

PROGRAMMES FOR APRIL 21—APRIL 27

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 23. No. 290.

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

APRIL 19, 1929.

Every Friday. TWO PENCE.

SPECIAL OPERA NUMBER

*DER
ROSENKAVALIER*
(STRAUSS)

The First Act to be relayed from Covent Garden on the Opening Night of the Season, APRIL 22. (2LO)

Of all Richard Strauss's operas, *The Rose Cavalier*, a story of eighteenth-century Vienna, is undoubtedly the favourite. From its first performance, the captivating music and genial humour of this opera have won immediate friends among all music-lovers.

with
Contributions
by

HARVEY GRACE

'THE FUTURE OF OPERA'

PERCY A. SCHOLES

'THE FLYING DUTCHMAN'

RICHARD NORTHCOTT

'HISTORIC COVENT GARDEN'

J. B. HARKER

'THE FUNNY SIDE OF OPERA'

and

'THE BROADCASTING OF OPERA'

*THE
FLYING DUTCHMAN*
(WAGNER)

To be broadcast twice this week:—
MONDAY, APRIL 22 (5GB), and
WEDNESDAY, APRIL 24 (2LO).

Belonging to Wagner's early period, this opera tells the stirring tale of an old Dutch seaman who swore to round the Cape of Good Hope in defiance of Providence. Some of Wagner's most vivid music is contained in this opera which, incidentally, is far too seldom heard.

Copies of the Libretto of this Opera may be obtained from the B.B.C., price Twopence.

'SAINT JOAN'

BERNARD SHAW'S

famous play is to be broadcast
from London
on

Thursday, April 25, 7.30-9.0 p.m.

Friday, April 26, 9.20-12.0 p.m.



Also in this issue:

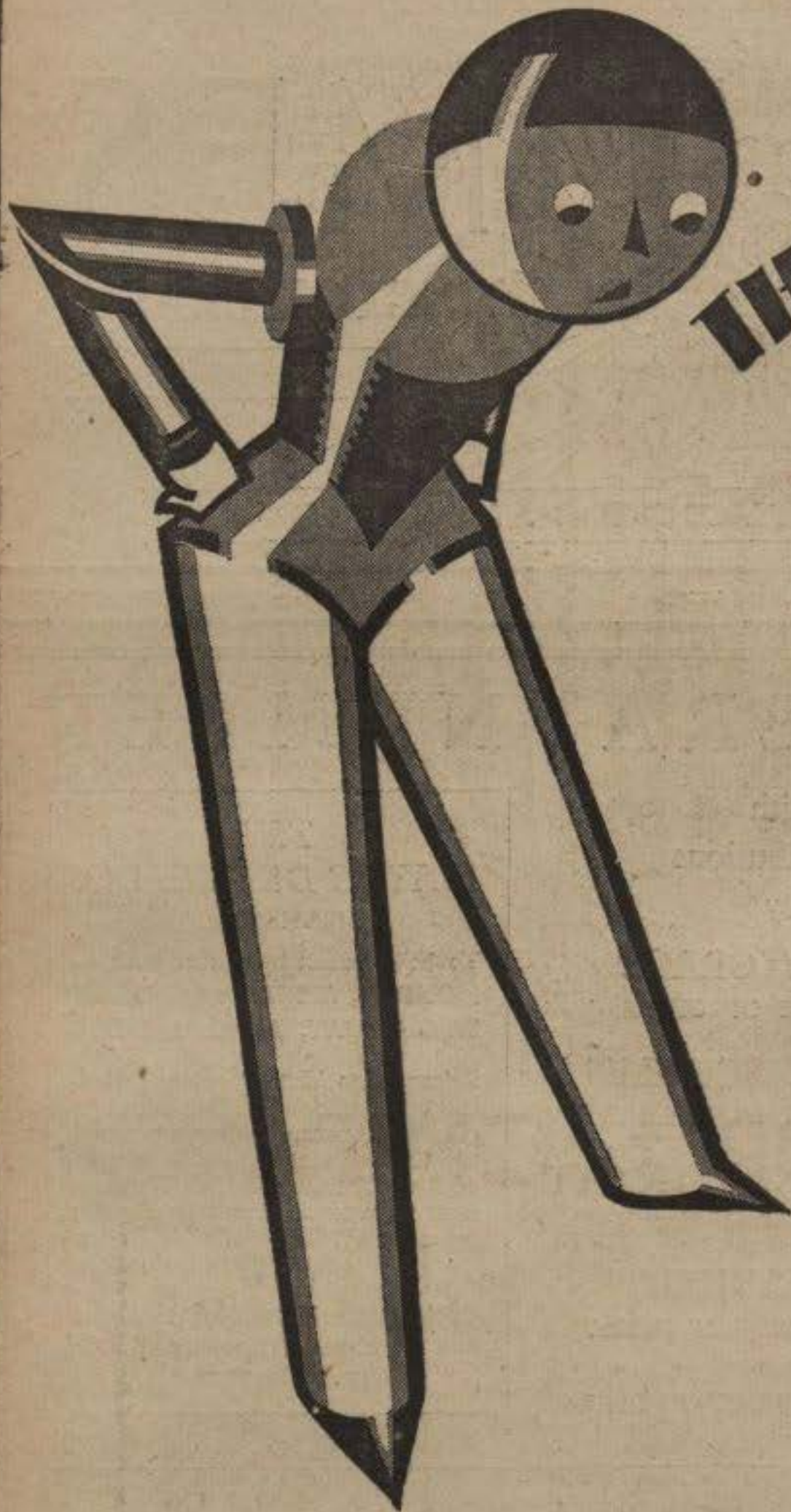
HILAIRE BELLOC

and

WILLA MUIR

on

'SAINT JOAN'



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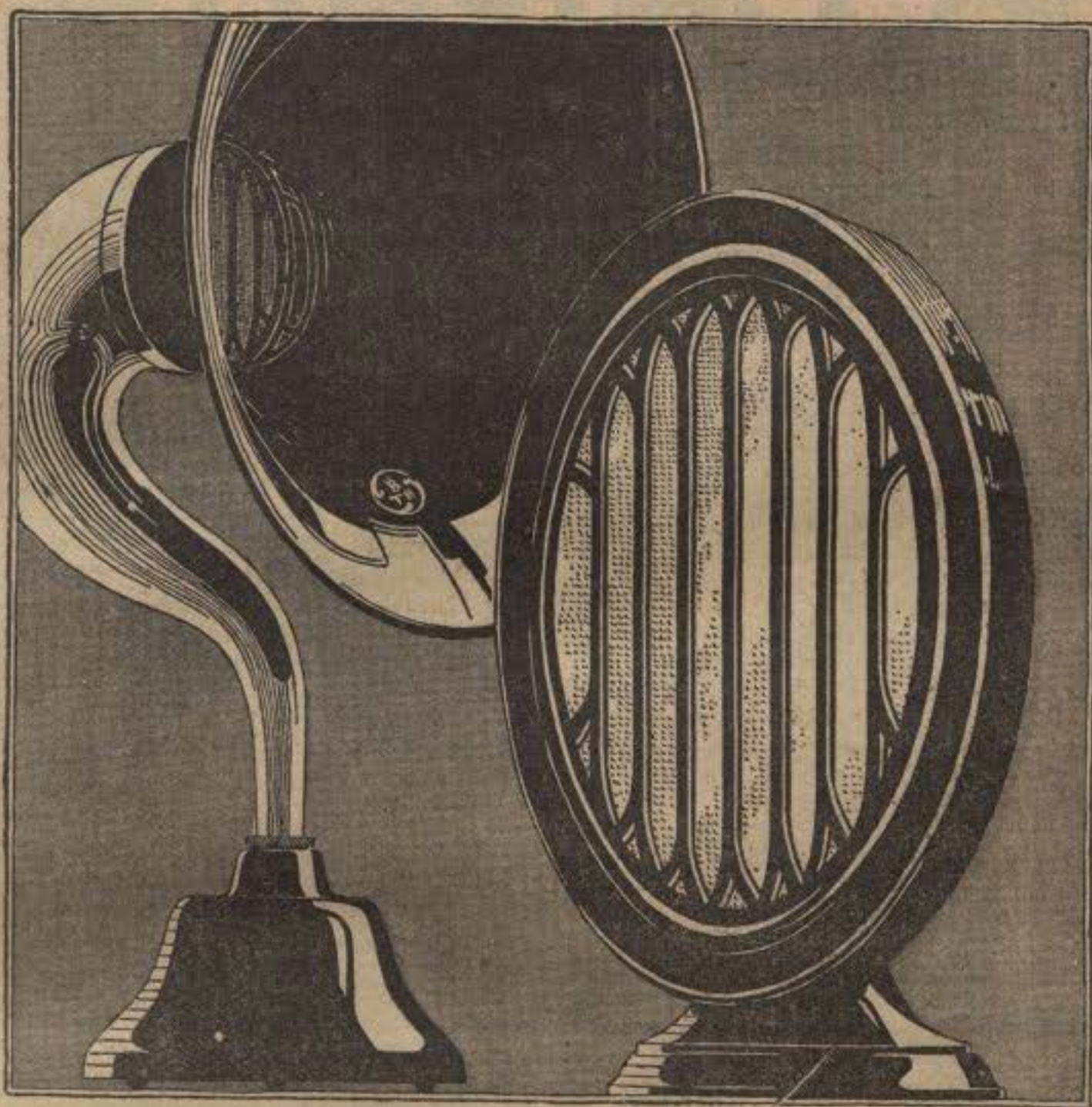
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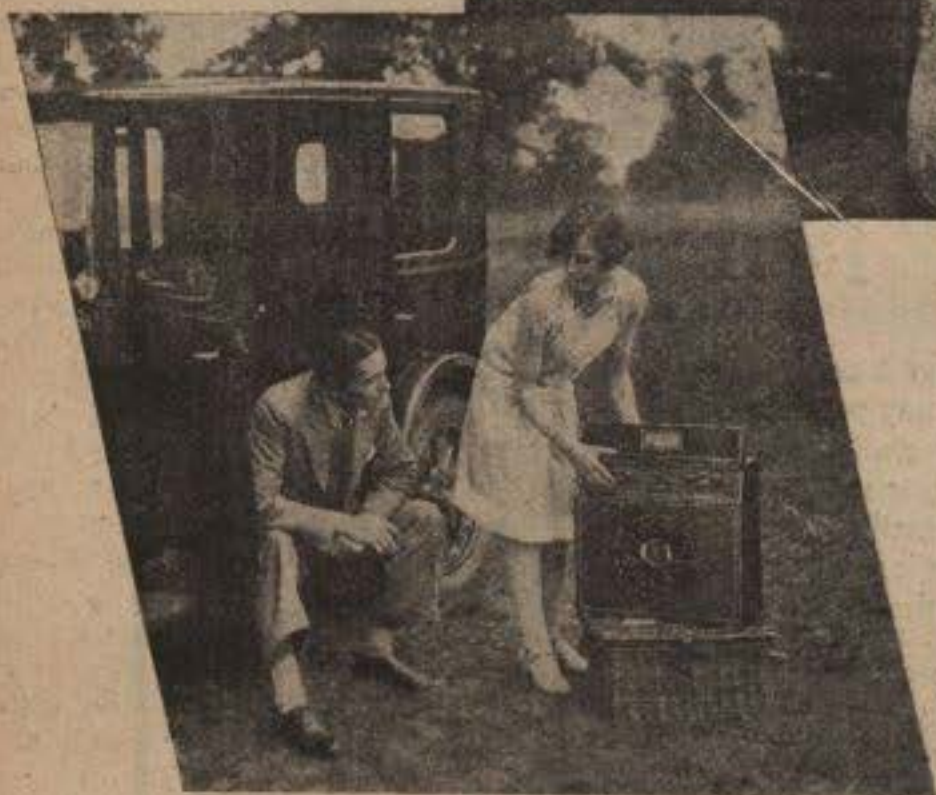
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THE RADIO TIMES

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APRIL 19, 1929.

Every Friday. Two Pence.

THE BROADCASTING OF OPERA.

ONE of the most ambitious—perhaps the most ambitious—of the problems which have been presented to the microphone for solution is the broadcasting of opera, whether the performance takes place in an opera house or in the broadcasting studio. In the one case the listener is deprived of all the glitter and movement, all the circumstance and spectacle that are associated with performances in a great opera house. As these are really, to many people, the essence of an entertainment to which the actual musical composition is but an adjunct, the subtraction is a formidable one. In the case of a studio performance the conditions are different, but not less difficult. Imagine a large studio quite filled with the sixty or seventy players comprising a full orchestra, with the half-dozen or so principals, with a chorus of thirty or forty—simply a room full of people, no glamour, no scenery, no illusion, no action, no picturesque setting—and in front of it, hung up, one little microphone to receive and transmit the surge and battle of sound that results when all these musical forces are engaged.

You have only to consider how much is absent from the actual performance, to realize how much may be absent from what the listener receives when he sits down to listen to an opera transmission. You have only to remember how much the eye, which functions with and furthers the action of almost all the other senses, supplies to the sense of enjoyment of such an entertainment, to realize what is missing when the eye is not employed at all, when it is blindfold. All dramatic action is abolished, characters do not enter, processions do not arrive, pageants do not unfold. People just begin to sing; and from the very nature of broadcasting, they must often continue to sing for some time before the listener can know who they are, what they are doing, or (alas! such are vocal imperfections) what they are supposed to be saying.

Those who have seen opera on the stage and are familiar with the story and the score, are in a strong position. They need little or no help to supply the absence of visual effect; on the contrary, their memory supplies that without defect or hindrance, and they are free to allow the musical performance to conjure up to the memory what is already known and applauded.

But to stop there—to broadcast opera merely as a reminder to people who have already enjoyed it in its full effective realization—would be to limit the functions of broadcasting just where they should become most effective. We broadcast, not for the privileged few who can attend opera and

enjoy it in its fullness, but for the millions who have never been and may never be inside an opera house, and yet who may be familiar with excerpts from all the great operas, and long to have some conception of them, if only musically, as a whole.

How, then, are we to supply the deficiencies of a broadcast performance? The answer to this question involves a realization of the fact that the strongest appeal of broadcasting is to the imagination. It is almost the only modern form of entertainment which awakes the individual imagination, calls it to attention and demands its function. The lack of visual entertainment in the opera, as in the drama, must be supplied by an imagin-

indicating again in a brief and condensed manner every change of scene and environment; and, where it is essential to a comprehension of the action, giving an indication of entry or exit or other action on the part of individual actors. Beyond this it is almost impossible to go, without an intolerable interposition of the personality of the narrator between the performers and the listener; and the success or failure of the method depends partly on the skill with which it is done, and partly on the nature of the opera and whether its atmosphere can be implanted in the imagination of the listener or not.

Operas vary very much in this respect. One of those which lent itself best to the method was *Pelleas and Melisande*, in which action counts for very little and atmosphere for very, very much. The right words, chosen at the right moment, coupled with the almost hypnotic music, were enough to waft the listener into the strange, poetic atmosphere of the opera and give point and significance to the purely poetic phases of the drama. Operas, on the other hand, in which physical action plays a large part, such as *Samson and Delilah* or Sullivan's *Ivanhoe*, are very difficult

material for this kind of treatment. A few gaudily-painted pictures are really what is wanted. The aural memory will not function long enough to enable the listener to carry in his mind the elaborate series of actions, appearances, exits, and the performance of trivial incidents, which are almost necessary if the listener is not to be utterly bewildered by doubt as to who is speaking, as to who is singing, what he or she is supposed to be doing, and why. One of the best operas by which this method of presentation can be tested is *The Flying Dutchman*, which again is a drama of atmosphere, rather than of action. Once the listener is impregnated with the sense of contrast between storm and peace, between the dreary battle with the wild elements, and of the blessed peace of home and love, the whole thing springs to life and tells its own tale, whether there is scenery before the eye or not.

In this, as in almost all other broadcasting matters, we are always experimenting, and the listener collaborates with us in the experiment. It will be an interesting study for him, when listening to the broadcasting of opera, to consider why some operas are much more comprehensive and give him a much fuller sense of scenery and atmosphere than others.

F. Y.

FOUR OPERAS YOU WILL SHORTLY HEAR.

The four following operas will be broadcast in the 1928-1929 Libretto Opera Season:—

<i>Le Jongleur de Notre Dame</i> By Massenet (May)	<i>The Swallows</i> By Puccini (June)
<i>Werther</i> By Massenet (July)	<i>Le Roi Pa dit</i> By Delibes (August)

ative picture. To a limited extent, but only to a limited extent, music greatly supplements the spoken or sung word in supplying a colouring or atmosphere that may help to awaken emotion and give a significance to the dramatic dialogue which it might not otherwise possess. But the value of this 'atmospheric' effect is diminished by the fact that in opera, where the words are sung, they are often either diffuse or foolish in their meaning or not very comprehensible in their sound. In radio drama the words, at least, are audible and intelligible. In opera the attention of the listener is engaged with two things simultaneously, the language of music and of uttered speech. In the theatre these are to some extent reconciled (where they seem to be at variance) by the scenery and the action; but without these the listener is lost and is at the mercy of either imperfectly-heard words or imperfectly understood music.

In the broadcasting of opera, therefore, we try to furnish the mind of the listener (that is to say, the listener who is not familiar with opera) beforehand with some imaginary idea of the nature of the people concerned, of the environment in which they are living, and of their behaviour in it.

This is done in our present method by prefacing the opera with a very brief story of the events with which it is concerned;



When Opera Was Opera!

THAT showmanship on the grand scale did not begin with Barnum, Bostock, and 'Lord' George Sanger is established by a consideration of the historical development of opera. In 1680 *Berenice*, an opera by Domenico Freschi, a contemporary of Alessandro Scarlatti, was produced



'Two lions led by two Turks.'

with great magnificence at Padua. The advertised attractions of this show included choruses of one hundred virgins, one hundred soldiers and one hundred horsemen in iron armour, forty cornets on horseback, six mounted trumpeters, six drummers, six ensigns, six sackbuts, six flutes, twelve minstrels playing on Turkish and other instruments, six pages, three sergeants, six cymbalers, twelve huntsmen, twelve grooms, twelve charioteers, two lions led by two Turks, two led elephants, *Berenice's* triumphal car drawn by four horses, six chariots for the procession, a stable containing one hundred living horses; a forest filled with wild deer, bear, boar, etc. Whether a single note of the composer's music was audible above the trumpeting of elephants, the roaring of lions, and the rumbling of chariots is not recorded. But, after all, when great showmen break loose, the de'il take the author and composer!

Eloquence Through the Centuries.

COMMENCING with Sunday, April 28, a series of readings will be given called 'English Oratory of the Past.' The extracts, chosen as representative types of English eloquence, will range from such divines as Hugh Latimer and Knox, to such statesmen as Lincoln and Woodrow Wilson. Besides presenting, week by week, a dramatic cameo from our history (painted, in fact, in the very words of the character represented—and how can history be more vividly painted?), the series will also illustrate the development of our glorious prose, from the days of the dignified ecclesiastical sermons to the days of the statesman's bolder, racier rhetoric. A fine list of names is included—Latimer, who opens the series with his Sermon of the Plough; Lancelot Andrews, the divine, whose extraordinary writings were all but forgotten until their recent resurrection by Mr. T. S. Eliot; Donne, the famous Dean of St. Paul's; Dr. Johnson, in a speech designed to prevent the execution of one Dr. Dodd, forger and unfortunate; Burke, Cardinal Newman, Abraham Lincoln, and Woodrow Wilson (to mention a few). A man is not eloquent without passion, and it is this note of passion that gives English oratory the colourable place it occupies in our literature. It can never smell of the lamp, and in its most studied moment it is still brave with its author's deepest convictions. The slightest convictions, nobly uttered, rouse our interest; how much more are we kindled when those convictions, nobly uttered, are themselves noble. The series is in no way intended to voice any one conviction rather than another: it is, in effect, a spoken anthology of some of the best rhetoric in our literature.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



All About China.

ONE of the most important series of talks in the summer session opens on Thursday of next week, May 2, when the Earl of Gosford gives an introductory talk on China. Lord Gosford, who has had a long experience of the East, will discuss the significance of China in world affairs, and the conflict within the country itself between established ideas and those imported from the West. Today, when China looms ever larger in the news, many of us will be conscious of how little we know of a country whose history and culture is three times older than our own. This series of talks will amply fill the gaps in our knowledge. It will be given by Dr. Lionel Giles of the British Museum, Commander Stephen King Hall, Sir Frederick Whyte, and several Chinese authorities. The talks will cover history, political development, religion, philosophy, language, literature, and art, concluding with a survey of China today.

In the Train.

PERCY SCHOLES, whose recent introduction of Stravinsky as a 'new friend in music' was so successful, tells a story which sounds almost too good to be true. While travelling in the train, he overheard the following scrap of conversation:—

She: 'Do you like Stravinsky's *Rite of Spring*?'
He: 'I don't remember: hum it, will you?'

The Cinema Helps.

AN innovation in connection with *The Prisoner of Zenda* is that both performances will be broadcast during the earlier part of the evening—from 5GB at 7 p.m. on Saturday, May 4, and from London at 7.20 p.m. on Monday, May 6. This should be a great convenience to the large audience which will be attracted by the adaptation of Sir Anthony Hope Hawkins' ever-popular romance. The Metro-Goldwyn film people are arranging for the actors taking part in the play to attend a special showing of Rex Ingram's famous film version of the story; this should give them an admirable impression of the romantic setting and atmosphere. The original musical score, arranged for the film, has also been put at the disposal of the producer. In the stage and screen versions of *The Prisoner of Zenda*, the parts of Rudolph Rassendyll and Rudolph, the King, have always been taken by the same actor. It will be interesting to see whether this procedure will be adopted in the studio. Since the story partly depends on the likeness between the two men, it seems worth while to attempt to convey the impression by means of the voice—but whether that is possible, or, if possible, would be effective, is another matter.

New Novels.

AMONG the novels which Mrs. Hamilton reviewed on April 4 were the following: 'White Maa's Saga,' by Eric Linklater (Cape); 'Sense and Sensuality,' by Sarah Salt (Gollancz); 'Six Mrs. Greenes,' by Lorna Rea (Heinemann); 'The Rich Young Man,' by G. M. Attenborough (Cassell); 'A Virtuous Woman,' by Daphne Muir (Chatto); 'The Conquering Sword,' by Barbara Goolden (Chapman and Hall); 'Slaves of the Gods,' by Katherine Mayo (Cape); 'Nemesis at Raynham Parva,' by J. H. Conington (Benn); 'Who Must Hang?' by Marcus Magill (Knopf).

'Adventures Among Birds.'

IT is surprising, even considering how urban we have all become, what a little most of us know about the very commonest birds. How many townsmen know, for instance, 'a hawk from a handsaw'?—as Hamlet put it. And how many can tell one bird-song from another: 'A little bit of bread and no che-e-se' from 'I've done it, I've done it; se-ee!?' Yet, in the study of birds, a whole world of new interest awaits us: and it is the great charm of this bird-world that its inhabitants are so elusive, so airily beyond the grasp of the understanding of man. To understand them at all—even to see them—demands an ability to keep still that is rare with all of us: and in no natural science is it so important to have a good 'guide.' One of the first good guides was White of Selbourne—the country clergyman who, for no other purpose than his own delight, kept a minute diary of local natural history; and, since then, the list has grown continually, through Jefferies, Hudson, and, today, H. J. Massingham. On Tuesdays (April 30, June 4, 7.25 p.m.) Mr. Massingham will describe his own personal 'Adventures among Birds,' in meadow, marsh, cliff, heath, or woodland. A son of the late well-known journalist and stylist, Mr. Massingham is himself a stylist, and his books are distinguished by a fine controversial spirit and sense of perception.

Radio Drama and 'the Talkies.'

AS announced in the press, an official of the B.B.C., who has for five years been closely connected with the dramatic side of broadcasting, has been appointed sound producer to a talking film company. This news implies that we may soon expect to hear methods of production which have proved successful at Savoy Hill applied to 'the talkies.' There is one detail of technique which the film people might immediately borrow from their broadcasting confrères—the use of music as a connecting link and a background to dramatic action. The silences between dialogue are as tedious and unnatural in a talking film as in a radio play. The effective use of 'thematic' music as a background to spoken scenes was amply demonstrated in the broadcast production of *Carnival*; it will be used to even greater effect in *The Prisoner of Zenda* on May 4 and 6. The 'talkies' may be afraid of



'Emotion in the listener.'

using music in this way, since it runs contrary to the stage tradition of realism. It is plain, however, that the future of the talking film, like that of the radio play, lies along quite other lines than those of the stage. Of the power of music to strike a key of emotion in the listener there can be no doubt. At the present stage of development in the sound picture the hissing silences which succeed periods of booming and deliberate speech are uncomfortable in the extreme.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Our Old Friend.

THE following letter to hand:—

'DEAR SIR,—Realizing how difficult it must be to find pictures of national interest to transmit by Fultograph, I enclose herewith a photograph of myself taken on Clacton Pier when I was somewhat younger. This would arouse great



George Dogsbody, Esq.: Ætat 28.

interest in the homes of thousands of bird-fanciers where my name is a household word.

Yours, etc.,

'P.S.—I have recently learned that in the kitchen of a breeder of budgerigars in Budleigh Salterton my portrait hangs beside that of Mr. Gladstone.'

One does not need to be a Sexton Blake to divine from its contents the origin of this communication. The photograph enclosed shows George Dogsbody, at the age of perhaps twenty-eight, leaning against a marble column. In the background are a waterfall, the temple of Vesta, and a stunted cypress tree. Dogsbody is tastefully attired in a striped blazer, a straw hat, black sand-shoes, and a pair of tight flannel trousers.

Bach's Happy Family.

IT is not an exaggeration to say that in Bach's house the common speech was music. Even Anna Magdalena herself (his second wife) managed to snatch time from her many domestic duties to learn the clavier. She used a little oblong book, bound in green, which Sebastian had compiled for her soon after their marriage, and many of the pieces in it were written for her untutored fingers. From what we know of Magdalena, she would have made herself do this for him, time or no time, inclination or no inclination: but there was happily a genuine love of music in this busy, quiet woman. It is one thing, however, to care for music, and quite another to have the ardour, at that time of life, to overcome the dull technicalities and tedious simplicities all beginners must face. Bach, however, could be as simple as anyone when he chose, and as for technicalities—how many fugues alone has he written, whose triumph it is that they have made the desert of mere mathematical form blossom as the rose? Besides, in this case, all Bach's tenderness and affection came to his aid: so that it would be hard to find lovelier wild flowers of melody than, for instance, the Minuet and Sarabande of this *Clavier Büchlein*. Once before he had written such a book—that time for his son (by his first wife), Wilhelm Friedemann. A happy family, that, to have the great master for daily tutor! And if Magdalena's music always remained of a necessarily rather domestic order, in Friedemann's case it developed to fine proportions: when the boy grew up his powers as an organist were rivalled by his father alone. It is from these two little books that the Foundations are to be taken for the week commencing April 28, Gordon Bryan being the soloist.

The Zoo Calling!

I LIKED J. B. Morton's burlesque in last Saturday's Children's Hour—the story of the Boy Scouts who, in order to deceive the pirates, moved the lighthouse from Devon to Cornwall. It would be interesting to know how many grown-ups do listen to the Children's Hour. At about 5.15 on Saturday afternoons, curiosity invariably moves me towards the wireless cabinet, for there is great originality and freshness in the Children's Hour programmes. On April 30 there is to be a special programme for the children in celebration of the centenary of the Royal Zoological Gardens. This will be relayed from 'the Zoo' itself, where 'Uncle' Leslie Mainland will introduce several prominent residents to the microphone and invite them to growl, roar, bay or whinny as the case may be.

Profane Burlesque of Noah's Ark.

THOUGH the Royal Zoological Society was incorporated in 1829, it had been founded three years before by Sir Stamford Raffles. An amusing extract from the early records of the Society was recently quoted by *The Observer*. It tells the story of a day at the Zoo:—

Received 11 wild ducks; 6 silver-haired rabbits.

The otter died in consequence of a diseased tail.

Emu laid her 4th egg.

All animals and birds well.

No. of visitors—4.

Particular visitor—Lord Auckland.

In 1830 William IV. increased the collection of inmates by presenting his 'collection of sixty-one mammals' from Windsor Park. In 1831, the famous menagerie of the Tower of London was transferred to Regent's Park. This included two lions, two lionesses and their cubs, a tiger, a leopard, and a bear. Shortly afterwards the King presented the first elephant. In those untravelled days the Zoo was one of the seven wonders of London. New arrivals were the occasion of tremendous popular interest; famous men hastened to inspect the newcomers and pass judgment. Lord Macaulay, after seeing the first hippopotamus, reported it to be 'the ugliest of God's creatures.' The Society met with some opposition at first, notably from *The Literary Gazette* which, with singular lack of sense of humour, referred to the Zoological Gardens as 'a most profane burlesque of Noah's Ark.'

The People's Palace.

HARRIET COHEN is to be the soloist at the People's Palace Concert of May 2, (London), when she will play Bach's *Concerto No. 1 in D Minor* for pianoforte and orchestra. Bach is a special favourite with Miss Cohen, her interpretations having always won her special praise. When she plays Bach I always get the impression, personally, of clear bright light—that moment in early spring when there is still a chill in the blue air, though all the earth is vivid with flowers. Perhaps it is nothing more than the effect of Bach's objective, melodious line as contrasted with the warm, subjective harmonies of some other composers—Beethoven, for instance. Beethoven, incidentally, occupies almost all the remainder of the programme on this occasion. Three of his overtures, the *Egmont*, the *Coriolan*, and the *Leonora No. 3*, will be played; and the favourite *Symphony No. 5 in C Minor*. The vocalist will be Elsie Suddaby.

'Handel at the Harpsichord.'

FOR his eighth series of talks on 'Music and the Ordinary Listener,' Sir Walford Davies has chosen the twelve infrequently heard Overtures by Handel. He will play them (after each has been subjected to his inimitable analysis—and *who* can make music plain to us like Sir Walford?) on the harpsichord and from the outline versions in which Handel issued them to the public. Handel needs reintroducing to us; and I can think of no happier way of being introduced to him than by this series. Not so long ago it was the fashion to deride this composer because—well, because (so his deriders said) he *wasn't* a composer so much as an opportunist musician who picked other composers' brains. It was pointed out that many of his tunes—indeed, many complete passages of his works—had been 'lifted' wholesale from traceable sources. True, but the same might be said of Shakespeare. And, one might add, those tunes would be dead bones now had not Handel blown life into them with the breath of his genius. Anyway, listen to these Overtures and I shall be surprised if, after Sir Walford's interpretation, they leave you in any quibbling frame of mind.

Gramophone Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, April 11, were the following: *Sanctus* from Bach's *B Minor Mass*, the Choir of St. Williams', Strasburg, Parlo. E10831; *The Three-Cornered Hat* (de Falla), Final Dance, Col. 9684; *Drink to me only*, sung by Harry Millidge, Regal C9260; *La Forza del Destino* Selection (Verdi), *Creazione's Band*, H.M.V. C1643; *Minuet* (Boccherini), the Quartetto Veneziano del Vittoriale, Col. 5273; *Celestial Voices* (Alcock), sung by the Dayton Choir, H.M.V. B2986; and *Second Hungarian Rhapsody* (Liszt), Karol Szeleter and Orchestra, Parlo. E10823; *O Sole Mio* (di Capua), sung by George Metaxa, H.M.V. B2976; and *It's just like being at home*, sung by Sir Harry Lauder, Zono. C085.

Unsolicited Testimonial.

A LADY writes: 'My husband is a tight-rope walker. For years his success in this honourable though difficult profession was prejudiced by the fact that he was unable to retain his equilibrium—and once fell forty-three feet into the



Tight-rope walker. (Inset) Rabbit, etc.

audience, damaging a postman. Since eating your excellent balanced ration recipes (as broadcast) he is able to run lightly to and fro on a wire stretched across the Niagara Falls, balancing a rabbit, a vase of daffodils, and a Japanese umbrella on his nose. You are at liberty to make what use of this you like. Thank you, madam!

'The Broadcaster.'

HILAIRE BELLOC

the famous historian and novelist, discusses in this combative article the rare personality of

SAINT JOAN

the central figure in the great chronicle-play (to be broadcast on April 18 and April 19) by

BERNARD SHAW

JEANNE D'ARC.
Chapu's famous statue in the Luxembourg.



Alinari Photo

... I am no shepherd lass, though I have helped with the sheep like anyone else.

THE public activity of Joan of Arc covers little more than two years, from the time when she was seventeen to the time when she was nineteen; from the time when she first openly asked the authorities of Vaucouleurs to be sent to the King at Chinon, saying that she had a divine mission to set him on the throne and drive his enemies out of the country, to the time, about twenty-eight months later, when she was burned at Rouen; from January, 1429, to May, 1431.

The historical interest of this strange two years is, as everyone knows, of the highest sort. But it has a philosophical interest which is higher still. For they are full, especially the earlier part of them, with events on which we have to make up our minds between one of two doctrines: whether marvels obviously out of the ordinary sequence of cause and effect, and quite abnormal (that is, quite unlike the events to which we are used), come from wills and intelligences outside our own human wills and intelligences, or proceed from within us. This great quarrel is usually called the debate on the Supernatural: whether the Supernatural is to be admitted or not. But I here purposely avoid the use of the word 'supernatural' because it does not convey a definite meaning to the modern reader, and I confine myself to the strict definition just given.

Marvels of this sort certainly do take place. They have taken place all throughout history, and they are taking place today.

The debate upon whether they are from within our own natures, part of our own 'imaginings,' or of our own inherent powers, or whether they are from without, is probably as old as human thought, and certainly as old as all recorded human thought. I do not propose to enter into the arguments advanced upon either side. They might be continued for an eternity without convincing either side, and that for this reason: that either side reposes upon a first principle contradictory to the other. On the one side—that of the man who denies the Supernatural, and says that all would be seen, if we only knew enough, as normal and following regular law—you have a fixed dogma, an immovable and blind faith. On the other side, you have the man who reasons, keeps his judgment in suspense, and prefers to examine and to weigh evidence before he will conclude.

Now against a fixed dogma, an immovable and blind faith—that is, a faith not based upon reason, but formed in absolute fashion and reposing upon nothing but itself—no argument based upon evidence prevails; for all evidence can be questioned.

If you believe your dogma of everything being natural, to be so certainly true that whatever testimony appears against it must necessarily be false, all evidence fails. If a man were thus pinned, for instance, to the dogma that the earth was flat, no amount of evidence that it was round would convince him; the testimony of all those who had observed proofs of its curvature would be set down to illusion or conspiracy. A great body of the supposed proofs might be questioned as invalid, the whole body of maps and literature concerned with the subject could be explained away as the common effect of any accepted school of thought; for any accepted school of thought, however false, repeats its conclusions a thousand times over and takes them for granted.

