

PROGRAMMES FOR MAY 5—MAY 11

THE

# RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 292.

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

MAY 3, 1929.

1 Every Friday. TWO PENCE.

## FOUR OUTSTANDING PROGRAMMES OF THE WEEK

*From London, etc., at 7.20 p.m.,  
on Monday, May 6.*

**'THE PRISONER OF ZENDA'**  
*An Adventure*

By ANTHONY HOPE

The Famous Story of Ruritania,  
re-told for Broadcasting in  
Thirty-six Scenes.

*(First London Performance)*

*From London, etc., at 9.45 p.m.,  
on Wednesday, May 8.*

**'THE MASTERSINGERS  
OF NÜRNBERG'**

By RICHARD WAGNER

Relayed from  
The Royal Opera House  
COVENT GARDEN.

*(The Third Act)*

*From London, etc., at 7.30 p.m.,  
on Saturday, May 11.*

**'THE ISLAND PRINCESS'**

A New Musical Comedy

By Guy K. Austin and Hubert W. David

Act One: The Aero County Club  
Act Two: Paradise Island  
Act Three: Canning Towers

*(First Performance)*

*From 5GB at 8 p.m.  
on Wednesday, May 8!*

**'PASTORAL'**

A Choral Fantasia

By ARTHUR BLISS

Based on poems by Robert Nichols  
and others and sung by

THE HAROLD BROOKE CHOIR

*(First Performance)*

# MARCONIPHONE

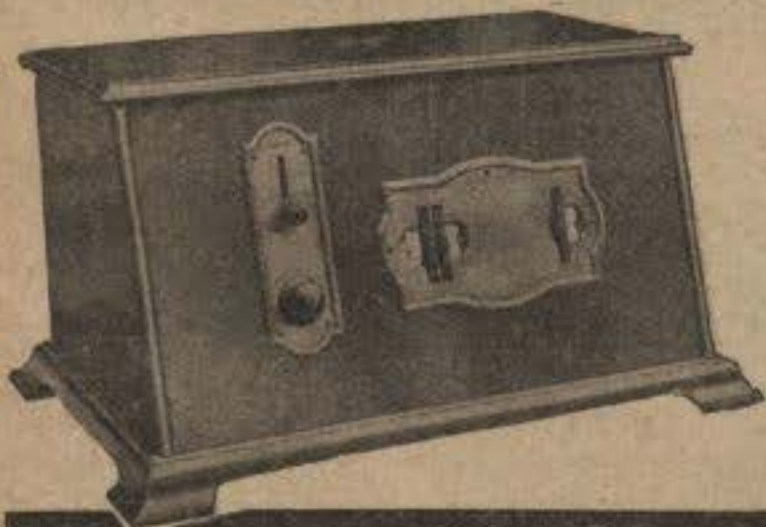
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# THE RADIO TIMES

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## THE PRONUNCIATION OF PLACE NAMES.

IT is one of the oldest characteristics of the human animal that he is vastly more concerned with the world around him than with the world within him. He becomes aware of the world around him by means of his sense organs; he is, and for ever has been, so elated with the discovery of 'Nature' that he has, as yet, hardly had time to inquire into the much more elusive part of 'Nature' that enables him to become aware of his environment. He takes it all for granted; he accepts the miraculous act of hearing without a question, until he is deprived of it; he never bothers his head about the wonderful mechanism of sight, and never stops to ask what constitutes colour, or smell, or taste. He can weigh distant planets, and discover new elements in the sun; he can send speech round the earth and discover phenomena in Nature that are not perceptible to his senses. But he cannot tell you, with certainty, why sugar and vinegar taste differently, or why a saxophone sounds unlike a concertina. He can give you all sorts of facts about nerves and vibrations; he can tell you all about these things up to the moment when they arrive at the appropriate sense organ. But after that, nothing! The world outside is an open book, but the world within is closed—or nearly, for modern research is busy.

Speech, the crowning achievement of the human mind, is nearly as great a mystery today as ever it was; nevertheless we accept it as natural, and never think about it, except on the rather frequent occasions when we choose to be pontifical about somebody else's variety of it. And the less we think about it, the more pontifical we are, as a rule; nobody is as satirically critical of the Announcer as the man who has never advanced beyond the point of view that what he himself says is, *ipso facto*, right—a point of view that may be the result of inferior digestion, but is certainly not arrived at by thought. What is Speech? We might as well ask, with Pilate, What is Truth?

Speech is, first and foremost, an aspect of human behaviour. It is not a sense, like hearing, touch, and sight; it differs from these things in many ways, the most important of which is this: Sight and Hearing belong to the individual, but Speech belongs to the community. Speech is not possible, or rather, is not necessary unless and until there are two people gathered together, and the behaviour of the speaker then is conditioned by one and only one circumstance—he must make himself intelligible to his listener. If he does that, he has done all that Speech was intended for.

Then we have to remember that Speech is one thing to the speaker and another to the listener. To the speaker it involves

hundreds of quick muscular adjustments of the tongue, lips, soft palate, and vocal chords, movements which are directed by the brain with a rapidity that is oftentimes quite beyond the mobility of these organs. And, after all, we must remember that these organs were not *made for speech*. They were made for the primary purpose of maintaining or protecting life; Man has adapted them to his ends, but they are really rather clumsy, and never move as fast or as accurately as the brain wants them to.



### 'DAVENTRY' OR 'DAINTRY.'

Despite the local variant of the name, the B.B.C. has kept to the phonetic pronunciation of Daventry in order not to confuse foreign listeners. In the accompanying article Mr. Lloyd James, secretary of the B.B.C. Committee on Spoken English, asks listeners to help him compile a list of place names the pronunciation of which presents difficulties to the uninitiated.

To the listener, Speech is a congeries of noises; he is made aware of them by means of his Ear, the window through which his mind looks out upon the world of Sound. His ear is a wonderful instrument; it can, like all his sense organs, be trained to a remarkable degree of discrimination and perception. But it seldom is. It just does its minimum—with the average man: merely reports to the brain just as much as is necessary and no more.

Those are the simple facts concerning Speech, but simple facts are of little value in discussing Man as a social animal. As an aspect of Man's social behaviour Speech is by no means the simple thing we imagine it to be. It has become the measure of a man's education, of his environment, of his social status, his birthplace, his nationality, and his character. No longer is it considered

sufficient for the speaker to make himself intelligible; he must achieve intelligibility, in a certain way, that is dictated by a hundred conventions. He must conform to certain general standards of taste, and he must not depart too appreciably from what society feels to be the line of historical tradition. I am not going to attempt to define these factors, which, with many others, must be understood if we are to know anything about Speech. Of the visible form of Speech, if we can so call the written language, we can say nothing at the moment. That is a story in itself, no less fascinating, no less complex, no less difficult to handle intelligently. It is enough for us to consider at the moment the aural language, and to attempt to grasp all that lies within the meaning of the word 'Pronunciation'—a word that is on everyone's tongue. What is a 'right' pronunciation and what is a 'wrong' one? Who is to decide? What are the standards? Are they ethical, esthetic, social, geographical, or historical? If the Announcer at 7 p.m. pronounces the 'l' in 'golf' and his colleague at 9 p.m. doesn't, does it matter? Is one 'right' and the other 'wrong'? I don't know, but I do know that people all over the country will notice it, and some will even get angry about it, and abuse the unhappy Announcer who says the word in the way they dislike.

Readers of *The Radio Times* know by this time that English is almost unique in the world of languages by reason of the lack of uniformity in its pronunciation; they also know that he would be a bold man who would undertake to do an Announcer's work for a month without making a mistake. After several years of experience the B.B.C. has gathered a great deal of useful information for the benefit of Announcers, and, indeed, for the world at large. But there is one side of the question about which information is urgently needed, and for which I appeal. That is the pronunciation of unfamiliar English place names. The B.B.C. Advisory Committee on Spoken English will shortly publish its second booklet, and this will contain the pronunciation of such unfamiliar place names. Listeners have already sent in several hundreds, but more are required. Therefore, if any reader knows of a place name, be it river, hamlet, lake or hill, the local pronunciation of which is not easily gathered from its spelling, he will be doing a service to the English language if he takes steps to have the local pronunciation permanently recorded. If he puts the name on a postcard, with as clear an indication of the local pronunciation as he can invent, and sends it in to me at Savoy Hill, it will be included in the forthcoming booklet.

A. LLOYD JAMES.



### The Neglected North.

THE third of the 'Holidays at Home and Abroad' series of talks is to be given on Tuesday, May 14, by H. V. Morton. Mr. Morton will talk of 'The Neglected North.' Is the North neglected? Has some change of fashion robbed it of its holiday crowds? I have a dreadful



'A perfect stick of Blackpool rock'

vision of a Blackpool as silent as Pompeii, with lichens and barnacles growing about a rusted pier, the Tower Ballroom a ruin overgrown with wild flowers, empty except for the ghosts of dead dancers and some aged man, older than a ghost, who for the sum of tuppence will show to the casual adventurer a museum of antiquities among which is almost a perfect stick of Blackpool rock, bearing the date A.D. 1928!

### Old China.

MOST of us know little about China beyond the fact that the men wear skirts and the women wear trousers, that hot water is drunk by the poor as a substitute for tea, that the staple diet (as our geography books would say) is rice and millet, that chop-sticks take the place of our knives and forks, and that the women walk tottering on feet deformed from foot-binding. Yet what country in all the world has a history more appealing, more incredible to Western minds? Before Europe was hewn out of the forest, poems were being written in China that for delicacy and artistry are unsurpassed today; and the social and political systems that were practised reveal a civilization complicated in the extreme. It is of these early stages of Chinese civilization that Dr. Lionel Giles will tell in his broadcast on Thursday evening, May 16, when he gives the third talk in the series on 'China.' Dr. Giles is Deputy-Keeper in the Department of Oriental Printed Books and Manuscripts of the British Museum.

### The Reversed Gramophone.

MANY listeners seem to have been amused and intrigued by the Surprise Item of April 19, when Mr. C. K. Ogden, Major Christopher Stone, and Mr. Compton Mackenzie demonstrated the 'reversed gramophone,' which plays records backwards. The mystery of this 'surprise' was heightened by the fact that, owing to a misunderstanding, no announcement reached listeners before the first record. What seemed to many to be a Russian vaudeville act in full swing turned out to be Tom Clare in 'Cohen on the Telephone.' The following artists were then heard, forwards and backwards: Frank Crumitt, Lotte Lehmann, Martinelli, John Barrymore, and Cortot—and we had Compton Mackenzie's assurance that there had been no deception. The reversal of Cortot was almost the most interesting, the piano sounding like some sort of supernatural harmonium. These remarkable effects were the work of a machine built (from an E.M.G. model for fibre needles) for psychological experiments which are now being carried out by Mr. Ogden, who is a Fellow of Magdalene College, Cambridge.

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



### Spare Your Machine

MR. OGDEN, as he explained on April 19, is carrying out researches on 'Basic English,' an adaptation of English in about 500 words for use as an universal language for Talking Pictures. By hearing words and sentences backwards, much can be learned about national characteristics in speaking, apart from the obvious value of these experiments for the science of phonetics. Those who are interested in these strange new developments will find more news of them in Mr. Ogden's 'ABC of Psychology,' published by Kegan Paul a few days ago. Mr. Ogden warns listeners that an ordinary gramophone cannot be adapted to play backwards. Our youthful experimenters should, therefore, spare their machines. The motor must be reversed in the first instance, as well as the tone-arm, but the chief difficulty is with the sound-box and the track alignment; nor would it be easy to get good results for comparative purposes with steel needles. A ten-foot logarithmic horn is desirable for language experiments—and few but scientists are prepared to manipulate so fearsome an object. Those, however, who are prepared to persevere will be able to enjoy some extraordinary musical effects and to verify Mr. Ogden's statement that while a Frenchman always remains a Frenchman, Mr. Bernard Shaw, when he speaks backwards, is recognized by some as a Russian, though others are convinced that they are hearing Erse.

### The Eccentric Christina.

SWEDEN is to be represented in next week's programmes by Strindberg's comedy, *There are Crimes and Crimes* (May 14 and 15), and a talk by Baroness Margareta Palmstierna in the 'Life in Foreign Lands' series (3.45 p.m., Thursday, May 16). The Baroness is daughter of the Swedish Minister in London. *The Radio Times* for May 10 will include an article by Faith Compton Mackenzie on Christina, Sweden's most famous queen. Christina of Sweden was one of the most astonishing of history's astonishing women. After becoming queen at the age of six, she ruled Sweden until she was twenty-eight, when, wearying of the intrigues of her courtiers, she abdicated in favour of her cousin, Charles Augustus, and set out to tour Europe in the guise of a man under the name of Count Dohna. She became a Catholic, and after a career of wandering adventure, died in Rome, poor, abandoned, and forgotten.

### An Innovation in Opera Broadcast.

IT is the disadvantage of extract-relays from operas that listeners who are unacquainted with the particular opera concerned cannot envisage the context in which the extract occurs. And opera is, after all, primarily a musically dramatized version of a story. Particularly is the loss a considerable one in the Wagnerian operas, where each separate number, whatever its own intrinsic beauty, takes an added beauty from its place in the whole; in fact, all the 'gems' of Wagner's *Ring* demand their setting before they can be fully appreciated. At a forthcoming extract-relay from Covent Garden an attempt will be made to overcome the unfortunate deficiency. Before the chosen act (the third act, let us suppose) is relayed from the Opera House, there will be a short broadcast of gramophone records of extracts from the preceding acts, linked together by some useful commentations; thus the listener, however unacquainted with the opera, will slip into Act III in a more appreciative and receptive frame of mind.

### Wanted—a Drama of Musical Life.

WHEN shall we hear a play of musical life in which concerts and rehearsals will appear as an integral part of the plot? It would be very effective. The Bohemian life of the world of music has not often been used by novelists or dramatists. There is, of course, Rolland's immense saga, 'Jean Christophe' and 'Maurice Guest,' by Henry Handel Richardson, one of the half-dozen finest English novels of this century. For a while I thought of attempting to make a play of 'Maurice Guest' along the lines laid down by Cecil Lewis, Holt Marvell, and the rest—but the canvass is too vast and the psychology of the story a trifle too tough. 'Henry Handel Richardson' (the pen-name conceals an Australian woman writer who was for a long time connected with music) contributes an article to next week's issue of *The Radio Times*. While on the subject of the microphone play, let me register a pious hope that we shall hear still more adaptations of famous novels. Next season's programmes might include 'Penny-dennis,' 'Pickwick Papers,' 'Pride and Prejudice,' and 'Under Two Flags.' We might hear *Trilby* again—though not in the old stage version. I should like to hear an adaptation of one of Talbot Baines Reed's stories played by a cast of enthusiastic schoolboys. There is plenty of material to hand. All we need is a corps of adapters. Those who are contemplating writing or adapting for the microphone will be interested in a series of articles, entitled 'How to Write a Radio Play,' which the Productions Director of the B.B.C. is soon to contribute to these columns. These articles may lead to the birth of a Shakespeare of the ether.

### A Massenet Opera.

ON May 27 and 29 we are to hear Massenet's opera *Le Jongleur de Notre Dame*—the title of which is usually translated as 'Our Lady's Juggler,' though poor Jean in the opera does not juggle, but dance (this is perhaps a concession to our tenors, who, though they are usually able to trip it more or less lightly, are not too good at keeping six Indian clubs moving in mid-air). The story is adapted from Anatole France. Jean (he was a juggler in the original version, but *jongleur* can mean also a troubadour) becomes a



'The fury of the monks'

monk in order to win the Virgin's pardon for having sung an irreverent drinking song outside the Abbey de Cluny. All the other brethren practise their arts in honour of Our Lady; some are poets and musicians, others sculptors and painters. So Jean, anxious to show his devotion, piously performs his repertoire of songs and dances before the holy image. The performance arouses the fury of the monks, who are about to expel him from the Abbey, when the Mother of God smiles and miraculously stretches out her hands to bless the mountebank, who dies in an ecstasy of joy.

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## Dance Music—and 'Requests.'

THE director of the B.B.C. Dance Orchestra receives many hundreds of 'request letters' each week asking him to play certain items. While welcoming this correspondence, which, he says, is of great assistance to him in compiling his programmes, he is quite unable to find time to



A listener's request

reply to each letter, or, of course, to play every dance number that is asked for. He has asked me to explain all this so that listeners may not think he does not pay attention to their 'requests.' These, and letters of appreciation, are warmly welcomed. Few people realize how much work goes to the preparation of dance music. The numbers selected for broadcasting are specially chosen from among many hundreds. Seventy-five per cent. of the tunes played by Jack Payne's band have been specially orchestrated by a highly-skilled 'arranger.' However, as Jack Payne explains, the fact that his band is playing from the Studio, and not for dancing, without any of the atmosphere of the ballroom to take the edge from any possible sameness or inaccuracy, means that he must give his critical audience something original and something accurate. Each hour's broadcasting demands at least two hours of rehearsal.

