THE EPILOGUE.

I HAVE not observed in your correspondence columns recently an appreciation of the epilogue, and I should like to supply this deficiency. I think in the whole of the week there is nothing in your excellent programmes more perfectly rendered. Each individual singer is excellent, and they combine into a very excellent whole. The reader of the lesson is so reverent and his circulation so clear that each week I feel anew that the majority of preachers might well take him as an example. The little service must be a joy to thousands. It is a perfect ending to the wireless week and a perfect way of beginning the next, and the originator of that particular item was inspired. Don't alter or eliminate it!—J. M. Jones, Ambleside, Filton, Nr. Bristol.

'THE DAY OF REST.'

I AM only writing to say, especially in view of some letters I have seen recently in the daily press, how much I appreciate the tone of the *Radio Times*, and of the broadcast programmes. In these days, it is refreshing to see that Sunday is not regarded as other days. The heading: 'The Day of Rest' is good—but could not the words 'and worship' be added?—L. E. W., Brighton.

BERLIOZ'S 'FAUST.'

I TOO would like to add my testimony to the enjoyment of listening to Berlioz's *Faust*. I did not take part in the performance 42 years ago, but when the Bradford Festival Choral Society gave it in 1886 for the first time in Yorkshire I had the pleasure of being one of the chorus, and also we had the same principals (with the exception of Mr. Hilton), who sang at the Queen's Hall. I think thousands of listeners must have heard the recent broadcast with great pleasure.—Mrs. Goddard, 179 Cottage, Garra Lane, Grimsby, Yorks.

MR. VERNON BARTLETT'S TALKS.

I DO agree with your correspondent, Mr. J. P. Leather, in his remarks on 'The Way of the World.' Since Mr. Vernon Bartlett commenced the series, I don't think I have missed more than three of his enlightening talks which are so easy to follow. The conflicting trend of events of the recent Civil War in China was a puzzle to the 'man in the street'—gleaning information from the newspapers, yet how clearly Mr. Bartlett explained everything, and the 'Chinese Puzzle' is only one of many examples of his clear elucidations of foreign affairs.—Edwin E. Naux, Middleton, Nr. Ilkley.

'HOW OLD ARE THEY?'

I SUPPOSE it is too much to ask all your correspondents to attach their ages to their letters. To those like myself, who have a very healthy liking for modern dance music the effects of age on the acidity of the so-called 'highbrows' views would be most amusing. I think most of our antagonists would be found to be those who are too old or infirm to take the floor now, and who are secretly jealous of our being able to do what they once did themselves with élan, but can now do no longer.—B.W.W., Cambridge.

COMPOSERS OF 'JAZZ.'

'F. H. C.' says in *The Radio Times* that other countries are jealous of our programmes. I quite agree. We share with our American cousins the distinction of having as citizens the best composers of modern syncopated music. When sometimes I tune in the Continental dance music, I hear the same numbers, sung in English, that are played by our own dance orchestras, and I feel proud that Englishmen have been instrumental in forming this new school of music.—R. W. Nurre, 34, Montague Court, Southall, Middlesex.

BRIDGE BROADCASTS.

I AM a keen bridge-player and very much enjoy the Auction Bridge broadcasts, but they are very nearly spoiled by the fact that the Announcer seems too anxious that they should not overrun their time. Might I suggest that five or even three minutes longer be allotted for these broadcasts so that the players can enlarge on their interesting comments instead of being cut short? As the B.B.C. has got such good players to come to the microphone it should make the most of them.—Bridgite.

WHEN THE 'NEWS' IS LATE.

YOUR correspondent 'S. M.' is surely confusing actual occurrences with the mere announcement of those incidents when she says: 'What is happening in England . . . is of overwhelming importance, sometimes a matter of life and death.' As a matter of fact, when the publication of any news is 'a matter of life and death,' the announcer does not hesitate to interrupt any item being broadcast in order to give the necessary publicity to the news—e.g., gale warnings and SOS's. But when it is merely news of something which has already taken place—where no action on the part of anyone can prevent—surely it matters little whether this is announced at the exact scheduled time or a few minutes later. To interrupt the performance involves actual loss (and music is not 'mere recreation,' 'S. M.'). While there is no loss of the following news—only a very slight tax on the patience of the non-musical listener who only wants to 'know the news.'—Fred G. Thomas, Cranlock, Lyncombe Hill, Bath.

AFTER 'PREP' HOURS.

I DESIRE to acquaint the listening public with the fact that Master W. R. Chick was not voicing the opinion of the schoolboy community as a whole in his references to jazz music. Between the 'prep' hours of 6 and 7.45 p.m., we are content to allow our elders the monopoly of the wireless set. After this time we may enjoy the programmes, and we are very thankful indeed to the B.B.C. for the radio drama and vaudeville which they often provide us with between then and 9 p.m., and the new bulletin which follows.—J. Greet, The Laurels, Hele, Bradninch, Devon.

THE ELUSIVE 'X.'

I QUITE agree with 'Pigtails' that one cannot chase the elusive 'X,' while dance band vocalists sing about 'the girls of their dreams.' However, the world is not entirely composed of those who have to do 'prep,' and even they will have time in later life to hear dance music after 9.30. I think the B.B.C. programmes are excellently arranged to suit all tastes.—Two further pigtails.

A TRIBUTE.

I HAVE come to the conclusion—which indeed I had reached long ago—that for the greatest good of the greatest number the B.B.C. should go on exactly as they are doing. I believe their programmes to be among the greatest forces for good in the world—all honour to them.—Helen Thomson (Mrs.), Staffield Terrace, Edinburgh.