The man who believed the earth was flat in this absolute, unshakable fashion would believe the earth was flat even against the evidence of his own senses.

What we have to understand in approaching such a story as Joan of Arc's (or any similar story full of marvel) is the essential truth that *you are given no choice outside these two alternatives*. Either you must have a blind, unreasoning, and unalterable faith in the dogma that such things are of this world—in which case it is not worth while examining the evidence; or you must be prepared to examine the evidence and to conclude upon it as you would upon evidence in any other matter, according to its weight, convergence, and amount.

The chief interest of Joan of Arc's story in this connection is that it is a first-class test of the difference between the two attitudes.

This quality of the episode lies in three points—first, that the marvels in her story are numerous; next, that they are very fully documented, that is, recorded and set down either at the time or by people who could remember the events of the time; thirdly, that the story is the most widely known of its kind.

I do not say that the particular case of Joan of Arc is more striking than others I could mention. But these either lie farther off in time, or general attention has not been called to them. I am, for my part, for instance, equally impressed with at least fifty other sets of marvels I could quote, scattered up and down recorded history. Sulpicius's Life of St. Martin is an example in point. But the fact that Joan of Arc's career is familiar to everybody lends it a special value as a test between the two attitudes of mind of which I have spoken.

Now, to see how true this is, let us draw up a short list of the principal marvels. They are of three kinds—those regarding her own conviction (and that of her contemporaries) upon her visions and voices; those showing her power to discover things of her own time which she could not discover by any normal process; lastly, those concerned with direct prophecy—her power to foretell an event of which there was not yet any sign, which was even improbable, and yet which actually took place.

The first set of marvels, her visions and voices (the word 'miracle' means 'marvel,' or a quite unusual event, unexplainable by known laws which we can put to regular demonstration) are the least emphatic; though all the people of her time, those who were against her quite as much as those who were for her, believed her inspiration to be supernatural, and though she herself was quite obviously of good faith when she spoke of hearing voices and seeing visions, they have less weight with us because the mental custom of our time has so long accustomed us to treating such things as illusions that they impress us least.

The second series, her knowledge of things not ascertainable by known means, will be more striking, even to 'the modern mind.' On February 12, 1429, an army at Rouvray, consisting of Frenchmen and Scotchmen fighting in the cause of the rightful King of France, as yet uncrowned, was badly defeated by an army of Englishmen and Burgundians opposed to it. On that same day at Vaucouleurs, rather more than two hundred miles away as the crow flies, and rather less than two hundred and fifty miles by the chief roads, Joan told the Governor of the town (who had long refused to let her ride off to meet the King) that he did ill to delay, because on that very day there had been a bad defeat of the Royal forces.

When she arrived at the King's court she recognized him at once, though he was

probably in disguise, with the special object of testing her, and certainly mixed and undistinguished among a crowd of men like himself; and she did this although others had been pointed out to her as being the King, with the object of testing her.

She had, in the same days at the King's court, given notice that an old sword should be brought to her, of the existence of which no one knew. She told them they would find it buried or put away in a certain chapel about one day's ride from the castle, and she described its appearance, how it had five crosses engraved on it. It was sought for and found, buried near the altar of the chapel, old and rusty.

Lastly, she told the King, when she met him, something which he himself affirmed was known to no one else but himself; a completely secret matter. She did this in a special and solemn manner, as a sign to prove her mission; and the strength of her action can be shown by the fact that the King, who had refused up till then to take her seriously, changed in his attitude from that moment; precisely as the Governor of Vaucouleurs had changed when he saw that her vision of the distant battle was true.

But the third set of marvels, the prophecies, is the most striking to people of our day. (In each of the three sets I am only taking a few selected examples).

She repeatedly said before setting out that she would raise the siege of Orleans and crown the King at Rheims. She affirmed that she was that Maiden of whom the prophecy was current that by her the French kingdom should be saved. Upon the 23rd day of June, 1428, she told, among

others, a lad of her acquaintance, Michel Lebuin, who lived in her native village, some months before she set out, that a girl of that countryside (meaning herself) would in a year cause the rightful King to be crowned at Rheims. (As a fact it was less than a year—June to May.)

She wrote to the King telling him that when she met him she would give him a secret sign that would convince him, and so she did in due course.

Some time before April 22, 1429, she told the King that she would be wounded by a cross-bolt before Orleans, but not mortally. We have the story written down by a man who heard it at the time, at least a fortnight before she was actually so wounded, and actually by such a weapon.

She said that her active success would last a year and a little more. It lasted in point of fact from April, 1429, to May, 1430.

She said, in the presence of a witness (who has recorded it for us), to a man on the bridge of the King's castle that he did ill to swear, as he was near his death. The man was in perfect health, and in a peaceful place. Within an hour he was accidentally drowned.

In her examination at Poitiers she made four distinct prophecies in the following order: (1) That she was to relieve Orleans; (2) That she would crown the King at Rheims; (3) That the King would enter Paris (*making no mention of her own action here*); (4) That the Duke of Orleans (a prisoner in England) would be released. All these four things happened, two by her own action, two after her death. *And they happened in the order she had named.*

Although the King of France had made

a treaty with the King of Scotland promising to marry his daughter, and the King of Scotland had promised, in return, to send an army immediately, when the news reached the place where Joan of Arc lived she said the army would never come: nor did it.

She wrote to the King telling him that when she came to Court she would recognize him among others—which was, perhaps, what caused him to disguise himself. She did so recognize him, as we have seen.

There you have your selection: in what spirit do you approach it?

If you are quite certain that things of this sort cannot happen through influences external to this world, then you must explain them as coming by powers in man. You may make the explanation 'scientific' by using long words, which have an effect of magic upon simple souls: thus you may call prophecy 'precognition,' or you may call revelation of what is going on inside other people's minds, or what is going on a long way off, 'telepathy.' You may call the convergence of testimony to a marvel 'collective hallucination.' You may call false statement in a person whom you cannot reasonably accuse of falsehood 'auto-suggestion.' But it remains true that you are going out of your way to deal with the evidence differently from the way in which you would deal with it if it were not adverse to your dogma. If you had the same type of evidence upon anything towards which you preserved a detached judgment and were open to conviction, you would regard it as a proof of action from without and of wills and intelligences not human directing mankind.

HILAIRE BELLOC.

WILLA MUIR

well known for her energetic championing of Feminism, gives here a study of Shaw's heroine vividly opposed to that given by Hilaire Belloc.

JOAN OF ARC was burned as a 'sorcière endiablee' before she was twenty, a little more than five hundred years ago, and in 1920, that is, comparatively recently, was made a saint by the same Church which had declared her a sorceress. We do not believe in witches nowadays, which is perhaps to be taken as a measure of our progress in five hundred years; and yet the saintship conferred upon Joan in our time can hardly be the final comment on the riddle of her character as a real human being.

For it is a riddle. The bare facts of her life would be put down as mythical, did we not know them to be true. But the first point which may help us in the elucidation of her personality is the fact that she was taken so seriously by her contemporaries. It would be difficult for our age to take seriously an unknown country girl who heard the voices of saints telling her to intervene in the government of the country. She would not be convicted of sorcery, but she might be set down as feeble-minded, hysteri-

cal, or even mentally deranged—a fit subject for examination by medical instead of ecclesiastical doctors. The sturdy common sense of the English, who burned her as a witch five hundred years ago, might dismiss her today as a fool. We call our superstitions by a different name, but they still persist. To understand that Joan was no fool, we must understand why the fifteenth century was so impressed by her.

In those days, then—as, indeed, now—the Church insisted on separating the world of nature from the world of revelation, and insisted further on being the sole mediator between the two. But however intellectually a few learned men may have interpreted the world of revelation, both within the Church and outside it, the mass of the people accepted with the utmost literalness the existence of invisible saints, angels, and devils



hovering over the human race. All the authorities who sat in judgment on Joan believed unquestioningly that saints could manifest themselves; what they denied was that Joan's saints were authentic. To Joan herself the Archangel Michael, Saint Margaret who defied the heathen potentate Olibrius and was burned, Saint Catherine who upheld Christianity in the teeth of an assembly of philosophers and confounded them all, were not only historical figures but present realities. The priests believed in them; the people were taught to believe in them; the air was thick with supernatural spirits. Joan was brought up in a house on the verge of the precincts of the parish church at Domremy, and she had an uncle a priest in another village. Her faith was the natural product of her environment, strengthened only by a simplicity and integrity, rare in any age, which made her an active and not merely a passive recipient of her education. She took what she was given and transformed it into a personal interpretation of life. With a different upbringing, in another age, she would have relied on something else, not on the saints. She was taken seriously by her own generation—because she was not abnormal among them in the sense in which she would be considered abnormal today. She merely saw and felt more certainly and vividly what everybody admitted. Joan's hallucination, therefore, cannot be judged by modern standards as evidence of mental derangement unless one is to indict also the whole populace of Europe at that time. If she was mad, they were all mad together.

The second point to consider is what the saintly voices told her to do. Anatole France argues convincingly that they expressed her own inmost desires, and never gave her any information she did not already possess. In her conversations with the saints she dramatized her own conflicts. The first to appear was St. Michael, the patron saint of her region, and he told her to be a good girl. He appeared as a 'prud'homme,' a handsome young warrior. Now knights and warriors were commonplaces in Joan's life. The village of Domremy was in a perpetual state of alarm during her childhood: the marauding bands in Lorraine were notorious even in that marauding age, and several times her father's flocks and possessions had been hurried for safety into an old castle rented by himself and other villagers. It is safer to judge from deeds than from alleged motives, and Joan would not have taken to a warrior's life later, as a duck takes to water, unless she had had a strong desire to do so. What more natural, then, than the apparition, of a warrior saint as her first heavenly visitant when she was thirteen? She must have been troubled about herself, too, or St. Michael would not have adjured her so positively to be a good girl. He not only told her to be good, however, he promised that God would help her. Help her to what? Custom has not even yet made it easy for a girl to leave the traditional path of womanhood, and in those days Joan's adventurousness would

be much more curbed than now. The institutions of society, and especially the Church, have always anxiously tried to check the enterprise of women—partly because biologically the safety of women is necessary for the continuance of the race, and partly because in a world carefully arranged by men for men the older, more individualistic force of women is feared.

The Church—as the guardian of the world of revelation, which suggests to the human race the direction it is to take—has always had a deep mistrust of women, because if they are at all vital they find themselves directly in connection with the world of revelation, as Joan, did. The mothers of the race antedated the Fathers of the Church, and the Fathers are jealous. In Joan's day, as Anatole France noted, clergymen were apt to see the devil everywhere, but especially in women. Hence the witch-burnings. Wizards were never so dangerous. Joan, therefore, in transforming the saints of the Church into her personal backers was being very much a woman, and taking the first step

protest. 'I am only a girl,' she said to the saints, 'knowing neither how to manage a horse nor how to make war.' As a matter of fact, she could ride a horse very well—at least she did so not long afterwards; and she knew as much about making war as most captains of her time, whose sole idea was to launch attacks. Her objection is somewhat disingenuous, but it is all of a piece with the disingenuousness which made her use the saints to further her own wishes. But if she deceived, it was herself she deceived, and her whole conduct then and later was that of a consciously sincere person.

She must have had an extraordinary force of personality, for once she had convinced herself she convinced all kinds of people, until the Dauphin actually equipped her for raising the siege of Orléans. In the name of God she urged everybody on. Asked at her trial what was her power over her men she responded simply; 'I said to them, "Go on boldly against the English," and at the same time I went myself.' Natural genius for leadership could hardly go farther. She proved to be resolute, fearless, and enduring. She spent hours in the saddle, and refused to be daunted by anything. Frank and literal, she imagined everybody else to be exactly like herself, and the fact that at that time she suspected no guile in anyone is the best proof of her own guilelessness.

She was not an impostor, then, any more than she was a madwoman or a witch. Was she a saint? A queer kind of saint, who was impertinent to the grave doctors who questioned her. A learned brother, with a Limousin drawl, asked her: 'What language do your voices speak?' Joan answered, tartly: 'A better one than yours.' 'Do you believe in God?' he went on ponderously. 'Yes, more than you do,' retorted the Maid. True, she exhorted her men-at-arms to keep the Commandments, but when one of them (a Scot) pedantically pointed out that she had just eaten some stolen veal she tried to clout him over the head. She also chased away the soldiers' trollops, and not merely with words, for she broke her sword over one of them. And her attitude to a rival seeress, Catherine of

La Rochelle, was hardly saintly. Catherine claimed a White Lady as a familiar spirit, but Joan, after sleeping for two nights in Catherine's bed to catch the White Lady when she appeared, and not having seen her even when Catherine announced that she was there, turned on the upstart and said: 'You go back to your husband, and look after your house and your children!' Her own case was clear and concrete—she saw and heard her saints: but she was not to be hoodwinked by other people's mystical visions. She herself did not pretend to be a saint. When devout women in the towns tried to treat her as one, bringing her objects of devotion to touch, she said to a hostess of hers: 'Touch them yourself. Your touch will do them as much good as mine!' An odd saint, this tomboy: a forceful, wilful girl of great charm and simplicity. We could do with many like her today.

WILLA MUIR.

The Listener

THE B. B. C. NEW WEEKLY

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'Michael Angelo'

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will appear in next Wednesday's issue

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along a road which was bound to bring her into conflict with the Church's constituted authority.

What her secret desires were came out more clearly in her later interviews with the saints. Michael promised that St. Margaret and St. Catherine would visit her and tell her what to do. And what these valiant women said was: 'Daughter of God, thou must leave thy village and go into France.' They became still more explicit: she was to dress as a boy, drive the English out of France, and have the Dauphin crowned in Rheims. (Like Joan, the common people thought a king no king until he was anointed by the holy oil handed down from the time of Clovis). Joan's saints were thus providing for her desires a sanction which current morality could accept. Today, as we have suggested, she would have found a different sanction acceptable to our time. Her conventional upbringing made its last

You will hear 'St. Joan' on Thursday and Friday evenings next

HISTORIC COVENT GARDEN.

Mr. Richard Northcott, archivist of the Royal Opera House, Covent Garden, has many interesting stories to tell of this world-famous theatre. Part of the opening performance of the 1929 Season of Opera at Covent Garden will be heard by listeners all over the country on Monday evening next.

MUSICALLY, the history of Covent Garden Theatre is extremely interesting, for at one or other of the buildings the world's leading singers have appeared, and nearly all the best operas by British and foreign composers have been produced.

The first theatre, opened on December 6, 1732, is associated largely with Handel; he leased the house on numerous occasions for the performance of his wonderful oratorios. From an account book for the season 1757-8 we learn that he paid £25 a night for the use of the building, plus an extra charge on each occasion of two golden guineas for coal! It was at Covent Garden that he introduced *Messiah* to English music-lovers in 1743. And it was at one of the earliest of the galas—May 12, 1736—that his opera *Atalanta* was staged, this being 'in honour of the nuptials of Frederick, Prince of Wales, and the Princess Augusta of Saxe-Gotha.' The 'band of musick' cost Handel about £4 a performance; but when Royalty attended, the number of instrumentalists was increased. Once, when George II commanded a performance, the remuneration of the orchestra amounted to £5 3s. 4d. In this theatre there were frequent disturbances. A noteworthy row occurred on February 24, 1763, when the management declined to admit the public at half-price after the third act of Arne's opera, *Artaxerxes*; the audience broke up wooden forms which served for seating and rushed the stage, over the heads of the unfortunate orchestra! Four years later, May 16, 1767, a Miss Brickler had a benefit, and between the acts of *The Beggar's Opera*, in which she was sustaining the part of Polly, she sang, to quote the programme,



Leit by Mr. Richard Northcott

A STAR OF OLD COVENT GARDEN.

A contemporary portrait of the famous singer, Giulia Grisi, playing the title role in Bellini's opera, *Norma*. This picture is of special interest, as *Norma*, after many years of neglect, is to be revived during the present season.

'a favourite song from *Judith*, accompanied by Mr. Dibdin, on a new instrument call'd Piano Forte.' *Judith* was an oratorio by Arne—an opera on the same subject, composed by Eugene Goossens, is being produced during the coming season!—and Mr. Dibdin eventually became famous for his sea songs, notably 'Tom Bowling'! This building was burned to the ground in the early morning of September 21, 1808, through the negligence of an employee, who 'overcharged the stove, while gathering properties from the stage after the house had closed; the iron pipe, or chimney, which communicated with the roof, became red hot, and set fire to the brown paper helmets and paraphernalia pendant to the ceiling.' Many manuscript scores by Handel were destroyed, and also the organ which he had bought for use in the interpretation of his compositions.

Three months later, on December 30, 1808, the Prince of Wales laid with masonic honours the foundation stone of the second theatre; this three-ton block of granite remains in the vaults in its original position in the north-east corner, and bears the inscription, 'Long live George, Prince of Wales.' The walls into which it is built are 4ft. 6in. wide! This second theatre, then the largest in Europe, was opened in the autumn of 1809. The increased charges for admission considered necessary to meet the expenses of the establishment were condemned by playgoers, and led to the O.P. (old price) riots, which lasted for sixty-seven nights. On February 5, 1811, came the first of Henry Rowley Bishop's many operas, *The Knight of Snowdon*. To celebrate the accession of George IV, there was a 'command' performance on February 7, 1821, at which *Twelfth Night* was given, with Bishop's arrangement of old airs; the viola on that occasion was Anna Maria Tree, who two years afterwards created the title role in his *Clari, or The Maid of Milan*, in which she had the distinction of introducing to the world 'Home, Sweet Home'! Lively scenes were witnessed at the 'command' performance to commemorate the accession of William IV, on November 2, 1830. 'The gentlemen in the galleries took off all their superfluous clothing, the better to encounter the heat, and then betook themselves to whistling and other noises. The people in the pit were too crowded at first, and thereafter beat and half throttled one another, until several of them, men and women, being forced to escape through the boxes, the numbers were in some degree thinned, and quiet was restored.' Those were the days of real enthusiasm! I have mentioned the name of Bishop. He was knighted by Queen Victoria on June 1, 1842, and in his manuscript notes (in my possession) he writes of this honour as of a peculiar distinction, 'in my own case, from the circumstance of its never having been previously conferred by the hand of the Sovereign on any musician in this kingdom. Not but that by former British



Leit by Mr. Richard Northcott

AT THE OPERA.

A drawing from a Victorian magazine, showing the Queen, the Prince Consort, and their suite in the Royal Box at Covent Garden, with 'beefeaters' in attendance.

sovereigns such an honour ought long since—nay, even centuries ago—to have been bestowed on other musicians. But it was reserved for our own Queen to do that which Her ancestors had left undone, and for the first time to place British musicians, in that respect, on a level with great British painters, sculptors, and other eminent men. Let us hope that our gracious Queen may often repeat the example which she has been pleased to set, and that it may long continue to be followed by Her successors.' Sir Henry Bishop's hopes have been realized!

This theatre is mainly associated with the establishment of the Royal Italian Opera on April 6, 1847, and from that date Covent Garden has been regarded as the home of opera in this country, and as such it is known all over the world. *Semiramide*, in which Grisi, Alboni, and Tamburini sustained the chief parts, was the work staged on the opening night, when Michael Costa conducted. These artists had seceded from Her Majesty's, and Lumley, irate at losing his 'stars,' described them as 'Costa-mongers'! The financier for that first season was an inexperienced enthusiast, only twenty-four years of age, by name Edward Delafield, and his losses amounted to £34,756; he hoped for better luck in the second season, but in three months having lost a further £25,455, he sought the quiet repose of the Carey Street of that period! However, he had a certain amount of enterprise, and was the originator of opera matinées in this country; this innovation, at the outset, was not popular. In March, 1856, this building was destroyed by fire, just at the close of a masquerade ball, when the 'National Anthem' was being sung.

The present theatre was opened on May 15, 1858. Contemporary newspapers made much of the luxurious accommodation provided,

(Continued on page 120.)

Introduction to this week's Libretto Opera.

THE FLYING DUTCHMAN.

By PERCY A. SCHOLES.

Readers will find here, in brief, vivid outline the legend of *The Flying Dutchman* as used by Wagner in opera, which will be broadcast on Monday (5GB) and Wednesday (2LO) this week.

THERE are some good operas that, unlike good children, should be heard and not seen. Perhaps *The Flying Dutchman* is one of them, and if so, there is advantage in having it projected through the ether into one's sitting-room instead of betaking oneself to the theatre to enjoy it.

Why should *The Flying Dutchman* be better unseen? Because seas and ships make unconvincing stage personages; because the imagination can cast on them a brighter glow than any footlights.

Untroubled, then, by Wagner's stage settings (which demand more than the stage manager has yet found himself able to supply), let us throw ourselves into the spirit of an ancient legend in the shape that a great dramatist-composer has given it. There are strange things in it—not at all everyday happenings! It is a dream story rather than a waking story. Let us see it in all the vivid realism of the hours of dream.

ACT I.

Against the rocky coast of Norway a ship has cast anchor—a ship battered from long voyaging. Its captain has gone on shore to discover where the winds have driven him. Happy at the near ending of the voyage the steersman is singing of the maiden he loves and soon will see.

And suddenly a second ship, a strange one! Its masts are black as ebony; its sails red as blood. With a splash and a rattle it, too, casts anchor. Its captain sings his story.

Once more the seven years' voyage is o'er, once more his foot can touch the shore. Then on again his bark must sail, for seven years more through mist and gale. And then again one night on land, and then again the sails are manned. And so God's stern behest obey, and so sail on—till Judgment Day!

The two captains greet one another. Soon the dialogue takes an unexpected turn. 'Let us sail together to your home,' cries the second captain; 'since you say it is near at hand, let us there spend the night. Have you a daughter? Give her to me as wife. My ship is filled with treasure, and all shall be your own.'

The anchors are quickly weighed, and the two ships, Norwegian and Dutch, sail off, the Norwegian sailors singing at their work.

ACT II.

We have flown ahead of the seafarers and are in the house of Daland, the Norwegian captain. The room we are in is filled with spinning maidens, singing as they spin.

Spin, O wheel, and draw to me my lover o'er the distant sea.

One maiden only is silent—the daughter of the house. She gazes on a picture that hangs on the wall—a legendary portrait of

the Flying Dutchman of sailor story, he who, cursed for his defiance of God's will, must sail ever onwards, ever longing for the repose of death, death that can never come to him until, in God's own time, the very earth and sea shall dissolve and he and all men come to judgment.

She breaks into song—into that local ballad that tells the dreadful tale, with its single consoling thought.

One hint of hope the ballad gives. If on the earth a maiden lives, who all for pity, all would yield, then were the writ of doom repealed. In death at last the voyage end; in death twin souls to heaven ascend.

And she herself, she exclaims, to the horror of her companions and, especially of her lover, Erik, who has come in, she herself would, were it but possible, make the awful sacrifice!

Erik pleads with her to marry him. Her father, he says, seeks money; he has none, but he can offer dearest love. Erik has had a dream—a terrible one. He has seen the father return with a stranger—the very Flying Dutchman of the portrait that hangs there on the wall. In his dream, his loved one, Senta, has thrown herself into the arms of the stranger and the two have sailed away together.

The door opens, and there stands before Erik and Senta the two captains. The dream is coming true! 'I have brought you a husband,' is the father's strange greeting. 'He is rich beyond imagining. Tomorrow you shall be married.'

He leaves the daughter and the Dutchman together. 'I will give all for you,' said the maiden. "'All' is a big word, replied the black-bearded stranger; "'All' means 'Death.'" 'Then death shall be mine!' she exclaims. 'And mine, at last, salvation!' he rejoices.

ACT III.

The bay outside Daland's house. The two ships ride at anchor—the one bright with lights and loud with merry-making, the other dark and silent.

The maidens from the shore call to the crew of the Dutch vessel. They would bring them food and drink, and the cheer of their company, but no answer comes.

Suddenly the silent crew burst into song—a wild strain of the fate of their captain and his bride. Senta is there and Erik, too, who pleads with her. . . . In vain!

The Dutchman again warns her. Should she keep her word death will be the reward; should she break it—damnation! He puts to sea without her.

But Senta does not hesitate. In an ecstasy of self-sacrifice, she throws herself into the sea. The Dutchman's ship sinks at once. The waves mount up and fall again in a whirlpool. In the red sunset glow we see,

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HISTORIC COVENT GARDEN.

(Continued from previous page.)

one stating that the 'Norfolk giant himself might sit with perfect ease in any of the chairs, and the most extensive of crinolines might pass from end to end of each row without producing a ruffle either of silk or temper!' Today the capacity seating accommodation is for 1,952 persons; room for more might be made, but the primary aim of the management is to ensure the comfort of patrons.

Many and varied are the historic events connected with the present building, which, unfortunately for opera lovers, is doomed to be added to Covent Garden Market within the next six years. Adelina Patti made her *début* in *Sonnambula* in 1861. In the autumn of that year another singer made her first appearance, though in a now-forgotten work, Howard Glover's *Ruy Blas*; this vocalist, Mme. Guerrabella, later won fame as the actress Genevieve Ward! There was a gala on April 28, 1863, for the 'marriage of Albert Edward, Prince of Wales, and Princess Alexandra of Denmark,' when *Masaniello* was performed, with Emilio Naudin in the title rôle, and four years later there was a repetition of this opera for Abdul Aziz, when an observant reporter wrote that 'numerous uniforms were to be seen scattered about the stalls and boxes, while the flower of English aristocracy, as they stood up, displaying with equal lavishness all that could be exhibited of material and artificial beauty, seemed resolved to make a conquest of the Sultan, and send him back to his beloved Stamboul a hopeless and despairing man.'

Frederick Gye was the impresario during this period. He was a good business man, The son of a tea and wine merchant, he previously had been associated with the management of Vauxhall Gardens. He also had had another sort of interest in Covent Garden Theatre: he provided the oil, soap, candles, towels, etc., for the dressing-rooms of the artists. Indeed, he was ready to turn his hand to anything where money was to be made, even to arranging balloon scents! His son Ernest married, in 1878, the Canadian prima donna, Emma Albani, who six years previously had made her *début* in London, and remained a star at Covent Garden for nearly a quarter of a century. Another soprano who has had a long reign at this theatre is Dame Nellie Melba, who made her first appearance there on May 24, 1888, in *Lucia di Lammermoor*. Following the Gyes, Augustus Harris became director of the old house, and for many years, thanks to the support of King Edward, Covent Garden opera seasons were world renowned, both on account of the distinguished artists engaged and also by reason of the aristocratic audiences assembled there every night. Harris killed himself through overwork, dying in 1896 at the early age of forty-four, and then the Grand Opera Syndicate came into existence, and maintained the standard he had set. And now what is called the Covent Garden Opera Syndicate is in possession of the theatre, and the great traditions associated with it. Happily, the present season promises to be as successful and as interesting as its predecessor—and, after all, nothing succeeds like success!

Harvey Grace discusses

THE FUTURE OF OPERA.

Mr. Grace, well known to listeners for his weekly talks on Music, prophesies that the future development of opera in England will be along the lines of ballad opera or the 'play with music,' such as has had a special appeal to English audiences since the days of Gay and Pepusch, who gave us *The Beggar's Opera*.

WILL the present day prove to be the close of an era in opera? It seems likely. The form can hardly escape certain tendencies that are affecting music in general, e.g., the marked interest in old music of all kinds (with the consequent leaning towards simplification and abbreviation), the increased vogue of chamber music and the small orchestra, and the revolt against the opulence of manner and matter that have long been specially associated with opera. Above all, we have little use for facile emotion of the lachrymose type, which today more often raises a laugh than draws a tear. In art, as in life, the luxury of woe is *démodé*.

There are also factors of a more direct kind. The successful revival of such early examples of opera as those of Monteverde, Purcell, and (in Germany) of Handel; the marked increase of appreciation of Mozart's works for the stage; the improved status of comic opera (the success of *Jonny spielt auf* in Vienna is a portent); and, not least, the economic factor. All these things seem to indicate that 'grand' opera in the future is likely to shed its label. It will perhaps be more artistic than opera of today; less conventional; far superior on the literary side (the more ludicrous of the stock opera translations are already being discarded), and it will almost certainly deal more and more with real life; but it is hardly likely to be 'grand.'

Above all, composers will awake to the fact (long patent to onlookers) that the last word in 'grand' opera has been said, chiefly by Wagner. There can be little or no further development along that line, and to make the attempt is to invite damaging comparison. Only a Wagner can write a *Ring*, and as life continues to speed up, even he may soon be unable to make us listen to it.

Probably the country that will be affected soonest and most by the change will be the one with the slenderest operatic tradition—England. Let us take a look at ourselves as producers and consumers of opera.

Writing on 'Old operas which should be revived' in *The Radio Times* of March 29, Mr. Francis Toye rightly said that the English public is 'of all publics the least sophisticated in operatic matters.' Evidently Mr. Toye intended this as a reproach, and no doubt most people will take it as such. But is it? In these days of easy inter-communication a public is easily able to become just as sophisticated as it desires, in any and every matter, from food downwards. And the persistent success of the Gilbert-Sullivan operas, together with the *Beggar's Opera* craze, and the renewal of interest in our old ballad-opera school generally, may be taken as a pretty clear indication that, so far as opera is concerned, the bulk of us prefer to remain very moderately sophisticated. It may even be argued that we are right—that the trouble is not

that we have too little sophistication, but that 'grand' opera has far too much. Various reasons are given for our coolness towards it, chief among them being that our sense of the ridiculous makes us irreverent of its conventions; but we show so much respect for other and no less absurd conventions that I don't think the explanation lies there. I suggest that one potent reason is to be found in the fact that our medium of expression is literary and dramatic rather than musical. I believe that our failure to appreciate 'grand' opera is partly due to



By courtesy of Mrs. Lovat Fraser.

FROM THE MOST ENGLISH OF OPERAS.

The late Claude Lovat Fraser's design for the costume of Peachum in *The Beggar's Opera*, the revival of which some years ago by Sir Nigel Playfair had such enormous success.

our application of a two-fold test. If the story is poor or ill-told, we don't want it; if it is good, we object to a musical setting which overlays it, retards its action, and almost invariably drowns the dialogue. No doubt this test is applied subconsciously, but I believe it to be a real factor, and I suggest that English composers will do well to take it into account. The English public for the standard foreign operas will probably never be more than a limited and special body of folk, many of whom are less interested in music (or even in the drama) than in the garish composite; and to a considerable number even the composite appeals less than the 'society' aspect. On the other hand, we see a vigorous appetite for the English ballad opera from the Gay-Pepusch examples to the Gilbert-Sullivan; and it is significant that among contemporary English operas the two most successful seem to

be *Hugh the Drover* and *The Bo'sun's Mate*, both of which are in the same line. It is surely a natural deduction that a school of opera based on such obvious preferences and instincts might in time lead to an English opera that would be to the English what Italian opera is to the Italians—a form of entertainment national and popular in the most literal sense.

But in fact the reasons why our composers should experiment with developments of the ballad-opera are so apparent that we need not look to the future for justification. England has a very large theatre-going public, but only a small public for opera. The ballad-opera—in other words, the play with music, as opposed to the music-drama—would do two things: it would tap the theatre-going section, and it would eventually increase the public for real opera of the imported brand. I am convinced that hosts of people who are fond of the stage, and hardly less fond of music, stay away from opera for one or both of two reasons: (1) the opera is poor regarded as a play; or (2) if it is a good play, the continuous music drowns the dialogue and makes the action hang. How else can we explain the persistent success of operas in which the action is quick and or the dialogue witty and audible? Is any subsidy or League of Opera needed for the Gilbert-Sullivan series, or *The Beggar's Opera*, or *Polly*? At the recent production of Vaughan Williams's opera, based on *The Merry Wives of Windsor*, I put myself in the position of any one of our hundreds and thousands of enthusiastic patrons of the drama. I found myself arguing thus: Here is one of the broadest and richest comedies of Shakespeare—a real farce. In farce the essence of the contract is speed. But over and over again this farce was made to stand still and give way to sheer concertising—much of it delightful, but almost all of it out of place. And what became of the wit and humour of the text, the 'back-chat' that depends on speed and close-capping for its effect? Nothing but natural speech can serve for this. Is it any wonder that so many musicians and playgoers continue to take their music in the concert hall and their drama in the theatre?

I mention the Vaughan Williams work partly because it happens to be the most recent of English Operas, and also because the composer's *Hugh the Drover* seemed likely to give a lead in the direction of bridging the gap between the theatre and the opera house.

In his recently-published booklet, 'Eurydice, or the Nature of Opera,' Mr. Dyneley Hussey has an interesting passage on the ballad opera. He says:—

... In the early German operas, spoken dialogue was used instead of recitative. This is the second main solution of the problem [of sluggish dramatic action brought about by the use of music], and it is a solution which has found favour in England. This kind of opera

(Continued on page 128)

The Midlands Calling!

THE HOBBIES OF MUSICIANS

And a Violinist Mountain-Climber—Two Military Band Programmes and a Symphony Concert—Drama and Burlesque—The Music of Hermann Finck.

The Midland String Orchestra.

THIS Orchestra, conducted by Joseph Lewis, will provide the last part of the programme on Thursday, May 2. The artist is Joan Elwes (soprano), a singer who, like many others, started her musical career in a different sphere. The 'cello was her first subject (she used to carry it about the London streets on a bicycle), and she tells me that nothing will ever again be so interesting or so amusing as playing among the last desks of an orchestra, and nothing so terrifying as having to lead because of unexpected absences! Although bearing the name of one of the greatest singers of this generation, she is not, as is commonly supposed, a daughter of the late Gervase Elwes, although she is related to the Elwes family. She follows, however, in the fine traditions which that great singer left behind, and has achieved a reputation for singing Bach and Elizabethan airs.

Band of H.M. Royal Marines

THE Corps of Royal Marines is among the oldest existing regular military corps in the Realm. It was formed in 1664 as 'The Maritime Regiment of Foot.' Listeners will have the opportunity of hearing the Band of the Chatham Division of the Royal Marines on Monday, April 29, when it will be relayed from the National Trades and Industrial Exhibition at the Bingley Hall, Birmingham, which will be in the seventh week of its season. This Band was chosen in 1901 to accompany T.R.H. the Duke and Duchess of York (the present King and Queen) on their great Colonial tour in H.M.S. *Ophir*. The present conductor is Lieut. P. S. G. O'Donnell, M.V.O., who took over the leadership of the Band in June last from Major Hoby. Lieut. O'Donnell was previously with the Plymouth Division of the Royal Marines for seven years.



THE BIRMINGHAM MILITARY BAND, conducted by Mr. W. A. Clarke, is one of the most popular items in the programmes broadcast from 5GB. It will be heard again on Wednesday, May 1.

A Military Band Programme.