## The Organist of Sainte-Clotilde.

THE music of César Franck may not appeal to all the critics: but to the generality of men and women such works as *The D Minor Symphony*, *The Violin Sonata*, and *The Symphonic Variations* have an appeal that is beyond the power of critics to undermine. One of Belgium's most famous composers, Franck spent his most fruitful years as organist of the church of Sainte-Clotilde in Paris, where his playing and his marvellous improvisations became an attraction to all music-lovers of the city. A quiet, likeable figure, and a wise and inspiring teacher, the composer was familiarly known as 'Father' Franck. His organ music stands alone—being, for the most part, quite uneclesiastical in feeling. For 'The Foundations' for the week commencing May 13, his organ works will be played by Joseph Bonnet, who has been termed the 'ideal interpreter' of César Franck.

## Organ Recital by Joseph Bonnet.

JOSEPH BONNET is also to give a recital (London) on Sunday afternoon, May 12. This well-known French organist and composer won, by unanimous vote, the first prize (1906) for organ at the Paris Conservatoire, and in the same year was appointed in open competition organist of Sainte Eustache. His virtuosity and sensitive interpretations of Bach and, particularly, César Franck, have won him a universal reputation: he has played in all the European capitals, in the United States, and in Canada.

## Children's Hour 'Request Week.'

I HAVE written before of my little weakness for listening to the Children's Hour—a happier way of unburdening myself than by telling my Aunt Agatha, whose icy comment would probably be: 'I should have thought at your time of life there were better ways of gleaning a little amusement; but you always were so childish in your tastes—' More than once I have wished to write to Columbus suggesting the inclusion of a classic for which I have always had a great partiality, *The Siege of Moscow*; but somehow I have always refrained. I need refrain no longer. There is to be a Children's Hour 'Request Week,' from June 17 to 22 inclusive. Listeners are asked to make a definite request for six Children's Hour items which have been broadcast since January 1, 1919. Requests should be written on a postcard and must reach Savoy Hill between April 29 and May 13.

## A Forgotten Classic.

OF the ancient divines who are neglected today, Lancelot Andrewes, Bishop of Winchester, possibly least deserved such treatment. 'His sermons,' says Mr. T. S. Eliot, who has recently revived an interest in Andrewes, 'are too well-built to be readily quotable: they stick too closely to the point to be entertaining; yet they rank with the finest English prose of their time, of any time.' His place, too, in the history of the formation of the English Church has not been fully appreciated; and there, again, it is because of the vigorous, unemotional nature of his declarations and sermons. Mr. Eliot—the poet in him obviously impressed by the picture latent in Andrewes's words—quotes, among other passages, the following vivid description of the journey of the Wise Men from the East: 'It was no summer progress. A cold coming they had of it at this time of the year, just the worst time of the year to take a journey, and especially a long journey in. The ways deep, the weather sharp, the days short, the sun farthest off, in *solstitio brumali*, the very dead of winter.' Lancelot Andrewes is the third among the Sunday series, 'English Eloquence' (May 12), the sermon chosen being one preached before King James I on Christmas Day, 1610.

## A Tune Nobody Has Heard.

SIR EDWARD ELGAR'S *Enigma Variations* were almost the first work in which the composer's full genius showed itself. The term 'enigma' implies, according to Elgar himself, that another and larger theme 'goes with' the theme we hear in each of the Variations. What this enigmatic tune is nobody knows; and if the composer does not reveal it, nobody ever will know. The complete work is dedicated 'To my friends pictured within,' each variation being a kind of musical portrait of one or another of the composer's friends, indicated in the score by a pseudonym or initials. Although the full list of those friends is known only to Elgar, and some of his intimate acquaintances, it is not difficult to find among the gallery portraits of Lady Elgar, the late 'Three Choirs' organist, and a London admirer of Elgar's work. Another 'clue' is provided in one of the variations, in the shape of a quotation from Mendelssohn's 'Calm Sea and Prosperous Voyage,' a friend of the composer being, at the time of the writing of the variation, on a sea journey. The work, which still remains among the best-liked and loveliest of Elgar's music, is included in the People's Palace Concert for Thursday, May 16 (5GB). Astra Desmond is singing some of Elgar's songs, and his Prelude to *The Dream of Gerontius* is also included. Sir Landon Ronald is the conductor.

## Amar and Ramin.

AMAR, the leader of the famous Amar Hindemith Quartet, is to broadcast from 5GB on Tuesday, May 14, in conjunction with Ramin, the organist of St. Thomas's Church in Leipzig. Both of these artists have specialized in old music, examples of which will be included in their concert. One very interesting item is the organ solo *Prelude and Fugue in F Major*, by Buxtehude (1637-1707), who was at one time the organist at Bremen. Bach once walked all the way from Luneburg to hear this famous old master play the organ, and we are told that the journey took him so long that he got into considerable trouble, when he reached home, for over-staying his leave as Kapelmeister. On the following day, Amar and Ramin will be heard from London in various old works of the same period, Ramin playing the cembalo and Amar, of course, the violin.

## Vaudeville.

FROM the constellation of next week's vaudeville, two comets brilliantly emerge—Jack Hulbert and Percy Honri. The former is no stranger to the microphone, which admirably conveys his nonchalant personality. We have not heard him, though, since the clowns left the clover. Mr. Hulbert will be heard from London on Thursday, May 16. Percy Honri has never previously broadcast, though he and his concertina are well known in every music-hall in the country. He heads a bill of Tuesday, May 14, with Julian Rose, Mabel Marks, and Scott and Whaley.

## A Speed Record.

AREVUE by Ernest Longstaffe, entitled *A Year in an Hour*, will be broadcast on Friday, May 17 (5GB), and Saturday, May 18 (London and other stations). Longstaffe's shows usually have a swing to them; this new one bears the sub-title 'Another Speed Record.'

## The Inspiring Bathroom.

I NOTICED last week on our page 'What the Other Listener Thinks' that the question of singing in the bath is again exciting popular interest. Why do we sing in our baths? I fancy it is because the acoustics of the bathroom are very flattering to the vocalist; his vocal cords, relaxed by the warm water, send the echoes flying round



'Echoes flying round the tub.'

the curves of the tub. Sometimes, to the accompaniment of the murmurous hot tap and the gentle bass gurgle of the overflow, I sing *Che gelida manina* and fancy myself a Caruso—though I have really less than no voice. It would be interesting to read a scientific explanation of this. If the B.B.C. would instal a special bathroom studio at Savoy Hill I believe I should create a furore.

'The Broadcaster'

## The Midlands Calling!

### A MUSICAL TOUR BY CARAVAN.

Trio that Hopes the Police will be Kind—A Small County with Large Hospital Responsibilities—Organ Recitals from Coventry Cathedral—Another 'First Broadcast' at Birmingham.

#### The Ideal Concert Hall.

BARBARA FREWING (contralto), a 5GB discovery, and Una Cheverton (violin) are the soloists in a Concert of Light Music on Wednesday, May 15. The latter artist is embarking shortly upon a somewhat novel tour. She feels that the widespread mistrust of 'high-brow' music is due to the fact that few people really troubled to listen to it. She tells me that she has formed a trio which is shortly starting upon a tour in a caravan. These three artists will play in the streets, on village greens, on sea beaches—anywhere, in fact, where the police will allow them. They intend playing the very best music that their listeners can bear, but that does not mean that they will not sometimes help the Beethoven down with teaspoonfuls of fox-trot. This tour is not merely for amusement, as the artists will have to live on the pennies of passers-by. They will practise their thirds under the trees, which after all is the world's ideal concert hall. Miss Cheverton's last words to me were: 'I am sure that all my friends will be upset, but this does not worry me. Like the Buddhists, I feel that nothing matters!'

#### Herefordshire General Hospital.

THIS Hospital was built in 1776, and occupies an ideal position overlooking the River Wye. The original building still forms the greater part of the present Hospital, but having been in existence for 153 years, it is antiquated and in a dilapidated condition, and it would be quite impossible to convert several of the present parts of the building, used as wards, into efficient and up-to-date units, properly lighted, ventilated and economically administered. In view of the increasing number of cases, the authorities have decided to build new wards, new out-patient department, and new kitchens. The present building, after internal alteration, will be used to provide administrative offices and increased accommodation for medical, nursing, and domestic staffs. Provision is also to be made in the extensions for a maternity department—a great necessity, owing to the fact that there is no up-to-date maternity ward in the whole county of Herefordshire.

#### Its Service to Wales.

THE cost of the proposed alterations and extensions, together with equipment, will be approximately £55,000, of which £25,000 has been raised in the county during the past seventeen months. The difficulty of raising the required amount is increased owing to the fact that Herefordshire is a small county, without any really large towns or industries, and is dependent chiefly upon agriculture. It is also situated upon the borders of the distressed areas of Wales. Not only does the Hospital serve Herefordshire, but is the only fully-equipped hospital of any size which affords easy access to large areas in the counties of Radnorshire, Breconshire, and Monmouthshire. An Appeal on behalf of the Hospital will be made from Birmingham on Sunday, May 12, by Mr. H. K. Foster, well known as a county cricketer.

#### Light French Music.

AN attractive programme of light French music winds up the programme on Thursday, May 16. Massenet is represented by his *Neapolitan Scenes Suite* and an air from his opera *Manon*, sung by Dorothy Bennett (soprano); Saint-Saëns by the Entr'acte from *Proserpine*, and Delibes by the Ballet Music, which is but rarely performed in this country, from *Kassya*.

#### Coventry Cathedral—

THE three tall spires of Coventry are known throughout the world—as well-known as the spires of Oxford. This ancient city is proud of them, and thus we find them used as trade-marks of its many industries. The tallest of the three, 298 feet is its exact height, is that of St. Michael's Church, now known as Coventry Cathedral. St. Michael's steeple is one of the glories of England. Made up of a tower and octagon, with flying buttresses, and spire, it consists of nine stories in all. The church is first mentioned in Stephen's reign, when Ranulf, Earl of Chester,



#### COVENTRY CATHEDRAL,

with its famous tower and spire. A series of broadcasts of the Cathedral organ begins on Thursday, May 16.

gave 'the chapel of St. Michael' with fourteen dependent chapels to St. Mary's Priory, Coventry. The present St. Michael's owes its magnificence to the prosperity of the woollen industry in the fourteenth and fifteenth centuries. Traditionally, it is said to have been built by the merchant family of Botoner, whose members served seven times as mayor between 1359 and 1385.

#### —And Its Organ.

ON Thursday evening, May 16, 5GB begins a series of weekly organ recitals relayed from the Cathedral, and given by Dr. Harold Rhodes, the organist. The organ has been rebuilt within recent years by Mr. J. C. Lee, of Coventry, and is specially distinguished for its noble diapasons and tubas. Dr. Rhodes is a native of Hanley, Staffordshire, and was at one time assistant to Sir Walter Parratt at St. George's Chapel, Windsor. Thence he went to Lancing College and St. John's Church, Torquay. He is no newcomer to broadcasting, having appeared in concertos with the Birmingham Studio Symphony Orchestra.

#### A First Broadcast Performance.

AN interesting Symphony Concert programme has been arranged by Mr. Joseph Lewis for Saturday, May 18. The artists are Roy Henderson (baritone) and Ethel Walker (pianoforte). Schumann's *Symphony No. 4 in D Minor* is one of the chief items. This work belongs to the very happiest time of the composer's career, and is popularly regarded as inspired by his happiness in winning the bride who had been hedged about by many obstacles, obstacles which only patience and perseverance succeeded in surmounting. Hence the *Romance* which forms the third of the four movements, which lead one into the other without a break.

#### Performed at a 'Prom.'

THE chief attraction of the evening, however, is the first broadcast performance of Kathleen Bruckshaw's *Pianoforte Concerto in C*. It was first performed at a Promenade Concert in 1914 with the composer as soloist, and it is interesting that this, the first broadcast, should be given from Birmingham to whose audiences Miss Bruckshaw was so well known. Another point of interest is that the soloist on May 18 is Ethel Walker, a pianist who for several years studied under Miss Bruckshaw. Miss Walker, who is already known as a broadcast artist, is an enthusiastic organist and possesses a charming 3-manual pipe organ in her home at Westminster. One of her hobbies is improvisation on the organ, and she believes in both professional and amateur musicians finding self-expression in music by improvisation.

#### 'A Pleasant and Easy Life.'

WHO would not be a singer? No one could wish for an easier life. That is what some people think, or at least what Harry Brindle thinks that some people think. Harry Brindle sings in the Light Music programme on Monday, May 13, and he tells me that after his appearance last year at the London Studio in Stravinsky's *Oedipus Rex* he received a letter from a listener, telling him how much she had enjoyed his performance, and that she herself was contemplating taking up a singing career, as she thought it such a pleasant and easy life. That week, in order to fulfil engagements and attend rehearsals, Mr. Brindle had spent four nights in the train. I wonder if this listener was indulging in the gentle art of leg-pulling, or whether it was unconscious humour.

#### A Ballad Concert.

THE evening programme on Sunday, May 12, consists of a ballad concert with Arthur Cranmer (baritone), Rispah Goodacre (contralto), Tom Pickering (tenor), Eileen Andjelkovitch (violin) and the Birmingham Studio Chorus. Eileen Andjelkovitch is the possessor of a beautiful violin—a Ferdinando Gagliano—which was lent to her for a recital at the Wigmore Hall. On returning it she was told that 'anyone who could make it sound so utterly beautiful deserved to have it to play on always'—this, although the owner had been several times offered very large sums for it. Miss Andjelkovitch is including amongst her solos Harry Farjeon's *Keltic Lament*, which has been dedicated to her by the composer.

'MERCIAN.'

# August STRINDBERG

BY  
JAMES  
AGATE

Journalist,  
Alchemist,  
Medical Student,  
Actor and

## DRAMATIST

In this invigorating article Mr. James Agate, the well-known dramatic critic, writes of Strindberg, the Swedish dramatist, whose masterly play of passion and moral complexities will be broadcast from 5GB. on Tuesday, May 14, and from other stations on Thursday, May 16.



AUGUST STRINDBERG,  
the Swedish dramatist whose play *There are Crimes and Crimes*, is soon to be broadcast in the series of 'Great Plays.'

AUGUST STRINDBERG was born at Stockholm in Sweden on January 22, 1849. His father was a small tradesman who went bankrupt—or whatever may be the Swedish form of that pastime—shortly before his son was born. Mrs. Strindberg had been a barmaid, and August was their third child. Several other children followed, nearly all of them dying early. The boy's early years were passed in that kind of poverty which is the most abject—the pretentious kind. For the father had sufficient pluck to make a fresh start after his bankruptcy. He became a steamship-agent, and this time did quite well. But he had to keep up some kind of outward appearance, with the result that the pinching and scraping at home were truly formidable. August was probably one of the unpleasanteest of children. He certainly grew up to be one of the most unlovable of men, though three wives tried to love him. He spent his early youth quarrelling violently with his two elder brothers. Being an almost super-human egoist, always thinking himself in the right, he naturally believed that his brothers had what we should call a 'down' on him. The same thing continued when he went to school, so that we can trace back to the very earliest years that persecution-mania to which he was to fall a victim.

THE boy's mother died when he was thirteen, and less than a year later his father re-married, choosing for his second wife his former housekeeper. So, at least, I have read. But since the family was living in extreme poverty, I don't believe in the pretentious word 'housekeeper.' In plain English, when Strindberg senior married again he married his cook. We are told that 'that occurrence made the boy's isolation at home complete.' Anyhow, he brooded for five years, then, at the age of eighteen, went to the University at Upsala. He was still so poor that he could buy no books to read nor even the wood necessary to heat his garret. After this he returned to Stockholm as a teacher in the very school in which as a boy he had been so miserable. Whether as a teacher Strindberg made life any happier for the unfortunate wretches placed under his control is a matter of considerable doubt. Let me give an example of the kind of thing which made life so miserable for the boy. At the age of eight he was accused of stealing and drinking some wine. On the whole, so far as the drinking part is concerned, this is rather a manly crime to have imputed to one. Only he didn't do it! They thrashed the poor child and said that if he didn't confess they would thrash him again. Now, Strindberg was no fool, and he promptly confessed. But the injustice of the whole

business rankled, and he never forgot it. When he grew up he constantly recurred to the theme of unjust punishment. If one wanted to compress into two words the whole of Strindberg's attitude towards life, one might perhaps say—things rankled. He was a kind of male Mrs. Gummidge who hated being miserable but, one feels, would have hated not being miserable very much more.