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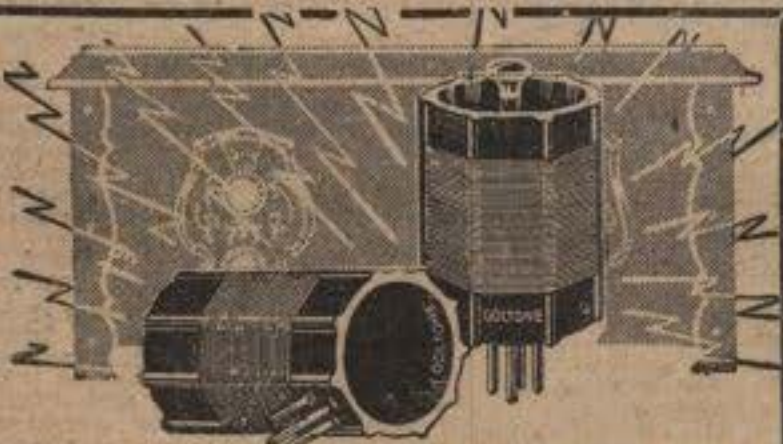
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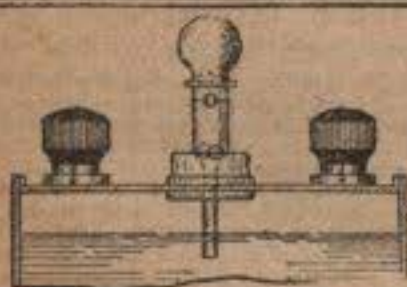
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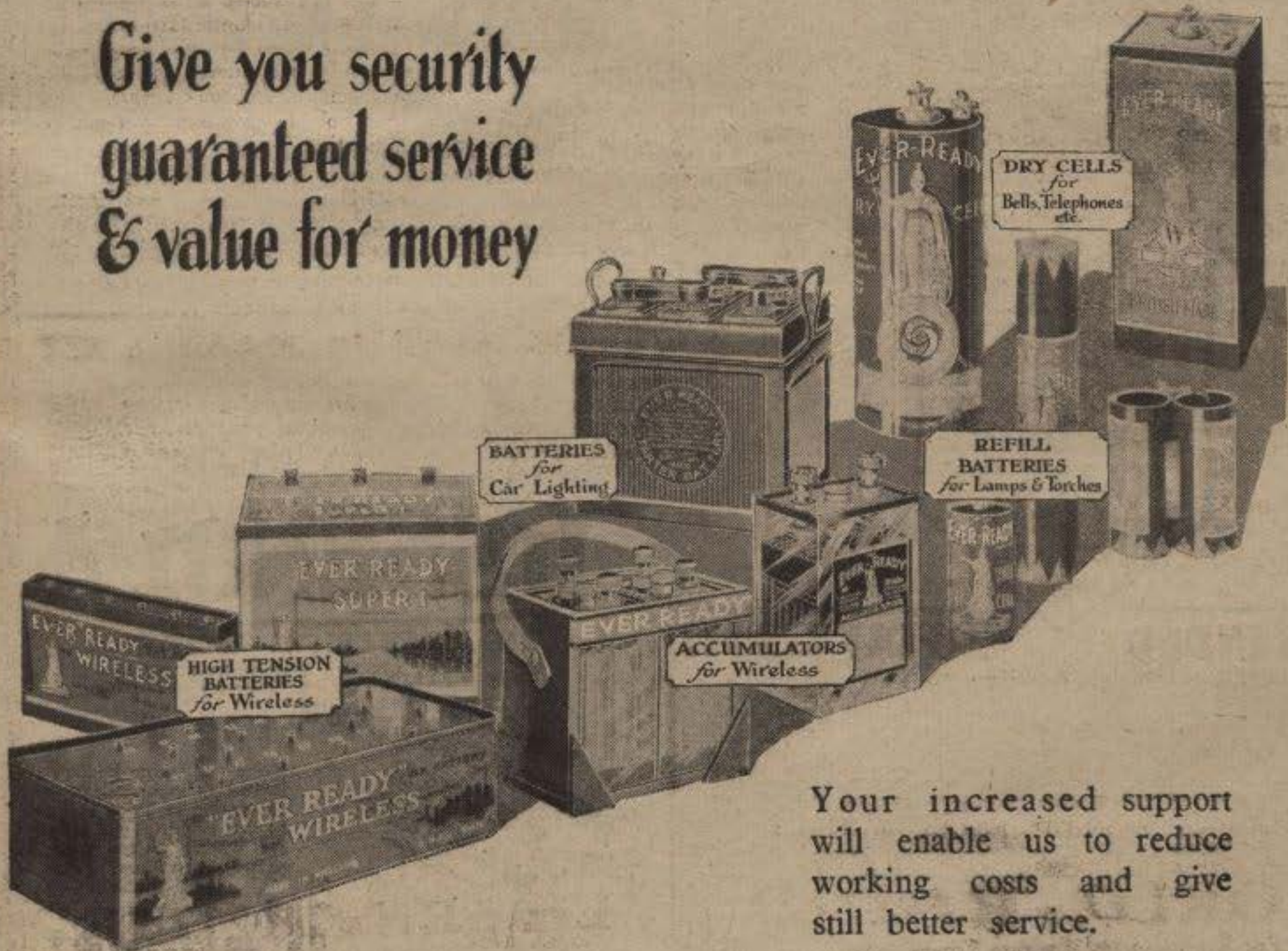
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