THE Birmingham Military Band, whose popularity with 5GB listeners has steadily grown since its formation just over a year ago, appears again in the programme on Wednesday afternoon, May 1, conducted by Mr. W. A. Clarke, when it will have the assistance of Miranda Sugden (soprano) and Foden Williams (entertainer). Foden Williams has been entertaining since the early days of wireless. He took part in the opening programme at the Daventry Station, and has broadcast on many occasions from all B.B.C. stations. On May 1 he will give two items written by himself—*Charlie gets there every time* and *I do get annoyed*, together with a character study of an old man who is *Going to Live a Long While Yet!*—written specially for Mr. Williams by Robert Rutherford.

A Young Italian Violinist.

EBE NOVARINI, a young violinist of only eighteen years of age, appears in the 5GB Orchestral Concert on Tuesday afternoon, April 30. At the age of seven she obtained a scholarship at the Royal Conservatorio of Music Giuseppe Verdi in Milan, where she was a pupil of Teresina Tua. She played regularly at public concerts from that age, and has given recitals in Milan, Novara, Salsomaggiore, and before Italian Royalty and nobility. Her fellow artist on April 30 is Booth Hitchen (baritone), while the orchestral items include a selection from Berlioz's *Faust* and a fantasia, *The Works of Moussorgsky*. Moussorgsky in his compositions was a realist rather than an idealist, probably due to the social conditions under which he lived.

Hermann Finck.

THE one-time Musical Director of the Palace Theatre, London, has been responsible for many delightful melodies in the shape of both musical comedy vocal numbers and purely orchestral compositions. An hour of the latter will be broadcast from Birmingham on Wednesday, May 1, when a well-balanced programme will open with the overture *Opera Bouffe*, and will be followed by a dance suite from *Decameron Nights*, an intermezzo, *The Dream Girl*, and then some ear and feet-tickling tunes, not forgetting to include his popular pot-pourri, *Looking Backward*.

Amongst the Westmorland Fells.

IT is more or less accepted that men of artistic genius live in a world apart from their fellow-creatures, so much so that they are termed 'abnormal.' Their calling demands it so. Temperamentally they must be always 'on tension,' and it reacts on their habits and life generally. It might be supposed that this would extend to their hobbies, but when they turn to real relaxation in this way one finds them much as other men. Sir Hubert Parry was an expert yachtsman and a powerful swimmer as a young man. On one occasion his dinghy upset, and being unable to right it, he grasped the painter between his teeth and swam some distance to the shore, towing the boat after him. Sir Edward Elgar, I remember, used to be no mean carpenter; Sir Thomas Beecham goes in for tennis and cricket; Sir Henry Wood wields the pencil and brush and dabbles in science. Many singers and instrumentalists are golf and motoring enthusiasts, but with the exception of Ruth Vincent, who extolled it to me in enthusiastic terms, I have still to meet the flying-musician. Margery Rainbow (violin) who plays in the Light Music programme on Friday, May 3, has quite an unusual hobby for a musician—mountain-climbing. One would have thought it too great a risk for the sensitive hands of a violinist, but she writes to me from Westmorland, where she is revelling amongst the fells, and tells me that, for the artist who wants to find inspiration, the glorious colouring of the Lake District makes the risk, if any, well worth while.

'MERCIAN.'

A Symphony Concert.

A SYMPHONY Concert has been arranged for Sunday afternoon, April 28, when the artists will be Frank Titterton (tenor) and Michael Mullinar (pianist). Both can be said to have definite Birmingham associations. Michael Mullinar is accompanist to the City of Birmingham Orchestra. His compositions have on several occasions been heard in 'Midland composers' programmes from 5GB. He has also written a Military Band Suite which has been performed by the City of Birmingham Police Band. Frank Titterton is a native of Handsworth, and for nine years mixed engineering with singing. If the test of a true musician is the ability to read the most difficult work at sight, then Frank Titterton can safely claim to be a real disciple of St. Cecilia. On one occasion, owing to mistake, he had not been informed of a change of programme, and upon arrival at the hall where he was due to sing, he found another work had been substituted. He had half an hour to look over the score, and had to sing the principal rôle practically at sight. The result, however, was a success, but Frank Titterton says he would not repeat the experience for the largest fee ever offered. On April 28 he is including a group of five songs by five different Russian composers.

Two Plays.

TWO contrasting plays form part of the programme on Thursday, May 2. *Derelicts*, by George Calderon, has as its two central characters a man and woman who at middle-age realize all they have missed by shutting love out of their lives. Their ultimate solution of the problem forms the climax of the play. *Derelicts* is followed by *Catherine Parr, or Alexander's Horse*, by Maurice Baring. Although taken from a collection entitled 'Diminutive Dramas,' it is an amusing burlesque of intimate life at Court in the reign of Henry VIII. Maurice Baring, besides a playwright, is an author of a range of books extremely wide in their subjects and appeal. I remember his 'The Puppet Show of Memory'—actually an autobiography, but a volume containing much instructive and interesting information on life in various European capitals prior to the War—set out in the delightful manner which might be expected from a Diplomatic servant, who was also a poet. During the War he was personal secretary to General (now Marshal of the Air Force, Sir Hugh) Trenchard, when, thanks to a frequent phrase used by his chief, he was known as 'Make-a-note-of-that' Baring. 'R.F.C., H.Q.' was the result of this experience. It is a comprehensive survey of the staff work of the Air Force during the War.

THE LIGHTER SIDE OF OPERA.

The 'First Night' of *La Traviata*—A Ubiquitous Bull Fighter—When the Guests Waited—Bohemians, Valkyries, Mastersingers, and others—Opera and the Microphone—Strange Scenery—The Language of Libretto.

WHEN *La Traviata* was first produced in Venice in the '50's, the good lady who sang the part of Violetta was so inordinately stout that when she began, in Act III, to die of consumption, the audience burst out laughing and the opera was a failure. Not that it remained a failure for long; at its second performance in the same city a year later, when a prima-donna of juster proportion was found for Violetta, *La Traviata* was established as the masterpiece that it is.

I always think of this as the most convincing example of the vein of unintentional absurdity that runs through the convention of opera, waiting like a malignant disease, to break out when and where it is least expected. In general, though, Italian audiences, who have the operatic tradition in their blood, will swallow these absurdities without choking with laughter.

My own career as an opera-goer opened on an afternoon in the Easter holidays of 190-, I forget the exact year, but it was certainly earlier than 1908—when I attended, in a provincial city, a performance of *Carmen*. The occasion was prompted by my papa, an enthusiastic musician, an amateur performer on the viola, who wished his children to acquire early the habit of listening to music. My recollection of that Edwardian afternoon's entertainment is confined to the festal procession of toreadors which, at the beginning of Act IV, entered the bull-ring of Seville.

The opera company was not a prosperous concern—and used, therefore, to supplement its strength of principals with an amateur chorus gathered for the week in whatever city it happened to be visiting. In my own town the bull-fighters of *Carmen* had been chosen, rightly enough, for their voices rather than for their appearance (which was, to put it mildly, oddly characteristic). In order to spin out the festal procession to the right musical length and not to give an impression that the management of the bull-ring was economizing on toreadors, these good men—after once marching across the stage, had to race round behind the scenery and reappear at a later point in the parade. I remember that when a short, fat *bandillero*, with a most unathletic paunch and a wart at the side of his nose, whom I recognized as a chorister at the church which we children sometimes attended, appeared in the procession for the fourth time, I disgraced myself by crying out, 'Why, there's Mr. S—!'

Mr. S— had a splendid week of it. I saw him again in *Il Trovatore*, when he played the part, in opposite camps, of a soldier of the Count di Luna and an outlaw follower of Manrico. Despite the fact that most of the scenes in the opera were played in semi-

darkness, his wart was plainly visible from the stalls—and my youthful sense of the ridiculous, undeceived by the fact that Mr. S— wore two different fashions of helmet to denote which side he was playing for, at any particular moment, was tickled by the coincidence that both armies should have included on their roster a short, fat, uncomfortable soldier with a wart.

More recently I witnessed a production of *La Traviata*, in which the servants, having brought in the wine in red coats, retired—to return a moment later, in black coats, as the guests who were to drink it. On other occasions, too numerous to recall in detail, my sense of humour has been severely tried by consumptive Mimis of so robust a construction that the bed in the fourth Act of

realism, leaving nothing to the imagination of the listener, which only begins to function when he closes his eyes to the beefy Brunnhilde in the three-piece chain mail, miming among the cardboard mountains.

Opera, the purpose of which is surely to reveal the beauty of the human voice, fails when it attempts to become 'music drama.' Even where the story which it tells is a 'dramatic' one (and of how many stories, once the librettist has butchered them, can this be said?), the fact of its being developed in song reduces its action to a most undramatic tempo. With broadcasting opera has entered its proper sphere. We listen through our loud-speakers, to a story told in song; told by the composer in a particular way, in which the narrative, for convenience, is divided between singers representing its various characters. We are not forced to make the effort to believe in a tubby Faust and a mountainous Marguerite—playing catch-as-catch-can in a garden of Christmas card foliage. Our imagination supplies the scene—and everything in the garden is lovely—until television comes along and the trouble begins all over again.

But, whatever its essential weakness in the theatre, opera has seldom been given a fair chance in this country. When opera is at its best—a fine score allied with a fine libretto, capably sung and acted against a finely imaginative stage-setting—it must have, even for its fiercest detractors, the charm of finished efficiency. How seldom, though, have these requirements been met! The scenery and stage-lighting of our opera houses is a disgraceful survival from a dead past. While the drama and the ballet have kept abreast with the new trend in *décor*, the Opera, like some dear old lady who clings still to her watered silk and flower-pot bonnets, remains satisfied with a pretty-pretty realism, bathed in a bilious and unchanging amber sunlight, which somehow never succeeds in being realistic.

And then the libretti—! If it is inherently odd that the characters of opera should choose to converse in song, how much more than odd it is that, when done into English, the result should be neither lyrical nor conversational. With what discomfort we listen to the stilted, florid, foolish sentences uttered by those singers whose 'words' are audible. Consider the four following sentiments—and let us leave it at that!

- 'Baron, sing us a mirth-stirring ditty' (La Traviata).
- 'They could not repress faith's endeavours in me' (Hérodiade).
- 'Love will like a wild birdling fly' (Carmen).
- 'It was high time! See; 'neath the balmy linden' (Faust).

'Mirth-stirring ditty'—'birdling'—'balmy linden.' Oh dear, dear!

J. B. HARKER.



The unintentional absurdity of Opera.

La Bohème groaned under their wasted (or should it be 'waisted') forms; Mesdames Butterfly of such occidental physique that, when they committed *hari-kari*, the thud of their falling shook the theatre; Tristans and Isolde whose Liebestod was most unromantically thwarted by the fact that, when they strained to kiss each other, their lips were prevented from meeting by the intervention of their bosoms; bull-fighters, Egyptians, bohemians, Japanese, valkyries and mastersingers who, however adequate their voices, gave the uncomfortable impression of lost souls strayed from some infernal fancy-dress ball.

Mr. Francis Toye, that delightful enthusiast, pleaded in a recent article in these columns for our acceptance of the operatic convention. We accepted the conventions of the cinema, he argued, why not those of opera. Mr. Toye's analogy was not wholly a happy one, for the conventions of the screen—the 'flash backs,' 'fade ins,' 'dissolves' and 'double exposures,' when handled by a producer of quality, appeal to our imagination—whereas those of grand opera—the visual conventions at least—aim at a sugary

Home, Health, and Garden.

SOME FISH RECIPES

Ways of Cooking Herrings, Salmon, etc.

NOT all housewives realize how easy, and how much more satisfactory, it is to fillet herrings before cooking. Use a long, sharp-pointed knife, dipped occasionally in cold water, to open it down the back, inserting the knife firmly under the backbone and slipping it along quickly.

It is also not generally known that in addition to all the usual ways of cooking herrings, they can be used to make an excellent fish paste. All bone and skin should be removed and the flesh, including the roe, be turned into a basin and well pounded. Add to the flesh of six herrings, 2 ozs. of melted butter, a little salt, grated nutmeg, mace, pepper, or cayenne. When you are thoroughly satisfied with the smoothness and fineness of the paste, press it into small pots and cover with melted butter or margarine.

Steam 1 lb. of cod and remove all skin and bones. Break it into flakes and spread some of these over the bottom of a lightly-greased casserole or dish. Sprinkle over some chopped, hard-boiled egg, salt, and pepper. Cover with another layer of cod, egg, and seasoning and so on till the dish is nearly full. Scatter some breadcrumbs, brown or white, over the mixture and a generous layer of grated cheese with dabs of butter on the top.

Fritters are always popular, and fish fritters are as easy to make and as delicious as any other kind. Fillets of plaice, cod or whiting or any pieces of left-over white fish may be used. They should first be wiped dry with a cloth, then dipped completely into a batter which is not too thick. If possible, a frying basket should be used. Fish fritters should have slices of lemon served with them, and to make a properly balanced dish, mashed or boiled potatoes and some kind of green vegetable should be eaten with them.

Other rather insipid fish, such as whiting or haddock, are greatly improved by stuffing. This can be of breadcrumbs, grated lemon peel, herbs, a tiny pat of butter, salt, and pepper, bound with an egg, or it may be of sliced cooked onions mixed with mashed potatoes. The success of stuffed fish depends mainly on it being served very hot.

Salmon Salad.

Salmon is always rather dear to buy, and the most certain way to make sure

there is no waste is to cook it in grease-proof paper. Cut a large piece of paper into a square, and lightly grease it, preferably with butter. Put the fish in this with a slice of lemon, fold the paper round the fish and twist the ends securely. Bake in a moderate oven. Remove the fish from the paper to cool and pour the juice into a basin to use with the mayonnaise sauce. Divide a lettuce, or two, and place in a salad bowl, round which an onion has been lightly rubbed. Over the lettuce, arrange the salmon in small pieces. Pour on the mayonnaise sauce and decorate with slices of tomato, beetroot, cucumber, (with the peel left on), and finely-chopped eggs.—*From a talk by Mrs. Florence Ranson.*

THE NEW FROCKS—
ARE THEY BECOMING?

AS far as the new clothes are concerned, the tall woman is lucky. The flowing lines and draperies of the new season's frocks look their best on tall, well-proportioned women. All these plain satins, these printed chiffons, these patterned crêpes de Chine in quiet tones, are exquisite when tall women wear them. I saw a tall woman the other evening wearing a simple wide-skirted evening dress of chiffon with a vague pattern of beige and chestnut brown leaf-shapes on a grey ground, its only decoration being a narrow girle of dull silver ribbon. But she was tall and slender—the fashionable shape. And not all of us are lucky enough to be that. How then can we make the new frocks becoming?

The first step is to decide what are our good points and what are our defects. Whatever it is—a wrong carriage of the head and shoulders—a back too much hollowed—a figure too thick below the waist—once we know it is there, we can do something to improve it, even if only subconsciously. If the dress-maker knows where to place them, the new bustle bows will help to correct two common faults—hollow back and the thickness below the waist. Another frock which is kindly to the hollow-backed figure is one with a straight little cape or a bolero reaching to the waist at the back. Its straight line will disguise the inward curve at the back of the waist.

The girl with a thick figure is apt to feel discouraged about her looks, especially so when skirts grow wide and flowing. Really, though, she can look her best in the new season's frocks—but she shouldn't stop trying to keep slim on that account! Let such a girl try the effect of grouping the fulness of the skirt a little to the side of the centre back and centre front—say at the right front and left back. The skirt hem should be made to droop in points where the fulness comes, and it may also droop, though not so much, at one side or both. This arrangement will give a slender look, because it gives a long line and breaks up the width of the figure.

Here is an easy way of testing the effect. Take a strip of the material about 8 ins. wide and long enough to tie round the figure below the natural waist. Next you require a square of the material about 27 ins. each side. One corner of the square is cut off. Measure 6 ins. or so from one corner along two of the sides to make the cut. Now join this cut edge to the lower of the middle of the sash and the thing is ready. Tie the sash tightly about the hips so that the bow comes at the left side and the long point of the square droops at the right, slightly to the front. It will look best of all in chiffon or georgette.

Some of the new sports jerseys with slanting stripes in beige and brown, or light grey, dark grey and black, are extremely becoming to a wide figure. So, too, are the fashionable sports jerseys knitted in modern geometric designs. If they are well designed their patterns are like the camouflage paintings done during the war, when artists discovered that they could paint an object so that, to an observer a short distance away, its shape was quite disguised.

Another way in which the new frocks are becoming is that the long drooping points of the hem make the ankles look slimmer than they really are. Indeed, I think most women will find them becoming. The great things are to keep the foundation slip slim and straight, to keep the bodice plain, to have the fit very close at the hips, and below that to have the flare and the droop where it is most helpful to the line of the figure.—*From a talk by Nora S. Heald.*

HOW TO MAKE A BUDGET
OR
LAY-OUT OF THE WEEKLY WAGES.

DATE OF WEEK.....	PLACE.....
PEOPLE IN THE FAMILY	
<i>(Give the ages of the children)</i>	
NUMBER OF ROOMS IN THE HOUSE.....	
RECEIPTS and HELPS.....	SPENT.....
WAGES	RENT
STUFF FROM THE GARDEN	FOOD
.....	<i>(Each item singly, if possible, and amount as well as price.)</i>
PAYMENT IN KIND... or GIFTS OF <i>(Firing, Clothes, etc.)</i>	FUEL
SPECIAL POINTS....	LIGHT
.....	CLOTHES <i>(including Shoes)</i>
<i>(Such as:—People in the family who partly live out or have meals out, etc.)</i>	INSURANCE: CLUBS
	SUNDRIES
	<i>(Include here money spent on the garden.)</i>

Listeners should study this Budget Form before hearing Mrs. McKillop's talk from 5XX on April 22, at 10.45 a.m.

THIS WEEK IN THE GARDEN.

WHERE it was possible to sow hardy annuals early, some are now reaching the stage when they ought to have the first thinning attended to. Owing to the late season, however, in many places it may be necessary to wait a week or two before being able to do so. However much care was bestowed on sowing thinly, many seedlings will be found to be too close together, and if thinning is disregarded until too late, many failures will occur. A showery day should be chosen for the operation. If the soil be dry, it should be well watered the previous evening. The thinning ought to be done gradually, spacing the tiny plants a few inches apart to begin with and removing those not required at a later thinning. The final distance between the plants will depend to a great extent on the kind. Such things as Shirley poppies and cornflowers, if sown early, can with safety be thinned out to 12 ins. to 18 ins. apart. The surplus plants can be transplanted if desired, giving them a little shade until they become established in their new quarters. Poppies, however, are not easily transplanted. Much seed is wasted every year by too thick sowing, and when it comes to thinning the grower must harden his heart to thin severely if he is to be rewarded with the best of bloom and the longest season of it.

While the work of sowing, planting, and thinning is being pressed forward, it must not be forgotten that weeds are growing quite as quickly as choice plants. The Dutch hoe must be in constant use.

Crops can be aided, and much future labour saved, by preventing weeds from maturing their seeds. Hoeing is quite a light task if it is done systematically throughout the garden and a loose surface created before dry weather sets in.

With the lengthening days and the increase of heat, fruits under glass will require constant attention. In consequence of the rapid changes that take place in climatic conditions, the ventilation of forcing houses must be carefully regulated.

Keep watch for aphid attacks, and spray immediately they are perceptible with nicotine (3 oz. nicotine and 4 lbs. soft soap to 40 gallons water), but not while the trees are in flower, lest bees be killed.

There are few people who do not appreciate fresh salads, and many who have sufficient space grow their own. Lettuces and radishes are the most commonly grown, and both require quick growth to get them tender and crisp. Both the cabbage and cos lettuce may be grown. The seed can be sown in rows and thinned out, or in nursery beds and transplanted to vacant spots in the garden. Lettuces like a rich soil with plenty of moisture. The cos varieties will in due course need tying with raffia to blanch the hearts, but this should not be done when the leaves are wet.—*Royal Horticultural Society's Bulletin.*

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BRITAIN’S FINEST VALVES



8.45
An Appeal by
Miss
Gladys Cooper



Leader of Band

HAROLD SAMUEL,
who plays in the Symphony Concert to be
broadcast tonight at 9.5.

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

3.30 A MILITARY BAND CONCERT

HILDA BLAKE (Soprano)

THE WIRELESS MILITARY BAND

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

Overture, 'Tannhäuser'..... *Wagner*

HILDA BLAKE

The Infanta's Song ('Le Cid')..... *Massenet*

Ah, never sing to me again..... *Rachmaninov*

Christ went up into the hills..... *Hagemann*

BAND

Egyptian Ballet..... *Luigini*

HILDA BLAKE

The Wooing of the Rose..... *Franck*

Bluebells from the Clearings..... *Ernest Walker*

Cuckoo..... *Martin Shaw*

Song of the Blackbird..... *Quilter*

BAND

Intermezzo, 'Love in Cloverland'

Leo Peter, arr. R. Chignell

Scherzo from Octet, Op. 20

Mendelssohn, arr. Gerrard Williams

Military March, No. 2

Schubert, arr. Gerrard Williams

4.30 A PIANOFORTE RECITAL

by

BOBOVSKY

Prelude in E Flat..... } *Bach*

Prelude in C..... } *Beethoven*

32 Variations in C Minor..... } *Prokofieff*

Fairy Tale of an Old Grandmother..... } *Scriabin*

Gavotte in F Sharp Minor..... } *Chopin*

Prelude in E Flat, Op. 15..... } *Chopin*

Etude Pathétique, Op. 8..... } *Chopin*

Etude in A Flat, Op. 25..... } *Chopin*

Etude in F Minor, Op. 25..... } *Chopin*

Etude in G Flat, Op. 10..... } *Chopin*

(For 5.0-6.15 and 8.0-8.45 Programmes see
opposite page)

SUNDAY, APRIL 21
2LO LONDON & 5XX DAVENTRY
(358 M. 836 KC.) (1,562.5 M. 192 KC.)

9.5
Symphony Concert
conducted by
Sir Henry Wood

8.45 The Week's Good Cause:

Appeal on behalf of Pearson's Fresh Air Fund
by **LADY PEARSON (Miss GLADYS COOPER)**

THIS Fund, started in 1892 for the purpose of
giving a day's holiday to poor London
children, now operates in forty of the largest
cities and towns in the British Isles. Since its
inauguration, over five million children have
benefited to the extent of a day's holiday in the
country, whilst, since 1908, when the scheme
was enlarged to provide fortnightly holidays as
well, nearly a hundred thousand children have
enjoyed two weeks by the sea or in the country.
One shilling and threepence pays for a day in
the country; one pound pays for a fortnight's
holiday; and thirteen pounds pays for a party
of two hundred with attendants.

The Honorary Treasurer is Mr. Ernest Kessell,
18, Henrietta Street, London, W.C.2.

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

9.5 A Symphony Concert

HAROLD SAMUEL (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA

Leader, **S. KNEALE KELLEY**

Conducted by **SIR HENRY WOOD**

ORCHESTRA

Suite, 'The Sea'..... *Frank Bridge*
(Carnegie collection of British Music)

Seascape; Sea Foam; Moonlight; Storm
Variations upon a Theme of Tchaikovsky
Arensky

THIS Suite, when selected by the Carnegie
adjudicators for publication under their
scheme, was spoken of as 'a striking piece of
tone-painting.' It was performed at the Proms
in 1912, and has since been repeated there;
for the programme on these occasions the com-
poser has had the following notes included in the
programme with his approval.

The first movement, he tells us, is a Seascape
which paints the sea on a summer morning.
From high cliffs is seen a great expanse of waters
lying in the sunlight. Warm breezes play over
the surface.

The second movement is Sea Foam, which
froths among the low-lying rocks and pools on the
shore—playfully, not stormily.

The third movement is Moonlight. A calm
sea at night. First the moonbeams are struggling
to pierce through dark clouds, which at last
pass over, leaving the sea shimmering in full
moonlight.

The fourth movement is a raging Storm. Wind,
rain, and tempestuous seas. With the hulling of
the storm an allusion to the first movement is
heard.

Very little further guidance is necessary for
the listener. After a sustained E Major chord,
Mr. Bridge's own instrument, the viola, begins
the first movement with a flowing figure, which
forms the principal first subject. It is elaborated
at some length, and a good deal of use is made of
another theme which appears at first interwoven
with it, emerging at last in its complete form on
the whole orchestra.

Flutes and bassoons, in turn, have the begin-
nings of the second movement, and a little later the
strings have a shimmering figure which carries
on the playful mood of the piece. There is a more
suave section in the middle, like the conventional
trio of a scherzo, and the opening returns in an
altered form.

In the third movement it is again the flutes
which have the main theme over an accompani-
ment of strings and harp; the same theme appears
later on the strings.

These three movements are all short, but the

fourth is worked out at greater length. An
angry rhythmic figure on the winds is answered
by rushing semi-quavers on the strings, and the
horns have an impressive and forceful theme
which is largely used throughout the movement.
But the explanatory note quoted above is all
that the listener needs for an appreciation of
the movement.

MORE than most of the modern Russian school,
Arensky may be said to have carried on
the Tchaikovsky tradition, though without
so rich a share of poetic ideas and without
Tchaikovsky's gift of dramatic strength. He was
a warm admirer of his older fellow-countryman,
and this piece is in some sense a tribute. It has
always been the most popular of his purely
orchestral music—a set of seven melodious and
graceful variations on the song which Tchaikovsky
calls 'A Legend,' and which begins, in English,
'Christ had a garden.'

HAROLD SAMUEL and Orchestra

Pianoforte Concerto No. 2, in B Flat... *Beethoven*

THERE is a story of Beethoven's having once
said to Cramer, when they had just heard
a pianoforte concerto of Mozart's, 'We shall
never be able to write anything like that.' This
early work—although known as No. 2, there is
no doubt that it is the first in order of composition
of Beethoven's five Pianoforte Concertos—
reminds the hearer constantly of Mozart's
light-hearted charm and delicate grace. After
its first performance, Beethoven revised the
pianoforte part considerably, although he left
the simple orchestration pretty much in its
original shape. There are three movements—
the first in the usual form with two main tunes
or subjects; the second a broad melodious
slow movement, and the last a merry Rondo.

ORCHESTRA

Rondino for Wind Instruments... *Beethoven*
Andante from Cassation No. 1, in G... *Mozart*
Clog Dance, 'Handel in the Strand'

Percy Grainger

10.50

Epilogue



Belmont Park

GLADYS COOPER,
who will broadcast an appeal for Pearson's
Fresh Air Fund tonight.

5.45 Bach Cantata from Manchester

(For 3.30-5.0 Programmes, see opposite page.)

5.0 SCENES FROM OLD TESTAMENT HISTORY

Daniel in the Lions' Den Daniel vi. 1-28

5.15 A Children's Service

Conducted by the Rev. Canon C. S. Woodward From St. John's, Smith Square Hymn, 'Praise the Lord, ye Heavens adore Him' (English Hymnal, No. 535) (Ancient and Modern, No. 292) Prayers Psalm 148 Lesson, 1 Peter 5, 5-11 Prayers Hymn, 'He would valiant be' (English Hymnal, No. 402) Address Hymn, 'Stand up, stand up for Jesus' (English Hymnal No. 581) (Ancient and Modern No. 542)

5.45-6.15 app. Church

Cantata (No. 98) Bach From St. Ann's Church, Manchester S.B. from Manchester 'WAS GOTT THUT DAS IST WOHLGETHAN' ('What God doth, that is surely right') GLADYS SWEENEY (Soprano) CONSTANCE FELETS (Contralto) ARTHUR WILKES (Tenor) REGINALD WHITEHEAD (Bass) THE ST. ANN'S CHURCH CHOIR THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON GEORGE PRITCHARD at the Organ

BACH left three Cantatas on this text, designed for different Sundays in the Church year. All three belong to a group of fifteen composed between 1728 and 1734, and though all are cast in a similar form—simple chorale cantata—each has its own individual character. That is true even of those which are based on the same text. In the opening chorus the melody of the chorale is sung by the soprano voices, accompanied by the others, and by independent instrumental parts. In No. 98, the melody of the Chorale, sung at the end in its simple form, is changed in the first chorus into a triple rhythm.

The instruments used in the accompaniment are two oboes and flute (the now obsolete tenor oboe, usually replaced by cor anglais), along with the usual strings and organ. There is a melodious oboe obbligato to the soprano aria, and all the violins in unison accompany the fifth number, a bass aria. Elsewhere the winds are used merely to reinforce the voices.

The Chorale, sung at the end, is borrowed from Cantata No. 100, the third for which Bach used the same hymn. As he left No. 98, it came to an end with the bass aria, an unusual and unsatisfactory close.

The text is reprinted from Professor Sandford Terry's 'J.S. Bach Cantata Texts, Sacred and Secular,' by kind permission of Messrs. Constable and Co., Ltd.

I.—Chorus.

What God doth, surely that is right, His Word's a rock and bideth, Where'er He guideth, day and night, My heart in Him confideth, He is my God, Doth help afford When foes are on me pressing, So evermore I'll trust Him.

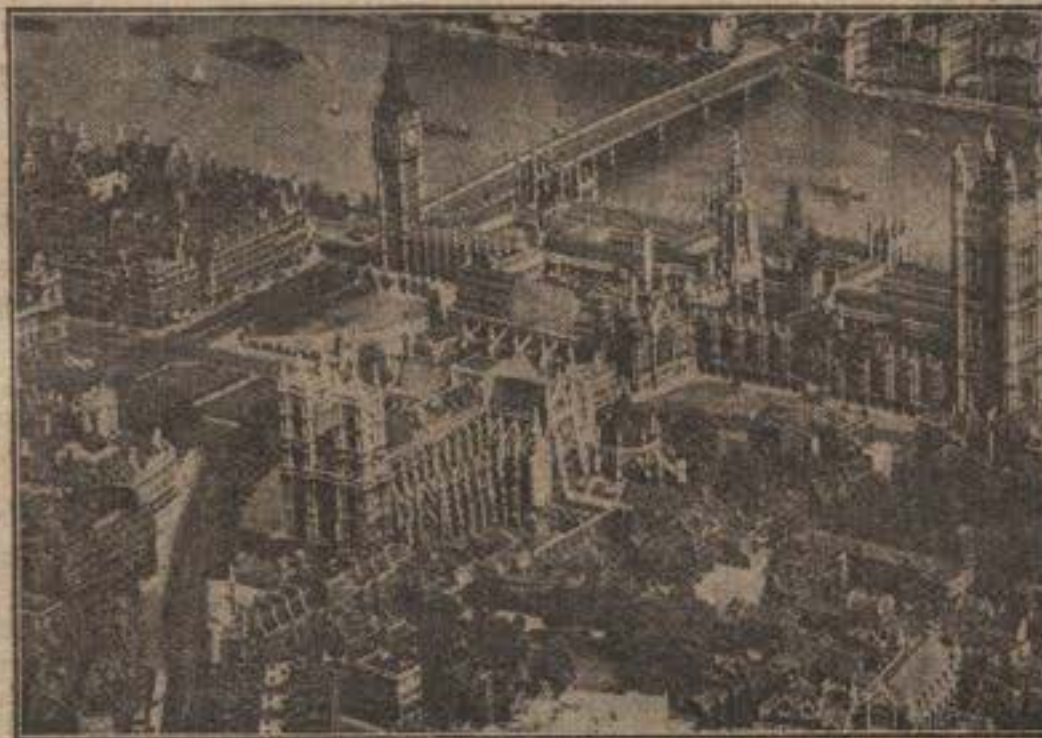
II.—Recitative (Tenor).

My God, when wilt Thou rescue me from this world's misery, my anxious fears allaying? How long here must I day and night, to Thee kneel, crying? Is rescue not at hand? The Lord of Hosts doth by them stand who in His might

THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry.

Broadcast Churches—X.



Aerialist

WESTMINSTER ABBEY,

from which Evensong is relayed every Thursday at 3.0.

By the Very Rev. W. FOXLEY NORRIS, D.D., Dean of Westminster.

WHEN people speak of Westminster Abbey, they generally mean the church—whose proper style and title is not 'Westminster Abbey,' but 'The Collegiate Church of St. Peter in Westminster.' The Abbey is a much larger place than the church. The Abbey comprises a whole range of buildings in which are the Chapter House, the Chapel of the Pyx, the Library, the Norman Undercroft, the Cloisters, the Abbot's House, the College Hall, Jerusalem Chamber, Jericho—to say nothing of the great buildings of which only isolated walls or other relics remain. The more precise title may be left to formal documents and to historians. In the rest of this article, then, when we speak of the Abbey, we mean the church.

The Abbey is not a cathedral. A cathedral means a church where the throne of the Bishop is set; and the Abbey has no Bishop. It once had a Bishop for ten years: Norman Thirleby was Bishop of Westminster from 1540 to 1550, but ever since that time it has been without a Bishop. It is not in the Diocese of London. It is 'extra diocesan,' and neither the Bishop of London nor the Archbishop of Canterbury has any jurisdiction in the Abbey. The only authority above the Dean is His Majesty, who is the Visitor of the Abbey. The reason for this is that the Abbey stands within what used to be the Royal Palace of Westminster. Therefore the Abbey is ecclesiastically, as well as otherwise, subject to the King and to the King alone.

It is impossible to give even an outline of the history of the Abbey in a short article—and most people know it pretty well. Sometimes it is asked, 'What is the date of the Abbey as we now see it?' The answer is that the Abbey as you see it now was built by Henry III (who died in 1272) from the east end (excluding, of course, Henry VII's Chapel) as far westward as the fifth bay of the nave, i.e., one bay west of the present screen; and the body of St. Edward the Confessor was removed with splendid ceremony to the new shrine prepared by Henry III, on October 13, 1269. Then there followed a long pause, and it was not till 1376 that the work was begun again, and not till 1528 that the nave was finished. The western towers were begun in 1722 by Wren and finished by Hawksmore in 1740. Abbot Islip (who died in 1532) laid the foundation stone of the splendid Chapel known as Henry VII's Chapel. There are still some remains of the building erected by Edward the Confessor in the eleventh century, but they are out of sight (as far as the Church is concerned) and are not seen by the ordinary visitor. Before that, again, there was a Saxon building.

Volumes have been written on the contents of the Abbey. Let those who listen to Thursday Evensong remember that the great congregation (and it is always large) is assembled within sight of the tombs of many Kings and Queens of England: close to the spot where our Sovereigns since William the Conqueror have been crowned: in the presence of long ranks of monuments, tombs and memorials of poets, statesmen, soldiers, sailors, and builders of the nation's greatness.

We value the broadcasting of our Thursday service. It is one more evidence—if evidence were needed—that interesting and supremely valuable as the Abbey is historically, it is no mere monument of the past like Stonehenge. It is a living church; a vital force in the nation's life; growing in usefulness every year and meeting the nation's need at great ceremonies of State on the one hand and, on the other, the needs of hundreds of lonely souls in hospital and far-off homes.