THEN one day while he was teaching he suddenly found himself writing poetry. Being drawn to the stage, he began to write plays. Of his first piece nothing is known. His second play was written on the Danish sculptor, Thorvaldsen. This was actually put on at the Royal Theatre, Stockholm, and achieved some kind of success. His next effort was a historical prose-play called *The Outlaw*. The critics said this was no good. The public said it was no good. But King Charles XV said it was very good indeed and, what was more to the purpose, put the royal hand in the royal pocket and helped the poor playwright. So back to the University at Upsala Strindberg went and there read every subject in which he was not going to be examined and none in which he was, quarrelled with every professor in the university, waved his royal allowance in everybody's face, and, of course, made himself universally disliked. Then the king died, and once more the young man had to earn his living. In turns he became a medical student and heaven knows what, if he had ever graduated, would have happened to his patients!—then an actor, next the editor of a trade journal, and finally sank to being a hack-writer for the most obscure Swedish newspapers. The story of all this can be read in his autobiographical novel, 'The Red Room.' At the age of twenty-three he had arrived at complete despair and in this state withdrew to a small island, where he wrote a vast historical play entitled *Master Olof*, after a famous archbishop who was the Luther of Sweden. That play had three main figures who were designed to represent three phases of the author's own character. There was King Gustavus Vasa, the opportunist, Olof, the idealist, and Gert, the printer, whom Strindberg called the impossibilist. Which looks very much as though Strindberg at this early age had got what we should call the length of his own foot. He was impossible as a young man, impossible as a middle-aged man, and impossible to the last—facts which do not prevent him from having been at all ages a genius. Well, the play failed, and to console himself Strindberg betook himself to the study of Chinese! At the age of twenty-six he met the woman who in

marrying him was to make him the unhappiest of men; or perhaps it would be fairer to say that he was to make her the unhappiest of women. However, at the beginning things were very happy, and it was owing to the unwonted stimulus of happiness that the young man again turned his attention to the stage. But he was soon to become unhappy again and, it is to be imagined, entirely through his own fault—unless we may attribute some of the blame to Nietzsche, with whose writings and spirit he became imbued. It must be remembered that at this period, which is round about 1886, the movement known as the Emancipation of Women was in full swing, having received enormous encouragement seven years earlier from Ibsen's *A Doll's House*.

STRINDBERG now set himself to contradict everything that Ibsen was preaching. Strindberg said that woman was not only morally and mentally but also biologically inferior to man. He elaborated this and said that woman was an intermediary biological form standing between the man and the child. Now I do not know the woman who is going to tolerate this sort of thing, and if you ask me to look further for the cause of disagreement between Mr. and Mrs. Strindberg I shall refuse. Strindberg, with almost fiendish ingenuity, now wrote a play called *The Father*, in which he makes the woman pretend that man is merely an intermediary biological form standing between the woman and the child. Whereupon, to put the matter vulgarly, the fat was in the fire—and plenty of it. Strindberg was divorced in 1891, after which he left for Germany, going two years later to France, where he became so fashionable a success that at one time he had half a dozen plays running simultaneously in the Parisian theatres. While at Berlin he met an Austrian lady, who became his second wife. As to this marriage, I will content myself with quoting a sentence from his official biography: 'Their marriage lasted only a few years, and while it was not as unhappy as the first one, it helped to bring on the mental crisis

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

*The Critic from his Hearth.*

# WHAT DOES STRAVINSKY MEAN?

Percy A. Scholes on the Russian composer whose *Firebird* he recently introduced to 5GB audiences in the 'New Friends in Music' series.

THIS is a question that has been asked by thousands—whilst other thousands have not troubled even to ask such a question, rashly and uncharitably assuming it to be unanswerable.

Well, I happen to be in the way of meeting Stravinsky occasionally, and I can assure you that, for himself, at any rate, all his music does 'mean' a great deal. The last theory that is worth even a moment's glancing consideration by anyone who knows this simple-minded, earnest man is the theory that he is seeking the applause of the would-be wise by writing incomprehensibly, or trying to acquire notoriety by a mystification of the innocent.

There was a recent occasion when, to a 5GB audience, a work of Stravinsky suddenly came to 'mean' a great deal. Their letters are on my desk as I write. All but three of them are filled with such unexpected testimonial as 'Most enjoyable,' 'Most interesting,' 'Most fascinating,' 'Of the greatest interest and pleasure,' 'It is difficult to say what a pleasure we enjoyed,' 'I had failed utterly to understand anything of his up till now, but at last I've "got it"!' 'I began to listen out of intellectual interest, but as I did so I got the love of it as music,' 'Hitherto I had not been a lover of Stravinsky's music, but now I feel a budding affection,' 'After listening very intently my views are definitely transformed to those of amazement at Stravinsky's marvellous inspiration,' 'I marvelled at his clever ideas and shall now take notice of him whenever his compositions turn up in the programmes,' 'I intend to further my acquaintance with the composer at every opportunity,' 'It was so beautiful; please do it all over again,' 'That hour's broadcast was worth the licence fee for the whole year.'

Now the receipt of letters containing such expressions concerning Stravinsky, of all composers, is a new phenomenon so far as my B.B.C. experience is concerned, and, for the sake of any readers who are not members of the 5GB constituency, I will describe the nature of the broadcast that brought them.

Stravinsky himself had recorded one of his compositions in the form of 'Duo Art Pianola' rolls which exactly repeated his performance. Then along the margin of these rolls he had supplied letterpress explaining the 'meaning' of every phrase of the music. Representative portions of these rolls were played, the composer's explanation being read through the music. Then they were played again without this interruption, and, in some cases, by means of gramophone records, an orchestral performance followed. The composition in question is not one of his latest and most enigmatic works, but it is, nevertheless, a hard enough nut to crack for the teeth that have mostly been exercised on nothing tougher than Beethoven and Wagner. One ingenious listener describes the clearing of his mind in this way. 'In previous performances,' he says, 'I seemed to be hearing "D-R-E-F-I-R-I-B" or "R-I-E-F-B-R-I-D," and what the dickens that meant I couldn't make out; then Stravinsky's own twin performance-explanation was broadcast, and behold—"FIREBIRD"!'

Now, if this incident had been enlightening to a number of B.B.C. listeners, I hope it may be enlightening to Stravinsky, too. He holds a theory concerning his own work which I, personally, have never been able completely to grasp. I will try to explain it briefly and simply.

It will be recalled that the output of Stravinsky, so far as any large public has ever come to know it, is of the nature of stage music—opera or ballet—such as *The Firebird* (1910), *Petrouchka* (1912), *The Rite of Spring* (1913), *The Nightingale* (1914),

*Renard* (1915), *The Wedding* (1917), *The Soldier's Story* (1917), *Mavra* (1921), *Apollo Musagetes* (1928), etc. But after these works have had their first series of stage performances Stravinsky has (in many cases, at any rate) reissued them as purely instrumental works. *The Rite of Spring* is an example known to most B.B.C. listeners, who have recently (with mixed feelings, I gather) heard it as a 'symphony.' And when the moment for purely instrumental performance has arrived the composer has not only claimed that the music could be listened to as 'abstract music' (i.e., as music with no 'meaning' at all, in the literary sense), but has even gone farther and said that, despite their descriptive titles, and the opera or ballet scenarios formerly attached to them, his compositions were originally actually conceived abstractly. As he put it to me once (and I wrote down the words and got him to sign them, so they can be taken as authentic):—

I have always felt the same. I have never made 'applied music' of any kind. Even in the early days, in *The Firebird*, I was concerned with a purely musical construction.

Suppose I am a painter. I paint, say, a portrait of a lady in *toilette de bal*, with her jewels. My portrait resembles the person painted. None the less, it is painted for the pleasure of painting, despite its subject. Or I paint a picture of a street fight. The fight is my pretext for the picture, but the painting of it may be pure painting. The same thing applies to all my works. In *The Rite of Spring*, for instance, the pretext of the prehistoric birth of spring has suggested to me the construction of the work that I have called *The Rite of Spring*. The 'pretext' I choose is but a pretext, like the painter's pretext for painting. If anyone objects, and prefers anecdote in a simple musical monument, they are surely in their mental infancy.

*The Rite of Spring* exists as a piece of music, first and last.\*

My own difficulty in reconciling this theory with the facts as I know them is just this. I have first made acquaintance with such works as *The Firebird* and *The Rite of Spring* in their stage performances, when I have observed with admiration the glove-like fitting of the music to the minutest details of the scenario. It has seemed to me (as I gather it seemed to some of my 5GB listeners the other day) that Stravinsky is perhaps the cleverest composer the world has yet known in making the music fit the deed. His music has seemed to me to be perfect illustrative music. It has its musical beauty also, and of how high a quality that can be I was more than ever convinced as a result of my repeated hearings of Stravinsky's performance of the music of *The Firebird*, preparatory to the broadcast just mentioned. But that Stravinsky's stage compositions are as symphonies I cannot perceive. They are to me, primarily, works of musical dramatic genius, and to win through to an appreciation of them as music (as I personally find and as so many listeners have confirmed) one wants, first of all, a thorough understanding of their dramatic significance.

Let us frankly admit, if necessary, that we are in our mental infancy... or at any rate that, in our present stage, the 'anecdote' forms the best pathway to the 'monument.' And when there appears in the arena a composition of Stravinsky hitherto unknown to us let us not turn down our thumbs until we are quite sure that we have penetrated to his 'meaning.'

\*In justice to Stravinsky I ought, perhaps, to say that this conversation can be found in fuller form in *The Observer* for July 3, 1921, in a book called 'Crotchets' (published by John Lane), or in the third volume of 'The Listener's History of Music,' shortly to appear.

## AUGUST STRINDBERG.

(Continued from previous page.)

for which Strindberg had been heading since 1884.

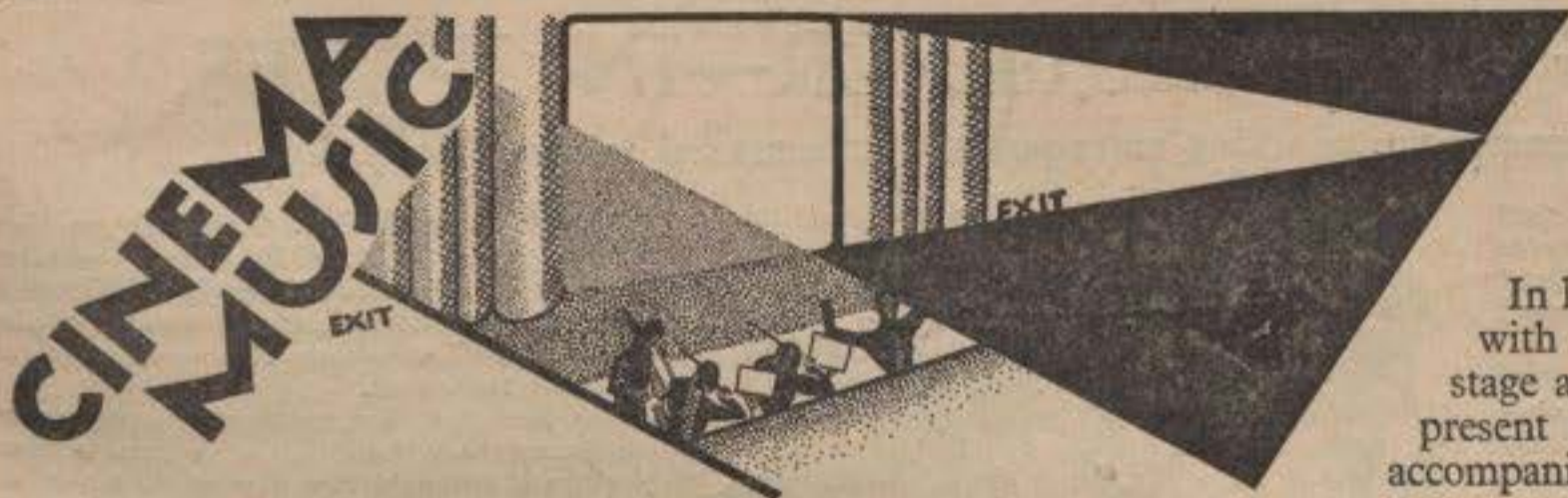
He now entirely ceased to write and plunged into something which was the equivalent of his previous excursion into the Chinese. He improvised a laboratory and set himself out to prove the transmutability of the elements. After which we are told that the reading of Balzac led to his discovery of Swedenborg. Now I happen to know that book of Balzac's which deals with Swedenborg. It is called 'Séraphita,' and I am inclined to say, after having read every word of it, that it is of all novels, even of the philosophical sort, the most unreadable. How far it is sound as philosophy I do not know. But the book brought about a complete *volte-face* in Strindberg's attitude. From being a materialist sceptic he became a believing mystic and, says his biographer, the crisis took him to a private sanatorium kept by an old friend in the southern port of Sweden. But it would be far from safe to assume that he ever reached a state of actual insanity. I think it would be equally fair to say that it would be far from safe to assume that this great genius ever reached the state of actual sanity.

In 1897 Strindberg returned to what was for him the normal state of health, and the next ten years marked the period of his

greatest literary activity. He contracted a third marriage in 1901, which was dissolved three years later. Strindberg died on May 14, 1912. Mr. Ashley Dukes has said finely of him: 'He may never be appreciated at his worth, for all the causes he embraced were unpopular. He was an anti-feminist in the age of *A Doll's House*, an epic dramatist in the age of social drama, a mystic in the age of fact and argument. He was at once poet and logician, realist and idealist, sceptic and passionate believer. He was not only a man, but a multitude; not only a world in himself, but an elemental chaos. His life was a great subjective drama, his art an eruption of vital forces.' I am pulled up here by the word 'chaos.' This is the word used so often, you remember, by Captain Jackie Boyle in Mr. Sean O'Casey's *Juno and the Paycock*. 'The whole world,' says the Paycock, 'is in a terrible state o' chaos.' Only he doesn't pronounce it like that. What he says is: 'I'm tellin' you, Joxer, the whole world's in a terrible state o' chassis!' We may say, then, that Strindberg's life began in chassis, continued in chassis, and would have ended in chassis if he had not been mentally exhausted. But the chassis when he was at the full height of his powers was, as Mr. Dukes says, tremendous and elemental.

JAMES AGATE.





By  
**EDWIN  
EVANS**

In last week's issue Mr. Evans dealt with 'incidental music' as affecting stage and microphone drama. In the present article he considers the musical accompaniment as applied to the film.

**D**ISCUSSING the other day the future of the cinema from the musical point of view, I remarked that the advent of mechanically reproduced music would act as a stimulant to improvement in the ordinary orchestral accompaniment of the film. Today I am considering, not the future of the cinema, but the cinema as it exists, and especially those aspects of it in which this stimulant should prove beneficial.

The present practice is to accompany the film with a kind of pot-pourri, a mosaic of from fifty to a hundred brief extracts selected from the library as being appropriate to the story as unfolded on the screen. The wide margin in the number of these snippets represents the difference between close and loose fitting. The former regards separate scenes as calling for individual treatment; the latter takes scenes in groups and selects music to fit the dominant mood. But the choice between these two methods is not always governed by the nature of the story. The personal factor enters into it. Some fitters lean one way, some the other. There is also another factor which exercises despotic power over cinema music in general. This is the factor of time. Often the fitting is loose, because there has been no time to make it a close one.

#### The Problem of the 'Fitter.'

It is, in fact, a characteristic of the cinema that whilst it is a lavish spender of costly time in the making of a film, it reaches the extreme of niggardliness in allotting time to the preparation of the music. One would think that, since everyone recognizes that the film when completed must be shown with a musical accompaniment, it would occur to those concerned to devote some attention to it at an early stage. This very rarely happens. The instances in which the producing firm issues either a score or a list of suggestions for the use of musical directors are becoming more numerous, but they are still exceptional, and even in these the work is nearly always left to the last. Still, though by then there is a natural eagerness to market the film as quickly as possible, the 'fitter' has usually sufficient warning to enable him to devote some time to the problem presented by the accompaniment.