6.30 Welsh Service from Swansea (5XX)

and loving heart are trustful. My hopes now therefore will I stake on One so sure and faithful; for ne'er will He His own forsake.

III.—Aria (Soprano).

Cease, sad eyelids, cease your mourning Lo, I bear Undisturbed my yoke of care! God our Father liveth e'er, Ne'er forgetting loved ones blessing.

IV.—Recitative (Alto).

God hath a heart that still with pity overflows, and when to Him the soul tormented cries to ease its aching smart, He loving to the call replies, God softened his heart, His mercy and His care no limit know, He gives His word: who knocketh firm in faith, to him the door stands wide, Be sure our voice is heard when in our direct need we raise it, and beg of God His strength to stay it.

V.—Aria (Bass).

Never Jesus will I leave Till He shall upon me breathe Words of comfort and His blessing, He alone As my Saviour will I own 'Gainst all foes my peace molesting.

VI.—Chorus.

What God doth, that alone is right; Therewith will I content me, Though trouble's ever in my sight And pain and death are sent me, My Father's care Is ever near, His strong right arm doth shield me, To Him I trusting yield me.

6.30 DAVENTRY ONLY

A Religious Service

Relayed from Tabernacle, Morriston S.B. from Swansea

Eglwys Annibynnol y Tabernacl Treforis Trofyn y Gwasanaeth

Gweddi.

Emyn 744, 'O Iesu, maddau fod y drws yng nghau'

Darllen, Hebraid x. 1-14

Salm, don 14 Boyce

Gweddi

Anthem, 'Teyrnasoedd y Ddaear' Ambrose Lloyd

Emyn 713, 'Yn Eden, cofial hynny byth'

Progeth—Y Parch J. J. WILLIAMS Cyhoeddi a Chasglu

Emyn 654, 'Pwy welaf o Edom yn dod'

Y Fendith Apostolaidd

Hwyr weddi 1178

8.0 Unitarian Service

From the Studio

Address by the Rev. HENRY GOW, M.A., D.D., of Manchester College, Oxford

Collect

Hymn, 'Dear Lord and Father of Mankind' (English Hymnal, No. 383)

Lesson

Prayer

Hymn, 'O Thou in all thy might so far' (English Hymnal, No. 463)

Address

Hymn, 'Nearer, my God, to Thee' (English Hymnal, No. 444)

The Lord's Prayer

Benediction

(For 8.45-10.30 Programmes, see opposite page)

10.30 Epilogue

'Rock of Ages'

(For details of this week's Epilogue see page 139)

POPULAR CONCERT

by

Kolster-Brandes

On Sunday, April 21st

5.40 p.m. to 7.10 p.m.

Conducted by

Hugo de Groot

PROGRAMME

1. OVERTURE, "Zampa".....Herold
2. "My Fiancée".....E. Wisly
3. SUITE ORIENTALE.....Francis Popy
 - (a) Les Bajadères.
 - (b) Au Bord du Gange (Réverie).
 - (c) Les Almées (Dance).
 - (d) Patrouille.
4. "Chambre Separée".....Heuberger
5. SELECTION, "Gypsy Baron".....Joh. Strauss
6. "In the Village".....Gillet
7. "La Poupée de Nuremberg".....Adam
8. "La Paloma".....Yradier
9. "Valse des Fleurs".....Tschaikowski
from "Nut-Cracker" Suite.

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CRAY WORKS, SIDCUP, KENT

SUNDAY, APRIL 21
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30-5.0 Chamber Music

TATIANA MAKUSHINA (Soprano)
THE CATTERALL STRING QUARTET:
ARTHUR CATTERALL (Violin); JOHN BRIDGE
(2nd Violin); FRANK PARK (Viola); JOHAN C.
HOCK (Violoncello)

QUARTET
Quartet No. 79, in D. Op. 76, No. 5.... Haydn
Allegretto; Largo, Cantabile e maestoso; Menu-
etto, Allegro; Finale, Presto

TATIANA MAKUSHINA
The Sea (Ballad).....Borodin
How I suffer.....Rachmaninov
The Lilac.....Rachmaninov
Rain.....Gretchaninov
Rainbow.....Gretchaninov

QUARTET
Variations.....Dohnanyi
Allegro.....Rimsky-Korsakov

TATIANA MAKUSHINA
Sarabande.....Bruneau
Pavane.....Bruneau
Les trois princesses (The three princesses)
.....Villermoz

Canto di primavera (Song of Spring) .. Cimara

QUARTET
Quartet in A Minor (Op. 51, No. 2) Brahms
Allegro non troppo; Andante moderato;
Quasi-Menuetto, moderato; Finale, Allegro
non assai

7.55 A Religious Service

Relayed from St. Mary's Church, Nottingham
Conducted by the Rev. Canon SPENCER ELLIOTT,
Vicar of Mansfield

THE BELLS

Order of Service:

Hymn, 'Jesus lives! no longer now' (A. and M.,
No. 140)
Prayers
Lesson
Psalm 111

9.0
A Concert
by
Sandler

Address

Anthem, 'If we believe that Jesus died' .. Goss
Hymn, 'Alleluia! Alleluia! Alleluia!' (A. and M.,
No. 135)

Benediction

8.45 The Week's Good Cause:
(From Birmingham)

An Appeal on behalf of the Hospital of St. Cross,
Rugby, by Lieut.-Col. Viscount FEILDING,
C.M.G., D.S.O.

(Contributions should be sent to the Secretary
at the above Hospital)

8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN

9.0 Albert Sandler

and

The Park Lane Hotel Orchestra

LEYLAND WHITE (Baritone)

Relayed from the Park Lane Hotel

ORCHESTRA

Selection of Russian Melodies.....arr. Krein
Violin Song ('Tina').....Rubens

LEYLAND WHITE

The Vagabond.....Vaughan Williams
Love went-a-Riding.....Frank Bridge

ORCHESTRA

Suite, 'Caucasian'.....Ivanof

ALBERT SANDLER (Violin)

First Movement from Symphonie Espagnole Lalo
Guitarre.....Maskowski

LEYLAND WHITE

The Yeomen of England.....German

ORCHESTRA

Fantasia, 'La Traviata'.....Verdi

10.30 Epilogue

(Sunday's Programmes continued on page 129.)

THE FUTURE OF OPERA.

(Continued from page 121.)

is a play with more or less elaborate songs inter-
persed between the dramatic scenes. To this
class belong Purcell's operas (except *Dido and
Æneas*), *The Beggar's Opera* and its numerous
progeny, *The Bohemian Girl*, the Gilbert and
Sullivan operas, and modern works like *Hugh
the Drover* and *The Boatswain's Mate*. In fact,
in so far as we can be said to possess a national
style of opera at all, it is of this kind, in which
music is frankly relegated to those parts of the
drama where it is considered suitable, and left out
of account altogether when the action can get
along without it.

On the face of it, this seems to be a sensible
way out of the difficulty. But it has one serious
disadvantage, which prejudices the method in
anything but light comedy. The change from
speech to song is too violent, and defeats its own
end, if it is designed to produce a more natural
effect. It also destroys the possibility of giving
to an opera the feeling of unity, which it should
possess no less than a symphony.

But the problem set by this change from
speech to song ought not to be insuperable.
The highly effective use, in the ordinary
theatre, of a delicate orchestral background
to the dialogue indicates one possible solu-
tion. Anyway, beggars mustn't be choosers.
The plain fact is that sooner or later opera
must come into line with other forms of
public entertainment, and pay its way. The
hat has been passed round far too often; no
art-form can be permanently on the dole.
At present the economic basis of opera—if

a vacuum may be called a basis—is ludicrous.
(It is very well hit off in Leacock's 'Arca-
dian Adventures of the Idle Rich': 'The
Grand Opera had sung itself into a huge
deficit and closed. There remained nothing
of it except the efforts of a committee of
ladies to raise enough money to enable
Signor Puffi to leave town, and the generous
attempt of another committee to gather
funds in order to keep Signor Pasti in the
city. Beyond this, opera was dead, though
the fact that the deficit was nearly twice as
large as it had been the year before showed
that public interest in music was increasing.')
The Continental method of state subsidy
need not hinder us from taking our own way
and effecting a compromise. Our national
school of opera is perhaps a slight thing, but
it is our own. It can be developed into
a form of entertainment which will:
(1) give our composers and performers
ample opportunities; (2) attract the
very large general public that likes a good
play with incidental music, but is shy of
an indifferent one with a continuous setting;
and (3) pay its way, and with so ample
a margin that English opera-composing
will, apparently, for the first time since
Sullivan's death, be a lucrative branch of
industry.

HARVEY GRACE.

Sunday's Programmes continued (April 21)

5WA CARDIFF. 323.2 M. 928 KC.

- 3.30 *S.B. from London*
- 5.45-6.15 app. *S.B. from Manchester*
- 6.30 *S.B. from Swansea*
- 8.0 *S.B. from London*
- 9.0 West Regional News
- 9.5 *S.B. from London*
- 10.30 **Epilogue**
- 10.40-11.0 **The Silent Fellowship**

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

- 3.30 *S.B. from London*
- 5.45-6.15 app. *S.B. from Manchester*
- 6.30 **A Religious Service**
Relayed from Tabernacle, Morriston
Relayed to Daventry
Eglwys Annibynnol y Tabernacl
Treforis
Trefyn y Gwasanaeth
Gweddi
Emyn 744. 'O Iesu, maddau fod y drws yng nghau'
Darllen, Hebraid x. 1-14
Salm—don 14 (*Boyce*)
Gweddi
Anthem, 'Teyrnasoedd y Ddaear'
Ambrose Lloyd
Emyn 713. 'Yn Eden, cofaf hynny byth'
Pregeth—Y Parch J. J. WILLIAMS
Cyhoeddi a Chasglu
Emyn 654. 'Pwy wolaif o Edom yn dod'
Y Fendith Apostolaidd
Hwyr Weddi 1178
- 8.0 *S.B. from London*
- 9.0 *S.B. from Cardiff*
- 9.5 *S.B. from London*
- 10.30 **Epilogue**
- 10.40-11.0 *S.B. from Cardiff*

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

- 3.30 *S.B. from London*
- 5.45-6.15 app. *S.B. from Manchester*
- 8.0 *S.B. from London* (9.0 Local Announcements)
- 10.30 **Epilogue**

5PY PLYMOUTH. 396.3 M. 757 KC.

- 3.30 *S.B. from London*
- 5.45-6.15 app. *S.B. from Manchester*
- 8.0 *S.B. from London* (9.0 Local Announcements)
- 10.30 **Epilogue**

2ZY MANCHESTER. 378.3 M. 793 KC.

- 3.30 **A Light Orchestral Concert**
FROM MANCHESTER
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Tone Poem, 'Vltava' *Smetana*

FROM SHEFFIELD

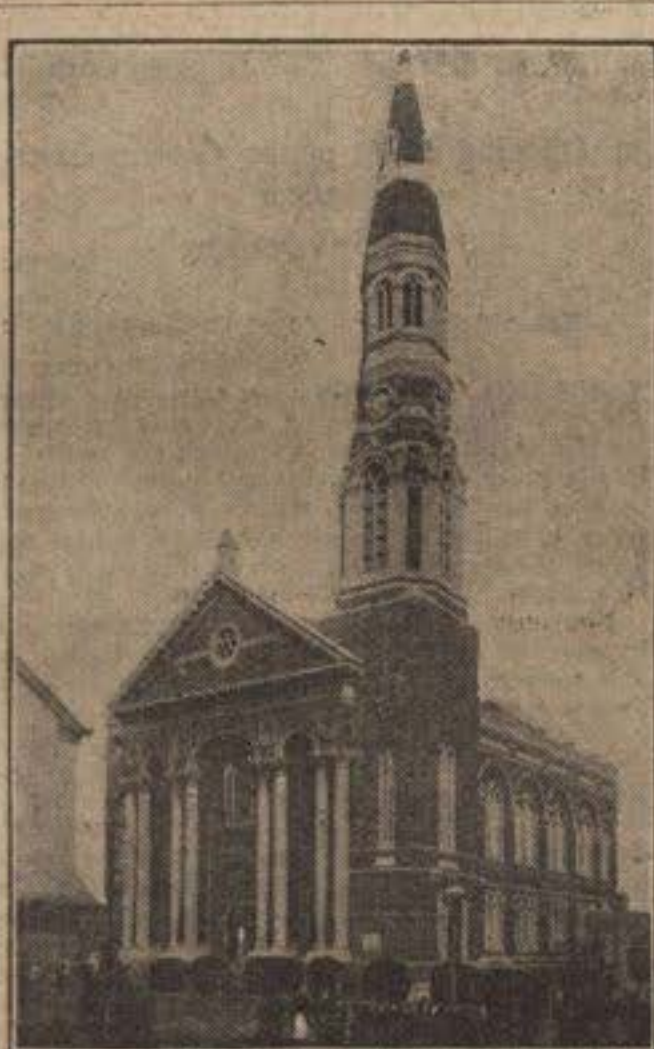
- 3.40 THE LYRIC MALE VOICE QUARTET:
HARRY SILVEY (Alto), J. R. GREATOREX (Tenor),
FRANK LADD (Baritone), H. GREATOREX (Bass)
Beauty was lying by a spring *C. H. Lloyd*
Negro Spiritual, 'Deep River' ... *H. T. Burleigh*
Little Heather *Wilfred Shaw*
The Old Woman *Robertson*

FROM LEEDS

- 3.50 PERCY FROSTICK (Violin)
Gavotte and Musette *Bach, arr. Wilhelmj*
The Violin Maker of Cremona *Hubay*
Gopak (Russian Dance)
Moussorgsky, arr. Dushkin

FROM MANCHESTER

- 4.0 ORCHESTRA
Ballet, 'Ascanio' (By Request) *Saint-Saëns*



THE TABERNACLE, MORRISTON, from which a service in Welsh is being relayed by Swansea at 6.30 this evening. The service is also being broadcast by Cardiff and Daventry.

FROM SHEFFIELD

- 4.25 MALE VOICE QUARTET
In Absence *Buck*
The Last Rose of Summer *Dustin*
'Tis me, O Lord *H. T. Burleigh*
Night *Schubert*

FROM LEEDS

- 4.35 PERCY FROSTICK
Swanee River *arr. S. Gardner*
La Plus que Lente *Debussy*
Waltz in A Flat *Chopin, arr. Burmeister*

FROM MANCHESTER

- 4.45 ORCHESTRA
The Tame Bear and Wild Bears (First Suite,
'The Wand of Youth') *Elgar*
- 5.0 *S.B. from London*

5.45-6.15 app. **Church Cantata (No. 98) Bach**
From St. Ann's Church

- Relayed to London and Daventry
- 'WAS GOTT TRUT, DAS IST WOHLGETHAN'
('Whst God doth, that is surely right')
GLADYS SWEENEY (Soprano)
CONSTANCE FELPIS (Contralto)
ARTHUR WILKES (Tenor)
REGINALD WHITEHEAD (Bass)
THE ST. ANN'S CHURCH CHOIR
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
GEORGE PRITCHARD at the Organ

8.0 **A Religious Service**

- Relayed from St. Anne's Catholic Church,
Edge Hill
S.B. from Liverpool
Music by THE ST. ANNE'S CHURCH CHOIR
Directed by ALFRED BENTON
Adoremus in Aeternum *Tallis*
Reading from Scripture
Easter Hymn, 'Ye sons and daughters of the
Lord' *Plain-Chant, arr. by Alfred Benton*
Prayers
Gloria in Excelsis *Perosi*
Address by the Rev. W. T. C. SHEPPARD,
O.S.B., Rector of St. Anne's
Hymn, 'Jesus! the very thought of Thee'
(Westminster Hymnal, No. 19)

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

10.30 **Epilogue**

Other Stations.

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

- 3.30:—*S.B. from London*. 5.45-6.15 app.:—*S.B. from Manchester* (see London). 8.0:—*S.B. from London*. 10.30:—*Epilogue*.

5SC GLASGOW. 401.1 M. 748 KC.

- 3.30:—*S.B. from London*. 5.45-6.15 app.:—*S.B. from Manchester* (see London). 6.30-7.45:—*S.B. from Glasgow*. 8.0:—Religious Service from the Studio, conducted by Rev. Neville Davidson, M.A., of Old Aberdeen United Free Church. Praise led by the Station Choir, directed by Paul Askew. Order of Service: Hymn, 'As darker, darker fall around' (Revised Church Hymnary, No. 276). Reading, Prayers. Hymn, 'Jesus, Thou Joy of loving hearts' (Revised Church Hymnary, No. 426). Address, Prayers and Lord's Prayer. Hymn, 'Holy Father, cheer our way' (Revised Church Hymnary, No. 482). Benediction. 8.45:—*S.B. from London*. 9.0:—*S.B. from Glasgow*. 9.5:—*S.B. from London*. 10.30:—*Epilogue*.

2BD ABERDEEN. 311.2 M. 964 KC.

- 3.30:—*S.B. from London*. 5.45-6.15 app.:—*S.B. from Manchester* (see London). 6.30-7.45:—*S.B. from Glasgow*. 8.0:—Religious Service from the Studio, conducted by Rev. Neville Davidson, M.A., of Old Aberdeen United Free Church. Praise led by the Station Choir, directed by Paul Askew. Order of Service: Hymn, 'As darker, darker fall around' (Revised Church Hymnary, No. 276). Reading, Prayers. Hymn, 'Jesus, Thou Joy of loving hearts' (Revised Church Hymnary, No. 426). Address, Prayers and Lord's Prayer. Hymn, 'Holy Father, cheer our way' (Revised Church Hymnary, No. 482). Benediction. 8.45:—*S.B. from London*. 9.0:—*S.B. from Glasgow*. 9.5:—*S.B. from London*. 10.30:—*Epilogue*.

2BE BELFAST. 592.7 M. 991 KC.

- 3.30:—*S.B. from London*. 5.45-6.15 app.:—*S.B. from Manchester* (see London). 6.30:—Organ Recital by F. A. Parsons, (Organist and Choir Master of First Presbyterian Church, Bangor). Sterling Mortimer (Bass). Relayed from the Fishwick Presbyterian Church. Organ: Prelude, and Fugue in C Minor (Bach). Sterling Mortimer: Recit., 'Jesus answered and said unto her, and all, 'Whoever drinketh of this water' (from 'The Woman of Samaria') (Sterndale Bennett). Organ: Allegretto in B Minor (A. Onufriev). Sterling Mortimer: Recit., 'I feel the deity within,' and Air, 'Arm, arm, ye brave' (from 'Judas Maccabaeus' (Handel). Organ: No. 3 of 'Three Chorales' (César Franck). 7.0-8.0:—Religious Service relayed from the Fishwick Presbyterian Church. Order of Service: Scripture Sentences. Doxology, No. 7 (Verse 1). Invocation. Praise, 'All people that on earth do dwell' (Metrical Psalm, No. 100) (1st Version) (Tune No. 15). Reading, Prayer. Praise, 'Love Divine' (Hymn No. 479, R.C.H.). Anthem, 'He, watching over Israel, slumbers not, nor sleeps' (from 'Elijah') (Mendelssohn). Prayer and Lord's Prayer. Praise, 'Approach my soul' (Hymn No. 454, R.C.H.) (2nd Tune). Address by the Rev. E. A. Elliott, Burrows, M.A., of Knock Presbyterian Church. Prayer. Praise, 'The sun declines' (Hymn No. 278, R.C.H.). Benediction. 8.45:—*S.B. from London*. 10.30:—*Epilogue*.

6.45
John Thorne
sings
Schumann Songs

MONDAY, APRIL 22
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

7.30
'Rosenkavalier'
from
Covent Garden

- 10.15 a.m. The Daily Service**
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 (Daventry only) Mrs. MARGARET MCKILLOP: 'The Family Budget on a Weekly Wage, I'
(A table which listeners will find useful in following this talk appears on page 124 of this issue.)
11.0 (Daventry only) Gramophone Records
12.0 A BALLAD CONCERT
MAIR JONES (Soprano)
Pipe-Major WILLIAM ROSS
12.30 VARIETY
HENRI MERTON (The Phenomenal Mimic)
PATRICIA ROSSBOROUGH (Songs at the Piano)
1.0-2.0 ORGAN RECITAL
by EDGAR T. COOK
From Southwark Cathedral
Prelude and Fugue in F *Buxtehude*
VICTOR UTTING
Do thine aims *Bach*
EDGAR T. COOK
Prelude
Air
Gavotte
} *S. Wesley*
VICTOR UTTING
Song of Wisdom *Stanford*
EDGAR T. COOK
Symphony, No. 5 in F *Widor*
Allegro vivace; Allegro cantabile; Toccata
2.30 Broadcast to Schools:
Miss RHODA POWER: 'What the Onlooker Saw (Course III)—Round the Shops'
3.0 Musical Interlude
3.5 Miss RHODA POWER: Stories for Younger Pupils—The Magic Tea-Kettle (Japanese)'
3.20 Musical Interlude
3.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
ETHEL and BURGESS SOAR
(Light Ballads, Duets, and Solos)
4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
5.15 THE CHILDREN'S HOUR:
'The Topless Tower,' from 'The Phoenix and the Carpet' (*E. Nesbit*)
'Caprice Sgarnarelle' (*Schutt*), and other solos by CECIL DIXON
'Some General Hints on How to Play Tennis,' by Colonel R. H. BRAND
'Down Devon Way,' and two or three other songs sung by REX PALMER

6.0 My Day's Work, XVI

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

6.30 National Council of Girls' Clubs, Miss MABEL BRUCE: 'What Girl Club Members think about today.' National Association of Boys' Clubs Bulletin.

6.45 FOUNDATIONS OF MUSIC

SONGS OF SCHUMANN

Sung by

JOHN THORNE (Baritone)

Op. 25, No. 26. Zum Schloss (For the End)

Op. 35, 3. Wanderlied (Vagrant Song)

Op. 39, No. 11. In Walde (In the Wood)

Op. 96, No. 1. Nachtlied (Night Song)

Soldatenlied (Soldiers' Song)

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Mr. BASIL MAINS: 'A First Night at Covent Garden'

7.30 Opening Night of the Covent Garden Season

'Rosenkavalier'

Act I

Relayed from the Royal Opera House, Covent Garden

RICHARD STRAUSS describes his opera, *The Rose Cavalier*, as a comedy for music. To the ordinary listener it is much the easiest of all his works to understand and enjoy. There is nothing abstruse or unkindly in it, and the waltz tunes in which it abounds make it plain how rich a vein of natural melody is his to draw upon when he chooses.

The opera is based on an old custom of a bygone age; a suitor used to arrange for a suitable messenger to carry a silver rose to his lady-love in token of his devotion.

At the beginning of the first Act, the young Count Octavian is paying his devotions to the Princess, wife of a Field-Marshal who is away at the wars. The lady is touched by the boy's devotion, but feels that she is too old to retain his affection, and has made up her mind that she must give him up. They are interrupted by the arrival of the Baron Ochs, and Octavian hides, and disguises himself as a girl. When he emerges, the Baron is greatly taken with him, and there is much by-play between them, when the Princess is not looking. The object of the Baron's visit was to ask his kinswoman, the Princess, to choose for him a cavalier to carry his rose to the lady of his heart, and when she has sent him away, the Princess tells Octavian that he must undertake the task. The idea pleases him so much that in

leaving, he forgets to take a tender farewell of the lady, to her evident chagrin.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Political Broadcast

Pre-Dissolution Series: Conservative Address

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

9.50 A CONCERT

MURIEL MIDDLETON (Contralto)

LEONARD GOWINGS (Tenor)

THE GERSHOM PARRINGTON QUINTET

Pavane
Pastorale
Nocturne
} *German*

MURIEL MIDDLETON

Fisher Lad *Maude Craske Day*

Saint Valentine... (Two 'Red Letter' Days)

The Brightest Day } *Easthope Martin*

QUINTET

Introduction and Rondo Capriccioso

Mendelssohn

LEONARD GOWINGS

The Lake Isle of Innisfree *Muriel Herbert*

Sympathy *Charles Marshall*

QUINTET

By the Tamarisk *Eric Coates*

Love's Dream *Czibulka*

Melody in F *Rubinstein*

MURIEL MIDDLETON

You *Mentor Croese*

O Ship of my Delight *Phillips*

O Western Wind *May Brahe*

QUINTET

Selection of Schumann's Songs *Collins*

LEONARD GOWINGS

Longing *Kjerulf*

Over here *Maud Valorie White*

10.50 QUINTET

Autonne (Autumn)
Pierrette
Ritournelle
} *Chaminade*

11.15-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel

12.0-12.15

Experimental Transmission of Still Pictures by the Fultograph Process



THE CHEQUERED HISTORY OF THE ROYAL OPERA HOUSE



The first of the season's series of broadcasts from Covent Garden takes place tonight, when Act I of the *Rosenkavalier* will be relayed. These pictures recall some of the long history of the home of opera in England. On the left is an interior view of the first Opera House, as it was in 1808, and on the right is shown the new house rebuilt after the fire that destroyed the first. The print in the centre shows a scene during the O.P. Riots in 1809, to which Mr. Northcott refers in his article on page 119.

These illustrations are reproduced from originals kindly lent by Mr. Richard Northcott.

MONDAY, APRIL 22

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 LOZELLS PICTURE HOUSE ORCHESTRA**
(From Birmingham)
Conducted by E. A. PARSONS
- Overture, 'The Merry Wives of Windsor' *Nicolai*
JOSEPH BOURNE (Tenor)
Nirvana.....*Adams*
I'll sing thee songs of Araby.....*Clay*
- ORCHESTRA
Selection, 'Carmen'.....*Bizet*
Serenata.....*Toselli*
Selection, 'The Geisha'.....*Jones*
Italian Caprice.....*Tchaikovsky*
- 4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
RONALD FRANKAU (Entertainer)

- 5.0 A Ballad Concert**
- THELMA TUSON (Soprano)
BURTON HARPER (Baritone)
- THELMA TUSON
One morning very early...*Sanderson*
Little Silver Ring
Chaminade
The Lass with the Delicate Air...*Arne*

THANKS to the enthusiasm of such musicians as Hubert Langley and Julian Herbage, the music of the great Dr. Arne is beginning once more to take something like the place in our programmes to which it is so richly entitled. This song, often ascribed to him, is really by his son Michael, a wayward mortal who divided his interest between music and alchemy. Twice in the course of his career, he practically gave up music to set up laboratories in which to search for the philosopher's stone and discover how to make gold.

His musical career began at an early age, his father training him carefully as a singer, and his aunt, the famous actress, Mrs. Cibber, teaching him all she could of stage-craft. After one or two appearances, the young man gave himself up to composition, and produced a number of successful stage pieces, of which the music to Garrick's *Cymon* was probably the best, as it was the most popular in its own day. He experienced vicissitudes and hardships as well as success, and carried on his musical work abroad as well as in this country. He had the distinction of conducting the first performance in Germany of Handel's *Messiah*; that was in 1772. He was born either in 1740 or 1741, and died in Lambeth in 1786.

- BURTON HARPER
Shepherd, see thy horse's foaming mane } *Korbay*
Had a horse..... }
The brightest day.....*Easthope Martin*
- THELMA TUSON
Waltz Song ('Tom Jones').....*German*
Cuckoo Song.....*Sidney Ffoulkes*
Plaisir d'Amour.....*Martini*

THE composer of this little song was not the Martini who is affectionately known to players of stringed instruments as 'Padre' (father) Martini, the Franciscan who was in his own day one of the foremost figures in European music. The real name of the composer of this song was Schwartzendorf, and it was when he had run away from home to seek his fortunes in France that he adopted the name by which

he has ever since been known. His contemporaries called him Martini il Tedesco (the German). He composed in many different forms—a good deal of military music, symphonies, operas and small theatre pieces, as well as chamber music, Masses, Requiems, and Psalms. Most of these are long ago forgotten, but there is still in existence a Cantata which he wrote for the marriage of Napoleon and Marie Louise. As listeners know from this song, he had a real gift of very charming melody.

- BURTON HARPER
The Two Grenadiers.....*Schumann*
The Curtain Falls.....*Guy d'Hardelot*

- 5.30 The Children's Hour:**
(From Birmingham)
'The Evening Primrose,' by Beryl Wooldridge
CHRISIE THOMAS and her Musical Glasses

8.15

'The Flying Dutchman'

- 'Ivan Ivanitch' from Petersburg, by J. E. Cowper
PHYLLIS NORMAN in Light Songs

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

- 6.30 CECIL CUNNINGHAM**
American Songs and Impressions

- 6.45 MARGARET ABLETHORPE (Pianoforte)**
Biroulki (A Suite of Children's Games)
Liadov

- 7.0 THE BAND OF H.M. ROYAL HORSE GUARDS**
(The Blues)

(By permission of Lieut.-Colonel Lord ALISTAIR INNES-KER, D.S.O.)
Conducted by Lieut. W. J. DUNN, M.C.
Relayed from the National Trades and Industrial Exhibition at Bingley Hall, Birmingham

- Fanfare of Trumpets
Overture, 'Oberon'.....*Weber*
Finale from Fifth Symphony in C Minor *Beethoven*
Ballet Suite, 'La Source' (The Fountain)...*Debussy*
Entry of the Gods into Valhalla ('The Rhinogold').....*Wagner*
Overture, 'The Marriage of Figaro'.....*Mozart*
Cavalry Trot.....*Rubinstein*
Czardas.....*Vitagos*

- 8.0 The Legend of the 'Flying Dutchman'**

- 8.15 'The Flying Dutchman'**
Act I
(See centre of page)

- 9.15 Political Broadcast**
Pre-Dissolution Series—Conservative Address

- 9.45 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 10.0 'The Flying Dutchman'**
Acts II and III
(Monday's Programmes continued on page 132.)

Tonight at 8.15

'THE FLYING DUTCHMAN'

A Romantic Opera in Three Acts,
written and composed by
RICHARD WAGNER,

will be relayed from the Parlophone Studios by courtesy of the Parlophone Company
and broadcast from 5GB.

The Opera will be broadcast from London and Daventry on Wednesday night, and full particulars appear on page 138.

WURLITZER

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5NO, NEWCASTLE	—	Havelock, Sunderland.
5CB, BIRMINGHAM	—	Lozells Cinema
2LO, LONDON	—	Madame Tussauds
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Make Every Meal A FESTIVE OCCASION

... a feast to the eye as well as the palate. Just the ideal dessert for these warmer days of spring, and what a delightful change after the long winter of heavy foods!

There is no cooking to do—no flavouring required—simply add hot water to a tablet of Chivers' Jelly and allow to cool; each tablet is cubed ready for use. For sparkling colour, delicious melting tenderness, and real fruity flavour, Chivers' Jellies are unequalled.

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Chivers' served with Chivers' Jellies Canned Fruits

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showing how to make a variety of Dainty Dishes at little cost.

Chivers' Olde English Marmalade



Columbia

New process RECORDS

THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

- TANNHÄUSER, Overture.**
Willem Mengelberg and Concertgebouw Orchestra (Nos. L1770-L1771-6s. 6d. each).
- BALLET EGYPTIEN.**
H.M. Grenadier Guards Band (Nos. 625-626-4s. 6d. each).
- MELODY IN F.**
J. H. Squire Celeste Octet (No. 4154-3s. 6d.).
- PIERRETTE.**
Plaza Theatre Orchestra (No. 9157-4s. 6d.).
- MERRY WIVES OF WINDSOR, Overture.**
Sir Henry J. Wood and New Queen's Hall Orchestra (No. L1723-6s. 6d.).
- CARMEN, Selection.**
Percy Pitt and the B.B.C. Wireless Symphony Orchestra (No. 9125-4s. 6d.).
- BEETHOVEN SYMPHONY, No. 5 in C minor.**
Felix Weingartner and Royal Philharmonic Orchestra (Nos. L1880-L1883-6s. 6d. each).
- RHINEGOLD, "Entry of the Gods into Valhalla."**
Franz von Hoesslin and Bayreuth Festival Orchestra (No. L2016-6s. 6d.).
- MARRIAGE OF FIGARO, Overture.**
Gabriel and Société des Concerts du Conservatoire (No. L1975-6s. 6d.).
- HOMAGE MARCH.**
Sir Dan Godfrey and Symphony Orchestra (No. L2002-6s. 6d.).
- GONDOLIERS, Selection.**
H.M. Grenadier Guards Band (No. 3065-3s. 6d.).
- BARBER OF SEVILLE, Overture.**
Percy Pitt and the B.B.C. Wireless Symphony Orchestra (No. 9166-4s. 6d.).
- THREE BEARS, Phantasy.**
Plaza Theatre Orchestra (No. 9499-4s. 6d.).
- RIGOLETTO, Selection.**
H.M. Grenadier Guards Band (No. 3890-3s. 6d.).
- BY THE WATERS OF MINNETONKA.**
Cherniavsky Instrumental Trio (No. 3568-3s. 6d.).
- ON WINGS OF SONG.**
J. H. Squire Celeste Octet (No. 9275-4s. 6d.).

Vocal.

- TOM JONES, Waltz Song.**
Doris Vane—Soprano—(No. 3879-3s. 6d.).
- SEA FEVER.**
Edgar Coyle—Baritone—(No. 4385-3s. 6d.).
- ERL KING.**
Norman Allin—Bass—(No. L2038-6s. 6d.).
- I HEARD YOU SINGING.**
Francis Russell—Tenor—(No. 4158-3s. 6d.).
- ROADSIDE FIRE.**
Rex Palmer—Baritone—(No. 4502-3s. 6d.).
- MERRY ENGLAND, "English Rose."**
Arthur Jordan—Tenor—(No. 2966-3s. 6d.).

Instrumental.

- PLAISIR D'AMOUR.**
W. H. Squire—Cello—(No. L2095-6s. 6d.).
- GAVOTTE IN B FLAT.**
A. M. Henderson—Piano—(No. 4361-3s. 6d.).
- JESU, JOY OF MAN'S DESIRING, Choral Prelude.**
Myra Hess—Piano—(No. D1635-4s. 6d.).
- TO SPRING.**
Leslie England—Piano—(No. 4114-3s. 6d.).
- LEGENDE.**
Arthur Catterall—Violin—(No. 9359-4s. 6d.).
- LONDONDERRY AIR.**
Felix Salmon—Cello—(No. L1958-6s. 6d.).
- LIEBESFREUD.**
Antoni Sala—Cello—(No. 3875-3s. 6d.).
- SERENADE.**
Eady Wiedoeft—Saxophone—(No. 4508-3s. 6d.).
- CLAIR DE LUNE.**
Percy Grainger—Piano—(No. L1829-6s. 6d.).

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COLUMBIA ARTISTS IN THE PROGRAMMES

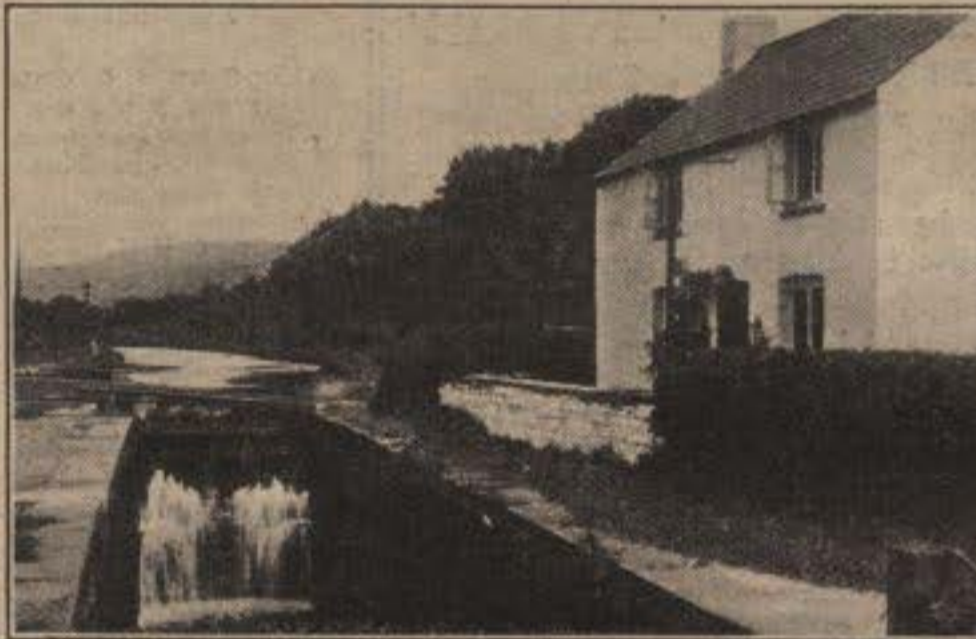
- SIR HENRY J. WOOD.**
SIR DAN GODFREY Conducting the Bournemouth Municipal Orchestra.
- B.B.C. WIRELESS SYMPHONY ORCHESTRA**
Conducted by PERCY PITT.
- B.B.C. WIRELESS CHORUS.**
RAY STARITA.
- ALBERT SANDLER and his Park Lane Orchestra.**
- THE PICCADILLY PLAYERS, Directed by A. L. STARITA.**
- JACK PAYNE and the B.B.C. Dance Orchestra.**

Complete Catalogue of Columbia "New Process" Records—post free—COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

Monday's Programmes continued (April 22)

5WA CARDIFF. 823.2 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, 'Don Giovanni' Mozart
Suite of Pieces Bach
Symphony in B Minor (Pathétique) (3rd Movement) Tchaikovsky
- 2.30 Broadcast to Schools:
Professor W. M. TATTERSALL, D.Sc., 'Plant and Animal Life by the Sea Shore—I, The Homes of Sea-Shore Animals'
IN this talk Professor Tattersall will tell of Rock Pools, Sand Animals, Rock and Timber Borers and Tube Builders. He will also tell of Hermit Crabs and of animals which make shells of their own.
- 3.0 London Programme relayed from Daventry
- 4.45 Mr. LYNDON HARRIES: 'Farce in Shakespeare—IV, Falstaff and his Followers'
A reading will be given of the best Falstaff scenes with an introduction to each



AMONG THE MOUNTAINS OF WALES.

A view of the Canal at Taff's Well. In the background can be seen the Garth mountain. This scene is typical of the district from which come the Garth Players, who give a play, *The Little Stone House*, from Cardiff tonight. It was with this play that the company won the Welsh section of the British Drama League Festival.

- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.45 West Regional News
- 9.50-11.15 NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Overture, 'Russlan and Ludmilla' Glinka
Reverie Rebiokov
Marche Russe Luigini
In the Steppes of Central Asia Borodin

'The Little Stone House'

A Play in One Act by GEORGE CALDERON
Presented by THE GARTH PLAYERS

Characters:

- Praskóvya, a lodging-house keeper
- Varvára, her servant
- Astóryi, a lodger
- Forná, a lodger
- Spiridon, a stonemason
- A Stranger
- A Corporal

Night, in a plainly-furnished room in a small town in Russia. There is an atmosphere of silence and solitude.

- ORCHESTRA
Overture, 'A Midsummer Night's Dream'
Mendelssohn
First Orchestral Suite Guiraud
Prelude; Intermezzo; Andante; Carnival.

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

- 1.15-2.0 S.B. from Cardiff
- 2.30 S.B. from Cardiff
- 3.0 London Programme relayed from Daventry
- 4.45 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.45 S.B. from Cardiff
- 9.50-11.15 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.45 Local Announcements)

5PY 396.3 M. 757 KC. PLYMOUTH.

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:
'If there were dreams to sell
What would you buy?'
We will display our wares
and you shall have your choice
- 6.0 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.45 Local Announcements)

2ZY 378.3 M. 793 KC. MANCHESTER.

- 2.30 London Programme relayed from Daventry
- 3.30 An Afternoon Concert

FROM MANCHESTER

- THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Naiads' Sterndale Bennett
English Folk Song Suite Vaughan Williams

- 3.50 DAVID EDGE (Tenor)
Che gelida manina (Your tiny hand is frozen)
('La Bohème ') Puccini
Care selve Handel, arr. A. L.

- 4.0 ORCHESTRA
Parade of the Marionettes Val Chyeno
Minuet, 'Beau Brummel' Elgar

- 4.9 STRING ORCHESTRA
Moment Musical Schubert

FROM LEEDS

- 4.12 GEORGE PILCHER (Pianoforte)
Scherzo in B Flat Minor Chopin

FROM MANCHESTER

- 4.22 ORCHESTRA
Egypta—an Egyptian Suite Haydn Wood

- 4.37 DAVID EDGE
Life and Death Coleridge-Taylor
Dusk in the Valley Liza Lehmann
The Swan Anthony Lowry
Du bist wie eine Blume (Thou art like a flower)
Schumann

- 4.47 ORCHESTRA
Three Dream Dances Coleridge-Taylor

Programmes for Monday.

FROM LEEDS

4.57 GEORGE PILCHER
Minstrels *Delussy*
Impromptu in A Flat, Op. 90 *Schubert*

FROM MANCHESTER

5.7 ORCHESTRA
Selection, 'H.M.S. Pinafore' *Sullivan*
5.15 The Children's Hour:
ABSURDITIES
Songs sung by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry
6.15 S.B. from London (9.45 Local Announcements)

9.50-11.15 Hello, Seaside!

A Topical Revue in Six Episodes
by EDWARD P. GENN

Scene I.

Having arrived at the selected resort and concluded the business of unpacking, the family retire to bed. This rather uninteresting procedure over, we pass on to the following morning, and introduce 'A Boarding House Breakfast.'

Scene II.

Having donned our flannels, and served out buckets and spades to the children, we wend our way to 'The Promenade.'

Scene III.

No self-respecting beach would be worthy of its salt (sea) without 'The Gay Pierrots.'

Scene IV.

Returning to our Boarding House for lunch, our thoughts turn to music, as the strains of a band are heard coming from the direction of 'The Pier.'

Scene V.

'Nice day for a sail, sir!' How can we resist joining the party about to set sail in 'The Pleasure Boat?'

Scene VI.

Evening shadows fall, and turning from the crowded front, in search of further pleasure, we join the merry throng, and trip a measure of syncopation at the 'Palais de Danse.'

Supported by THE FULL CHORUS
and THE NORTHERN WIRELESS ORCHESTRA

Other Stations.

5NO NEWCASTLE. 245.9 M. 1,220 KC.

2.30.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—Message of Greeting to Tyneside by The Lord Mayor of London, Sir Kynaston Studd, O.B.E. 6.6.—Musical Interlude. 6.15-11.15.—S.B. from London.

5SC GLASGOW. 401.1 M. 749 KC.

3.30.—A Neapolitan Concert. The Station Orchestra. John Verriero (Tenor). 4.45.—Dance Music: From the Locarno Dance Salon. 5.15.—The Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—S.B. from Edinburgh. 6.40.—Bulletin of Juvenile Organizations. 6.45.—S.B. from London. 9.45.—Scottish News Bulletin. 9.50-11.15.—Plantation Melodies. The Station Orchestra: Alexander Richard (Baritone). The Station Singers.

2BD ABERDEEN. 311.2 M. 964 KC.

3.45.—Afternoon Concert. The Station Octet: Dorothy Bright (Soprano); Alfred Joss (Baritone). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—S.B. from Edinburgh. 6.40.—Juvenile Organizations' Bulletin. 6.45.—S.B. from London. 9.45.—S.B. from Glasgow. 9.50.—Light Chamber Music. The Station Octet. Julien Rosetti, Pianoforte. 10.45.—Variety. Harold George (Baritone); 10.55.—'Styx' Gilding (Novelty Instrumentalist). 11.5-11.15.—G. R. Harvey (Old Time Favourites in Synopated Song).

2BE BELFAST. 302.7 M. 591 KC.

12.8-1.0.—Light Music. The Radio Quartet. Blusabelle MacFarland (Contralto). 2.30-3.20.—London Programme relayed from Daventry. 3.30.—Concert Music. The Orchestra. 4.3.—Marjorie Sinclair (Soprano). 4.17.—Richard Ralph (Violin). 4.29.—Orchestra. 4.45.—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. 6.30.—Musical Interlude. 6.45.—S.B. from London. 9.50-10.50.—'The Dragon's Bride.' A Musical Comedy En Casserole. By Mabel Constanduros.



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12 h.p. SALOON

CLYNO, 12 h.p.
4-Seater TOURER

SINGER, 8 h.p.
SUNSHINE SALOON

AUSTIN "SEVEN"
COUPE

DOUGLAS, 5.9 h.p.
Motor Cycle & Sidecar

TRIUMPH. 2.7 h.p.
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Town.....

9.35
Another of
de
Courville's Hours

TUESDAY, APRIL 23
2LO LONDON & 5XX DAVENTRY
 (358 M. 838 KC.) (1,562.5 M. 192 KC.)

10.35
Dance Music
from the
New Princes



From Carpaccio's painting of St. George and the Dragon.

Anderson photo.

10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'Some Recipes for Biscuits'

CONTINUING the series of fortnightly broadcast recipes (which are being reproduced in pamphlet form by the Empire Marketing Board and for which many thousands of applications have been received from listeners), this morning some recipes for biscuits will be detailed. The series, which was originally undertaken as an experiment, will be continued during May, June, and July.

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT
 IDA GEDDES (Contralto)
 THE NEW HARMONIC TRIO

1.0-2.0 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

2.30 Broadcast to Schools:
 Sir WALFORD DAVIES:
 (a) A Beginner's Course
 (b) An Intermediate Course with Short Concert
 (c) A Short Advanced Course

3.30 Musical Interlude

3.35 Monsieur E. M. STÉPHAN: 'Elementary French'

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

4.15 Broadcast to Schools:
 KATHLEEN E. INNES, B.A.: 'The Bible as Literature—I, Stories of the Old Testament'

4.30 LOUIS LEVY'S ORCHESTRA
 (Continued)

ST. GEORGE'S DAY.

Lords and Commons of England, consider what Nation it is whereof ye are, and whereof ye are the Governours. . . . Methinks I see in my mind a noble and puissant Nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an Eagle renewing her mighty youth and kindling her undazz'd eyes at the full midday beam!

JOHN MILTON.

ON April 23rd, it is believed, three hundred odd years ago Shakespeare was born. The day has great lustre in the annals of England. And it has a seal set upon it and is consecrated to St. George, the patron saint of England.

To St. George himself, a daily tribute is paid upon coins of the realm. His effigy, vanquishing the powers of darkness and destruction in the person of the Dragon, may be familiar to us on any day of the year. All that matters of his story is common property. But April 23rd is set apart for the celebration of that for which he stands, St. George for England.

It is for this reason that tonight a programme will be broadcast which strives to represent some of those things for which St. George's Day stands and has stood in history.

The choice of the parts which go to make up such a programme as this, lasting but an hour or so, is bound to be arbitrary. It is bound to range backwards and forwards in history. And it is bound to leave out much that people consider most truly representative of England. But there is an *embarras de richesse* of material; time limits are inexorable and programme builders are fallible. There are so many aspects of England that are worthy of celebration, ranging from Milton's heroic vision of 'a noble and puissant Nation rousing herself like a strong man' and Blake's vision of 'Jerusalem builded here in England's green and pleasant land,' to aspects that are so homely and humble that we are scarcely instinctively aware of them. So it is that in this St. George's Day programme, by the presentation of a few varied aspects of England, we can only hope to evoke in listeners some National feeling that is latent but living on every other day of the year.

5.15 THE CHILDREN'S HOUR:
 The Story of 'St. George and the Dragon,' from 'Old Time Tales' (Donald Mackenzie)
 Selections by THE GEORGIAN TRIO
 'Zoo Spring Suits'—the latest from the Zoo by LESLIE G. MAINLAND

6.0 POETRY READING

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC:
 SONGS OF SCHUMANN
 Sung by JOHN THORNE (Baritone)
 Op. 51, No. 4. Auf dem Rhein (On the Rhine)
 Op. 49, No. 3. Die Nonne (The Nun)
 Op. 77, No. 2. Mein Garten (My Garden)
 Op. 27, No. 8. Was soll ich sagen? (What shall I say?)
 Op. 77, No. 6. Sonntag (Sunday)
 Op. 24, No. 2. Es treibt mich hin? (I am driven thither)

7.0 Miss KROMAN: 'Peasant High Schools in Denmark'

7.15 Musical Interlude

7.25 The Rev. A. J. HARRIS-RIVETT: 'Emigration'

7.45 St. George's Day Programme
 (See centre of page)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. F. S. RUSSELL (of the Marine Biological Laboratory, Plymouth): 'Sea Life on a Coral Island.' S.B. from Plymouth

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

9.35 De Courville's Hour
 'GAY SPARKS'

With JACK PADBURY'S COSMO CLUB SIX

10.35-12.0 DANCE MUSIC: ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant

TUESDAY, APRIL 23
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 Force of Destiny' Verdi
 BOOTH UNWIN (Bass)
 Young Dietrich Henschel
 Sea Fever Ireland
 Hope the Hornblower Ireland

ORCHESTRA
 Two Pieces Cowen
 Childhood: Girlhood
 IRIS BURTON (Pianoforte)
 Nocturne in C Sharp Minor Chopin
 Valse in A Flat Chopin

ORCHESTRA
 Dream Music ('Hänsel and Gretel') Humperdinck
 BOOTH UNWIN
 The Elf King Schubert
 Elanore Coleridge-Taylor
 Hey Nobby No Pattison Haynes

ORCHESTRA
 Second Norwegian Rhapsody Svendsen
 Prelude, 'Eve' Massenet
 Menuet des Follets Berlioz
 IRIS BURTON
 The Island Spell Ireland
 Intermezzo in C Brahms

ORCHESTRA
 Ballet Suite, 'Feramors' Rubinstein

5.30 The Children's Hour:
 (From Birmingham)

'St. George and the Dragon'—an Historical
 Play by UNA BROADBENT
 HAROLD MILLS (Violin)
 Songs by HAROLD CASEY (Baritone)

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

6.30 JACK PAYNE and the B.B.C. DANCE
 ORCHESTRA
 DOROTHY McBLAIN
 (The Girl who Whistles in her Throat)
 LANCELOT QUINN (Baritone)

8.0 A Mad Mummer's Bright Dream
 (From Birmingham)
 By CHARLES BREWER

8.45
The Premier
and Sir
James Barrie

The Mummer, GEORGE BUCK
 Assisted by
 TOPLISS GREEN
 DONALD DAVIES
 JANET ECCLES
 WORTLEY ALLEN
 MOLLY HALL
 WILLIAM HUGHES

and
 THE BIRMINGHAM STUDIO CHORUS
 and ORCHESTRA
 Conducted by JOSEPH LEWIS

8.45 Newspaper Press Fund Dinner

Speeches relayed from the May Fair Hotel
 (Large Banqueting Room)

The Prime Minister

Proposes the Toast of 'Journalism'

9.5 Sir James Barrie
 will reply

9.25 Sir Herbert Morgan, K.B.E.,
 Will auction the Manuscript of Sir James
 Barrie's 'Twelve Pound Look'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.15-11.15 An Orchestral Concert

(From Birmingham)

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

Overture, 'Froissart' Elgar
 JOHN ADAMS (Tenor) and Orchestra
 Scene, 'The Quest of the Grail' Stanley Wilson
 (For Tenor Voice and Orchestra)
 (First Performance)

A SYMPHONIC work by Stanley Wilson,
 composer of this scene for tenor voice and
 orchestra, has already figured in the broadcast
 programmes. His 'Skye Symphony' has been
 broadcast by two of the B.B.C. stations, and is
 this week being played by Sir Dan Godfrey at
 Bournemouth.

ORCHESTRA
 Welsh Rhapsody German
 JOHN ADAMS
 The Rune of Hospitality
 The Fisherman's Tomb
 January Dusk Bernard Everett
 Cradle Song
 On the Highway
 ORCHESTRA
 Suite, 'In Fairyland' Cowen

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 open envelope under a halfpenny stamp. B.T.

THE PRIME MINISTER
 (right) and
SIR JAMES BARRIE, O.M.



(left), will speak tonight at the Newspaper Press
 Fund Dinner at the May Fair Hotel. Their
 speeches, and the auction by Sir Herbert Morgan,
 K.B.E., of the manuscript of *The Twelve Pound
 Look*, will be relayed by 5GB at 8.45 p.m.

THE Prime Minister has shown an unusual interest in books and journalism—one remembers (to
 name only two instances) his 'discovery' of Mary Webb's 'Precious Bane' and his recent
 speech on boys' papers—and it is therefore the more pleasurable to see that he will propose the
 toast of 'Journalism' at this familiar and popular event. Nor could a happier person have been
 found to make the reply than Sir James Barrie, whose plays of sentiment never lose their wide
 appeal wherever English is spoken. After the speeches, Sir Herbert Morgan, K.B.E., will put up
 for auction the manuscript of Sir James's 'Twelve Pound Look,' the proceeds to go, of course, to
 this deserving Fund. The event should provide a dramatic conclusion to the broadcast.

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OLD. SEND
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Tuesday's Programmes continued (April 23)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 5.0 Miss CONSUELO DE REYES: 'Masques and Pageants—II, Choice of Play, Pageant or Masque.'
- MISS DE REYES has had much practical experience at the Little Theatre, Bath, not only as director, but also as adviser to innumerable drama groups throughout the country. She will explain how important it is to make a good choice of play, pageant, or masque before tackling the practical difficulties.
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

- 7.0 Major-General SIR GEORGE ASTON, K.C.B.: 'Memories of the Marines'
- 7.15 S.B. from London
- 9.15 S.B. from Plymouth
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:
Present Arms!
Salute!
St. George for Merrie England!
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. JOCELYN V. RATCLIFFE: 'Helston—Flora Day'
- 7.15 S.B. from London
- 9.15 Mr. F. S. RUSSELL, of the Biological Laboratory, Plymouth: 'Sea Life on a Coral Island'
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London



THE ROYAL MARINES TO-DAY.
In his talk from Bournemouth this evening at 7.0 Major-General Sir George Aston will tell some of his memories of the Marines.

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0 St. George's Day
TROOPING THE COLOURS
by
THE 1ST BATTALION, FIFTH
FUSILIERS
Relayed from Fulford Bar-
racks, York
S.B. from Leeds
- 12.50 Gramophone Records
- 1.15-2.0 The Tuesday
Midday Society's Concert
Relayed from the Houlds-
worth Hall
THE NORTHERN WIRELESS
ORCHESTRA

Conducted by T. H. MORRISON
Symphony in B Minor ('The Unfinished') Schubert
Allegro moderato; Andante con moto
Completion of the Symphony by FRANK MERRICK
Scherzo, allegro; Finale poco allegro

- 7.0 Egwyl Gymraeg
(A WELSH INTERLUDE)
By Mr. D. ARTHUR EVANS
ROBERT JONES, Rhoslan: Schoolmaster, Hymn-
writer and Litterateur
Robert Jones, Rhoslan: Ysgolfeistr, Emynydd,
a Llenor Cymreig enwog
(Canmlwyddiant ei farw)
- 7.25 S.B. from London
- 9.15 S.B. from Plymouth
- 9.30 West Regional News
- 9.35-12.0 S.B. from London

- 2.30 London Programme relayed from Daventry
- 4.0 The Northern Wireless Orchestra
- 4.15 London Programme relayed from Daventry
- 4.30 ORCHESTRA (Continued)
- 5.15 The Children's Hour
S.B. from Leeds
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.0 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
- 9.15 S.B. from Plymouth
- 9.30 S.B. from Cardiff
- 9.35-12.0 S.B. from London

- 7.0 Trade Tendencies in the Industrial North—
II, Sir ERNEST THOMPSON (Chairman of the
Cotton Trade Statistical Bureau): 'The Lan-
cashire Cotton Trade—The Trade Situation'
- 7.15 S.B. from London

- 7.45 St. George's Day
A Programme on a Shakespearean Theme
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
FROM MANCHESTER
Overture, 'The Merry Wives of Windsor' Nicolai
FROM LIVERPOOL

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London

- 7.55 ELEANOR TOYE (Mezzo-Soprano)
Ancient Settings of Shakespeare Lyrics:
It was a lover and his lass... T. Morley—1550
Take, oh, take those lips away John Wilson—1594
Full fathom five thy father lies
John Bannister—1620
When daisies pied... Dr. Arne—1710
Sigh no more, ladies... R. J. Stevens—1751
(Manchester Programme continued on page 137.)

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Programmes for Tuesday.

(Manchester Programme continued from page 136.)

FROM MANCHESTER

8.4 Scenes from Shakespeare
THE INDUCTION FROM 'THE TAMING OF THE SHREW'

Scene I. Before an alehouse on a heath

Sly
Hostess
Lord
A Huntsman
Servant

'HAMLET'

Act V, Scene I. A Churchyard

1st Gravedigger
2nd Gravedigger
Hamlet
Horatio

FROM MANCHESTER

8.20 ORCHESTRA

Overture, 'A Midsummer Night's Dream'

Mendelssohn

FROM LIVERPOOL

8.32 ELEANOR TOYE

Modern Settings of the same Songs:

It was a lover and his lass . . . Peter Warlock
Take, oh, take those lips away

Vaughan Williams

Full fathom five thy father lies . . . Eric Fogg

When daisies pied . . . Norman Siskling

Sigh no more, ladies . . . Aiken

FROM MANCHESTER

8.41 Scenes from Shakespeare

'THE MERCHANT OF VENICE'

Act IV, Scene I. Venice. A Court of Justice

Portia
Norrisa
Duke and Antonio
Bassanio
Gratiano

FROM MANCHESTER

8.50 ORCHESTRA

Incidental Music Henry VIII' . . . Sullivan

9.0 S.B. from London

9.15 S.B. from Plymouth

9.30 Local Announcements

9.35 S.B. from London

10.35-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, relayed from the Empress Ballroom, the Winter Gardens, Blackpool

Other Stations.

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

12.0-1.0:—S.B. from Manchester. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, S. . . . 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. William Scott: 'Folk Dancing—IV, The Sword Dance.' 7.15:—S.B. from London. 9.15:—S.B. from Plymouth. 9.30:—S.B. from London. 10.35:—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:—In Honour of Shakespeare, The Station Orchestra. Betty Berrle (Soprano). 4.45:—An Organ Recital by S. W. Leitch, from the New Savoy Picture House. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mrs. Dwyer: 'Ballads in Shakespeare.' 6.15:—S.B. from London. 7.0:—Mr. S. J. Conner: 'The Romance of Technical Training' 7.15:—S.B. from London. 7.45:—Modern Scots Composers. The Station Symphony Orchestra Conducted by Herbert A. Carruthers. Robert Burnett (Baritone). 9.0:—S.B. from London. 9.15:—S.B. from Plymouth. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.45:—Dance Music from the New Palais de Danse. 4.15:—Studio Concert. The Station Octet. Doris Howe (Soprano). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.15:—S.B. from Plymouth. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Bob Dryden's Rivoli Rhythm Boys, relayed from the Plaza. 5.0:—A Pianoforte Recital by May Johnson. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—St. George's Day. The Orchestra, conducted by E. Godfrey Brown. Cecil Stumms (Baritone). 8.54:—Orchestra: English Dances. (Quilter). 9.0:—S.B. from London. 9.15:—S.B. from Plymouth. 9.35-12.0:—S.B. from London.



A SPLENDID SPRING TONIC

SPRINGTIME is a notoriously dangerous time for most people, and many of us would do well to take a course of a good tonic, such as Cassell's Tablets, so that we don't fall victims to its tricky changes. Cassell's Tablets are the ideal tonic. They are THREE tonics in one. They contain: (1) Hypophosphites, which are recognised as the finest thing for building up the nervous system; (2) Blood Nutrients, which ensure plenty of rich blood—the essential of health and vitality; (3) Digestive Enzymes and Stomachics, which ensure the digestive system is all right. They nourish and nurse you back to health and high spirits.

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1/3 & 3/- per box
CASSELL'S TABLETS

5.15
**The Wicked
Uncle
Once Again**

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

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

10.45 (*Daventry only*) **Mrs. OLIVE STRACHEY: 'A
Woman's Commentary'**

11.0 (*Daventry only*) **Gramophone Records**

12.0 **A BALLAD CONCERT**
CONSTANCE WENTWORTH (Soprano)
JAMES HICKEY (Baritone)

12.30 **A Recital of Gramophone Records**

1.0-2.0 **FRASCATI'S ORCHESTRA**
Directed by **GEORGES HAECK**
From the Restaurant Frascati

2.30 **Broadcast to Schools:**
Miss C. VON WYSS: 'Nature Study for
Town and Country Schools (Course III)—
The Aquarium and other Homes for
Animals under Observation'

2.55 **Musical Interlude**

3.0 **Mr. J. C. STOBART, Miss UNA BROAD-
BENT, and Others: 'The Foundations of
English Poetry' (Course III)**

3.30 **A Light Classical Concert**
ROSA BURN (Contralto)
THE MARY WILSON STRING QUARTET
Quartet in A Minor, Op. 51 *Brahms*
Allegro non troppo; Andante moderato;
Quasi menuetto, moderato,
Finale, Allegro non assai

ROSA BURN
Where Corals Lie *Elgar*
Over the Mountains *Quilter*
The Dreamy Steppe *Gretchaninov*
Feast of Lanterns *Bantock*
Song of the Blackbird *Quilter*

QUARTET
Two Sketches, Op. 15 *Eugène Goossens*
By the Tarn; Jack o' Lantern

4.45 **ORGAN RECITAL by EDWARD
O'HENRY**
From Madame Tussaud's Cinema

5.15 **THE CHILDREN'S HOUR:**
NOTHING VENTURE—NOTHING GAIN
—wherein we indulge in a perilous pastime
In other words, we go mountaineering
with the Wicked Uncle!

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**
SONGS OF SCHUMANN
Sung by
JOHN THORNE (Baritone)
Op. 90, No. 3, Kommen und Scheiden (Meeting
and Parting)
Op. 135, No. 5, Gebet (Prayer)
Op. 90, No. 1, Lied eines Schmiedes (Smith's Song)
Op. 138, No. 2, Tief im Herzen trag ich Pein
(Deep in my heart I carry grief)
Op. 40, No. 4, Der Spielmann (The Minstrel)
Op. 49, No. 1, Die Beiden Grenadiere (The two
grenadiers)

WEDNESDAY, APRIL 24
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

7.0 **Mr. H. F. HOLMES-PEGLE: 'Goat Keeping'**
(Under the auspices of the Ministry of Agriculture)

7.15 **Musical Interlude**

7.25 **Sports Talk**

7.45 **A PIANOFORTE RECITAL**

by
HAROLD CRAXTON
Siciliano and Hornpipe
Purcell, arr. Craxton and Moffat
Trampot Tune *Eccles, arr. Craxton*
Gavotte *Arne*

8.5
Wagner's Opera
'The
Flying Dutchman'

Two of his sons, John and Henry, left a considerable volume of music. John's mainly music for plays, and Henry's sonatas and solos for violin or viol. Henry was at one time a member of the English King's Band, but left this country for Paris, and became a member of the King's Band there. His violin music is rather after the manner of Corelli.

THE best known pianoforte music made of Paganini's violin studies is, of course, the series of transcriptions by Liszt. He and Paganini, it will be remembered, had aroused the world of music to such astonishment by their amazing feats of technique, that it was usual to bracket their names as twin magicians. Paganini, indeed, was thought by some to be in league with the devil, so wholly astonishing were the things he did with his violin. Liszt's interest in the violinist's work induced him to transcribe a number of his most difficult studies; these, when published in their final form, he dedicated to Schumann's wife, herself one of the great pianists of history. Schumann's versions, as is only to be expected, are less brilliant and showy than Liszt's, but invested with more of poetry and romance. They are really more Schumann than Paganini.

8.5 'The Flying Dutchman'

A Romantic Opera in Three Acts
Written and Composed by Richard Wagner

(English Version by the Rev. J. Troutbeck, D.D.)

The Wireless Chorus
(Chorus-Master, Stanford Robinson)
The Wireless Symphony Orchestra
(Leader, S. Kneale Kelley)
Conducted by Percy Pitt

(Relayed from the Parlophone Studios, by the Courtesy of the Parlophone Company)

Cast:

Daland (Captain of a Norwegian Vessel)
Harry Brindley
The Steersman of Daland's Vessel
John Armstrong

The Flying Dutchman Arthur Fear
Mary (Senta's Former Nurse) Evelyn Arden
Senta (Daughter of Daland) Miriam Licette
Erik (a Huntsman) Hughes Macklin
Chorus of Norwegian Maidens
Crew of the Norwegian Vessel
Crew of the Flying Dutchman's Vessel

Scene: The Coast of Norway
Narrator: Filson Young

Act I

(See article on page 120)

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

9.15 **Mr. VERNON BARTLETT: 'The New Pro-
gramme of Broadcast Talks'**

9.30 **Local Announcements; (Daventry only) Ship-
ping Forecast and Fat Stock Prices**

9.35 **'The Flying Dutchman'**
Acts II and III

11.5-12.0 **DANCE MUSIC: CRO'S CLUB
BAND, directed by RAMON NEWTON, from
Cro's Club**



Choral Prelude, 'Jesu, Joy of man's desiring'
Bach, arr. Hess
Forlane (A Venetian Dance) ('Le Tombeau de
Couperin') *Ravel*
Studies on Caprices of Paganini, Op. 3
Schumann
No. 5 in E Flat; No. 3 in E

THERE were at least five generations of English musicians in the family of Eccles, players and teachers of the Virginal, Viols, and later, the Violin. Solomon, the eldest of the name of whom we know anything, after some years successful practice as a musician, became a Quaker and not only abandoned music, but smashed all his instruments and made a bonfire of them along with his books on music. Then he adopted the calling of shoemaker. Some years later, in 1667, he published a tract, setting forth a dispute between three people. One was 'a musician, zealous for the Church of England, who called Musick the gift of God.' Another was 'a Baptist who did affirm it to be a decent and harmless practice,' and the third was 'a Quaker (so-called) who, being formerly of that art, did give his judgment and sentence against it, but yet approved of the musick that pleased God.'

WEDNESDAY, APRIL 24

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0

An Hour of Requests

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSSELL

Homage March ... Wagner, arr. Winterbottom
Overture, 'Don Giovanni' Mozart

GLADYS PALMER (Contralto)

In the Silent Night Rachmaninov
Evening Korling
The Harvest of Sorrow Rachmaninov

BAND

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

MIRA B. JOHNSON (Actress-Entertainer)

Suzanne (a French Character Study) Ellis
Things that isn't true Herbert

GLADYS PALMER

Silver .. Armstrong Gibbs
Dream Village Alec Rowley
Aspiration Cyril Scott

BAND

Selection, 'The Gondoliers' Sullivan, arr. Godfrey

MIRA B. JOHNSON

The Vegetarians (A Cockney Character Sketch). . . Una O'Connor
Penny Plain and Tuppence Coloured Herbert

BAND

Cornet Solo, 'I heard you singing' Eric Coates (Soloist, P. C. WRIGHT)
Valse, 'Torero' Translatour

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

RONALD FRANKAU (Entertainer)

CHARLES STAINER (Banjo Solos)

5.30 The Children's Hour:

(From Birmingham)

'The Prisoner,' by Estelle Steel Harper

'Water Pumps and How They Work,' by Major VERNON BROOK

SIDNEY HULL (Banjo), IVAN FIRTH and PHYLLIS SCOTT in Old Time Songs

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, 'Vanity Fair' Fletcher

SAMUEL SAUL (Baritone)

The Vagabond } Vaughan
Bright is the Ring of Words } Williams
The Roadside Fire }

ORCHESTRA

Selection, 'The Earl and the Girl' Caryll

MARGERY STROMBERG and IDA CLEMENT (Duets for Two Pianofortes)

Spanish Folk Tune Anon., arr. Mary Howe
Andantino con moto (from) Koechlin
Andantino quasi allegretto. . . Suite) }

ORCHESTRA

Berceuse (Cradle Song) } Charles Hoby
Barcarolle }

SAMUEL SAUL

False Phyllis }
The Pretty Creature } arr. Lane Wilson
Come, let's be merry }

ORCHESTRA

Pot-Pourri, 'Melodious Memories' Finck

MARGERY STROMBERG and IDA CLEMENT

Romantic Valse No. 3 Chabrier

ORCHESTRA

Selection, 'A Life for the Czar' Glinka

8.0 An Hour of Requests

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS

and AUGMENTED ORCHESTRA

(Leader, FRANK CANTÉLL)

Conducted by JOSEPH LEWIS

9.0 Vaudeville

(From Birmingham)

MARIO DE PIETRO (Mandoline and Banjo)

IVAN FIRTH and PHYLLIS SCOTT (in Old Time Songs)

GRACE IVELL and VIVIEN WORTH (Syncopated Duets)

LEONARD HENRY (Comedian)

WALLACE CUNNINGHAM (The Versatile Entertainer)

PHILLIP BROWN'S DOMINOES DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel

11.0-11.15 CRO'S CLUB BAND, directed by RAMON NEWTON, from Cro's Club

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

This Week's Epilogus

'ROCK OF AGES'

'Rock of Ages, cleft for me'
Daniel vii, vv. 9, 10, 13 and 14

'Eternal Father, strong to save'
Isaiah lvii, v. 15

(Wednesday's Programmes continued on page 140.)



Paynt

MIRA B. JOHNSON, who will give two sketches as an interlude in the Military Band Programme from Birmingham this afternoon.