The great majority of fittings are provided either by the renter at his trade-show, or by the exhibitor when the film reaches his picture theatre. It is becoming more usual than formerly for the renter to afford the exhibitor the opportunity of following the

lead given him at the trade-show. The local musical director can then, if he has the music in his library, repeat the same accompaniment, as a whole or in part, or he can make his own selection. He has a change of programme at least once, and often twice, weekly. The films do not reach the theatre until a day or two before they are to be shown. He sees them once, and takes notes, watch in hand. As a rule, he has no rehearsal. A satisfactory solution of the problem is impossible in the time. He has to be content with a plausible one. An emergency repeated at constant intervals becomes a habit. Thus a plausible 'fitting' becomes a matter of routine in which musical directors excel in proportion to their experience and the libraries at their disposal.

#### Ill-Considered Accompaniments.

Trade-shows, on the other hand, are commonly regarded as lying entirely within the province of the renter's publicity experts, who make all the arrangements, including those concerning the music. In London they engage one or other of perhaps half a dozen conductors known to be adepts in this business of fitting the film. Usually they are able to give him longer notice than that of the exhibitor to his musical director, but not all of them appear to realize the importance, even from their own publicity point of view, of an effective musical accompaniment, and one often hears of trade-shows that are sprung upon a conductor at two days' notice, occasionally even overnight. It is, in fact, one of the strange features of the industry that, although those engaged in it must have had many experiences of a good film marred, or an indifferent one saved, by its music, many of them still fail to draw the conclusion that the music is an important factor, to be treated as such. Exhibitors—some of them—are even more stubborn. Sometimes they book a film which impresses them favourably at the trade-show, and disappoints them when shown on their own screen; and though they may dimly suspect that the music helped to sell them the film, they still fail to draw, or at least to act upon, the obvious conclusion.

#### A Mere Jig-Saw Puzzle.

Thus the great majority of the film accompaniments you hear, if you are a frequenter of picture theatres, are more or less improvised at high pressure, against time. Quite unnecessarily, through an inveterate lack of foresight, the conditions under which they are prepared are such as to preclude any attempt on a conductor's

part to make them into something which, if not art, would at least be good theatre-craft. Any musical director who set out with ambitions in this direction would quickly have his spirit broken. He would either be compelled to scrap his ideals or be left high and dry. The best men, at present, are those who, without any illusions concerning it, face the problem as it stands and do what is expected of them to the best of their ability. In doing so they have evolved a kind of technique in the use of which some of them display considerable ingenuity. Under the circumstances, it is really remarkable how plausibly they do contrive to fit a film with a series of scraps from here, there, and everywhere. Though there is little to be said for the process itself, it is impossible to withhold a measure of admiration for the skill of those who, with everything against them and scant hope of recognition, succeed thus in literally making the best of a bad job. It is no small thing to be ready at the shortest notice with a string of musical suggestions to fit, plausibly if not perfectly, the variety of incident occurring in even an average film, and some films tax ingenuity to the utmost.

A system evolved in such haphazard fashion was bound to develop many weaknesses. Some are inherent, such as the practical impossibility of ensuring the accurate synchronization of any rhythmical movement on the screen—dancing or marching, and so on—though it does not often happen that one sees girls dancing two-four time to three-four music, as occurred at one of last year's trade shows. It would be possible to compile a glossary of film music solecisms, but for today we will confine ourselves to weaknesses which are not inherent to the principle, but have developed in practice. And of these three will suffice.

#### The well-worn 'Misterioso.'

The first is the excessive repetition of the same music. Of course we know that the aggregate consumption of music by the cinema must be enormous. All the more reason to cater for it on the large scale, pressing all music into its service. (I am assuming for the sake of argument that we condone the pot-pourri system.) From that point of view all cinema libraries, large as some of them are, are too small. Certain compositions are worked until, metaphorically speaking, they are worn threadbare. The Great Romantic Movement of the last century which has now run its course, produced a vast quantity of symphonic music which, being 'programme music,' is rich in

(Continued on page 228, cols. 2 and 3.)

# FINDING THE LISTENER—IN WALES.

Vignettes of listeners our travelling correspondent encountered in the Principality.

**S**ALLY ROWLANDS, poor girl, has spent twelve weary years in bed at home in the little house in a Welsh village. Rheumatic fever has claimed her as a permanent victim.

She is powerless to lift an arm even, and somebody must hold up the newspaper or a book whenever she wants to read. But Sally has the gift of joy and she makes light of her affliction.

Mrs. Rowlands has skimped and saved all these years to bring something of the sunshine of life into that sick-room, and she has now achieved success beyond her fondest hopes with the three-valve set she bought last Christmas—bought with those hardly-won and carefully hoarded sixpences and shillings, every one of which represented some definite, personal sacrifice made on the altar of mother-love.

'There's pleasure, indeed, you've give me, mam; here's the whole world in my lap,' Sally says with a ring of gladness in her voice—and the tears that insist upon coming into Mrs. Rowland's eyes are tears of thankfulness for the miracle that is wireless.

Gwilym never was one to be downcast by difficulties, and when conditions began to go from bad to worse in the Rhondda he looked around to good purpose. Had he not built his own two-valve set and made a fine job of it? So he studied wireless with the zeal of an enthusiast and soon he found himself called in whenever something was amiss with other people's sets. 'Yes, indeed, he's a fine fellow on wireless is Gwilym,' his friends and neighbours were soon saying.

Why not capitalize this goodwill and turn his knowledge of radio into business directions? Thus he might hope to find a method of earning a living now that the pit was putting so many men off.

His success was almost instantaneous, and soon his prowess spread far beyond his own area. In fact, his own people take a great pride in his ability.

'Our Gwilym is the finest wireless doctor in all the world, indeed he is,' they say with sincere conviction.

Twm has a voice of such charm and range that his leadership of the choir at the pit was inevitable. He carried his choir from triumph to triumph, and all through the valley spread the fame of Twm and his colleagues.

The wireless took the Welsh valley by storm, and Twm hated the newcomer as an all-powerful rival. He believed that his choir would leave him. 'There's years of my life wasted.'

But one day there came to the post office a letter for Twm, and through the envelope were clear for all to see the words 'British Broadcasting Corporation.' The 'Wireless' writing to Twm Jones now. What could it all be coming to?

Twm held his peace until the night for choir practice, although he knew that the village was agog to know the contents of the mysterious letter.

At the properly chosen minute, he broke his silence and there was a ring of victory in his tones. 'You remember, boys, when I told you to sing up to entertain the gentleman who was staying at the Blue Lion. Little did you know he was one of the wireless people indeed. And now they are writing to ask us to broadcast from the Studio next month. Well, come on you, what about it?' he announced, with a transparent effort at casualness. Verily the reward of all his efforts was at hand!



One after another the notables came in.

The choir—his choir!—was to sing to Wales and maybe to the whole of the British Isles!

'Ay, ay,' came the ringing response, and the leading bass stepped forward and added, 'We'll show 'em how to sing *Owm Rhondda*.'

His was a well-known figure at 'first-nights' in London before the war. Family ties took him back to South Wales and then came the war. The theatre faded into the distance and he returned to the little town after the second Mons, quite reconciled to the activities of the small world in which his lot had fallen, for his eyes were giving him growing trouble, and the oculists were grave.

When radio and the drama came into happy union, all his old love of the theatre came back; but with a difference. Let him explain his point in his own words.

'I believe,' he told me, 'that the future of much drama is on the air. On the air there is no straining for realistic scenic effects, that bugbear of the intelligent producer. The greater the expanse of canvas to be filled, the greater the opportunity for the mind of the listener to fill in the background, to supply mentally the scenic effects required, to visualize the picture that the spoken word is conveying. For my own part,' he concluded, 'I am quite reconciled to the fact that I shall never see another "first night".'



THE CORONATION AT STRELSAV, from 'The Prisoner of Zenda.'

Rex Ingran's famous film which is to be reissued next month by Metro-Goldwyn-Mayer.

I wish you could have been with me that morning at Evan Evans' the Shop. One after another the notables came in—not to buy reels of cotton or yards of thread or any of the thousand and one things that a village store in Wales must stock.

Oh dear no! The matter was vastly more intriguing than that. A J. O. Francis play had been broadcast from the studio the night before and its merits were the subject of hot argument.

'But Twmas Shon couldn't have been really converted now or he wouldn't have gone back to the poaching,' Evans the Shop was insisting. 'For why?' asked the schoolmaster. 'Men are but children after all when it comes to their pleasure, and the more I see of children the more I wonder if it's any use it is, indeed, trying to reform bad characters.' 'If all the converted sinned no more the world would be a simpler place,' said the minister, thoughtfully, for he reckoned the schoolmaster was a bit of a pessimist.

'Well and anyway,' said the postman, defiantly, 'who made rabbit-catching a game for the rich alone? Wasn't it Dicky was saying in the play we heard last night. "Grand things there are in the world, Twmas Shon. There's the pheasants going up with a whir-r-r like that and the rabbits—tap—tap—and off to go with their little white tails in the air".'

'Oh, to go off with you,' said Evans, 'or it's late you'll be with the letters!' But he sighed heavily as he turned to attend to a customer, and I learned that his wife's ambition had made him a big man in the Chapel, and so he dare not sympathize with poachers.

There is no punishment quite so severe, according to Jimmy and Teddy Owen, as being sent out of the room when Spic and Span are on the wireless.

Spic is to them the personification of all that a schoolboy should be—never abashed, never short of the appropriate word.

The other evening Mrs. Owen gave the dreaded order, 'Perhaps, indeed, now you'll learn to keep off the ice when it's thawing fast. Coming in like a pair of half-drowned terriers and shaking water over my nice clean kitchen, indeed!' the good lady grumbled with every justification.

But the boys did not return to the snug sitting-room for so long that Mrs. Owen, made wise by experience, became uneasy. She opened the door and discovered them in the throes of the following composition:—

Dere Spic and Span,

Plese next time you speke on the wire-less will you ficks up some punishment in yore tork for mothers who wont let there boys lissen becoss they shuk warter from them like two teryers.

You mite say that you hope the warter the boys shuk from them freezez and then the mothers cud slip up and then they wud be sorry for punish-ing there sons who shuk warter from them like two teryers.

Yore ad-mirrers,  
Jimmy and Teddy.

Read

HENRY HANDEL RICHARDSON  
FAITH COMPTON MACKENZIE  
HARVEY GRACE  
HERBERT FARJEON  
in next week's issue.

## AT THE COURT OF ESTERHAZY.

A portrait of Josef Haydn, a Symphony and a Concerto by whom will be heard from 5GB on Sunday evening next, May 5. The grace, the happiness, and the prosperity of Haydn's life, delicately described here, is reflected in his music.

**J**OSEF HAYDN, the son of an Austrian peasant, has become Director of Music to Prince Nicholas Esterhazy. It is the year 1760, and Haydn is not yet thirty. We receive our vision of history largely from novels and costume plays, and unfortunately our little English stage with its routs and duels and sedan-chairs has no room for such Olympian characters as the Esterhazys. But in Germany and Austria their type prevailed. Their estates were a miniature kingdom, their park a miniature Versailles. They kept up a regiment of soldiers, a vast household of officials. They also kept up (as nowadays a man keeps racehorses or owns a moor) a choir and an orchestra. An intense pride of birth governed all values, and though the palace—with its galleries and great rooms, its theatres, its opera-house—was a temple for the high-worship of art, the artist himself was ranked as a servant.

You picture Haydn, then, in his blue and silver uniform waiting daily in the Prince's ante-chamber to learn whether His Highness is pleased to order a performance of the orchestra that evening; and you can imagine the great chamber where it would perform: the painted ceiling, the walls cream and gold, the glitter of innumerable candles; the Prince and his guests, brocaded, powdered, jewelled; the elegant uncomfortable gilt chairs, and at one end the players, the choir, the Kapellmeister, all of them in the uniform of blue and silver. Perhaps it is a great occasion—the Prince's birthday or feast-day; or perhaps he has returned from one of his duty-visits to Vienna; or it is the visit of some other Serene Highness; or even of the Empress herself. If so, special music has been commanded. There has been hunting-music on the terrace at dawn; music to accompany the royal guest in her tour round the park; music for a show in the marionette-theatre, for the ball, for the fireworks; and, of course, a new opera and a new symphony.

Haydn was a smallish man, with a body too short for his legs, and unmuscular. They called him 'the Moor,' because of his dark complexion—he was pitted with the small-pox—and his nose was disfigured. He was strong and had a tremendous sense of

method and neatness. He needed this, for his contract was to compose as well as to conduct, and for thirty years he turned himself into a veritable factory of musical composition. His life must have been as regulated as a banker's, and his room as ordered as an office. Listen to his music and see if you do not find evidence there of the things that keep men fit—serenity and humour.

There is no speculation, no angry struggle with fate. There is gaiety, but it is the gaiety of the countryside and of children. The slow movements are rarely sad; they are warm, they glow with a sort of patient charity. And throughout his music, on the smallest provocation, there is humour. The man who, in the Farewell Symphony, could get a holiday for his long-suffering band by writing a finale in which one by one the players fade out of the score, pack up their instruments and depart; the man who, in the Surprise Symphony, could deal with the perennial problem of how to keep audiences awake by witty device of a sudden loud chord in a slumberous movement—such a man can parry the pricks of life with humour and has half the secret of longevity.

And, indeed, when his thirty years with Prince Esterhazy is over, and he is fifty-eight, the best part of his life is still before him. He had turned out music by the volume, but the music on which his fame principally rests was still to be written. He has, however, already earned the title, 'the father of the modern orchestra'; he is known all over Europe; he has saved money and is free to live where he will; he is sought for by many princes and in many capitals; but the place that secures him is—London.

London at the close of the eighteenth century one pictures very much as the New York of today: the place where, for artists, the 'big money' was to be made. Its audiences were enthusiastic and not so knowledgeable in technical matters as to form themselves into factions; an 'advanced' piece of music might be politely, even coldly received, but it did not lead to disturbances in the streets. It was for foreigners to take art as seriously as this! Haydn came over as many a celebrity

comes to London or to New York today, with a big contract for so many concerts, but with this feature about it that he was to produce so many new compositions. He was lionized. His lodgings were first Holborn, then Golden Square, then Bury Street; and those whose work lies among the bricks and mortar of Lisson Grove may reflect that it was here, for it was sylvan then, that he fled for rest from too much London society and for inspiration, too, for the magnificent London Symphonies. Ambassadors waited upon him; the Guildhall saw him at a Lord Mayor's banquet; Hoppner painted him by order of the Prince of Wales; Oxford conferred a degree upon him; and there were innumerable commands to Buckingham Palace.

Haydn was the last of the great musicians to thrive on the system of patronage. It had enabled him to build up a reputation; but it was when he was free to write for a public rather than a patron that his best work was begun. Mozart, whose short life is enfolded within Haydn's, was the first to kick against the old economic conditions—but for composers freedom from patronage meant suffering for a while. Mozart died in penury; Beethoven needed a public subscription; Schubert knew always the sting of want. Haydn's last years were lived full of honours in Vienna. He died in 1809 at the age of seventy-seven. Napoleon, symbol of all that was to sweep away the Esterhazys of this world, and patronage, and the leisured formal régime of the eighteenth century, had twice invested Vienna. Haydn's last act before he became unconscious, and as Napoleon's shells were falling in the city, was to be carried to his piano and to play over three times a piece which he had composed and which to us who know the course history has taken is also a symbol. It stood for a régime which has now passed away. It was the Austrian National Anthem.

W. ROOKE LEY.



# SIR ARTHUR YAPP 'WHAT BROADCASTING MEANS TO YOUTH.'

(National Secretary Y.M.C.A.)

**W**IRELESS is a lively new interest for the middle-aged; a comfort for the old, a godsend for the sick. Has it any real significance for youth?

Young 1929 is being brought up on wireless. It is an integral part of his daily life. The regular lecturers and the chief announcers, the adoptive 'uncles' and 'aunts,' are as familiar to him as his own family. He moves in a world of wireless technicalities as unconcerned as a trout in its native stream. Unlike his elders, he does not regard wireless as a miracle, but as the most natural thing in the world.

Wireless is a kind of foster-father to the rising generation; what will it do for it? Our scaremongers and Jeremiahs are not slow to prophesy that it will do it no good. Broadcasting, they say, encourages the armchair attitude towards life; the lazy passivity which roots a young man to his fireside when he ought to be up and doing; saps his initiative.

The very excellence of the B.B.C. programmes, they say, increases this danger. Music, religion, entertainment, instruction, may all be assimilated at one's fireside with such ease that the next generation will grow up unable to produce music or to find their own religion; unable to amuse or to teach themselves without external aid. Who thinks it worth while learning to play the piano when he can hear Pachmann, or Myra Hess from 2LO? or to plough through technical books when he can hear a popular digest of them by a wireless lecturer?