"My discovery puts new health and vitality within your grasp"



In the stress of modern life you must be physically fit and mentally alert to command and retain success. Many hundreds of professional men and women are to-day maintaining their faculties at 'concert-pitch' by a regular use of my System of Health and Energy. The System is unique. It makes use of my notable discovery of 'full contractions.' This principle has been acclaimed by medical men and applied with wonderful success to the benefit of my clients during many years past. If you are sincere in your desire for physical and mental efficiency, I invite you now to investigate my System."—MACDONALD SMITH.

You can renew much of the physical and mental alertness of youth, regain concentration, strength and boundless energy, through the Macdonald Smith System of "Full Contractions."

A London Editor writes:—"Your exercises have done me an inestimable amount of good. My breathing capacity, condition of nerves and muscle and general bodily health have been greatly improved by their use. This has given me an increased power of endurance, and I am able to accomplish an amount of mental work hitherto impossible."

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Wednesday's Programmes continued (April 24)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on
"His Master's Voice"
RECORDS

ROSENKAVALIER — (Strauss) — Tivoli Orchestra (augmented) Queen's Hall, London—D10947, 6/6 each

MERRY WIVES OF WINDSOR—Overture—New Light Symphony Orchestra—C1250, 4/6

LITTLE SILVER RING—McCormack—DA973, 6/-

ENTRY OF THE GODS INTO VALHALLA—(Rheingold—Wagner)—Friedrich Schorr and Berlin State Opera Orchestra—D1319, 6/6

MARRIAGE OF FIGARO—Overture—State Opera Orchestra, Berlin—D1224, 6/6

SEA FEVER—Stuart Robertson—B 2594, 3/-

ERL KING (Schubert)—Peter Dawson—C 1327, 4/6

TWO GRENADIERS (Schumann)—Chalispine—DB 933, 8/6

JESU, JOY OF MAN'S DESIRING—Choir of H.M. Chapels Royal—E 445, 4/6

THE VAGABOND—Peter Dawson—B 2297, 3/-

BRIGHT IS THE RING OF WORDS—Stuart Robertson—B 2571, 3/-

ROADSIDE FIRE—Stuart Robertson—B 2671, 3/-

MELODIOUS MEMORIES—Jack Hylton's Orchestra—C 1575, 4/6

ICH GROLLE NICHT (I'LL NOT COMPLAIN)—John Brownlee—E 439, 4/5

PHYLLIS HAS SUCH CHARMING GRACES—Tudor Davies—E 504, 4/6

THREE BEARS—Hylton's Orchestra—C 1309, 4/6

HEBREW MELODY—Heletz—DB 1048, 8/6

LIEBESFREUD—Kreisler—DB 985, 8/6

ON WINGS OF SONG—Mark Ham-bourg—C 1439, 4/6

GONDOLIERS SELECTION—Cold-stream Guards Band—C 1273, 4/6

**Greatest Artists—
Finest Recordings**



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5WA GARDIFF. 323.2 M. 928 KC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Corddoria Genedlaethol Cymru)
Overture, 'In der Natur' (Nature) Dvorak
Serenade for Strings Haydn
Moment Musical, Op. 94, No. 3 Schubert
Bourrée Bach
Symphony in G ('The Oxford') Haydn

2.30 S.B. from Swansea

2.55 London Programme relayed from Daventry

3.30 The Beethoven Trios—No. X

THE STATION TRIO:
FRANK THOMAS (Violin), RONALD HARDING
(Violoncello), HUBERT PENGELLY (Pianoforte)
Trio, Op. 70, No. 2 in E Flat
Finale
Trio, Op. 97, in B Flat
1st Movement

3.50 A Concert

THE STATION TRIO
Spanish Pieces, Nos. 1, 2, 4 Breton
MARGARET WILKINSON (Soprano)
In Springtime Schubert
How fair this spot Rach-
To the Children maninov
(Violin Obligato, FRANK THOMAS)
The First Primrose Grieg
TRIO
Slavonic Dances Dvorak
No. 1 in C; No. 8 in F; No. 10 in B Flat
MARGARET WILKINSON
Spring Morning (A Pastoral) Carey, arr. Lane Wilson
Go down to Kew Graham Peel
Everywhere I look Carey
April Quilter
TRIO
Molly on the Shore Grainger
Serenade Huré
Handel in the Strand Grainger

4.45 London Programme relayed from Daventry

5.15 S.B. from Swansea

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 Mr. L. E. WILLIAMS: Topical Sport

7.35 S.B. from Swansea

7.45 S.B. from London

9.30 West Regional News

9.35-11.5 S.B. from London

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

1.15-2.0 S.B. from Cardiff

2.30 Broadcast to Schools:
Professor E. ERNEST HUGHES: 'Great Leaders
and Movements in Welsh History—I, Caractacus
(Caradog) and the Resistance to Imperial Rome'

2.55 London Programme relayed from Daventry

3.30 S.B. from Cardiff

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.30 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. W. W. MITON: 'South Wales Hockey
Topics'

7.45 S.B. from London
9.30 S.B. from Cardiff
9.35-11.5 S.B. from London

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

2.30 London Programme relayed from Daventry

6.15-11.5 S.B. from London (9.30 Local Announce-
ments)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:
'An Unfortunate Experiment' (H. G. Hodder)
gives rise to 'Remedies'—a new sketch

6.0 London Programme relayed from Daventry

6.15-11.5 S.B. from London (9.30 Mid-Week
Sports Bulletin; Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 London Programme relayed from Daventry

3.0 Broadcast to Schools:
Mr. R. E. SOPWITH: 'Shakespeare's "Mid-
summer Night's Dream" and Songs from the
Plays—I, "Midsummer Night's Dream," Act I.'
S.B. from Sheffield

3.30 THE NORTHERN WIRELESS ORCHESTRA
TOM HORLOCK (Saxophone)

4.45 London Programme relayed from Daventry

5.15 The Children's Hour:
BLACK AND WHITE
Songs Sung 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

7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 CECIL CUNNINGHAM

American Songs and Impressions

8.0 Musical Interlude

8.5-11.5 S.B. from London (9.30 Local Announce-
ments)

Other Stations.

5NO NEWCASTLE. 243.0 M. 1,230 KC.

2.30—London. 3.30—Ethel Page (Pianoforte). Nellie
Moffatt (Contralto). Peggy Robson (Violoncello). 4.15—Music
relayed from Fenwick's Terrace Tea Rooms. 5.15—The Chil-
dren's Hour. 6.0—London. 6.15—London. 6.30—Royal
Horticultural Society's Bulletin. 6.35—Musical Interlude.
6.45-11.5—London.

5SC GLASGOW. 401.1 M. 748 KC.

3.30—The Station Orchestra. J. Moulton Begbie. 4.45—
Dance Music from the Locarno Dance Salon. 5.15—The Chil-
dren's Hour. 5.58—Weather Forecast for Farmers. 6.0—An
Organ Recital by S. W. Leitch. 6.15—London. 6.30—Edin-
burgh. 6.45—London. 7.25—Scottish Topical Talk. 7.45—
London. 9.30—Scottish News Bulletin. 9.35-11.5—London.

2BD ABERDEEN. 311.2 M. 904 KC.

3.45—Steadman's Orchestra, relayed from the Electric
Theatre. 5.0—James Duncan (Baritone). 5.15—The Chil-
dren's Hour. 6.0—London. 6.15—London. 6.30—Mr.
George E. Greenhow: 'Horticulture.' 6.45—London. 7.25—
Glasgow. 7.45—London. 9.30—Glasgow. 9.35-11.5—
London.

2BE BELFAST. 302.7 M. 991 KC.

12.0-1.0—Gramophone Records. 2.30—London. 3.30—
Concert of Light Music. The Orchestra. Albert Taylor (Baritone).
A. Cunningham (Bassoon). 5.15—The Children's Hour. 6.0—
Organ Recital by Charles Howlett. 6.15—London. 6.30—
Royal Horticultural Society's Bulletin. 6.40-11.5—London.

UNCLE PETER—

Friend of Millions of Children

Uncle Peter's . . .
Children's Hour . . .

Uncle Peter— who for three years ran the B.B.C. Children's Hour — is Mr. C. E. Hodges. His Children's Hour was heard every night in "The Evening News."

IN THE SPRING—

There's not a single vessel of That's in its place,
And Mother's got that worried
Look her face.
Do wonder where I got my
I'm in the way.
You see, they started to
The house today.
The stars are shining all
In winter here,
They're covered up with
Village
Down in their
The carpets have been
The walls are bare
And I can't find a thing
But myopia.
My bedroom's in an
It's been in
It's so full up with
Three empty feet
Mouth, like in sleep,
It's just a worried
Face a jump.



When Mother heard about it all,
She said, "My dear,
And Mother says she's very glad
She can't help it, but Mother says
"My dear, we must
Though I'd a good deal rather
Just Daily seems to like it, the
As much as you
But, though there's not a single thing
That's in its place,
And Mother's got that worried look
Open her face.
I'm in the way,
You see, they started to
The house today.

Remember you Horridly . . .
Ever Meet . . . this is
The Golf-Club Linx.



Every Evening in The Evening News (LONDON)

UNCLE PETER — Mr. C. E. Hodges—who ran the B.B.C.'s Children's Hour for three years, now conducts his Children's Hour daily in "The Evening News."

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Be sure to show your children Uncle Peter's Children's Hour.

MA
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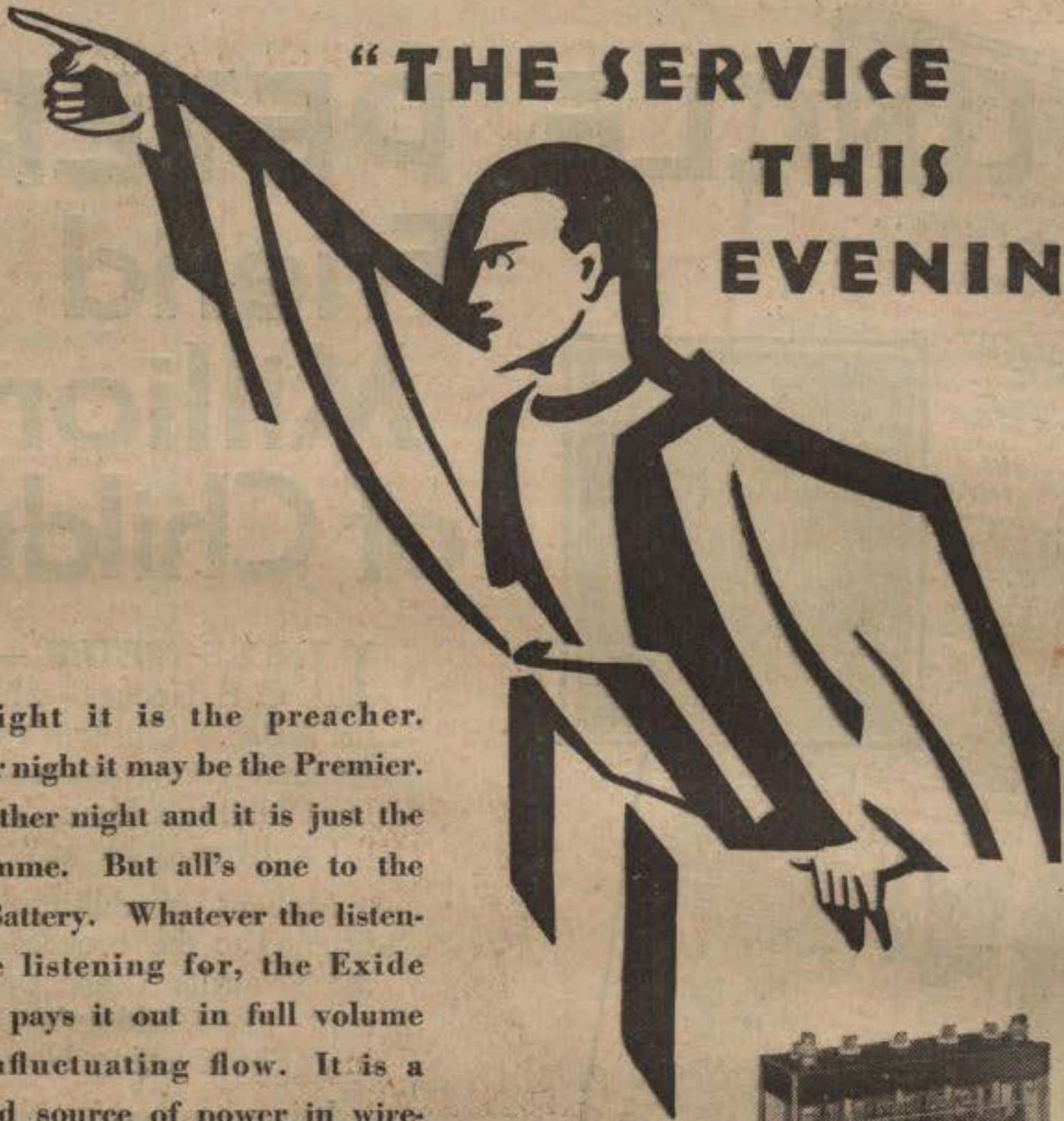
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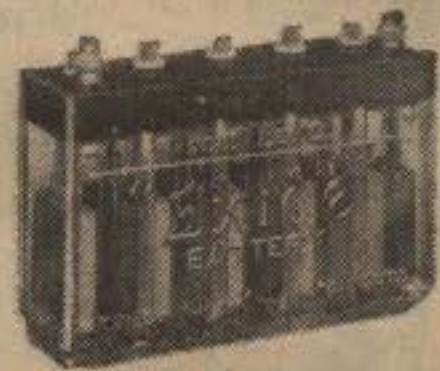
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Both Sides of the Bristol Channel.

AN AFAN THOMAS PROGRAMME.

A Tribute to young Cwmavon Musician and Bard—An Historic Village—Something Good About Chicago—Old May-Day Customs—A Chance for Welsh Playwrights.

The Village of Kenfig.

THE Village of Kenfig about which Mr. W. H. Jones is to talk from Cardiff, on Friday, May 3, at 6.0 p.m., is the modern survival of the buried city of the same name, long since overwhelmed by the sands which have blown up the Bristol Channel and engulfed large parts of its northern coasts at Pennard and Penmaen in Gower, and Aberavon, and Margam, and Porthcawl further west. There is the old court-house, now an inn, in the modern Kenfig, which is already ancient and reminiscent of an old corporation long since extinct. It was one of the Portreeves of this Corporation—we would call him Mayor today—whom Nelson sent for while driving through. He was discovered thatching a cottage roof, but went to the Admiral's carriage, and, simple yokel though he was, had quite a chat with Nelson. But what was Nelson's surprise when he prepared to drive away to find the Portreeve in a subservient attitude, touching his cap, and asking 'You won't forget the Portreeve, sir, will you?' to which Nelson responded: 'No, by God, I'll never forget you!'

From the Carriage Window.

THE old City of Kenfig lies beneath the sand, and today local antiquaries are digging for the foundations of the ancient streets. While you rush by in a railway carriage towards Aberavon and Port Talbot, and about a mile after passing Pyle station, you may see, upon a sandy hillock on your left, about five hundred yards from the railway, the two stumps of masonry which are all that can be discerned of the old Kenfig Castle. Between this and the Bristol Channel is the curious freshwater lake, Kenfig Pool, and from its margin, if you listen intently enough, you will hear, rising from the expansive waters, the ringing of the city bells. But you must listen very intently, for the waters are deep! The Village of Kenfig has many historic associations, apart from the greater interest of the earlier, buried city, and there is a picturesque church which has quite an interesting story to tell. Close by, too, is the somewhat depressing-looking mansion, now a farmhouse, Sker House, the venue of Blackmore's story, 'The Maid of Sker.'

The Magic of Chicago.

SUCH is the reputation that Chicago enjoys in this country that we think of it as a city of canning factories, of ceaseless hustle, of ferocious highwaymen, and bob-haired bandits. 'In reality, there is something subtle about Chicago when one gets beneath the surface,' says Mr. A. K. Little, who gives a talk from Cardiff on the city, on Monday, April 29, at 4.45 p.m. 'Provided one goes fully armed—not with a brace of pistols and a cutlass—but with a few letters of introduction, it will be possible to experience there all the charm of American hospitality.' Built on the shores of Lake Michigan, Chicago is one of the pleasure resorts of the Middle West. There is a boulevard running along the side of the Lake, beside which has been set a wonderful system of parks and gardens. As for its bandits, they do not intrude themselves upon the life of the city as much as one would imagine from reports. Chicago regards itself as the intellectual centre of the Middle West. It is the hub of its literary activities; its theatres produce the best modern plays in a way not unworthy of a metropolis; and it has some of the best art galleries and libraries in the States. Mr. Little, who is a native of Cardiff, went to Harvard for a year after leaving Cambridge. Then he went on a tour from Harvard to California and stayed for some time in Chicago on the way.

AFAN THOMAS.

A PROGRAMME of special interest to music lovers in Wales will be given from Swansea on Tuesday evening, April 30, at 7.45 p.m. It is called an 'Afan Thomas Programme,' and has been arranged by his brother, Gwilym Thomas.

Afan Thomas was born at Cwmavon, and died on May 13, 1928. A Memorial Festival is to take place on Monday, April 29, and a programme of his works will be given at Zion Chapel, Cwmavon, when a tablet will be unveiled. He was the founder of the Afan Glee Society, which has done much good service in producing works for male voices, notably the *Antigone of Sophocles*, set to music by Mendelssohn.

He was a member of the Gorsedd, and was known by the bardic title of *Afan Tomos*. He was first taught harmony by his grandfather, one of the pioneers of Choral Music in South Wales. He was taught conducting by his father, and later he studied under Dr. Joseph Parry both privately and at Cardiff University. The artists at the programme on April 30 will be Louisa Davies (soprano) and A. C. Lavis (baritone), and the Station Trio.



Afan Thomas.

AN APPRECIATION.

When Wales is spoken of as the Land of Song one usually thinks of those spontaneous outbursts of community singing at Eisteddfod and Football Match. But Wales has always had its small band of men devoted to the art of musical composition, and among this band no man's work has been stamped with a more authentic seal of inspiration than that of Afan Thomas, the young Cwmavon musician who died last year. His music was quite in keeping with the whole tenor of his life, amazingly unconventional and emotional.

Those in a position to judge have been surprised to find that a man cut off from the main stream of musical culture should have written such scholarly works for instruments and voices. But he had lived in a district and in a home where song was everything; moreover, he had little need to learn the theory of the blending of instruments; did not his own fingers know them intimately and lovingly? His best-known works are his hymn-tunes, but possibly his best works are his songs. He was no embittered self-seeker; he was modesty personified; but like all men of true genius, he was quietly conscious of his heaven-born gifts, gifts that will be recognized more and more as the days go on.

WIL IFAN.

In Days Gone By.

THE Rev. E. Ebrard Rees is an authority on old Welsh customs, and on Tuesday, March 26, he gave a talk from Cardiff on Old Welsh Easter Customs. On Tuesday, April 30, at 5.0 p.m., he gives a talk on 'Welsh May-Day Customs.' May-Day seems to have been the equivalent of Easter Sunday in other countries, for all the maidens strove to have new attire on that day. It follows, perhaps somewhat logically, that it was the day of the year for proposals of marriage. Unless a girl was offered marriage on that day, she would forfeit the right to have a proposal for the next twelve months. May-Day was also a great day for fairs and for hiring farm-servants. Their contracts expired on the last day of April each year.

Queen of the May.

IN 1928, Cardiff had its first May Queen. The crowning of the second Queen of the May will take place on Saturday, May 4. The ceremony has been arranged by the Royal Society of St. George, and will take place in The Playhouse, Cardiff. After the ceremony, *The Frog Prince*, a fairy pantomime adapted from the original tale by Dorothy Coombes and C. H. Brewer, will be given. This play was previously given at the 'Sunshine Carnival' in Weston-super-Mare in August, 1927, and is being repeated by special request with many members of the original cast. It will be broadcast at 3.45 p.m. The new May Queen was chosen during an entertainment also arranged by the Royal Society of St. George on Saturday, March 23.

Drama in Wales.

WHEN the history of Wales for the beginning of the twentieth century is written, the historian will have to pay particular note to the part played by the drama in the social life of the people. In the early days of the century the drama was taboo, in fact, it was looked upon as an evil thing, but there were a few pioneer companies at work which were disseminating a love for the stage. Undoubtedly the greatest impetus that the drama movement obtained was during the War, and its aftermath saw a wave of enthusiasm sweep through the country, and companies sprang up in every little village. In fact, the churches and chapels were bulwarks of the drama, and we find a large number of them possessing little companies of their own. Welsh scholars assert that the seed for the drama was found in the pulpit itself, and that the preachers of pre-war days were potential players. Furthermore, a people who were such excellent sermon listeners possessed those qualities which go to make excellent theatre audiences, and thus we find a people ripe for the drama movement. At present there are hundreds of dramatic societies all over Wales, and the movement is still growing. What Wales needs most are playwrights. The pioneer group seems to have ceased writing, but unfortunately, there are very few young writers of promise. Dramas are being written in plenty, but few are of good standard. However, when we remember that the movement is really about twenty years old there is ample reason for optimism, and there are many who believe that Wales will yet produce great playwrights. Mr. Ifan Kyrle Fletcher is giving a series of talks from Cardiff on 'Experiment in the Theatre,' and on Thursday, May 2, at 7.45 p.m., he will pay special attention to the Repertory Theatre and the Amateur Movement.

'STEEP HOLM.'

With GIBBS on the Beard Battlefront

Map of attack on NOSE SECTOR



GIBBS SHAVING CREAM BUBBLES BURST THROUGH WHISKER WIRE

LATEST BULLETIN

NOSE SECTOR April 18. (7.40 Ack Emma)

Intelligence reported enemy wire destroyed but first raiding party found strong entanglements G.H.Q. ordered Gibbs Lather barrage laid down. Creamy Bubble Corps smashed through whisker wire, shattered bristle morale and captured salient. Brigade orders search for case perishable goods consigned H.Q. now missing. C.S.M. reported 4 men inebriated. Case not found.

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In Nickel Holder Case 1/3
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Against your enemy, those bristling whiskers, Gibbs Shaving Cream launches an attack that makes the razor's work almost incidental. Gibbs Creamy Bubble Lather soaks each bristle from base to apex in a few seconds. Whisker-resistance is smashed. The razor merely removes the debris.

Healing, soothing, comforting, the Cold Cream in Gibbs works into the pores as you shave. This produces the Gibbs famous after-shave effect—the soft, satiny skin.

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G.H.Q. asks volunteers for Creamy Bubble Strafe Course. Officers taking are relieved of all heavy morning parade duties. Send your name and address and 3d. in stamps under cover of sealed envelope for munitions. You will be issued Trial Tube Gibbs Shaving Cream, Shavers, for the use of, one; and Trial Stick Gibbs Shaving Stick, ditto. Indent to: D. & W. GIBBS LTD. (Dept. 52KE), LONDON, E.1.

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Shaw's
'St. Joan'

THURSDAY, APRIL 25
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

10.35
The
Surprise
Item

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 VERA BRITTAİN, 'Careers'

MISS VERA BRITTAİN is well known as a journalist, and is the author of a well-known book on careers. Her talk this morning concludes the series.

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT
WINIFRED CAMPBELL (Soprano)
RITA SHARPE (Violoncello)
HELEN THORPE (Pianoforte)

1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE



Op. 48, No. 4. Wenn ich in deine Augen seh (When I gaze in thine eyes)

Op. 48, No. 6. Im heiligen Strome (In the Rhine, the Sacred Stream)

Op. 48, No. 7. Ich grolle nicht (I murmur not)

Op. 48, No. 11. Ein Jüngling liebt ein Mädchen (A youth doth love a maiden)

Op. 48, No. 16. Die alten, bösen Lieder (The old unhappy songs)

Op. 24, No. 9. Mit Myrten und Rosen (With myrtles and roses)

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

7.15 Musical Interlude

7.30 'ST. JOAN'
By
George Bernard Shaw
(See centre column)

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

2.30 Broadcast to Schools:
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 EVENSONG
From Westminster Abbey

3.45 Miss ARNOT ROBERTSON: 'Small Boat Sailing as a cheap Amusement'

4.0 A Concert
RITA MATTEI (Mezzo-Soprano)
THE CHELSEA OCTET

5.15 THE CHILDREN'S HOUR:
'THE KINGDOM OF THE VALLEY'
(Thatcher and Hogarth)
Arranged as a Dialogue Story
With Incidental Music by
THE OLOF SEXTET

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
SONGS OF SCHUMANN
Sung by JOHN THORNE (Baritone)

Op. 48, No. 1. Im wunderschönen Monat Mai (In the wondrous lovely month of May)
Op. 48, No. 2. Aus meinen Tränen sprissen (From out my tears are springing)
Op. 48, No. 3. Dir Rose, die Lilie, die Taube (The Rose, the Lily, the Dove)

7.30 'ST. JOAN'
By
George Bernard Shaw

First Part

For the purpose of broadcasting, the play has been divided into two sections. The first part, up to the end of Scene 3, before Orleans, will be given this evening at 7.30 p.m., and the second part, commencing with Scene 4, a tent in the English Camp, will be done tomorrow evening at 9.20 p.m.

Characters in the Play:

Robert de Baudricourt	LESLIE PERRINS
A Steward	GEORGE HOWE
Joan	DOROTHY HOLMES GORE
Bertrand de Poulengey	HARVEY BRABAN
Archbishop of Rheims	MARCUS BARRON
La Tremouille	AMBROSE MANNING
Constable of France	JOHN REEVE
Bluebeard	MILTON ROSMER
La Hire	ATHOLL FLEMING
The Dauphin	RUSSELL THORNDIKE
Duchess de la Tremouille	BARBARA HORDER
Dunois	DOUGLAS BURBIDGE
A Page	PETER DU CALION
A Chaplain	ARTHUR DOUGLAS
Cauchon, Bishop of Beauvais	ARTHUR CLAY
Warwick	BRUCE WINSTON
Stogumber	HARCOURT WILLIAMS
Warwick's Page	JOAN BRIERLEY
An Inquisitor	H. R. HIGNETT
D'Estivet	FRANCIS BEAUMONT
De Courcelles	GEORGE HOWE
Brother Martin	LAWRENCE ANDERSON
An Executioner	HARVEY BRABAN
An English Soldier	BERTRAM BROWN
A Gentleman	RUPERT BRUCE

The action of the play takes place in France
Produced by CECIL LEWIS

(See article on page 116).

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Political Broadcast
Pre-Dissolution Series
Liberal Address

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

9.50 Vaudeville

KATHLEEN HAMILTON
In Impressions of people I have seen and never heard, and people I have heard and never seen

BERYL HAYDEN and FIONA LEIGH
(American Songs and Ballads)

RENEE RUDARNI and BILLY CARLTON
(In an Instrumental Act)

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

and

A VARIETY TURN
from

THE LONDON COLISEUM

10.50 SURPRISE ITEM

11.5-12.0 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

(Thursday's Programmes continued on page 147.)

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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<p>The B.B.C. Popular Orchestral Concerts</p>	<p>Fourth Concert Thursday 25th April at 8 o'clock Relayed to 5GB</p>	<p>Relayed from the People's Palace Mile End Road</p>
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Slav March *Tchaikovsky*

THIS march owes its origin to the war between Turkey and Serbia of 1876. The war aroused great sympathy among Russians for their fellow Slavs, and on one occasion the pianist Nikolai Rubinstein organized a charity concert for the benefit of the wounded. This march was written for that concert; Tchaikovsky referred to it sometimes as his Russo-Serbian March. It begins in the most solemn way with something like a funeral march. That gives way later to the Russian National Anthem, and the end of the piece is triumphantly joyous. That was looked on at the time as an omen of final victory for the Serbians, and the march enjoyed a great vogue at the time.

Chant Sans Paroles *Tchaikovsky*

WHOLLY unlike the melancholy which Tchaikovsky reveals in such works as the Fifth and Sixth Symphonies, this is a light-hearted, melodious piece with no great depth of feeling, but with a charm of its own which amply accounts for its popularity in the many different arrangements in which it is played.

Air des Adieux *Tchaikovsky*

THIS profoundly tragic song of farewell is sung by Joan of Arc in Tchaikovsky's opera, before her martyrdom. It opens with a recitative in which Joan accepts the will of Heaven, although crying to the Virgin that her heart is full of fear. Then, in the beautiful aria which follows, she bids farewell to all the beauty of mountain and plain that she has known and loved, interrupting her address to them for a moment to recall how she led the armies on the field of honour, where the sacred voices summoned her.

Suite, 'Casse-Noisette' *Tchaikovsky*

TCHAIKOVSKY has left it on record that while composing this Suite, which is among the happiest and most care-free of all his music, he was himself in a thoroughly depressed frame of mind, but no hint of any dismal mood has found its way into the music.

It was composed originally for a ballet by Dumas the elder, with the name 'Histoire d'un Casse-Noisette' ('The Tale of a Nutcracker'), in 1891, and in the following year Tchaikovsky arranged the movements which are to be played this evening, in the form of a Suite.

In the first movement, the Overture, there are two principal themes, both of a delicate, almost miniature, order.

A little march follows, also with dainty rhythm and melody, and the third movement has the happy

title of 'Dance of the Sugar Plum Fairy.' It was in this movement that the celeste made its first appearance in a concert orchestra. Tchaikovsky had heard the instrument in Paris soon after it was brought out by Mustel, and immediately determined that he must be the first composer to make use of it. He took a great deal

is an opera founded on one of Gogol's Russian stories; Moussorgsky left it unfinished at his death. There are a few introductory bars, and then the lively dance tune is taken up by woodwinds and violins with the other strings accompanying, *pizzicato*. It grows to a boisterous climax and then dies quietly away.

P R O G R A M M E

PART ONE

8.0 Slav March *Tchaikovsky*

8.12 Chant Sans Paroles *Tchaikovsky*

TATIANA MAKUSHINA

Air des Adieux ('Jeanne d'Arc') *Tchaikovsky*
(Farewell, ye Forests—'from the Opera 'Joan of Arc')

8.27 Suite, 'Casse-Noisette' *Tchaikovsky*
(The 'Nutcracker' Suite)

TATIANA MAKUSHINA (with Pianoforte)

(a) Not a word, my beloved } *Tchaikovsky*
(b) Serenade }

8.57 Gopak ('The Fair at Sorotchinsk') *Moussorgsky*

9.0

INTERVAL

PART TWO

9.15 Symphony No. 6, in B Minor *Tchaikovsky*
(Pathétique)

TATIANA MAKUSHINA

(Soprano)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Kneale Kelley)

Conducted by

Sir LANDON RONALD

of trouble to have it kept secret until the 'Nutcracker' music could be heard. It is certainly used in this movement with the happiest effect.

A series of dances follows, the first a Russian dance—a Trepak—vigorous, energetic, and with a sense of the out-of-doors; an Arabian dance comes next, with a dreamy, almost lazy, movement; the next is a Chinese dance, whimsical and bizarre; it is followed by a reed-pipe dance, delicate, fresh and graceful. These, although actually distinct movements, are grouped together in the Suite, and though the last movement is also a dance (a waltz), it stands separately.

Gopak *Moussorgsky*

THE Gopak is a lively Russian dance with two beats in the bar, one which it is easy to think of as being danced by the Russians in the open air with their winter boots on. It is full of that kind of energy which suggests strenuous exercise amid the cold of winter. The Fair at Sorotchinsk, from which this one is taken,

reach a great climax, and the music dies away solemnly, to introduce a slower second tune. It is repeated and finally fades to silence. The working out, by no means orthodox in pattern, introduces further tunes, and when the first main tune returns, it does so with impressive effect. The very end of the movement, with the splendid tone of the brasses above solemn descending scales on the strings, has always been regarded as one of the finest parts of the work.

The second movement is a very happy reaction from the tragedy of the first; in purport it is a Scherzo and Trio, although not in the usual form. The tune, flowing along very naturally in 5-4 rhythm, is a really happy one, contrasting with the wistful tune of the Trio.

The third movement begins with a triplet figure which persists throughout the movement until the great march tune sweeps everything else aside.

The last movement is a profoundly solemn slow one, instead of the quick movement with which a symphony is accustomed to end.

Symphony No. 6, 'Pathétique'

Tchaikovsky

TCHAIKOVSKY began his Sixth Symphony in mid-Atlantic—so his diary tells us—on his voyage from the States in the early summer of 1891. But the work did not please him, and he destroyed it, beginning immediately afterwards the new Sixth Symphony, with such enthusiasm and energy that the whole thing was clearly outlined in his mind in less than four days. He wrote of it as a Symphony with a programme, 'but a programme of a kind which remains an enigma to all—let them guess it who can,' and his intention was to call it 'A Programme Symphony.' Tchaikovsky had no doubt himself that it was the finest music he had ever composed or would compose.

The name 'Pathétique' was suggested by his brother, and though Tchaikovsky agreed, he changed his mind and wrote afterwards to the publisher asking him simply to call it Symphony No. 6.

The first movement begins with a sombre slow section, the bassoon giving out shadowy hints of the first main tune. The principal part of the movement, in quick time, begins with the chief tune on the violas, the flutes following with a counter tune. This is elaborated at some length to

THURSDAY, APRIL 25

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Symphony Concert

Relayed from the New Pavilion, Bournemouth
No. XXVIII of the Thirty-fourth Winter Series
The Bournemouth Municipal Augmented
Orchestra

Conductors:

Mr. FREDERICK KING-HALL
Mr. STANLEY WILSON
Sir DAN GODFREY
MORAVA (Violin)

ORCHESTRA

Concert Overture Frederick King-Hall
(First Performance)

Conducted by THE COMPOSER

MR. KING HALL has furnished a brief note on his work: 'This Overture was composed as a tribute to the immortal genius of Schubert, and that it might be undyingly associated with his name, the first four bars of his "Unfinished" Symphony were taken and reconstructed to form part of the first subject of the Overture, the time, tempo, and mode being altered. A short bridge passage, a plaintive but insistent call from the past, voiced by the clarinet, introduces the second subject, given out on the French Horn—a love song, sung in the shades of peace—of which much is made in the development section. After the recapitulation, the Overture is brought to a close by a short but brilliant coda embodying the reconstructed bars, thus ending with the same motif as it began.'

A Skye Symphony Stanley Wilson
(First Performance at these Concerts)

Conducted by THE COMPOSER

THE Skye Symphony was composed in the autumn of 1927 and gained a Carnegie Award in the following year. The composer tells us that it is rhapsodical in character, but has yet classic principles. There is one principal motive which pervades the whole work; heard in different ways and moods, its phrases have a special significance. It is the impression of the Island in general that it seeks to express rather than any definite details.

MORAVA

Violin Concerto in A Mozart

ORCHESTRA

Tone Poem, 'Stenka Rasine' Glazounov

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Overture, 'The Barber of Seville' Rossini
Impromptu Gavotte Drigo

JOSEPH BECKETT (Tenor)

The English Rose ('Merrie England') .. German
A Birthday Cowen

ORGAN

Selection, 'The Tales of Hoffmann' .. Offenbach
To Spring Grieg

Valse, 'Some Day' Rapes

JOSEPH BECKETT

Phyllis has such charming graces

arr. Lane Wilson

Sigh no more, Ladies Aiken

ORGAN

Suite, 'Othello' Coleridge-Taylor

5.30 The Children's Hour:

(From Birmingham)

'In the Forest,' a Play by Margaret Dangerfield
Musical Selections by THE EDGAR WHEATLEY
TRIO

JACKO will Entertain

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

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

LANCELOT QUINN (Baritone)

8.0 A Concert from the People's Palace

8.0 B.B.C. Orchestral Concert—IV

Relayed from the People's Palace, Mile End Road, E.1
(See page 146)

9.0 A Violin Recital by MELBA

9.15 Political Broadcast

Pre-Dissolution Series—Liberal Address

9.45 VIOLIN RECITAL (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'The Bishop's Candlesticks'

By NORMAN MCKINNEL

(From Birmingham)

The Bishop

The Convict

Persome

Marie

The Sergeant

The Scene is the kitchen of the cottage in which the Bishop, impoverished as a result of his generosity, lives with his Sister, Persome.

Three Love Scenes from Shakespeare

'Henry VIII'

(Act II. Scene 4)

'The Tempest'

(Act III. Scene 1)

'Antony and Cleopatra'

(Act IV. Scene 13)

(Thursday's Programmes continued on page 148.)

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BY

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Programmes for Thursday.

5WA CARDIFF. 323.2 M.
928 KC.

- 2.30 London Programme relayed from Daventry
3.45 Mr. F. O. MILES: 'The Film and the other Arts—II, The Different Sorts of Drama'
THE question 'What is Drama?' will be posed, and the branches of speech-drama, movement-drama, action-drama or mime and music-drama will be considered.
4.0 London Programme relayed from Daventry
4.45 BOBBY'S STRING ORCHESTRA
Relayed from Bobby's Café, Clifton, Bristol
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
9.45 West Regional News
9.50-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
3.45 S.B. from Cardiff
4.0 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
9.45 S.B. from Cardiff
9.50-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
3.45 Mrs. ROBERT MEYRICK: 'Some Notable Dames of Wessex'
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 (9.45 Local Announcements)

5PY PLYMOUTH. 396.3 M.
757 KC.

- 12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 The Children's Hour:
'The Tinder Box' (Hans Andersen) lights the way 'Up There' (Novello), where we find ourselves in the gallery of 'Musical Fairy Pictures' (Wickens)
6.0 London Programme relayed from Daventry
6.15-12.0 S.B. from London (9.45 Local Announcements)

(Thursday's Programmes continued on page 149.)

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Programmes for Thursday.

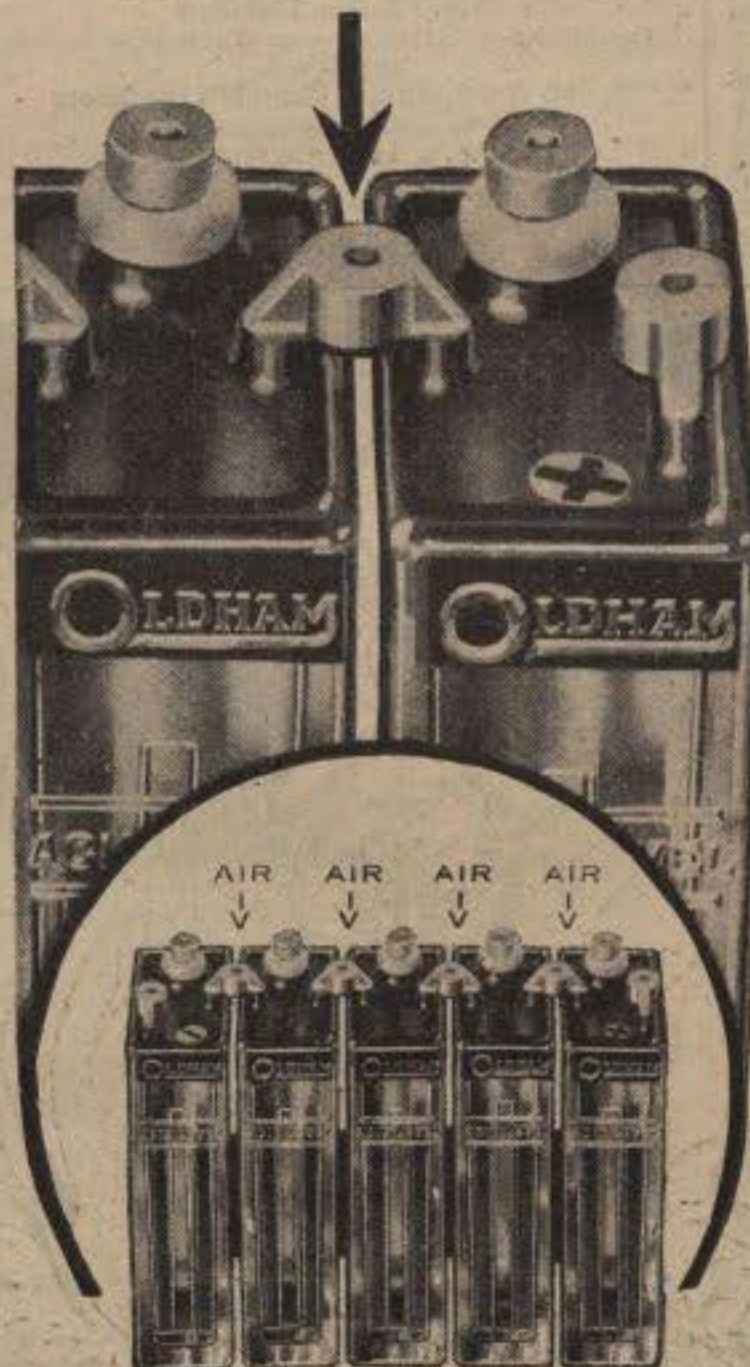
2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 A BALLAD CONCERT**
S.B. from Stoke
- HARRY VINCENT (Baritone)
'Now no more' ('Figaro') Mozart
When the King went forth to War. Koenemann
Shepherd, see thy horse's foaming mane Korbay
- AGNES E. SHERWIN (Violin)
Chanson Méditation Cottinet
Solitude Schütt
Spring Song Bridge
- EDITH MALAND (Soprano)
Carmena Lane Wilson
Sanctuary Hewitt
A May Morning Denza
- HARRY VINCENT
The Fishermen of England Phillips
I fear no foe Pinsuti
Pass Everyman Sanderson
Border Ballad Cowen
- AGNES E. SHERWIN
Berceuse (Cradle Song) Arensky
Saltarelle German
- EDITH MALAND
A Pastoral Veracini
Dawn, gentle Flower Sterndale Bennett
The Swallows Cowen
- 4.30 An Orchestral Concert**
Relayed from Parker's Restaurant
PARKER'S RESTAURANT ORCHESTRA
Musical Director, LADDIE CLARKE
- Selection, 'Rose Marie' Prind
- HERBERT RUDDOCK (Bass-Baritone)
Onaway, awake, beloved } Cowen
The Border Ballad }
- ORCHESTRA
Ancient Dance, 'Passe-pied' Gillet
Suite, 'Indian Love Lyrics' Woodforde-Finden
March, 'Pomp and Circumstance' Elgar
- 5.15 The Children's Hour**
S.B. from Leeds
- 6.0 London Programme relayed from Daventry**
- 6.15 S.B. from London**
- 6.30 Market Prices for North of England Farmers**
- 6.45-12.0 S.B. from London (9.45 Local Announcements)**

Other Stations.

- 5NO NEWCASTLE.** 245.9 M. 1,920 KC.
- 12.0-1.0**:-Gramophone Records. **2.30**:-Broadcast to Schools: Prof. J. L. Morison, M.A., D.Litt., 'Some Important People in the Reign of Queen Victoria—I, Charles Dickens and the England he Discovered.' **3.0**:-London Programme relayed from Daventry. **5.15**:-The Children's Hour. **6.0**:-London Programme relayed from Daventry. **6.15**:-London. **6.30**:-Market Prices for Farmers. **6.35-12.0**:-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. Clifford Harley (Church of the New Jerusalem, Queen's Park). **3.0**:-Musical Interlude. **3.15**:-Dance Music, from the Locarno Dance Salon. **3.45**:-Mr. Andrew Scott: 'Odd Jobs about the House—IV, Out of Doors.' **4.0**:-'Tinker, Tailor—' The Station IV, Orchestra: John Green (Baritone). **5.15**:-The Children's Hour. **5.58**:-Weather Forecast for Farmers. **6.0**:-An Organ Recital by S. W. Letch, from the New Savoy Picture House. **6.15**:-London. **6.30**:-Musical Interlude. **6.45**:-London. **7.15**:-Cecil Cunningham. American Songs and Impressions. **7.30**:-London. **9.45**:-Scottish News Bulletin. **9.50-12.0**:-London.
- 2BD ABERDEEN.** 511.2 M. 964 KC.
- 11.0-12.0**:-Programme relayed from Daventry. **3.45**:-'Odd Jobs about the House—IV, Out of Doors,' by Andrew Scott. **4.0**:-A Studio Concert. Maud Pennington (Soprano), Elsie Paterson (Pianoforte). **4.30**:-Dance Music, from the New Palais de Danse. **5.15**:-The Children's Hour. **6.0**:-London Programme relayed from Daventry. **6.15**:-London. **6.30**:-Glasgow. **6.45**:-London. **7.15**:-Cecil Cunningham. American Songs and Impressions. **7.30**:-London. **9.45**:-Glasgow. **9.50-12.0**:-London.
- 2BE BELFAST.** 502.7 M. 591 KC.
- 2.30**:-London Programme relayed from Daventry. **4.0**:-Comedy Orchestra. **4.26**:-A Vocal Interlude by Beatrice McComb (Contralto). **4.38**:-Light Opera. Orchestra. **5.0**:-Mr. Harry Davis: 'A Holiday in Central Europe—II, The Tyrol and Home Again.' **5.15**:-The Children's Hour. **6.0**:-London Programme relayed from Daventry. **6.15-12.0**:-S.B. from London.

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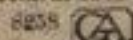
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**7.45
Military
Band
Concert**

FRIDAY, APRIL 26
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,502.5 M. 192 KC.)

**9.20
Second Half
of
'St. Joan'**

10.15 a.m. The Daily Service

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

10.45 (Daventry only) 'Economic "Balanced Ration" Recipes'

THIS concludes the present series of talks on special diets with some economical 'balanced ration' recipes, dealing particularly with menus which provide a high caloric value at a low cost.

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL
AMINA LUCCHESI (Violin)
MARGERY CUNNINGHAM

12.30 ORGAN RECITAL
by LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Sonata in C Sharp Minor.....*Harcwood*
Allegro Appassionata; Andante
Passacaglia in C Minor.....*Bach*
Siciliana.....*Hollins*
Entree Pontificale.....*Bossi*

1.0-2.0 LUNCH-TIME MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

2.30 Broadcast to Schools;
Dr. B. A. KEEN: 'The Why and Wherefore of Farming (Course III): The Farmer's Year—What happens in the Autumn'

2.55 Musical Interlude

3.0 'Round the World' (Course III):
Mr. HAMILTON FYFE—'Siberia'

3.25 Musical Interlude

3.30 Play to Schools

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

5.15 THE CHILDREN'S HOUR:
Invitations have been sent to 'THE FAMILY' to gather round the microphone at 5.15 p.m.

6.0 Mr. CHARLES W. J. UNWIN: 'In the Garden—IV, How to Grow Dahlias'

MR. CHARLES W. J. UNWIN concludes his series of four specialized talks on gardening matters with some advice on the growing of Dahlias. The modern cult of the Dahlia has resulted in developments so surprising that it is hard to recognize in some of the shaggy species that ornament our gardens the trim, formal flower that was their 'ancestor.' In response to a considerable demand, raisers have concentrated on producing types which are free-flowering, which carry their blooms well above the foliage on long, stiff stems, and which have special value as interior decoration.

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

8.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

SONGS OF SCHUMANN

Sung by

JOHN THORSE (Baritone)

Op. 83, No. 3, Der Einsiedler (The Hermit)

Op. 139, No. 7, Ballade

Op. 89, No. 4, Abschied vom Walde (Farewell to the Wood)

Op. 95, No. 2, An den Mond (To the Moon)

Op. 96, No. 4, Gesungen (Sung)

Op. 89, No. 5, Ins Freie (Into the Open)

7.0 Mr. ERNEST NEWMAN, the B.B.C. Music Critic

7.15 Musical Interlude

7.25 Professor F. A. E. CREW: 'Why do we Die?' S.B. from Edinburgh

THE inevitable coming of the 'great leveller' is taken for granted; yet why, apart from disease, accident, and suchlike unnatural events, do we die? Professor Crew, who will deal with the problem from a biological point of view, is Director of the Animal Breeding Research Department in the University of Edinburgh and Professor of Animal Genetics. He is, apart from his academic work, widely known for his biological monographs and manuals.

**7.45 A MILITARY BAND
CONCERT**

HELEN HENSCHEL (Soprano)
LIVIO MANNUCCI (Violoncello)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
March of the Giants.....*Finck*
Overture, 'The Caliph of Bagdad'
Boieldieu

BOIELDIEU was so modest about his own work that, if the story be true, he used to take the completed sections of his early Opera, *The Caliph of Bagdad*, to the Conservatoire in Paris where he was a professor, to ask his pupils for their verdict on the music. If they did not like it, he referred it to the great Méhul. He need have been in no doubt about the attractive qualities of his work; nearly all his light-hearted and melodious operas won immediate success, and many of them held the stage for generations after his own day.

HELEN HENSCHEL
Come, let's be merry...*arr. Lane Wilson*
I once had a sweet little Doll, dears
Henschel

Blackbird's Song.....*Cyril Scott*

BAND
Selection, 'The Gondoliers'...*Sullivan*

LIVIO MANNUCCI
Sonata No. 111...*Ariosti, arr. A. Piatti*
Adagio molto; Allemanda; Andante
mosso; Giga

8.30 BAND
Three English Dances.....*Quilter*

HELEN HENSCHEL
I'm Seventeen come Sunday
arr. Cecil Sharpe

Polly Oliver
Bridgwater Fair.....*Cecil Sharpe*

BAND
Fantasia, 'The Three Bears'
Eric Coates

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 'St. Joan'
by

GEORGE BERNARD SHAW
The Second Part

Commencing with Scene Four, a Tent in the English Camp

(See centre of page and also page 145.)

12.0-12.15

Experimental Transmission of Still Pictures by the Fultograph Process



'SAINT JOAN.'

Synopsis of First Three Scenes.

IT is the year 1429, when France is paralysed by the English forces, which occupy Paris and the country as far as the Loire.

The troops are in despair, when there comes a girl from the district of Domrémy. She says that St. Catherine and St. Margaret speak to her every day and tell her that it is the will of God that she—Joan—shall raise the siege of Orleans and crown the Dauphin king in Rheims Cathedral.

The officer to whom she goes for horse and armour is inclined to scoff, but others are stirred by her great sincerity and persuade him to send her to the Dauphin, if only as a forlorn hope.

News of an angel who has led a handful of men safely through the enemy's lines to see the Dauphin is received with sarcasm at the Court. But the weak, inefficient Charles is flattered, and he insists upon seeing her.

Possessed only with her great mission, Joan is quite unabashed by the splendour or the scornful laughter of the Court.

Left alone with her, Charles argues in vain that he wants neither to fight nor to be king, but to be left in peace. Joan is too masterful. In spite of himself, the Dauphin is inspired by her simple faith in his God-sent duty. Deciding to risk everything and follow her lead, he gives the command of the army to the Maid, and the knights swear to follow her uplifted sword in the name of God.

Two months later Joan leads her first great battle at Orleans, where the French troops have been held up for weeks on the south bank of the Loire. By a miraculous change of wind after her prayer to St. Catherine, the French troops are enabled to cross the river, and, attacking the English forces in the rear, obtain a great victory.

FRIDAY, APRIL 26

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.15

A Popular Orchestral Concert

- 3.0 ORGAN RECITAL
by
R. J. MADDERN WILLIAMS,
(Musical Director and Organist to the Norwich Corporation)
Relayed from St. Mary-le-Bow
DOROTHY ORD-BELL (Soprano)
- R. J. MADDERN WILLIAMS
Sonata No. 2 Mendelssohn
Grave; Adagio—Allegro; Maestoso e Vivace—
Fugue
- DOROTHY ORD-BELL
Amarilli Caccini
Già il sole dal Gango Scarlatti
Se tu m'ami (If thou lov'st me) Pergolesi
- R. J. MADDERN WILLIAMS
Fugue in B Minor Bach
Jesu, Joy of man's desiring (Chorale from Cantata
No. 147) Bach, arr. Harvey Grace
Monologue Mansfield
- DOROTHY ORD-BELL
Sylvelin Sinding
Orpheus with his Lute Somervell
Silken Shoes Delius
Boat Song Weingartner
- R. J. MADDERN WILLIAMS
Meditation (Sonata in
D Minor) Cyril Jenkins
Finale in E Flat Guilmant
- 4.0 JACK PAYNE
and THE B.B.C. DANCE
ORCHESTRA
RONALD FRANKAU
(Entertainer)
DOROTHY McBLAIN
(The Girl who Whistles
in her Throat)

7.45 'Die Walküre'

ACT II
Relayed from the Royal Opera House,
Covent Garden

IN the old Norse mythology from which Wagner took the long and involved story of his Nibelung's Ring, Wotan, the father of the gods, takes the place which the old Greeks assigned to Zeus, and his spouse Fricka is looked to as the guardian of the hearth and home and upholder of the domestic virtues.

The race of Walsungs, Siegmund and Sieglinde, Wotan's children by an earthly alliance, is thus hateful to her, and in a long duet with Wotan she insists that in the coming fight with Hunding, Siegmund must have no protection from the gods. Wotan would fain shield his son, and tries to make it clear to the wrathful Fricka that through the Walsungs alone can the race of gods be protected; but Fricka is adamant, and in the end

Wotan must give way. Before that, however, Wotan has met his favourite warrior maiden Brünnhilde and told her to protect Siegmund in the fight. The whole of the music of this first part of the scene is stormy and vivid, like the wild mountain height on which the Valkyr maidens have their home. Then, at the end of the duet with Fricka, Wotan, dejected and forlorn, tells Brünnhilde that now it is Hunding she must shelter and that Siegmund must die. He leaves her, and Siegmund and Sieglinde

approach—Sieglinde wearied with her long fight from Hunding. She falls fainting, and then there is an impressive moment when Brünnhilde appears to Siegmund and he asks her of his fate and Sieglinde's. Touched by his heroism and the love of the two, Brünnhilde decides to disobey Wotan and to fight for Siegmund.

Hunding's horn is heard, and through the darkness of storm clouds which roll down over the mountain, he and Siegmund meet and do battle, Brünnhilde protecting the Walsung. Wotan appears suddenly, in a glow of light, and holds his spear in front of Hunding's breast as Siegmund is about to slay his enemy. The sword breaks in two, and Hunding stabs the defenceless Siegmund with his spear. Brünnhilde catches up Sieglinde, and, seizing the broken pieces of the sword, flings herself upon her horse and rides away from the wrath of Wotan towards her own rocky fastness.

9.15 A Popular Orchestral Concert

(From Birmingham)

- THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
- Yeomanry Patrol Squire
Three English Folk Songs .. Vaughan Williams
Tango, 'El Clavel' Zulueta
Three Famous Pictures Haydn Wood
Suite, 'The Myrtles of Damascus' .. Woodforde-Finden

After Drought; At Nightfall; I did not know;
L'Envoi; Myrtles of Damascus

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: JACK HYLTON'S
AMBASSADOR CLUB BAND, directed by RAY
STARTA, from the Ambassador Club
(Friday's Programmes continued on page 152.)



FROM COVENT GARDEN TONIGHT.
Act II of *The Valkyrie* will be relayed
from 5GB this evening at 7.45.

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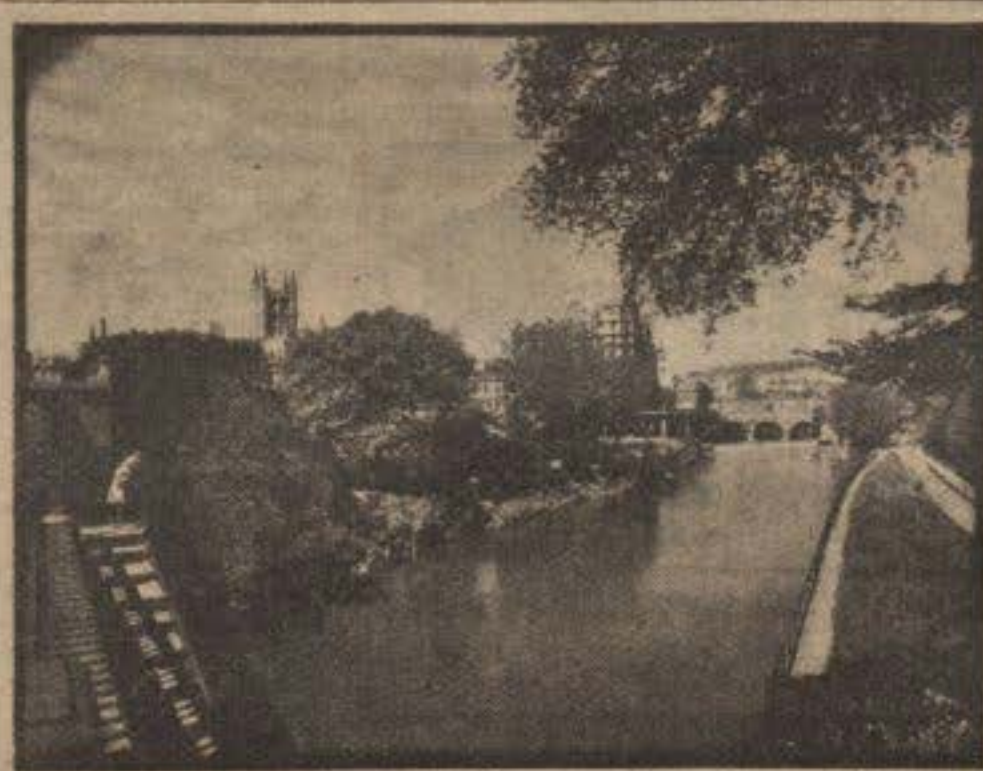
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Friday's Programmes continued (April 26)

5WA	CARDIFF.	323.2 M. 928 KC.	5SX	SWANSEA.	294.1 M. 1,020 KC.
12.0-1.0	London Programme relayed from Daventry		2.30	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry		5.0	S.B. from Cardiff	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant		6.15	S.B. from London	
5-15	The Children's Hour		7.25	S.B. from Edinburgh (See Cardiff)	
6.0	Mr. A. R. DAWSON: 'Treasure Trove of the Sea—I, Wrecks and Wreckers'		7.45	S.B. from Cardiff	
6.15	S.B. from London		9.0	S.B. from London	
6.30	Mr. WILLIAM LYDNEY PURCHON, A.R.I.B.A.: 'Careers—II, Architecture'		9.15	S.B. from Cardiff	
	THIS is the second of a series of talks on 'Careers,' and practical hints will be given in every case. The young man or woman who asks 'How can I become an Architect and what are my prospects?' will have this question answered tonight.		9.20-12.0	S.B. from London	
			6BM	BOURNEMOUTH.	298.5 M. 1,040 KC.
			2.30	London Programme relayed from Daventry	
			6.15	S.B. from London	
			6.30	For Farmers: Mr. E. C. INGRAM: 'The Improvement of Farming from a Valuer's Point of View'	
			6.45	S.B. from London	
			7.25	S.B. from Edinburgh, (See Cardiff.)	
			7.45-12.0	S.B. from London (9.15 Local Announcements)	
			5PY	PLYMOUTH.	396.3 M. 757 KC.
			2.30	London Programme relayed from Daventry	
			5.15	The Children's Hour: The Information Bureau is open from 5.15 to 6.0 p.m.	
			6.0	London Programme relayed from Daventry	
			6.15	S.B. from London	
			7.25	S.B. from Edinburgh (See Cardiff)	
			7.45-12.0	S.B. from London (9.15 Forthcoming Events; Local Announcements)	



'SPRINGTIME IN BATH' is the title of a programme relayed by Cardiff from the Pump Room at 7.45. This delightful view of the famous old city shows the Pump Room at the water's edge. The tower of the Cathedral rises above the trees in the background.

6.45	S.B. from London
7.25	Prof. F. A. E. CREW: 'Why do we die?' S.B. from Edinburgh
7.45	'Springtime in Bath' Relayed from the Pump Room, Bath KATHERINE WITCOMBE (A Messenger of Spring) DORIS and ELSIE WATERS (Entertainers) JAN HURST (Pianoforte) THE PUMP ROOM ORCHESTRA Conducted by JAN HURST Swinburne describes Bath as being 'like a Queen enchanted.' The poet was only one of a long line of famous writers who have given Bath a name to resound through the ages. And if Bath be acknowledged a Queen of Cities, the valley in which she lives is a fairy-land—especially in spring. 'It may well have been a spring morning nearly nineteen centuries ago when that unknown Roman, who had perchance heard native Britons speak of the wonder working waters of the West, resolved that here by the hot springs in the winding valley of the Avon should be a place where men might find health and happiness.'
9.0	S.B. from London
9.15	West Regional News
9.20-12.0	S.B. from London

2ZY	MANCHESTER.	378.3 M. 793 KC.
2.30	Broadcast to Schools: Mr. L. F. J. BRIMBLE, 'Experiments with Plants—I, The Difference between Plants and Animals. Nutrition. The Different Forms of Foodstuffs'	
2.55	London Programme relayed from Daventry	
3.0	THE NORTHERN WIRELESS ORCHESTRA Suite, 'Enfantine' Lardell Idle Dreams Finch F. A. CARTER Yorkshire Dialect Entertainer ORCHESTRA Overture, 'Yelva' Reissiger F. A. CARTER ORCHESTRA Selection, 'The Mikado' Sullivan	
5.15	The Children's Hour: CONSTANCE M. SUFFELL will play the Violin Songs sung by HARRY HOPEWELL F. FRASER-CARLOSS will tell the legend of the Bravery of Conall Carlew	
6.0	Mrs. JANE HILDITCH: 'Piccadilly, Manchester'	
6.15	S.B. from London	
	(Manchester Programme continued on page 153.)	

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Model A.C. 54 for Alternating Current, 200/250 volts, 50/120 cycles. Provides one Variable Tapping of 0/100 volts, one Fixed Tapping of 50 volts, one Fixed Tapping of 100 volts or 150 volts. Suitable for one-to-seven valve sets. HAS NO VALVES TO BURN OUT—a Westinghouse Patent Metal Rectifier being incorporated. Maximum Output, 50 m.A. Price, £8 15 0 complete.



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"ATLAS" WORKS, OLD TRAFFORD
MANCHESTER.

Programmes for Friday

(Manchester Programmes continued from page 152.)

7.25 S.B. from Edinburgh (See Cardiff)
7.45 Musical Comedy Memories
THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Girl in the Taxi'.....Gilbert
TERESA RUSSELL (Soprano) and WILLIAM
TAYLOR (Baritone)
A Paradise for Two ('The Maid of the Mountains')
Tate
Just to gaze into your eyes ('The Street Singer')
Frager-Simron
ORCHESTRA
Selection, 'No! No! Nanette'.....Youmans
WILLIAM A. TAYLOR
A Bachelor Gay ('The Maid of the Mountains')
Tate
TERESA RUSSELL
Something seems tingle-tingle ('High Jinks')
Freeman
ORCHESTRA
Selection, 'Kissing Time'.....Caryll
TERESA RUSSELL and WILLIAM A. TAYLOR:
Two little birds in a } ('Madame Pompadour')
tree } Fall
Joseph }
Kissing Duet ('The Geisha').....Jones
ORCHESTRA
Selection, 'Funny Face'.....Gershwin
9.0-12.0 S.B. from London (9.15 Local An-
nouncements)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 K.G.
2.30—Broadcast to Schools: Prof. Arthur Holmes, D.Sc
'Simple Geology—I. Our Changing Earth.' 3.0—London
Programme relayed from Daventry. 5.15—The Children's
Hour. 6.0—Ewart Kempson: 'Contract Bridge'—I. 6.15—
S.B. from London. 6.30—For Farmers: Prof. C. Heigham,
'Young Grass.' 6.45—S.B. from London. 7.25—S.B. from
Edinburgh. 7.45—Ceil Cunningham, American Songs and
Impressions. 8.0—Durham Programme, The Durham
Cathedral Quartet, Marjorie Little (Soprano). 9.0-12.0—
S.B. from London.
5SC GLASGOW. 401.1 M. 743 K.G.
3.30—An Afternoon of Variety. The Station Orchestra:
Overture, 'Romantic' (Kéler-Bela); Selection, 'La Poupée';
(Andran). 4.0—S.B. from Edinburgh. 4.45—Orchestra.
5.15—The Children's Hour. 5.58—Weather Forecast for
Farmers. 6.0—Mrs. Stuart Sanderson: 'Household Talk.'
6.15—S.B. from London. 6.30—Scottish Market Prices for
Farmers. 6.40—Musical Interlude. 6.45—London. 7.25—
Edinburgh. 7.45—Aberdeen. 9.0—London. 9.15—Scottish
News Bulletin. 9.20-12.0—London.
2BD ABERDEEN. 311.2 M. 864 K.G.
3.45—A Short Vocal Recital by Alec. Ingram (Bass).
4.0—The Playhouse Orchestra. Directed by R. E. Cahill.
Relayed from the Picture Playhouse. 5.0—Mr. Alex. Keith,
'Old Scots Festivals—V. The Beltane Carnival.' 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. 7.25—S.B. from Edinburgh. 7.45—A
Scottish Programme. The Station Octet, E. Beck Slinn;
Selection, 'Caledonia' (arr. Beck Slinn) (Organist). 8.0—
Duffon Scott (Entertainer): Selling Sewing Machines (Scott).
8.10—Alex. Leitch (Tenor): The Wee Toon Clerk (Robertson);
The Inn hat wantin' a croon (Borke); Robb Tamson's Smiddy,
and John Grunnie (Mogart). 8.20—E. Beck Slinn: By the
Burnside (Hamish MacCunn); The Coming of Bride: On the
Moor, and Lullaby (Julian Nesbitt). 8.35—'Lawyer and Client.'
A Humorous Sketch by Dutton Scott. 8.50—Christina
MacDonald (Contralto) with Octet Accompaniment: Fair fa' the
Gloamin' (arr. Watson); Where are the joys (Haydn); Crook
and Plaid (arr. Hamilton Nimmo). 9.0—London. 9.15—
Glasgow. 9.20-12.0—London.
2BE BELFAST. 302.7 M. 991 K.G.
12.0—Organ Recital by Herbert Westerby, Mus. Bac. (Lond.).
Relayed from the Grosvenor Hall. 12.30-1.0—Light Music.
The Radio Quartet: 2.30—London Programme relayed from
Daventry. 4.15—The Army and the Navy. Orchestra:
March, 'Soldiers in the Park' (Monckton); Overture, 'The
Daughter of the Regiment' (Donizetti); Suite, 'Three Heroes'
(Howard Carr). 4.30—David McAlpin (Baritone) and Or-
chestra: My Old Shako (Trotter); Shipmates o' Mine (W. San-
derson); The Trumpeter (A. Dix); Drake goes West (W. San-
derson). 4.52—Orchestra: Dance of Sailors (from 'Rodrigo')
(Handel); Suite, 'Nautical Scenes' (P. Fletcher); March,
'On the Quarter Deck' (Alford). 5.15—The Children's Hour.
6.0—London Programme relayed from Daventry. 6.15—
S.B. from London. 7.25—S.B. from Edinburgh. 7.45—
An Orchestral Concert. Overture, 'The Magic Flute' (Mozart).
7.53—Harold Harper (Viola): First Movement from Concerto
in G Minor, for Viola and Orchestra (Max Bruch). Allegro
moderato. 8.8—Dorothy Bennett (Soprano) and Orchestra:
'Ameno' (from 'Il re Pastore') (Mozart); Regnava nel silenzio
(Silent the sombre wings of night) (from 'Lucia di Lammermoor')
(Donizetti). 8.18—Orchestra: Poem, 'A Fantasy of Life
and Love' (Cowen). 8.30—Dorothy Bennett: Damsel
(Max Stange); A Lullaby (from Six Songs of Ireland)
(Hamilton Harty); Lethe (Montague Phillips); I've been
roaming (C. E. Horn). 8.42—Orchestra: A Norfolk Ballad,
Op. 10 (Hubert Hales); Dances from Henry VIII (German).
9.0-12.0—S.B. from London.

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A royal welcome he received
and gave of his selection,
He tuned his lyre
and earned his hire,
Or suffered swift ejection.

How times have changed,
and actions too,
For now without exception,
You tune the Wandering Minstrel in,
And get a good reception!

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5.15
MY PROGRAMME
BY
DAME EDITH
LYTTON

SATURDAY, APRIL 27
2LO LONDON & 5XX DAVENTRY

(356 M. 838 KC.) (1,562.5 M. 192 KC.)

Portsmouth Town v. Bolton Wanderers

9.15
A TALK BY
THE HON.
HAROLD
NICOLSON



Listen at 3.0 p.m. to the Account of the Wembley Cup Final

- 10.15 6.10. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 (Daventry only) Mrs. CLIFTON REYNOLDS: 'Household Gadgets'
- 1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPONNIER
From the Carlton Hotel
- 3.0 F.A. Cup Final
Eye-Witness Accounts of the Match at Wembley Stadium
- 4.45 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'Anna Bolena'Donizetti
Incidental Music to 'Sigurd Jorsalfar'....Grieg
In the King's Hall; Borghild's Dream; Homage
March
PierretteChaminade

LIKE more than one other composer who won an enduring name for himself, Donizetti was destined first for a legal career. For several years, too, he was a soldier, so that in *The Daughter of the Regiment*, for which he made the Italian version himself, he had a subject with one side of which he was familiar. It was while he was still serving in the Army that his first four operas were successfully produced, the fourth of them—long ago forgotten—winning him not only great personal triumph, but release from further Army service.