I do not believe such an assumption can be long supported. Would Drake not have sailed West if he owned a wireless set? Would Columbus have chosen to listen-in to lengthy discourses by the Renaissance scholars instead of setting out to discover America? On the contrary, would not wireless itself have stirred the imagination of these adventurers, and made them even more eager to sail?

For the value of wireless to youth lies not so much in what it states or teaches directly, as in what it indirectly suggests. The mind of youth is forever going off at a tangent from what it—often unconsciously—absorbs. No one can foresee the ultimate effects of a few pregnant words or a piece of beautiful music over the air upon an imaginative young man.

Some people may argue that wireless supplies no more information than may be gathered in the lecture-room or from the press. This is true enough, but for youth, at any rate, radio has a potency and appeal neither of these other media possesses. Young people have not cultivated the newspaper habit to the same extent as their elders; neither are they particularly given to attending for pleasure lectures which they associate with school and school discipline. It is the same with church. In both cases they have an intense dislike of being preached at from a mental or moral pedestal.

But wireless lectures are different. By

fitting up his own set, the young listener has in some sort produced the lecture himself. By writing to the B.B.C., he can cast his own vote to modify the programme. Finally, if he doesn't like what is being broadcast, there is no need to sit through it in bored restraint; by turning a switch, he can silence the speaker without the slightest fuss or breach of good manners. It is because wireless proffers information tentatively rather than dogmatically that it is laying such a hold on modern youth.

Many young people wake up when it is too late to realize that they did not make the most of their time at school or college. Others, through no fault of their own, have had few educational opportunities of any kind. To all such, wireless gives a new opportunity, a new encouragement in the struggle of life. It provides a leisure-hour "extension college" in which, at practically no cost, all may enrol.

Youth has discovered that radio is different from many other ways of acquiring knowledge, in that it enables one not only to hear the actual voice of the lecturer or speaker, but, in some mysterious way, to enjoy his or her personality. Whether the speaker be the Prince of Wales, the Prime Minister, a great religious leader, or a distinguished man of science or letters, radio opens up a new world for youth; it gives him a vision of possibilities and opportunities not dreamed of in my young days.

It is the same in respect of religious teaching. It is unfortunately a fact that youth today is largely outside the churches. I believe radio may help to win them back. If

a preacher bores them, they can just switch off. On the other hand, if a speaker really attracts them and they are gripped by his personality, it is not likely to be long before they will want to see him, and to come into personal touch with him in his church.

I came across a good instance of the power which wireless has over youth when I was last in Canada. One of the big Canadian newspapers was co-operating with the Y.M.C.A. in Toronto to interest young Canadians in physical science. Every morning, a quarter of an hour was given to broadcasting 'physical jerks,' and another quarter of an hour to hints on health and sanitation. The newspaper published a description of the exercises day by day together with charts and diagrams. The idea was an immense success, and I hope before long it may be possible to try the same sort of thing in England.

But I believe the most important effect of all that wireless will have on youth will be to make him realize, as he might never do otherwise that all men are members of one great human family.

It will, I imagine, be a commonplace before many years to pick up any station in the world clearly and audibly on a cheap wireless set. The language bar will no longer be an impossible barrier between the young people of different nationalities. Among the next generation, there will be a closer bond of international fellowship than the world has ever seen—a bond which wireless will have done more than anything else to promote.

A. K. YAPP.

## CINEMA MUSIC. By Edwin Evans.

(Continued from page 225.)

the illustrative qualities which are so useful in film accompaniment. Only a few favourite overtures and symphonies are used. Of course I shall be told that these are probably the best, or they would not have become favourites. But many a journalistic cliché was a vividly illuminating phrase until too frequent use sapped its meaning. As music Beethoven's overture to the tragedy of *Coriolan* is a vivid conception. As accompaniment to a tragic situation on the film it has become a cliché. But if one feels this in regard to noble music such as this, how much more exasperating is the repetition when the music itself is made of clichés! As is well known, cinema musical directors are fond of using musical terms to describe standard screen situations. For instance, all situations involving stealthy movement—and therefore the music belonging to them—are classified as 'misterioso.' There is one misterioso in such constant use that if a member of the audience were one of these days to heave a brick at the conductor, he could plead ample justification.

The second weakness really arises out of the first. Because there is not enough music in use, the same piece is subject not merely to repetition but to violent deportation from one country to another. For instance, Hungarian gipsy music does duty for the gipsies of Spain, and as for Oriental music, its geography is positively amazing.

The third weakness is the rank production of

commercialism: the shameless boosting of some trumpery tune by constant repetition as a 'theme-song.' Properly engineered this may enable the publisher to sell thousands of copies of the piece, but it works havoc in the accompaniment of any film with pretensions to be considered as a work of art. It does not matter so much when the film itself is more or less on the same plane, but producers of better-class films should, for their own protection, insert a veto clause in their contracts.

The last of these evils is liable to be continued in the settings of sound films, for it takes strength of mind to resist the blandishments of publishers with wares to sell. The others, however, should soon wane, because the musical compilers of these films have time to look further afield, and they are not so restricted as to material resources. If any special music is advisable they can procure it, which the local music director generally cannot do—or at least, is not encouraged to do. With their larger orchestras and facilities for rehearsal, they are consequently able to set a higher standard, which exhibitors of 'silent' films will presently find they will have to emulate, or they will be unable to compete with sound films. Thus the advent of mechanized music makes for improvement all round. Moreover, it provides a royal road to the realization of the ideal blend of a film synchronized with music specially written, and therefore fitting the detail of its situations as no adaptation can, however ingeniously contrived. EDWIN EVANS.

## DOES ENGLAND CARE FOR OPERA?

In the accompanying article, Mr. Basil Maine combats a recent assessment in these pages, by Mr. Harvey Grace, of 'the Future of Opera.' There may be no future for Opera in England, says Mr. Maine, because, unlike certain Continental countries, we have no tradition of Opera: abroad it is different.

MR. HARVEY GRACE'S recent article on the Future of Opera has greatly interested me and has prompted me to set down my own ideas on the subject, not as a contradiction, but as an expression of another point of view. Mr. Grace should have added 'in this country' to his title. As it stood it was open to a certain amount of misunderstanding, for whatever happens to opera in England, there can be no doubt that on the Continent the development of this much-abused form of art will proceed along lines with which the average Englishman will have little sympathy because he is untouched by the traditions which lie behind these developments.

Let us consider our own case. The first question to ask is this: Can we create an operatic habit of mind? In order to answer this question, let us ask another: What has made opera a habit of mind in countries where it is run successfully? If we take the case of Germany, the answer is, Tradition and Patronage. In that country opera can point to an honourable history. It is not a sudden craze due to the enterprise of a promoter with an eye for business, but an institution due to an aristocracy with an eye for culture. It is the effect of the beneficent influence of Court life, exercised in a number of centres, and the vitality of the culture has been increased by the friendly rivalry between one centre and another.

Here in England there is no such safe foundation for the establishment of opera. Our popular institutions—the music-hall, Association and Rugby football, etc., are democratic in nature and origin, and a great deal of our capacity for competition is spent upon these.\* Sport is an institution with us chiefly because it satisfies our craze for Enacted Conflict, and the music-hall turn that can make some reference, either verbally or by a parade of colours, to a popular football team, is certain to make a hit.

The average Englishman likes to see a well-staged match of skill; but this instinct is not derived from a thwarted passion for revenge or a sneaking lust to kill. That is to say, there must be no obvious danger to life in the Englishman's games. The bull-fight could never be popular here. On the other hand, any game that produces reasonable rivalry and at the same time a series of incidents not too subtle for the appreciation of the layman, attracts the English public irresistibly. From this fact we may infer that the Englishman takes up a similar attitude in the theatre. If his interest is to be held, he must be made aware of some kind of conflict, either the kind that intrigues him through a make-believe tragedy or the kind that causes the convulsion of laughter.

Now this is what the average opera fails to do (unless, indeed, it causes laughter in

the wrong places!). Many of the stories are only too full of tragedy, of course, but they are usually presented in such a preposterous way that the Englishman's sense of humour proves too much for him. I seem to overhear an objection here, something of this kind: 'Granted that the tawdry production of opera no longer appeals to the average Englishman, surely he will be aware of the significance of the music; surely this will satisfy his craze for conflict?'

This 'surely' is the sign of a Utopian mind. In an ideal state of things the answer would be 'Yes, most surely,' but actual experience prompts the answer: 'Certainly not'; and it is precisely because the average Englishman is so insensible to the full significance of the music of an opera that he misses the whole point of opera as a form of art. Of course, it is possible to analyse for him the functions of music in opera, to show how music was called in to intensify the dramatic situation, to act as an index to the characters and their relationships, to create the atmosphere of the play, but such an analysis would call for a corresponding analytical state of mind in the theatre—and it is well to remember that the Englishman dislikes being given anything in the nature of a problem when he is out to enjoy himself.

Let me refer you to sport again. Is it not true that Association and Rugby football, horse-racing and boxing, where the object is plain, the action swift, and the procedure simple, attract by far the largest crowds; and that any game in which the action is retarded and which requires a more intimate

DAWN OUTSIDE COVENT GARDEN.



That there is an audience for opera in London at least seems to be proved by the long queues which collect outside the gallery entrance for each performance of this year's season at Covent Garden. For *Der Rosenkavalier*, which opened the season on Monday, April 22, enthusiasts began to arrive early on the previous day.

knowledge of technique (cricket, for example) is proportionately less popular? The case of opera with us roughly corresponds with that of these more intricate games. The most popular works of the opera repertoire are so because, as with a prize fight, the issue is clear. (I am not referring to the result of the fight, of course!) The larger public attends these operas knowing quite well the reason for its attendance. It has come to enjoy certain moments which, for a variety of complex reasons, produce a thrill. In a prize fight this thrill can be caused by the knock-out blow, and the tenor in *Rigoletto* knows that he can produce a similar thrill by carefully administering the most resonant of his high notes.

I remember an incident which bears this out literally. It happened during a pre-war performance at Covent Garden. I was sitting in the gallery next to an unshaven, unwashed, but pleasant fellow in cap and scarf. He persistently chewed gum, and whenever he was more than usually moved he became very talkative. After 'La donna è mobile,' however, he suddenly became reserved, and instead of joining in with the tremendous applause, he turned to me to make one simple remark: 'That's a knock-out!'

Operas in which these momentary thrills are displaced by a more subtle and continuous appeal and which demand a higher degree of musical intelligence will never (in my opinion) be really popular in this country. As for Comic Opera, for which we are continually told the English have a special gift, there seems to be no reason to believe that the Gilbert and Sullivan tradition will be continued by composers. Whenever we want to show our national talent for this form we are compelled to fall back upon revivals. Few living composers are willing to encourage our belief by producing new examples. They know too well that American competition is too much for them, for the English Comic Opera tradition has been almost completely undermined by the invasion of the film and the revue. BASIL MAINE.

### The Listener

THE B.B.C. NEW WEEKLY

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and  
MR. PHILIP SNOWDEN

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'BIRD LIFE IN LONDON'

By H. J. MASSINGHAM

will appear in next Wednesday's issue.

2d. — ON SALE EVERYWHERE. — 2d.

\* It may be noted, incidentally, that the rapid growth of our Competitive Festival movement is closely connected with a wise encouragement of local rivalry.

*Home, Health, and Garden.*

## RECIPES FOR DELICIOUS BISCUITS, ETC., QUICKLY AND EASILY MADE

*Digestive Shortbread Biscuits.*

4 ozs. wholemeal, 1 egg,  
2 ozs. ground rice, Teaspoonful of self-  
2 ozs. medium oatmeal, raising flour, or  $\frac{1}{2}$  tea-  
3 ozs. caster sugar, spoonful baking pow-  
4 ozs. butter or mar- der.  
garine, Pinch of salt.

Cream butter and sugar, then add well-beaten egg. Mix wholemeal, ground rice, oatmeal, flour, and pinch of salt and add slowly to the mixture. Roll out about  $\frac{1}{4}$  in. thick (rather a lot of wholemeal is required when rolling), and cut into rounds or ovals. Put on well-greased tin and bake about a quarter of an hour in a moderate oven. (Mrs. H. Timms, St. Helens, Hythe Road, West Worthing.)

*Almond Quaker Oat Biscuits.*

1 breakfastcupful Quaker 1 tablespoonful baking  
oats, powder,  
1 ditto sugar, 2 eggs,  
1 tablespoonful butter, 2 or 3 drops of almond  
Pinch of salt, essence.

Beat the butter and sugar to a cream, then add the other ingredients. Place on a greased baking sheet in little lumps, and allow for spreading. Bake about ten minutes. (Miss H. M. Collins, The Hectorage, Tonbridge.)

*Aunt Emma's Biscuits.*

1 lb. flour, 6 ozs. butter,  
 $\frac{1}{2}$  lb. white sugar, Little grated lemon  
2 eggs, rind.

Mix dry ingredients, add eggs well beaten and mix. Form into a roll. Place on a pastry board and cut into slices  $\frac{1}{4}$  in. thick with a knife. Bake in a medium oven on greased tin. (Miss Seabrook, Marks, Braintree.)

*Delicious Biscuits.*

3 ozs. self-raising flour,  $\frac{1}{2}$  oz. custard powder,  
2 ozs. plain flour, 2 ozs. butter or other  
1 oz. rice flour, fat,  
 $\frac{1}{2}$  oz. cornflour, 4 ozs. caster sugar,  
1 small egg.

Cream butter and sugar, but do not allow to oil. Mix dry ingredients. Beat egg; add egg and dry ingredients alternately to butter and sugar. No milk must be added, for mixture must be dry. Roll out thinly and cut into shapes as desired. Bake slowly in a moderate oven from twenty-five to thirty-five minutes. By substituting cocoa for the cornflour, a good chocolate biscuit may be made. (Mrs. J. Frewing, Balsall Common, Coventry.)

*Bosworth Jumbles (A.D. 1485).*

This recipe is said to have been picked up on the battlefield at Bosworth, having been dropped by the cook of Richard III.

$\frac{1}{2}$  lb. sugar, 6 ozs. butter,  
 $\frac{1}{2}$  lb. flour, 1 large egg.

Put all together in a basin and stir in the egg. Cut into pieces the size of a walnut, make into the shape of an S; put on a hot tin and bake in a medium oven a pale brown. (Mrs. E. M. Cox, 163, Queen's Park Road, Brighton.)

*Household Talks in May.*

On and after May 1 the 10.45 a.m. talks will be broadcast from London as well as from Daventry 5XX. Several interesting series, following those given during the last three months, have been arranged and will begin in May. On Mondays, Mrs. Wauchope McIver will talk on Economics in the Home and Miss Spielmann on Domestic Fatigue. Tuesdays and Fridays will continue the series of economical recipes, and Wednesdays the Woman's Commentary by Mrs. Oliver Strachey. On Thursdays a new child welfare series, The Growth of the Child, will be opened by Dr. George F. Buchan and continued by Dr. C. W. Saleeby and the Hon. Mrs. St. Aubyn. Saturdays will, as before, be devoted to Fashions, Home Decoration, Handicrafts, etc. Other Household Talks will also be given fortnightly on Fridays at 6 p.m., beginning on May 3.

## HOW TO GROW DAHLIAS.

**D**AHLIAS are not hardy, as you no doubt know, but the fact that we should not plant them out of doors until the end of May at the earliest, is rather an advantage—it gives us time to clear and prepare the beds and borders for them which have contained our spring flowers. Most of the plants sold are rooted cuttings. One can, of course, plant the old potato-like tubers, or raise them from seeds, but cuttings are the usual method of propagation. Dahlias are not fastidious subjects; everyone who has a garden may grow them successfully with very little trouble. Contrary to the generally-accepted idea, they do not require a very rich rooting medium and are not gross feeders. Undoubtedly they are thirsty plants, particularly during their period of rapid growth, but if you just remember that they like a fairly deep root-run and enough light and ground space for each individual to properly develop, then you have grasped the essential points. Give them a sunny position and move the soil 18 inches deep if possible, working in a dressing of animal manure and bone meal. If the ground is already fairly rich, the incorporation of bone meal alone will be quite sufficient.

Plant out between the end of May and the middle of June according to your locality. The Dwarf Bedders may be placed 18 inches apart, but at least double this space should be allotted to those types which grow between 3 and 6 feet in height. You will, of course, arrange them according to height and not, for instance, plant a three-foot Collarette behind a six-foot Giant Double Decorative; their heights should grade down nicely from the backs of the borders or from the centres of beds. The many different colours should also be so arranged to give a pleasing colour blending. It is surprising what a vast difference a well-thought-out colour scheme will make in general effect to beds or borders planted entirely with Dahlias. Any odd vacant spot in the kitchen garden may be filled with Dahlias for cut bloom purposes.

In dry weather, it is wise to water after planting and to take immediate precautions against slugs. At first, growth will be slow, but as soon as the young plants commence to go ahead, all but the dwarf varieties will need staking. Much as one dislikes the sight of stakes in the garden, these are necessary; they can, however, be made neat and unobtrusive, particularly if painted or stained green. A stout 4 ft. cane is usually sufficient for all but the very tall growers, and these should be given a wooden stake. From this time onwards, all that one need do is to tie side growths in loosely, to prevent the wind snapping them off, and to water occasionally. Make a point of giving a good soaking rather than just moistening the surface, and use soft water in preference to cold tap water whenever practicable. A periodical feeding with weak, liquid manure is usually beneficial, and, to conserve moisture, place a surface mulch of spent hops or loose strawy manure round the plants. Disbudding will improve the quality of individual blooms in the larger-flowered types, but this is unnecessary for the smaller such as the Dwarfs, Charms or Stars. It is perhaps late to talk about raising Dahlias from seeds, but Dahlias are, if anything, easier to grow from seeds than asters and stocks. Sow them fairly early in heat, give them the same treatment as you would half-hardy annuals, and they will flower profusely in the late summer and autumn. The Dwarf Bedders and Charms are eminently suited to this procedure. There is just one disadvantage, however, but this is double-sided. We can never be sure about the colour of seedlings, and even height and type are doubtful points. Be this as it may, if seed of good strains is sown, you may rest assured that the results will not be disappointing, and there is always the chance that a batch of seedlings may contain a plant or two which are better than existing named varieties.—From a talk by Chas. W. J. Unwin.

## THIS WEEK IN THE GARDEN.

**A**LTHOUGH May is here, if there are still night frosts, one should not be in too great a hurry to remove protective material from tender plants. Winds are also troublesome in many places at this season, and it is well to secure the young growths of clematis and other climbers lest they be broken or crippled.

Wherever they have been planted, the following crabs and cherries are among the most gorgeous sights, and many who admire these lovely trees will be regretting that they did not plant some during the past winter. It is, of course, too late to plant them now, but note should be taken of the more desirable kinds such as the crabs *Pyrus floribunda* and *Pyrus purpurea*, and the cherry called *Prunus serrulata Veitchiana*, with a view to ordering them next autumn.

Now, after growth has commenced, is a good time to move evergreens such as hollies, evergreen oaks, Portugal laurels, and the strawberry tree, but the work should be carried out without delay.

Sweet peas which have been raised in pots should be planted out if this has not already been done, a few twiggy growths being inserted around the plants to support them until the larger stakes are put in.

On the herbaceous border, vigorous perennials such as Phloxes and Heleniums should be drastically thinned, for if all the shoots are allowed to remain, none will attain perfection. Nearly everyone leaves the growths too close and we do not remember ever having seen thinning overdone. The surface soil between the plants should be stirred to encourage growth, and stakes should be prepared for they will soon be required.

Last summer many people complained that their pears were badly cracked. The cracking is due to the disease known as pear scab, and as explained in the winter, scabbed shoots should have been removed when winter pruning. Then, just before the flowers opened, these trees should have been sprayed with Bordeaux mixture. This spraying should be repeated as soon as the petals have fallen and again in a month's time.

Successional sowing should be made of such crops as peas, lettuce, spinach, radishes, mustard and cress. In the case of the last two, remember that it is cress which must be sown first if it is to be ready at the same time as the mustard.

If not already done, celery trenches should now be prepared. It is possible to grow either one or several rows of plants in a trench. Perhaps the best plan is to have two rows to a trench, and in this case the trenches should be 18 ins. wide and 3 ft. 6 ins. from centre of one trench to the centre of the next. A good dressing of well-rotted dung should be dug into the bottom of the trench. It is a common mistake to make the trenches too deep. They should not be more than 8 ins. deep when ready for planting. The earliest plants should be ready to go out soon. (Royal Horticultural Society's Bulletin.)

Copies of the *Nut and Fruit Recipes* broadcast from 5XX on April 30 can be obtained by sending a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, Westminster, S.W.1  
The 1929 *Household Booklet* is now ready, and copies will be found on all bookstalls, price 1/-, or it can be obtained from the B.B.C., Savoy Hill, price 1/3.

**Granny**  
**says:**  
**"NOW**  
**that's**  
**what**  
**I call**  
**real**  
**music!"**

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8.45  
APPEAL BY THE  
MARQUESS  
OF CARISBROOKE

(For 9.50-11.15 a.m. Programmes, see opposite page.)

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

3.30 An Orchestral Concert

MAY HUXLEY (Soprano)  
EDA KERSEY (Violin)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

Overture, 'Lodoiska' ..... Cherubini  
Symphonic Poem, 'Phaeton' ..... Saint-Saëns

THIS Symphonic Poem of Saint-Saëns is based on the old classical tale of how Phaeton persuaded his father, the Sun, to let him drive the fiery chariot across the sky. Listeners will remember that in the old tale the horses got out of hand, and the chariot was on the point of crashing into the earth to wreck it, when Jupiter hurled a thunderbolt which destroyed the youth and his car.

There is a short and impressive introduction and then we hear the galloping steeds, and, a little later, a pompous tune on the brasses no doubt stands for the young Phaeton himself. Four horns afterwards play a fine broad melody which is thought to be the dirge of the Sun over the boy's death. The music works up to a great pitch of excitement, and against a strenuous version of the Phaeton theme we can quite clearly hear the falling of the thunderbolt, and, at last, the lament.

MAY HUXLEY, with Orchestra  
Thou Charming Bird ('The Pearl of Brazil')  
Felicien David  
(Flute Obbligato, FRANK ALMIGILL)

ORCHESTRA  
Symphonic Fragment, 'Psyché'  
Hynsky  
Valse, 'The Sleeping Beauty'  
Tchaikovsky

THE work from which this Waltz is taken was a ballet, based on the favourite fairy tale of the Princess asleep amid the well-nigh impenetrable thicket of briars. It was in a prologue and three Acts and Tchaikovsky composed the music for all these. This waltz has remained its most popular number; it is a particularly happy example of Tchaikovsky's facility in writing flowing and melodious dance tunes.

EDA KERSEY and Orchestra  
Concerto for Violin and Orchestra in B Minor  
Saint-Saëns

IN the course of his long and active career—he appeared first in public, as a pianist, at the age of five, and took part in a concert in honour of his own eightieth birthday—Saint-Saëns, founder and unchallenged leader of the modern French school of music, produced fine work in almost every form. This, the third of his Concertos for Violin and Orchestra appeared in 1881, Sarasate playing it in Paris.

The first movement, in quick time, has two chief tunes, both of which are introduced by the solo instrument. The first, an impassioned melody, is in minor, and the second, which does not appear until the movement has run a good part of its course, is of happier character in the major mode.

SUNDAY, MAY 5  
2LO LONDON & 5XX DAVENTRY

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

The slow movement is tuneful and song-like throughout, and the soloist has fine opportunities of displaying the singing qualities of his instrument.

The last movement is rich in themes; four are heard in the course of it. Brilliant passages for the solo violin introduce the first, a buoyant, happy, tune; the second, calmer but with a hint of energy, follows soon, and the third, also played first by the soloist, presents a peaceful mood. Slowly and softly the strings introduce the fourth tune, a contemplative, devotional, melody, and on these is built up a movement of constant interest and charm.

4.40 ORCHESTRA  
Pavane des Feés (The Fairies' Pavane)  
Messager  
MAY HUXLEY  
April ..... Graham Peel



SCOTLAND'S GREATEST PREACHER AT WORK.

A sermon by John Knox, the leading figure in the Scottish Reformation, will be read in the English Eloquence series this afternoon. Wilkie's painting in the Tate Gallery shows Knox preaching before the Lords of Congregation in 1559.

Thou art Flown ('Tales of Hoffmann') Offenbach  
ORCHESTRA  
Fantasie, 'A Summer Night in Madrid'...Glinka  
Three Dances ('The Bartered Bride') Smetana  
Ballet Suite, 'Sylvia' .....Delibes  
(For 5.15-5.30 Programmes see opposite page.)

5.30 ENGLISH ELOQUENCE  
'A Sermon on Isaias xxvi, 13-21. Preached on Sunday 19th August, 1565, by John Knox, Minister of Christ Jesus, in the Public audience of St. Giles' Church in Edinburgh, for the which the said John Knox was inhibited preaching for a season.'

THE courage and eloquence displayed by Hugh Latimer in England was shared in Scotland by another champion of the Reformation, John Knox. Never fearing the face of any man and often threatened with dagge and dagger, he became the leader of the Reformed Church in Scotland, and by his indefatigable preaching, laid the foundations of the Scottish Kirk.

It is curious that of all the sermons of a man whose eloquence was so renowned, only one is preserved. And this he wrote down indigestly

9.5  
ALBERT SANDLER  
AND  
HIS ORCHESTRA



amid the terrible roring of gunnes and the noyce of armour, but yet truly so far as memory would serve of those things he spake for which he was discharged to preach. Lost are those famous extempore exhortations, which led Mary Queen of Scots to cry out in a vehement fume, that 'never Prince was used as she was,' while Knox answered 'Without the preaching place, Madame, I think few have occasion to be offendit at me; and thair, Madame, I am nott maister of myself but must obey Him who commandis me to speik plane, and to flatter no fleshe upon the face of the earth.'

(For 5.45-6.15 and 8.0-8.45 Programmes see opposite page)

8.45. The Week's Good Cause:

Appeal on behalf of the Kensington, Fulham and Chelsea General Hospital by The MARQUESS OF CARISBROOKE, G.C.B., G.C.V.O.

THOUGH Kensington is one of the richest boroughs in London, it possesses the poorest hospital. The Kensington, Fulham, and Chelsea Hospital is the only institution, with an out-patient department, between St. George's and the West London Hospital. It serves a population of 500,000. The present inadequacy of the Hospital is to be remedied by a rebuilding that will cost some seventy thousand pounds—of which twenty thousand has been subscribed so far.

Contributions should be sent to the Secretary of the Hospital, 8, Kensington Palace Gardens, W.8.

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

9.5 Albert Sandler  
and  
The Park Lane Hotel  
Orchestra

From the Park Lane Hotel

WINIFRED DAVIS (Mezzo-Soprano)  
Selection, 'Merrie England' .....German  
To a Wild Rose.....MacDowell  
To a Water Lily.....MacDowell

WINIFRED DAVIS  
Nobil Signor ('The Huguenots')...Meyerbeer  
ORCHESTRA  
Suite, Picturesque Scenes .....Massenet

ALBERT SANDLER (Violin)  
Valse Buette.....Drigo, arr. Aner  
Romance .....Svendsen

WINIFRED DAVIS  
The Lament of Isis .....Bantock  
Falling Blossoms .....Yvonne Sawyer

ORCHESTRA  
Fantasie, 'Madame Butterfly' .....Puccini

10.30 Epilogue



**9.50 a.m.**  
**Military Service**  
**from**  
**York Minster**

9.50-11.15 a.m. app.  
**A MILITARY SERVICE**  
From York Minster  
*S.B. from Leeds*  
At 9.50 the Massed Bands of the 5TH INNISKILLING DRAGOON GUARDS, the 1ST NORTHUMBERLAND FUSILIERS, and the 1ST GREEN HOWARDS, will play.

*Order of Service:*  
Opening Chant  
Psalm xvi. 'God is our hope and strength'  
The Lesson, St. Mark xii, 28-31  
Benedictus  
The Apostles' Creed  
Lord's Prayer and Collect  
Anthem: Lord, Thou hast been our refuge from one generation to another  
Prayers  
Hymn 450, 'O God, our help in ages past'  
Bidding Prayer, followed by Sermon Preacher, THE ARCHBISHOP OF YORK  
Hymn 643, 'Onward, Christian Soldiers'

The Blessing  
The National Anthem  
(For 3.30-5.15 Programmes see opposite page)

**5.15 Missionary Talk**  
Commander E. W. E. CALLWELL, O.B.E., R.N. (Retd.), 'Creating a Public School on the Equator'

AFTER rising to the rank of commander in the British Navy, and seeing service in many parts, including Zeebrugge, Commander Callwell decided, like many another sailor, to take up farming. He settled in E. Africa, but serious illness compelled him to spend much time in a mission hospital. Here he was struck by the need and possibilities of education for African youth, and on his recovery, he offered his services to the C.M.S. as a master in their great school at Budo, Uganda. He is now building up a school in the Toro province of Uganda, within a few miles of the Equator, where he is working out some of his own education ideas. He retains, for instance, the prefect system of our own schools, but allows no fagging. The school already has a reputation for sport, and it is clear that Commander Callwell is introducing a breezy note into tropical Africa.

(For 5.30 to 5.45 Programme see opposite page.)

**5.45-6.15 app. Church Cantata**  
(No. 129) **Bach**  
Relayed from the Guildhall School of Music

'GLOBET SEI DER HERR, MEIN GOTT'  
( 'I Praise Thee evermore, my God' )  
NOEL EADIE (Soprano)  
ASTRA DESMOND (Contralto)  
STUART ROBERTSON (Bass)  
LESLIE WOODGATE (Organ)  
FRANK ALMOILL (Flute)  
JOHN FIELD (Oboe d'Amore)  
S. KNEALE KELLY (Solo Violin)  
THE WIRELESS ORCHESTRA  
(Trumpets, Tympani, Flutes, Oboes, and Strings)  
THE WIRELESS CHORUS  
Conducted by STANFORD ROBINSON

THIS is one of a set of fifteen Chorale Cantatas composed somewhere between 1728 and 1734. Several of the fifteen

**THE DAY OF REST.**  
**Sunday's Special Programmes.**

From 2LO London and 5XX Daventry.



Broadcast Churches—XII.

**Our Lady of Victories, Kensington,**

from which a Service will be relayed by London and other stations tonight at 8.0.

STANDING back from the roar and torrent of the great west way, within a few minutes of the fashionable West End stores, and getting, now and then, some of the spring scents of Kensington Gardens, stands Our Lady of Victories, one of those well-known Catholic churches which draw crowded congregations to the Sunday midday Mass, and all through the week provides a quiet spot for silent worship.

Inside the comparatively modern building—for it was only opened in 1869—even the casual passer-by, looking in for a moment out of curiosity, is moved to reverence, and pauses at the back of the dim, restful, and peace-giving place.

The church is dedicated to 'Our Lady, Help of Christians,' a name which Dr. Owen quietly declares to mean exactly the same as Our Lady of Victories. Besides being known throughout Catholic London as a church where one can hear preachers of noted eloquence, it is known amongst those who worship there as a church which helps quiet devotion and private meditation.

Although so recent in its history, it has crowded into its sixty years of service great and wonderful events. For a time it served as the Pro-Cathedral for the Cardinal Archbishop of Westminster. Here Cardinal Manning preached his wonderful sermons to West End London on Sundays, and from here he went on Mondays to fight the dockers' battles in the East End, during the stirring days when John Burns and his friends struggled for the dockers' historic 'tanner.'

There are still those who remember Cardinal Manning preaching in the remarkably large pulpit of Our Lady of Victories. He was not one of those who confine themselves to a fifteen minutes' sermon, and always, when he preached, two acolytes stood in the pulpit with him, one on each side, holding candles. For these the sympathy of the younger members of the congregation, unable to appreciate the eloquence of the Cardinal-Archbishop, was intense.

The service to be broadcast from Our Lady of Victories on this Sunday evening will be of a musical character. The Rev. John P. Arendzen, the preacher, is one of the most eloquent of Catholic leaders today. The choir, though not a large company, has always had a reputation for its beautiful singing. The organist, Mr. Joseph Weardale, Mus. Bac., F.R.C.O., L.T.C.L., is one of the coming musicians of London's churches, and it is due to his untiring efforts that the choir has arrived at its present success.

Though the church is generally considered as belonging to the fashionable area of London, it serves a very large population. Amongst those who frequently preach there is Father Martindale, well known to B.B.C. listeners.

The church, though opened in 1869, was not consecrated until 1901. 'How could it be?' said Dr. Owen. 'There was a debt upon the building, and we cannot consecrate that which does not entirely belong to the Church.'

The diamond jubilee of the church will be celebrated on May 24 of this year, when there will be real thanksgiving for all that has been accomplished during the past sixty years.