Endowed with a wonderful facility for melodic invention and possessed of unusual energy, Donizetti produced, one after another, a series of operas which achieved real success at Rome, at Naples, and elsewhere. Not until 1830, however, in his thirty-third year, did his fame spread beyond the borders of his native land. It was the opera *Anna Bolena*, produced in that year, which laid the foundation of his world-wide fame; it was in it that Lablache, as Henry the Eighth, scored one of his most brilliant successes here in London.

It is sad to have to record that, in his last years, the composer of so much bright and sparkling music, bubbling over with mirth and brave good spirits as it often is, became a prey to melancholy. In 1845, in his forty-eighth year, he had a stroke of paralysis from which he never recovered, dying three years later.

THE drama by the Norwegian poet, Björnson, *Sigurd Jorsalfar*, is a tale of Norway in the time of the Crusades. Sigurd and his brother Eystein, sons of the great Harald, are fierce rivals, each reigning over part of Norway. At the end of the play they become reconciled and dedicate themselves jointly to the service of their country.

Grieg wrote incidental music for the production of the play, afterwards recasting several of the movements in the form of a very effective Suite, second in popularity only to the two Suites from his music to Ibsen's *Peer Gynt*. The names of the three movements in this selection make it clear to what parts of the story they belong, and are vividly picturesque in the way we expect from Grieg.

- 5.15 THE CHILDREN'S HOUR:
MY PROGRAMME
by
DAME EDITH LYTTON
- 6.0 Eye-Witness Account of the F.A. CUP FINAL (Portsmouth Town v. Bolton Wanderers), by Mr. GEORGE F. ALLISON
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin
- 6.40 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
SONGS OF SCHUMANN
Sung by
JOHN THORNE (Baritone)

- In English. Settings of songs by Robert Burns
Op. 25, No. 4, Jemand (For the Sake of Somebody)
- Op. 39, No. 5, Mondnacht (Moonlight)
- Op. 25, No. 13, Hochländers Abschied (My heart's in the Highlands)
- Op. 90, No. 2, Meine Rose (My Rose)
- Op. 127, No. 5, Schlusslied des Narren auf was ihr wolt (When that I was a little tiny boy)
- Op. 25, No. 19, Hauptmann's Weib (The Captain's Lady)
- 7.0 Mr. HARVEY GRACE, 'Next Week's Broadcast Music'
- 7.15 For Younger Listeners: 'My Ideal Club,' by Miss O. E. WRIGHT and Mrs. PRIOR

THIS Talk, which has been planned more especially for the interest of Girls' Clubs, will give, in dialogue form, an experienced view of what constitutes a successfully-run girls' club. Miss O. E. Wright, is well known for her work in the Girl Guides Movement, particularly in Cambridge.

- 7.30 Vaudeville
(See centre of page)
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 A Talk by the Hon. HAROLD NICOLSON.

MR. HAROLD NICOLSON is probably best known to the general public as the author of 'Some People,' one of the most notable, as well as one of the most amusing, books of the literary portrait-studies of our time. It contained, among other characters, a very human study of Lord Curzon. Mr. Nicolson occupies, also, a high place among modern biographers, on account of his brilliant studies of Verlaine, Tennyson, and Byron. His wife, who writes under the name of V. Sackville-West, is soon to commence her weekly broadcast criticism of 'Modern Novels.'

- 9.30 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices
- 9.35 A Musical Comedy Programme
ROSE HIGNELL (Soprano)
HAROLD KIMBERLEY (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
- 10.35-12.0 DANCE MUSIC: AMBROSE'S BAND, from the May Fair Hotel

7.30—VAUDEVILLE—9.0

<p>ANGELA BADDELEY</p> <p>IN ANOTHER TRIAL OF TOSPY BY A. P. HERBERT 'GOOD WOMEN AND TRUE'</p>	<p>CLARA EVELYN</p> <p>RONALD FRANKAU</p> <p>ENTERTAINER</p>	<p>DESLYS AND CLARKE</p> <p>IN SYNCOPATED HARMONY</p>
<p>THE ALBERT SANDLER TRIO</p>		
<p>CLAUDE HULBERT</p> <p>AND ENID TREVOR</p> <p>IN 'A LOT OF NONSENSE'</p>	<p>A SKETCH BY PEDLAR</p> <p>'THE STALLIONS OF GORE ASH'</p>	<p>JACK PAYNE</p> <p>AND THE B.B.C. DANCE ORCHESTRA</p>
<p>LILIAN HARRISON</p> <p>WHO WILL 'COMMÈRE' THE SHOW</p>		

SATURDAY, APRIL 27

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 F.A. Cup Final**
Eye-Witness accounts of the Match at Wembley Stadium
- 4.45 Thé Dansant**
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
PERCY OWENS (Entertainer)
- 5.30 The Children's Hour:**
(From Birmingham)
MY PROGRAMME by SNOOKY
Assisted by MARY POLLOCK
- 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**
THE EUGENE CRUFT OCTET
Selection, 'New Moon' Romberg
Intermezzo, 'I kiss your hand, Madame' Erwin
ALICE LILLEY (Soprano)
Starry Woods Phillips
Spindrift Eric Fogg
E'en as a lovely flower Frank Bridge
Big Lady Moon Coleridge-Taylor
OCTET
Hungarian Dance Brahms, arr. Schmidt
Prize Song ('The Mastersingers')
Wagner, arr. Schmidt
Operatic Selections, 'Samson and Delilah'
Saint-Saëns, arr. Alder
ALICE LILLEY
By the Waters of Minnetonka Lieurance
A Song of Love in June Guy d'Hardelot
Prince Charming Liza Lehmann
Early in the Morning Phillips
OCTET
Tunes of Today
Selection of Sanderson's Popular Songs
arr. Sydney Baynes
- 8.0 Symphony Concert**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTILL
Conducted by JOSEPH LEWIS

8.0

Symphony Concert from Birmingham

- ORCHESTRA
Carnival Overture Dvorak
POUISHNOFF (Pianoforte) and Orchestra
Symphonic Concerto (for Pianoforte and Orchestra) D'Erlanger
MARY WILLETS—Reading
The Ballad of the Singing Leaves (J. R. Lowell)
The Bird Cage (Anon.)
De fust Banjo (Irwin Russell)
- 9.0 ORCHESTRA**
Second Piedmontese Dance Sinigaglia
POUISHNOFF
Ballad in A Flat Chopin
Isolda's Death Wagner, arr. Liszt
ORCHESTRA
Symphony in D Minor César Franck
Lento, Allegro non troppo; Allegretto; Allegro non troppo
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 Sports Bulletin (From Birmingham)**
- 10.20 A Concert**
THE GERSHOM PARKINGTON QUINTET
On Wings of Song Mendelssohn
Serenade Drigo
Canzonetta Herbert
Le Solitaire (The Lonely One) Grieg
WATCYN WATCYN (Baritone)
Eleanor } Mallinson
We sway along }
QUINTET
Scottish Fantasia Mulder
WATCYN WATCYN
To a Miniature May H. Brahe
We all love a pretty girl under the rose .. Arne
My Dolly was the fairest thing Handel
QUINTET
Sarabande } Debussy
Clair de Lune (Moonlight) }
Carol for Children }
Reverie }

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

(Saturday's Programmes continued on page 156.)

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

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

March 29.—Cook and Doris go holidaying. My wife and I to church. So home and to get our own lunch; with the straightest possible husbandry of platters, knives, forks and other table matters, against the after washing-up. Whereby did make 1 fork do for everything, and the same platter for meat, pudding and cheese. But Lord! If a man always had to do his own washing-up, with how scant a supply of table matters sh^d we all of us content ourselves.

Listened-in this night to the service from Manchester. Sir J. Goss's anthem, *O Saviour of The World*, most infinitely done by the quire beyond everything; and afterwards joined, my wife and I, in singing *When I survey*, to dear old *Rockingham*; which methinks I do best love of all the hymn-tunes, and a most noble base thereto that ever joys me to rumble it, in particular the low G in the last barr.

March 30.—With Squillinger to Walton Heath a-golping, where was a great strength of

players, and on the 1st tee topt my drive into the pond before about 20 of them, by lifting mine head. Strange how hard a business 'tis for a man not to lift his head, most of all when he would show-off before a croud of standers on the 1st tee.

March 31 (Easter Day).—To Church to M' Blick; I in my new perl-grays with the faint pink stripe, very noble; my wife in her new hat of goldy-brown that do become her mightily, onelic is a little too preeningly conscious of it, as women be. They take the collection for the Vicar's Easter offering; as to which Jimble told me, in the way home, of the Fripp woman's having given a 5' noat into the plate, and is, he thinks, as good as throwing the handkerchief to old Blick. If he take it upp, how I shall pity the poor fool.

A good service by wireless this night from St George's, Windsor. Anthem, D' Wesley's *Blessed be the God and Father*, and the treble passage, 'Love ye one another,' as sweetly fluted by the boys' voices as ever I did heare.

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Saturday's Programmes continued (April 27)

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
(Cerddorfa Genedlaethol Cymru)
Selection, 'Merrie England' *German*
Scherzo (Symphony, No. 5) *Glazounov*
Symphonic Poem, 'Ultava' *Smetana*
March of the Little Leaden Soldier *Piérné*

3.0 London Programme relayed from Daventry
5.15 **The Children's Hour**
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.40 Local Sports Bulletin
6.45 *S.B. from London*

7.0 Mr. A. G. POWELL: 'The Story of the Severn'
THIS talk is on the Severn generally, its tidal intricacies, ferries, ancient and modern, and its famous tunnel.

7.15 *S.B. from London*
7.30 **CECIL CUNNINGHAM**
American Songs and Impressions

7.45 **A Popular Request Programme**
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Leader, PAUL BEARD
Conducted by WARWICK BRAITHWAITE
Overture, 'Poet and Peasant' *Suppé*
MAX BLYTH (Soprano) and Orchestra
'Ritorna Vincitor' ('Return a conqueror') (Aida) *Verdi*

ONE of the best known airs from *Aida*, this is sung by the captive Princess herself, torn by doubt and anxiety. Devoted to the Egyptian soldier, Rhadames, she has joined in the acclamations of the people, to wish him success. But it is her own people against whom he is to march, and his victory means their defeat, and only too probably the death or captivity of her father, who is their king. Verdi's music sets forth these conflicting emotions with impassioned effect.

ORCHESTRA
Suite, 'Casse-Noisette' ('Nut-cracker') *Tchaikovsky*

PARRY JONES (Tenor) and Orchestra
Flower Song ('Carmen') *Bizet*

ORCHESTRA
Waltz, 'Blue Danube' *Strauss*
MAY BLYTH, PARRY JONES and Orchestra
Love Duet, Act III, Scene 1, 'Lohengrin' *Wagner*

9.0 *S.B. from London*
9.30 West Regional News and Sports Bulletin
9.35-12.0 *S.B. from London*

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

12.0-12.45 *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*
6.40 *S.B. from Cardiff*
6.45 *S.B. from London*
7.0 *S.B. from Cardiff*
7.15 *S.B. from London*
7.30 *S.B. from Cardiff*
9.0 *S.B. from London*
9.30 *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
3.0 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 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 396.3 M. 767 KC.

12.0-1.0 **A GRAMOPHONE RECITAL**
British Composers
Selection, 'Merrie England' *German*
The Swimmer *Elgar*
The Walk ('A Village Romeo and Juliet') *Delius*
Selection, 'Trial by Jury' *Sullivan*
Devon, O Devon ('Songs of the Sea') *Stanford*
Folk Tune and Fiddle Dance *Fletcher*
Ballet Suite, 'Old King Cole' *Vaughan Williams*
Der Schmetterling (The Swallow) *Harty*
Prelude and the Call ('Mary Rose') *Norman O'Neill*
La Caprice de Nanette *Coleridge-Taylor*

3.0 London Programme relayed from Daventry
5.15 **The Children's Hour:**
A Never-to-be-Forgotten Saturday forms the subject of a new Play:
'ERBERT WINS A CAR' (C. E. Hodges)
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**
Overture, 'The Mistress' *Suppé*
Waltz, 'A Thousand and One Nights' *Strauss*
ARTHUR RATCLIFFE (Tenor)
Go, lovely rose *Quilter*
Linden Lea *Vaughan Williams*
The Countryman *Peter Warlock*
At Dawning *Cadman*
ORCHESTRA
Suite, 'The Merchant of Venice' *Rosse*
ARTHUR RATCLIFFE
She is far from the land *Frank Lambert*
Blow, blow, thou winter wind *Quilter*
O Flower of all the World *Woodforde-Finden*
ORCHESTRA
Slavonic Rhapsody *Friedemann*

2.30 London Programme relayed from Daventry
5.15 **The Children's Hour:**
S.B. from Leeds
A Chain of Poets in Song and Verse
Songs sung by DORIS NICHOLS 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. T. A. COWARD: 'The Mind of the Bird'—II
7.15 *S.B. from London*

9.30 Regional Sports Bulletin and Local Announcements

9.35 Dance Melodies of European Nations

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Four Norwegian Dances *Grieg*
DON HYDEN (Violin)
Swedish Dances, Nos. 1-7 *Max Bruch*
ORCHESTRA
Slavonic Dance in C *Dvorak*
DON HYDEN
Slavonic Dance *Dvorak, arr. Kreisler*
Spanish Dance *De Falla, arr. Kreisler*
ORCHESTRA
Dance Suite, 'Young England'
Clutsam and Bath
10.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 245.9 M. 1,230 KC.

12.0-1.0.—Music relayed from the Oxford Galleries. 3.0.—London Programme relayed from Daventry. 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.—London. 6.40.—Local Sports Bulletin. 6.45-12.0.—London.

5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0.—A Recital of Gramophone Records. 3.0.—London Programme relayed from Daventry. 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.—S.B. from Aberdeen. 7.15.—S.B. from London. 9.30.—Scottish News and Sports Bulletin. 9.35.—The Glasgow Musical Festival. Final of the Premier Class for Men's Chorus competing for the 'John Cullen' Memorial Premier Challenge Trophy. Relayed from the St. Andrew's Hall. 10.10 app.—The Station Orchestra: Selections: Princess Ida and H.M.S. Pinafore (Sullivan). 10.35-12.0.—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

11.0-12.0.—Gramophone Records. 3.0.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.40.—S.B. from Glasgow. 6.45.—S.B. from London. 7.0.—Colonel David Ross, D.S.O., on 'The Making of Scottish Poets.' 7.15.—London. 9.30.—Glasgow. 9.35-12.0.—London.

2BE BELFAST. 302.7 M. 991 KC.

3.0.—London Programme relayed from Daventry. 4.45.—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. 9.35.—'Burnt Cork' Old-Time Nigger Minstrel Show. 10.35-12.0.—S.B. from London.

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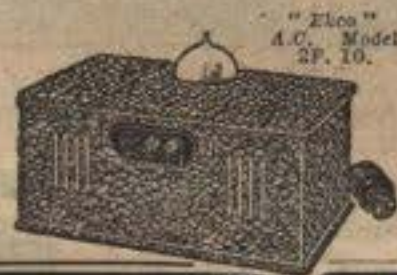
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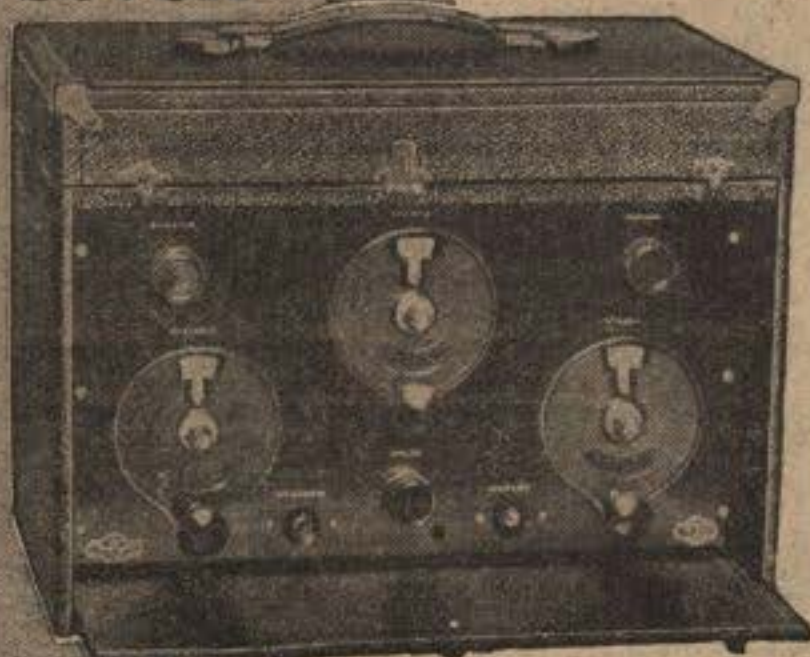
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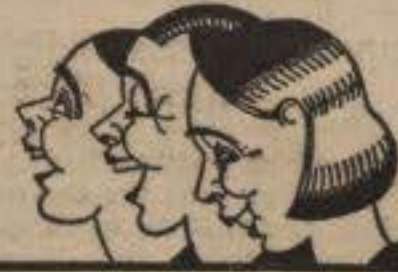
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WHAT THE OTHER



LISTENER THINKS



E. DODS

WAGNER—THE MASTER.

I READ with interest in a recent issue Mr. Francis Toye's spirited defence of that falsest of all art forms, the old-fashioned opera, and observe that he looks forward to 'the passing of the Wagnerian hegemony.' Might I suggest that the quite amazing choral and orchestral talent lavished by the B.B.C. upon the resuscitation and performance of such laughably dull monstrosities as 'The Blue Forest' and 'Coq d'Or,' might with advantage be turned into Wagnerian channels.

On another page of *The Radio Times* I read a comment on the desirability of the ever-popular Wagner concert. Rather let us have more concert versions, such as that of 'The Flying Dutchman' quite recently, thus giving many the opportunity of 'getting the atmosphere' of some of the great music-dramas rarely, if ever, heard in this country.

Finally, since Wagner always aimed at the complete organic union of text and music, and used himself to emphasise the insignificance of the one without the other, then, by the broadcasting of his works, and the publication of the present excellent cheap librettos, the B.B.C. can further the aims of the Master to a greater extent than can Bayreuth or Covent Garden.—*Wagnerite, Highgate.*

THE PEOPLE'S PALACE CONCERT.

I BELIEVE I express the gratitude of many in thanking the B.B.C. for coming once again to the People's Palace. It is with regret, however, that I read in *The Radio Times* that it is the policy of the Corporation to give concerts cast in a more popular mould than those of the Queen's Hall. By such a policy the B.B.C. is denying the East End the opportunity it seldom enjoys. I refer to the opportunity of hearing the finest music with the convenience of a near-by concert-hall and low prices of admission. I think that the sincere love of great music in East London calls for programmes of the highest type.—*C. H. Morris, 44, Terrace Road, E.13.*

THE RUSSIAN BALLET.

MANY thanks to the B.B.C. for the Russian Ballet programme recently broadcast. In this hour-and-a-half I had my ten-shillings-worth for the year straight away. Please ask them to shillings-worth for the year straight away. Please ask them to repeat a similar programme as soon and as often as possible. Carry on the wonderful programmes as now, remembering that for the most part it is the 'grouches' who write and talk; the vast majority of contented folk enjoy the pleasure of the programmes in grateful silence.—*Phil, Bournemouth.*

A MANCHESTER PROGRAMME.

I WISH to thank the B.B.C. for the excellent programme arranged and given from the Manchester Station on the evening of April 3 from 9.50 to 11.0. I thoroughly enjoyed the orchestral music and the items that were sung by Mr. J. R. Drysdale, especially the item 'Honour and Arms,' by Handel. I wish again to thank all concerned for the enjoyment I have had on many occasions, and look forward to many more programmes of this class.—*Arthur R. Penney, 92, Blackwood Green, Yorks.*

INAUDIBLE WORDS.

As many are writing about the programmes, may I suggest that you give us more music—the brighter the better—and fewer songs? Apart from comic songs, which, curiously enough, are usually clear, I don't think there is one singer in twenty whose words can be clearly heard. The voice then becomes a sound (not always musical), which would be infinitely more pleasing if produced by an accomplished player on some instrument. In any case, I think the songs in a group should be limited to two.—*Quic, Liverpool.*

THE VOX HUMANA STOP.

FOR the benefit of 'R. C.' of Stirling, I should like to point out that the 'tremolo' or 'tremulant' stop of the organ is not a speaking stop, but a mechanical device for imparting a pulsation to the wind supplied to the pipes, and should not be confused with the vox humana, which is a 'reed' stop. However, most organists, especially cinema organists, see fit to use the two stops in conjunction, for effect.—*L. W. Chubb, 24, Elfridale Road, Herne Hill, S.E.24.*

BRIDGE BROADCASTS.

I SHOULD like to record how much we enjoy the Hand at Bridge which is broadcast from time to time, and wish that it might be a more frequent item. I think it is more interesting when the players become acquainted with the hands only when they come to the studio; it all sounds so much more genuine then. We find the remarks and asides which are made during the course of the play by no means the least interesting part of the broadcast. There is no doubt that the bids, the play, and the remarks improve the play for us listeners.—*A. L.*

THE SONG OF A BIRD.

WHILE listening to the bells of York Minster on Easter Sunday morning, a friend of mine was charmed to hear through the music of the bells, the singing of a bird which must have been close to the microphone. It would be interesting to know whether any other listeners also heard this unannounced Yorkshire singer.—*A. Sussex Listener.*

'TO VARNISH NONSENSE WITH THE CHARMS OF SOUND.'

MY aged father, whom God preserve (from symphony concerts), will be ninety come Michaelmas. He takes a very active interest in dance-music and was visibly perturbed when the decision was made to discontinue announcing the titles of the dance numbers. Unfortunately, he goes to bed rather early and does not hear as much jazz as he would like. On various occasions he has endeavoured to dance to symphony concerts, but was unable to obtain the required rhythm and exercise for his limbs.

His knowledge of wireless is uncanny, but he finds great difficulty in differentiating between oscillation and symphony concerts.—*Philammon.*

'THE BROADCASTING OF POETRY.'

MAY I be allowed to dot the 'i's' and cross the 't's' of Robin Hey's admirable article on the 'Broadcasting of Poetry,' and to state in so many words that the reason why listeners do not care to hear poems broadcast is because to read poetry well is an extremely difficult accomplishment? Comparatively few people possess it; certainly some of those to whom I have listened do not. Before my retirement I was a master at Eton for over thirty years and I can well recollect those of my colleagues who were responsible for the teaching of English, telling me again and again the difficulty they experienced in getting the boys to read English poetry even passably well. May I then suggest, with all respect, that the authorities of the B.B.C. should entrust the broadcasting of poetry only to those who are not only masters of the proper methods, but, to use Robin Hey's own words, 'have understood and absorbed the context to its fullest implication'?—*M. D. Hill, Uplands, nr. Ledbury.*

HIGH-PRAISE.

WHAT a wonderful answer to, and refutation of, the stupid inanities of a celebrated showman—who recently characterized your productions and artists as 'mean' and 'fifth-rate'—was the B.B.C.'s performance of a Grieg programme on the last night of March! First one was enraptured with Mr. Percy Pitt's handling of a beautifully balanced and skilfully modulated orchestra; then the supreme artistry and absolute technical perfection of Kate Winter; and, finally, what is one to say of the genius of Maurice Cole, who so well deserved the plaudits of his fellow-performers in the pianoforte concerto? No, Sir, the B.B.C. programmes are what they have been—first-rate; and from what one has learned to expect from you, they will ever be characterised by irreproachable taste.—*J. W. Wiggans, 56, Wingrove Road, Newcastle-upon-Tyne.*

THE FLYING DUTCHMAN.

(Continued from page 120).

in close embrace, the forms of Senta and the Flying Dutchman—rising into heaven.

Such is the legend of *The Flying Dutchman* as Wagner tells it. He first read the legend during his life at Riga (1837-9). Then, in poverty and failure, he sailed for London and Paris. 'For a whole month I suffered at sea,' he says. 'We were driven close to the Norwegian coast, and the vision of the Flying Dutchman rose before me. From my own mental state, tossed as I was about the seas, it took on a psychic power. The waves, the storm, the cries of the sailors and the rocky coast—all gave to the story I had read a definite shape and colour.'

It was in 1841 that the opera was written. It is, then, one of Wagner's early works, written when he was twenty-eight, and coming just after *Rienzi* and before *Tannhauser* and *Lohengrin*. It is necessarily, from its date, rather opera of the old kind, a collection of separate airs and choruses, than 'music-drama' of the new, woven into a continuous web. It represents Wagner's period of youthful experiment rather than his period of mature achievement, yet it offers hint after hint that the old period is ending and the new one about to open. Compared with *The Ring* or *The Mastersingers*, or *Tristan* or *Parsifal*, it ranks low in

THIS HOMEWORK BUSINESS.

I DISAGREE most emphatically with your two correspondents, Patricia Ellis and 'Schoolgirl,' Surrey. Homework extorted to the accompaniment of jazz is not a success—at least not in my experience. Surely dance-music does not tend to soothe the nerves, and soothing is what they need during homework-hours! If 'Schoolgirl,' Surrey, paid more attention to her homework—unaccompanied by jazz—she would in all probability be better able to understand the younger grumblers' letters. Also, might I venture a hearty 'Hear, Hear,' to the letter of 'Ivoc,' Oadley Square, N.W.1?—*A. Prefect, Kent.*

THE RISING GENERATION.

I AM a boy of seventeen, and personally I like to hear beet on the wireless the orchestras from the hotels and the cinemas, the Wireless Orchestra, a good Vaudeville, or a Radio Play. But I am only one! There are thousands of other listeners in England with entirely different tastes to mine, and entirely different tastes to each other. I think we can only congratulate the B.B.C. on the wonderful way in which they accomplish the frightening task of providing for all tastes. When you see something in the programme you don't like, just switch off and think of the hundreds who will enjoy it, instead of immediately writing up to *The Radio Times* to say what rotten programmes we're getting. Listeners, be broadminded—it's a good ten-shillings-worth anyway! The B.B.C.—I thank you!—*A. Schoolboy, Brook Road, Windermer.*

THE LOST CHORD.

I HAVE read with much amusement the letters by 'Fifth-Formers,' and feel that I heartily agree with the 'homework-to-dance-music' supporters. It certainly helps a lot. You can guess that it does not impair my work, or my people would stop my listening.

A word also about the lunch-hour broadcasts. The orchestras of the hotels that broadcast are very good, but their stock of music seems small. It does get on your nerves to have 'The Lord Chord' or 'In a Monastery Garden' every dinner hour. A friend remarked: 'It is time that they found that Chord, and built some houses on the Monastery Garden.'—*Still another Fifth-Former.*

GAY SPARKS.

I MUST write and say how much we appreciated your hour of De Courville's 'Gay Sparks,' last night. In our opinion it was certainly the best in that line we have heard. Vaudeville was always a favourite with us, but I am afraid it must now take second place to 'Gay Sparks.' Although the hour was late, 'Sparks' kept my wife wide awake, which a late Vaudeville can not do.—*A. W. T., Lichfield.*

the eyes of connoisseurs, but that is only relative judgment. Forget that Wagner ever wrote those greater works and how welcome is an opportunity of 'renewing acquaintance with this lesser one!'

The wind whistles free in its overture, a piece of real nature-music, with, running through it, the theme of the curse (the opening tune) and that of Senta's self-sacrifice—the flowing, gentler tune that follows soon after. The Helmsman's song in the first act; the Spinning Chorus, and Senta's ballad in the second; the Norwegian Sailors' Chorus in the third—these are some examples of the haunting tunes that pervade the score and haunt the memory of every listener the day after a performance.

The Flying Dutchman was first heard, at Dresden, in 1843. It did not reach London until 1870! And then it was given (at Drury Lane) in Italian, as *L'Olandese Dannato*. Santley was the first British Dutchman, and the second, too—when the Carl Rosa Company took it up, six years later. London never heard the work in its original language until 1897—at Covent Garden, more than half-a-century after its first performance. About the same time *The Flying Dutchman* first touched an American port.

Wagner was a composer who knew how to wait. PERCY A. SCHOLES

Notes from Southern Stations.

FROM BIRMINGHAM'S CENTRAL HALL.

Sir Josiah Stamp to Address Religious Service—Organ Recital at Pontypridd—Life in Tropic Seas—A Tip for Welsh Concert Enthusiasts—Operatic Request Night from Cardiff.

THE evening Service from 5GB on Sunday, April 28, will be relayed from the Central Hall, Birmingham, and is being organized by the Industrial Christian Fellowship. The address will be given by Sir Josiah Stamp, who is, of course, Chairman of the London, Midland and Scottish Railway, and a Director of the Bank of England. He is a great authority on political science and economics.

THE first of a series of Organ Recitals from the Parish Church, Pontypridd, will be broadcast from Cardiff on Thursday, May 2, at 4.0 p.m. The organist is Mr. Edgar H. Daniels.

PUBLIC interest was aroused by an expedition consisting of scientists, members of the Marine Biological Association, which left England in the spring of 1928 for the Great Barrier Reef of Australia. Mr. F. S. Russell, of the Marine Biological Laboratory, Plymouth, who was second in command of the expedition and has recently returned to this country, is giving a series of talks from the local station, on the subject of 'Life in Tropic Seas.' His first talk, to be given at 7.0 p.m., on Tuesday, April 30, concerns 'The Great Barrier Reef of Australia.'

A PROGRAMME entitled 'May Day Revels' has been arranged for the Children's Hour from Plymouth on Wednesday, May 1, the artist being George Mannering (baritone), who will be heard in songs and stories.

FASHION-PLATES' is the title of a programme which includes musical items and dramatic sketches, to be given from Cardiff on Wednesday, May 1, at 7.45 p.m. The dramatic sketches include *The Greek Vase*, a duologue, and *Medea Goes Shopping*, by Maurice Baring, and 'Cleopatra's Barge' from *Antony and Cleopatra*. The orchestral music will be light and topical, and will include *Queen of Sheba* and *Le Roi s'Amuse*.

EASTER MONDAY is the day the National Museum of Wales draws record attendances. Last year, there were 7,000 visitors. This year there were 11,448 and an undoubted attraction was the afternoon concert given by the National Orchestra. It seemed at one period that the audience would prevent the Orchestra from arriving in time, and the assistants who brought the instruments had to force a way through the crowd. Many of the visitors had heard of the fame of the Orchestra, and they had come long distances to see it perform. One of the officials in the Central Hall said: 'The best place to listen is the Welsh Bygones Gallery. It's packed to suffocation.' In this gallery there are fine examples of furniture and fittings of old Welsh houses and cottages, and those who were able to enjoy the music from that corner of the large building had more interesting surroundings than are usually to be found in concert halls. On Sunday, April 28, the National Orchestra of Wales is to give a concert in the Park Hall, Cardiff, when the vocalist will be Leonard Gowings (tenor). Cardiff listeners will hear that part of the programme which falls between 9.10 and 10 p.m.

THOSE who love animals (and who doesn't?) will look forward to 'Animal Stories from Real Life' which Mr. R. H. Spurrier, Chairman of the National Council of the Animals Welfare Committee, will tell from the Bournemouth Studio at 7.0 p.m. on Tuesday, April 30.

THE cobble-stoned market places of the south still have an air of romance about them. People from all over the countryside flock to them on market days, just as they have done for hundreds of years. In the talk which Miss Marjorie Simmons is broadcasting from Bournemouth on Thursday, May 2, she will tell of the strange folk who have bought and sold in them and of some of the strange happenings which have taken place down the ages in these old squares.

THE Concert on Saturday, May 4, at the City Hall, Cardiff, will be an Operatic Request one. Many items will be given from *Il Trovatore*, when the Lyrian Singers will be the choir and Dorothy Bennett (soprano) and William Michael (baritone) will sing solos and duets. The first part of this concert will be broadcast from Cardiff between 7.45 and 9.0 p.m. The Symphony Concert on Thursday, May 2, at the City Hall, Cardiff, will not be broadcast. Holst's *Concerto for Flute, Oboe and Strings* will be included in the programme, and Horace Stevens (baritone) will be the vocalist.

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'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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'THERE ARE CRIMES AND CRIMES.'

There are Crimes and Crimes, by Strindberg, to be broadcast on May 14 and 15, is the ninth 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 *There are Crimes and Crimes* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining four of the series for 8d.

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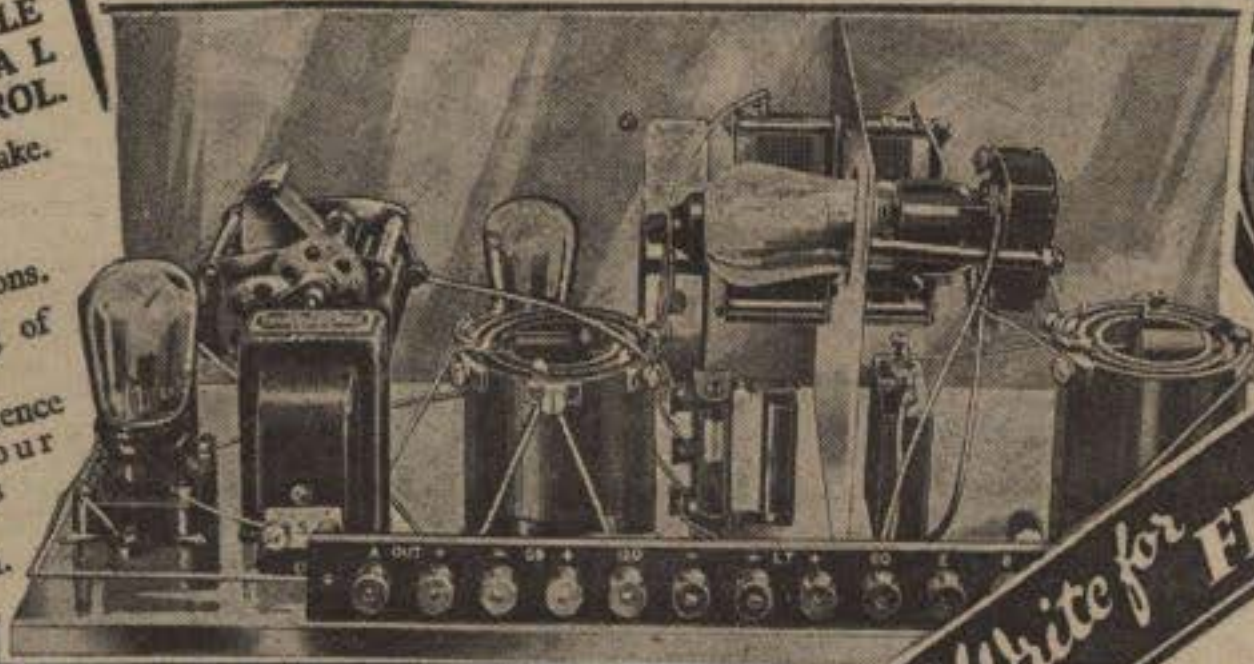
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