MAURICE WHITLOW.

**5.15**  
**Missionary**  
**Work**  
**in Uganda**

have already been broadcast, so that listeners have learned something of the infinite variety which Bach could impart to different presentations of the same form. Each of the fifteen Cantatas is cast in very much the same mould, and yet each has a very definite character of its own. In all of them the chorale, which is its basis, is used in one way or another practically throughout, and in the opening chorus is usually given, as in this one, to the soprano voice. The other voices weave interesting parts about it and though the orchestral accompaniment is independent, it has always some kinship with the chorale melody itself.

Reference has often been made in these notes to the way in which Bach uses characteristic motives, and his motive of joy has been heard in many of the Cantatas already broadcast. But nowhere does it rise to such an exhibition of happiness as in the accompaniment here.

A further interest in this Cantata is the way in which each verse sets forth a new aspect of praise, and each verse begins with the same words.

A very rich and full accompaniment makes the final Chorale a truly impressive one. English text by D. Miller Craig, Copyright British Broadcasting Corporation, 1929.

I.—Chorus.  
I praise Thee evermore, my God,  
My Light, my Life-breath,  
My Maker, 'tis from Thee  
That flesh and Spirit cometh,  
My Father, Thou dost guard  
From childhood all life's day,  
And every passing hour  
Dost bless me on my way.

II.—Aria (Bass).  
I praise Thee evermore, my God, my Grace,  
my Life-breath  
The Father's only Son, for me Himself He  
giveth;  
Who by His precious blood, redeemed hath  
my Soul  
And, one with Him in faith, hath sav'd and  
made me whole.

III.—Aria (Soprano).  
I praise Thee evermore, my God, my Peace,  
my Life-breath,  
The Father's Holy Ghost to me the Saviour  
giveth;  
He doth my heart inspire, my falling  
strength renew,  
And in my sorest need, He is my Helper  
true.

IV.—Aria (Alto).  
I praise Thee evermore, my God Who ever  
livest,  
Let all things praise Thee, all whose life  
and breath Thou givest.  
I praise Thee evermore, amid Thy heav'nly  
Host,  
The Father, God the Son and God the Holy  
Ghost.

V.—Chorus.  
Now every heart and voice a glad Hosanna  
raises,  
And as the heav'nly Host sing Holy, Holy  
praises,  
So from Thy people still, our song shall  
rise to Thee;  
We praise Thee Lord our God, through all  
Eternity.

**8.0 A Religious Service**

From the Church of Our Lady of Victories, Kensington

*Order of Service:*

Kyrie (Missa Papae Marcelli) *Palestrina*  
Ave Maria..... *Parsons*  
Ave Verum..... *Boceni*  
Scripture Reading: Gospel of the 5th Sunday after Easter (John xvi, 23-30)  
Hymn, Soul of my Saviour (Westminster Hymnal, No. 74)  
Address by the Rev. JOHN P. ARENDZEN, D.D., D.Ph., M.A.  
Sacredotes Domini..... *Byrd*  
Regina coeli..... *di Lasso*  
Hymn, 'O Purest of Creatures' (Westminster Hymnal, No. 106)  
Organ, Sonata No. 3 (1st Movement) *Mendelssohn*

(For 8.45-10.30 Programmes see opposite page)

**10.30 Epilogue**  
**'IN HIS WILL IS OUR PEACE'**

(For details of this week's Epilogue see page 255)

Listen  
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HERE is the programme to be broadcast at 6.40 p.m. on Sunday night, MAY 5, by the Brandes Radio Orchestra.

conducted by

**Hugo de Groot**  
Wavelength 1,071 metres.

**PROGRAMME**

1. OVERTURE, "Daughter of the Regiment"  
*G. Donizetti*
2. "Gold and Silver" Waltz...*Fr. Lehar*
3. "Caucasian Sketches." Suite in 3 parts  
*M. Ippolitow-Iwanoff*
  - I. In the Mountain.
  - II. In the Mosque.
  - III. Procession of the Sirdar
4. In a Monastery Garden .....*Ketelbey*  
(By Special Request)
5. Selection from "Rose Marie"....*Friml*
6. Loin du Bal. Waltz Movement...*E. Gillet*
7. Spanish Dances ..... *M. Moszkowski*
8. Alice Blue Gown .....*Tierney*
9. Selection from the Opera "Traviata"  
*G. Verdi*

**Kolster-Brandes**  
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**SUNDAY, MAY 5**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**9.0**  
**Birmingham**  
**Symphony**  
**Concert**

**3.30 A MILITARY BAND PROGRAMME**

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASELL

ETHEL BARKER (Contralto)

ELSIE HALL (Pianoforte)

War March of the Priests ('Athalia')

*Mendelssohn*

Overture, 'Der Freischütz' ('The Markaman')

*Weber*

ETHEL BARKER

Alleluia ..... *O'Connor Morris*

Still as the Night ..... *Bohm*

Bonnie George Campbell ..... *Keel*

BAND

Sursum Corda

*Elgar, arr. Kappey*

ELSIE HALL

Rustling Woods... *Listz*

Impromptu .... *Chopin*

**4.12 BAND**

In the Mosque } (Cau-  
Procession of } casian  
the Sirdar } Sketches)  
*Ippolitov- Ivanov,*  
*arr. Godfrey*

ETHEL BARKER

Drumadon .. *Sanderson*

Sea Wrack

*Hamilton Harty*

Love's Philosophy

*Quilter*

BAND

Suite, 'Egyptian Scenes'

*Cuthbert Harris*

ELSIE HALL

Barcarolle ..... *Liadov*

Rhapsody, No. 4

*Dohnanyi*

**5.0-5.15 BAND**

Selection, 'The Works of  
Grieg'....*arr. Godfrey*

**8.0 A Religious Service**

(From the Birmingham Studio)

Conducted by Canon E.L. COCHRANE, M.A., of  
Yardley Old Church, Birmingham

Order of Service :

Hymn, 'My God, how wonderful Thou art'  
(English Hymnal, No. 441)

Prayers

Psalm 24

Lesson: St. John xvi, 23-33

Hymn, 'O Christ, our hope, our heart's desire'  
(English Hymnal, No. 144)

Address

Hymn, 'The Head that once was crowned with  
thorns' (English Hymnal, No. 147)

Prayer

Blessing

**8.45 The Week's Good Cause:**

An Appeal on behalf of the Radium Fund for the  
Wolverhampton Royal Hospital, by Mr. W. H.  
HARPER (Secretary and House Governor)  
Donations should be forwarded to the Secretary  
of the above hospital

**8.50 WEATHER FORECAST, GENERAL NEWS  
BULLETIN**

**9.0 A Symphony Concert**

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

DENNIS NOBLE (Baritone)

ARNOLD TROWELL (Violoncello)

ORCHESTRA

Overture, 'Prometheus' ..... *Beethoven*

DENNIS NOBLE and Orchestra

Aria, 'Cortigiani vil razza dannata (Vile race of  
Courtiers) ('Rigoletto') ..... *Verdi*

ARNOLD TROWELL and Orchestra

Concerto, No. 1 in D

*Haydn*



DENNIS NOBLE

sings in the Symphony Concert  
from Birmingham tonight at 9.0.

ALTHOUGH Haydn wrote six Violoncello Concertos, only one is at all well known, so that broadly speaking, this is the Violoncellists' one concerto by any of the great classical masters. It is full of Haydn's fresh wholesome melody and his joyous sense of youthful good spirits.

It begins with a full-sized orchestral prelude in which we hear both the main tunes of the first movement before the solo instrument has them. Similar in their sense of fresh gaiety, they are easily distinguished one from the other, and the whole movement is clear and straightforward.

The slow movement begins at once with a beautiful simple tune played by the soloist, and there is afterwards a new tune in the key of C

The last movement is in form a Rondo. It begins with the principal tune, one which suggest,

as many of Haydn's and Mozart's tunes do, a merry old English folk song. Listeners might even find themselves humming the words 'Here we go gathering nuts in May.'

DENNIS NOBLE

Persian Prayer Rug ..... *Crampton*  
Serenade ..... *Raff*  
Ah! could I but express in Song..... *Malashkin*

**9.50 ORCHESTRA**

Symphony in G (The 'Military')....*Haydn*  
Adagio—Allegro; Allegretto; Menuetto—  
Moderato; Finale—Presto

Finale from Ballet Music, 'Prometheus'

*Beethoven*

ONE of the set of Symphonies which Haydn wrote for Salomon's London concerts, 'The Military' owes its name to the use in the orchestra of a rather larger array of the noisy instruments than was usual in Haydn's day. The big drum, cymbals, and triangle, are all energetically employed. There are the usual four movements, all perfectly clear and straightforward. The first has a slow Introduction before the light-hearted merriment of the quick section begins. The second is an air on which free variations are built up; the third is a Minuet and Trio in the customary form, and the fourth is again bright and merry like the first.

10.30

Epilogue

# Sunday's Programmes continued (May 5)

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

9.50-11.15 a.m. app.  
**A MILITARY SERVICE**  
 from  
 York Minster  
 Leeds Programme relayed from Daventry (See London)

3.30 **Evensong**  
 Relayed from the Cathedral, Bristol  
 Magnificat and Nunc Dimittis (Naylor in A)  
 Anthem, 'O Clap your hands' ..... Gibbons  
 Hymn, 'O Throned, O crown'd with all renown'  
 (A. and M., No. 505)  
 Organ Voluntary, Sonata in C Sharp Minor  
 Harwood

4.45-6.15 app. S.B. from London

8.0 S.B. from London

8.45 **The Week's Good Cause:**  
 An Appeal on behalf of Bristol Medical  
 Institutions Contributory Scheme by  
 Councillor BROOKHOUSE RICHARDS

8.50 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.

9.50-11.15 a.m. app. Leeds Programme relayed from Daventry (See London)

3.30 S.B. from Cardiff

4.45-6.15 app. S.B. from London

8.0-8.45 S.B. from London

8.50 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.

9.50-11.15 a.m. app. Leeds Programme relayed from Daventry (See London)

3.30-6.15 app. S.B. from London

8.0-8.45 S.B. from London

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

10.30 **Epilogue**

**5PY PLYMOUTH.** 396.3 M. 757 KC.

9.50-11.15 a.m. app. Leeds Programme relayed from Daventry (See London)

3.30-6.15 app. S.B. from London

8.0-8.45 **A Religious Service**  
 From the Studio  
 Hymn, 'Father of all to Thee' (A. and M., No. 514)  
 Lord's Prayer  
 Sentences  
 Psalm 23  
 Lesson, St. John vi, 23-33  
 Anthem, 'O Saviour of the World' ..... Goss  
 Prayers  
 Hymn, 'Come, my soul, thy suit prepare' (A. and M., No. 527)  
 Address by the Rev. HARRY VODDEN, Priest-in-Charge, St. Catherine's, Plymouth  
 Hymn, 'To the Name of our Salvation' (A. and M., No. 179)  
 Blessing

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

10.30 **Epilogue**

**2ZY MANCHESTER.** 378.3 M. 793 KC.

9.50-11.15 a.m. app.  
**A MILITARY SERVICE**  
 from  
 York Minster  
 (S.B. from Leeds)  
 (See London)

3.30 **Salon Music**  
 FROM LIVERPOOL  
 THE McCULLAGH STRING QUARTET: ISABEL McCULLAGH (First Violin); GERTRUDE NEWSHAM (Second Violin); HELEN RAWDON BRIGGS (Viola); MARY McCULLAGH (Violoncello)  
 Scherzo from Quartet in G Minor ..... Spohr  
 Largo from Quartet in D, Op. 76, No. 5 .. Haydn  
 Allegro from Quartet in F ..... Mozart



Photo: BRISTOL CATHEDRAL.  
 A view from the South-East. Cardiff is relaying Evensong from the Cathedral at 3.30 this afternoon.

FROM MANCHESTER

3.47 EDWARD ISAACS (Pianoforte)  
 French Suite, No. 5, in E ..... Bach  
 Allemande—Courante; Sarabande—Gavotte;  
 Polonaise—Bourrée; Minuet—Gigue

FROM SHEFFIELD

4.1 THE GEORGE DALEY FLUTE TRIO: GEORGE DALEY, ALBERT GHENT, HAROLD BELL. Accompanied by ROSA MORTON  
 Movements from Serenade, Op. 41 .. Beethoven  
 Pastoral ..... Corelli  
 'The Story Book' and 'The Musical Box,' from  
 'Children's Suite' ..... Ansell

FROM LIVERPOOL

4.18 STRING QUARTET  
 Three Idylls ..... Frank Bridge  
 The Old Shepherd's Tale .... Herbert Howells

FROM MANCHESTER

4.35 EDWARD ISAACS  
 Prelude and Finale from Suite in G Minor Bargiel

FROM SHEFFIELD

4.49 FLUTE TRIO  
 Four Dances, 'The Fairy Queen' ..... Purcell  
 Burlesque for Three Flutes and Pianoforte  
 Carl Rorich  
 The Flight of the Bumble Bee .. Rimsky-Korsakov

5.15-6.15 app. S.B. from London

8.0 **A Religious Service**  
 Relayed from the Central Hall  
 ORGAN, 'L'Esperance' (Hope) Alexandre Fesca  
 (Organist, JOHN DUCKER)  
 Hymn, 'Was there ever, kindest Shepherd'  
 (M.B., 71)  
 Prayer and Lord's Prayer  
 Anthem, 'Lead, Kindly Light' .. Pughe-Evans  
 (THE CENTRAL HALL CHORUS)

Reading from Scripture—Luke x, verses 25 to 37  
 Hymn, 'Light of the World' (M.B., 627)  
 Address by the Rev. HERBERT COOPER, Superintendent of the Manchester and Salford Wesleyan Mission  
 Hymn, 'The day Thou gavest' (M.B., 645)  
 Benediction  
 Organ Voluntary

8.45 **The Week's Good Cause:**  
 A Hull Rotary Infirmary Appeal, by Rotarian R. C. MOORE, Director of Education, Hull.  
 S.B. from Hull

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

10.30 **Epilogue**

## Other Stations.

**5NO NEWCASTLE.** 243.9 M. 1,250 KC.

9.50-11.15 a.m. app.—Leeds Programme relayed from Daventry (see London). 3.30-6.15 app.—S.B. from London. 8.0-8.45—A Religious Service. Relayed from the Brunswick Wesleyan Chapel. Hymn, 'Come, Thou Fount of every blessing' (Methodist Hymn Book, No. 377). Prayers. Lord's Prayer (F. L. Whisman). Anthem, 'O Father, whose Almighty Power' (Handel). Reading. Hymn, 'I heard the Voice of Jesus say' (M.H.B., No. 361). Address by the Rev. E. B. Holtby, M.A., B.D. Hymn, 'God, who madest earth and heaven' (M.H.B., No. 923). Benediction. Vesper. 'Now the day is over.' Organ Voluntary, 'Offertoire in G' (Lafabure-Wely). 8.50—S.B. from London. 10.30—Epilogue.

**5SC GLASGOW.** 401.1 M. 748 KC.

9.50-11.15 a.m. app.—Leeds Programme relayed from Daventry. 3.30—A Light Orchestral Concert. The Station Orchestra. Conducted by Herbert A. Carruthers: Overture, 'Rienzi' (Wagner). Ella Gardner (Soprano) and Orchestra: My Noble Lord (Nobis Signori) (Les Huguenots) (Meyerbeer). The Doll's Song (Tales of Hoffmann) (Offenbach). Albert Dewar (Tenor) and Orchestra: Unto my loved ones dwelling (Il mio Tesoro) ('Don Giovanni') (Mozart). Enjoy the sweet Elysian Grove ('Alceste') (Handel). Orchestra: Five Dances from 'The Duenna' (Reynolds); Phantasy, 'Portrait of a Dancer in Red' (Besly). Ella Gardner: What does little birdie say? (Parsons); Can't remember (Alma Goatley); Will-o'-the-Wisp (Spross); What's in the air today? (Eden). Albert Dewar: Go, lovely rose (Quilter); My Lady (H. A. Carruthers); Gentle Zephyrs (Jensen). Orchestra: Symphony, No. 6 (2nd and 3rd Movements) (Tchaikovsky). 5.15-6.15 app.—S.B. from London. 6.30-7.45—S.B. from Edinburgh. 8.0—S.B. from London. 8.45—The Week's Good Cause: The Jean Armour Burns Houses, Mauchline. An appeal on behalf of the Endowment Fund, by Mr. Ninian Macwhannell, F.R.I.B.A., President of the Glasgow and District Burns' Association. 8.50—Weather Forecast, News. 9.0—Scottish News Bulletin. 9.5—S.B. from London. 10.30—Epilogue.

**2BD ABERDEEN.** 311.2 M. 964 KC.

9.50-11.15 a.m. app.—Leeds Programme relayed from Daventry (see London). 3.30-6.15 app.—S.B. from London. 6.30-7.45—S.B. from Edinburgh. 8.0—S.B. from London. 8.45—S.B. from Glasgow. 8.50—Weather Forecast, News. 9.0—S.B. from Glasgow. 9.5—S.B. from London. 10.30—Epilogue.

**2BE BELFAST.** 302.7 M. 991 KC.

3.30-6.15 app.—S.B. from London. 6.30-7.45—S.B. from Edinburgh. 8.0-8.45—S.B. from London. 8.50—S.B. from London. 10.30—Epilogue.

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9.20  
A TALK BY  
MR.  
PLUNKET  
GREENE.

**MONDAY, MAY 6**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.40  
CHAMBER  
MUSIC WITH  
BEATRICE  
HARRISON.



- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 Miss SPIELMAN: 'The Problems of Domestic Fatigue'—I
- 11.0 (Daventry only) **Gramophone Records**
- 12.0 **A BALLAD CONCERT**  
HEBE SIMPSON (Soprano)  
MERVYN LAMBERT (Baritone)
- 12.30 **Variety**  
HECTOR GORDON (Scottish Entertainer)  
EILEEN and IRENE HAYES  
(A Musical Entertainment)
- 1.0-2.0 **ORGAN RECITAL**  
by EDGAR T. COOK  
From Southwark Cathedral  
MARGUERITA HUGHES (Soprano)
- 2.30 **Broadcast to Schools:**  
Miss RHODA POWER: 'What the Onlooker Saw (Course 3), II, An Eighteenth-Century Election'
- 3.0 **Musical Interlude**
- 3.5 Miss RHODA POWER: 'Stories for Younger Pupils—The Herdsman and the Weaver-Girl' (Chinese)
- 3.20 **Musical Interlude**
- 3.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA  
JEAN MELVILLE (Songs at the Piano)
- 4.15 ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil
- 5.15 **THE CHILDREN'S HOUR:**  
'Stonecracker John' and other songs sung by REX PALMER  
The Story of 'The Two Bazaars' from 'The Phoenix and the Carpet' (E. Nesbit)  
Various Piano Solos, including 'Shepherd's Hey' (Grainger), played by CECIL DIXON  
'Preparing for School Sports,' by H. M. ABRAHAMS

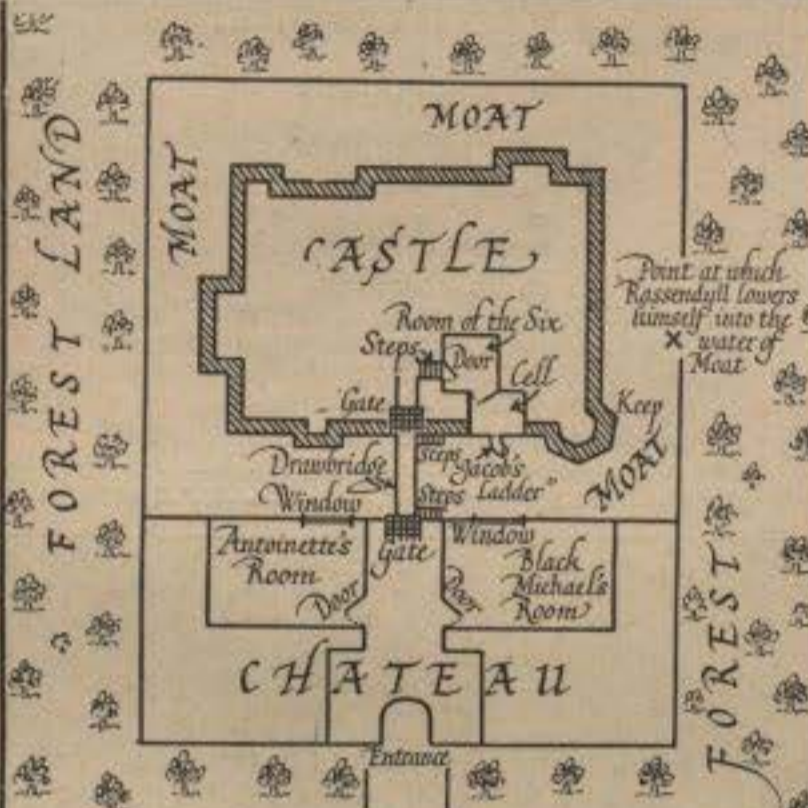
6.0 **'Summer Days'**  
by A. BONNET LAIRD  
(The first of a series of six fortnightly talks)

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

6.30 'What the Younger Generation Thinks'—I, Discussion between Mr. H. A. SECRETAN, Oxford and Bermondsey Mission, and a Club Member

6.45 **THE FOUNDATIONS OF MUSIC**  
**EARLY ITALIAN VIOLONCELLO MUSIC**  
Played by JULIETTE ALVIN  
Sonata..... Corelli

THE violoncellist is very much less well off than his little brother, the violinist, in the music provided by the older masters for his instrument. Compared with pianists, he is in that respect a very beggar. And so for generations, violoncellists have had to make good the deficiency as best they might by stealing



A plan of the Castle and Chateau of Zenda, from which Rassendyll and Fritz rescued the King.

7.20  
**THE PRISONER OF ZENDA**  
by ANTHONY HOPE

Being the story of three months in the life of an English Gentleman  
Adapted for broadcasting  
by HOLT MARVELL

This radio-dramatic version of the famous romance is told in 36 scenes without introductory or connecting narrative  
Produced by Peter Creswell

The picture below is reproduced by courtesy of Messrs. Arrowsmith, the original publishers of 'The Prisoner of Zenda.'



from the other instruments and re-arranging music not originally meant for them. Among the old Italian masters there is a wealth of delightfully melodious music which loses nothing, and, indeed, often gains, by being transferred from the violin or one of the other instruments, to the resonant violoncello, and many eminent hands have done good work in making such arrangements. Listeners are to hear, at this period throughout the week, melodious examples from Italian music of the order which has earned for itself the title of 'secondary classics.'

In the spacious and dignified age before the virtuoso made his appearance on the stage of musical life, when the task of the artist was to delight rather than to astonish his audience, Corelli held sway as the ruling master of his instrument. Alike as player and as teacher, he exercised an influence on the whole art of violin playing which it would be difficult to over-estimate.

- 7.0 Mr. K. N. BELL: 'Some New Books'
- 7.15 **Musical Interlude**
- 7.20 **The Prisoner of Zenda**  
(See centre of page.)
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 Mr. A. LLOYD JAMES, Secretary of the B.B.C. Advisory Committee on Spoken English, will ask for some information
- 9.20 Mr. H. PLUNKET GREENE: 'Are We a Musical Nation?'
- 9.35 **Local Announcements; (Daventry only)**  
Shipping Forecast and Fat Stock Prices
- 9.40 **Chamber Music by Delius**  
ELSIE SUDDABY (Soprano)  
ALBERT SAMMONS (Violin)  
BEATRICE HARRISON (Violoncello)  
HOWARD JONES (Pianoforte)  
ALBERT SAMMONS and HOWARD JONES  
First Sonata (1914)  
With easy movement, but not quick; Slow  
—with vigour and animation  
ELSIE SUDDABY  
The Violet  
In the Seraglio Garden  
Cradle Song

- HOWARD JONES  
Dance for Harpsichord  
Five Pianoforte Pieces  
Mazurka; Waltz (for a little Girl); Waltz; Lullaby for a Modern Baby; Toccata
- ALBERT SAMMONS and HOWARD JONES: Second Sonata (1905-15) (in One Movement)
- ELSIE SUDDABY  
Four Elizabethan Songs (1915-16)  
It was a Lover and his Lass (Shakespeare)  
Spring, the Sweet Spring (Thomas Nash)  
Daffodils (Robert Herrick)  
So Sweet is She (Ben Jonson)
- BEATRICE HARRISON and HOWARD JONES: Sonata (1917) (in one Movement)

11.0-12.0 **DANCE MUSIC:**  
TEDDY BROWN and his BAND  
from Ciro's Club

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

# MONDAY, MAY 6

## 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, 'A May Day' ..... Haydn Wood  
CHARLES HILL (Tenor)  
Your tiny hand is frozen ..... Puccini  
The Message ..... Brahms  
**ORCHESTRA**  
Selection, 'Her Soldier Boy' ..... Romberg  
Serenade, 'Canzona della Sposa' (Song of the Spouse) ..... Gibson  
Fantasy, 'The Three Boars' ..... Eric Coates  
Valse, 'Dear' ..... Meade  
Overture, 'The Marriage of Figaro' ..... Mozart

### 4.0 A Ballad Concert

**ANITA DESMOND (Soprano)**  
**FREDERICK TAYLOR (Baritone)**  
ANITA DESMOND  
Si mi chiamano Mimi (They call me Mimi) ('La Bohème') ..... Puccini  
Bird Songs at Eventide ..... Eric Coates

**4.8 FREDERICK TAYLOR**  
Isobel ..... Frank Bridge  
Surmise ..... Baker  
West Country Lad ..... German

**4.15 ANITA DESMOND**  
Voci di Primavera (Voices of the Spring) ..... Johann Strauss  
Lament Coleridge-Taylor

**4.22 FREDERICK TAYLOR**  
I have a Dream ..... Austin  
Kitty ..... Fletcher  
As I walked out one May Morning ..... arr. Cecil Sharpe

**4.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA**

**5.30 The Children's Hour:**  
(From Birmingham)  
'The Feast of Flags'—A Story, by Lucy Yates, of Japan  
**VICTOR SHEATH (Banjo)**  
TONY and JACKO will Entertain  
'The Old Tower Talks—What I've seen,' by T. C. LAWTON

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

**6.30 Favourite Overtures**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by JOSEPH LEWIS  
'Rosamunde' ..... Schubert  
'Athalie' ..... Mendelssohn  
'Oberon' ..... Weber

**7.0 THE CRESSWELL COLLIERY INSTITUTE BAND**  
(From Birmingham)  
(By permission of the BOLSOVER COLLIERY Co.)  
Conducted by DAVID ASPINALL  
Relayed from the National Trades and Industrial Exhibition at Bingley Hall  
Australasian March ..... Rimmer  
Overture, 'The Rose of Peronne' ..... Adam  
Cornet Duet, 'Rippling Riplets' ..... Hawkins  
(Soloists, Messrs. J. FARRINGTON and P. FEARNLEY)

### 9.0 An Hour of Vaudeville

Tone Poem, 'Lorenzo' ..... Keighley  
Euphonium Solo, 'Drake goes West' ..... Sanderson  
(Soloist, GEORGE ALLEN)  
Humoresque ..... Dvorak  
Trombone Solo, 'The Firefly' ..... Moss  
(Soloist, C. CROSSLEY)  
Selection, 'La Fille de Madam Angot' ..... Lecocq

### 8.0 An Orchestral Concert

(From Birmingham)

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

Prelude, 'Carmen' ..... Bizet  
Suite, 'Firework Music' ..... Handel, arr. Harty

**PARRY JONES (Tenor) and Orchestra**

Aria, 'Love in her eyes sits playing' ..... Handel

**ORCHESTRA**  
Preludium ..... Järnefelt

**PARRY JONES**  
Serenade ..... Strauss  
To Daisies ..... Quilter  
Feast of Lanterns ..... Bantock

**ORCHESTRA**  
Variations on the Theme H. F. B. (The 'Helena' Variations) ..... Bantock

### 9.0 Vaudeville

(From Birmingham)

**GEOFFREY GIBSON (Saxophone)**

**ANGELA MAUDE (Character Songs)**

**RONALD FRANKAU (Entertainer)**

**THE GAY PAIR (Light Songs and Duets)**

**VICTOR SHEATH (Banjo)**

**PHILLIP BROWN'S DOMINGOS DANCE BAND**

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

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

**11.0-11.15 TEDDY BROWN and his BAND, from Ciro's Club**  
(Monday's Programmes continued on page 238.)



**RONALD FRANKAU**  
will visit the Birmingham microphone during the Vaudeville programme at 9.0 tonight.

## Edgar Wallace's Advice

### How to Make the Utmost Use of Your Brains.



Paughan & Freeman  
**Mr. EDGAR WALLACE.**

Mr. EDGAR WALLACE is a great believer in the value of Pelmanism—especially as an aid to Concentration.

"I have found Pelmanism," he writes, "the most useful method for the organisation of thought. The 'Little Grey Books' have made it possible to 'card-index' my mind and systematise my memory. To students of all ages it seems to me to be indispensable. It is the machine-tool of thought."

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such defects as:—

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|-------------------|---------------------------|
| Depression        | The "Inferiority Complex" |
| Timidity, Shyness | Indecision                |
| Forgetfulness     | Weakness of Will          |
| The Worry Habit   | "Defeatism"               |
| Unnecessary Fears | Procrastination           |
| Indefiniteness    | Brain Fag                 |
| Mind-Wandering    |                           |

which interfere with the effective working power of the brain, and in their place it develops

- |                  |                    |
|------------------|--------------------|
| —Concentration   | —Organising Power  |
| —Optimism        | —Directive Ability |
| —Cheerfulness    | —Forcefulness      |
| —Observation     | —Courage           |
| —Perception      | —Self-Confidence   |
| —Judgment        | —Self-Control      |
| —Initiative      | —Tact              |
| —Will-Power      | —Reliability       |
| —Decision        | —Driving Force     |
| —Originality     | —Salesmanship      |
| —Resourcefulness | —Business Acumen   |
- and a Reliable Memory.

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It develops your Personality. It gives you increased Courage, Initiative, Forcefulness, and Determination. It strengthens your Will-Power. It banishes Timidity and drives away Depression—that curse of modern life. It eliminates harmful and morbid thoughts from your mind. It enables you to cultivate a more cheerful and optimistic outlook. It increases your Happiness, and enables you to appreciate more fully and more vividly the beauties of Nature, of the Arts, and of Life generally.

**In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful life.**

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**THE RADIO TIMES.**  
The Journal of the British Broadcasting Corporation.  
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## Monday's Programmes continued (May 6)

5WA

CARDIFF.

323.2 M.  
928 KC.

## 1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerddoria Genedlaethol Cymru)

Ballet Music, 'Rosamunde' ..... Schubert  
Ballet Music, 'Faust' ..... Gounod

THE play of *Rosamunde, Princess of Cyprus* was by Madame von Chezy, remembered also as the authoress of the libretto of Weber's opera, *Euryanthe*. Her son, who was one of Schubert's friends, has left it on record that all the music for the play—eleven separate numbers—was completed in five days, and that the only orchestral rehearsal lasted less than two hours. None the less, the reception given to the music on the production of the play was so cordial that the Overture had to be twice repeated. At the end of the play Schubert himself had to appear and make his acknowledgments. But the play itself was such poor stuff that even Schubert's music could not keep it alive, and the music was put aside and lost for many years. As English people are proud to remember, it was re-discovered and given back to a grateful world by Sir George Grove and Sir Arthur Sullivan, who made the journey to Vienna in 1867 specially to look for it and other buried treasures.

IN the original version of Gounod's *Faust* produced at the Théâtre Lyrique, the only ballet was in the second act, where Faust and Mephistopheles came among the people on a gala day. Ten years later the composer revised the work for production at the Grand Opera, and the traditions of that theatre demanded something more elaborate in the way of ballet. The two authors of the libretto accordingly made incursions into the second part of Goethe's *Faust*, untouched for Gounod's original opera, and made use of the revels of the Walpurgis night. There, in Goethe's play and in this revised version of Gounod's opera, Faust meets many of the famous women of old, Cleopatra, Helen, the Trojan Women, and other personages of myth and legend. The several dances in this ballet are 'The Nubians,' 'Cleopatra and the Goblet of Gold,' 'The Trojan Women,' 'Variation,' and 'Phryne's Dance.' When the opera is given in this country this scene is almost always omitted.

## 2.30 Broadcast to Schools:

Professor W. M. TATTERSALL, 'Plant and Animal Life by the Sea Shore—III, Some Sea Shore Nurseries'

IN this talk Professor Tattersall will tell of mothers who carry their eggs and fathers who act as nursemaids. He will also tell of the habits of Sharks, Rays, Gobies and Sticklebacks.

## 3.0 London Programme relayed from Daventry

## 4.45 Councillor PETER FREEMAN: 'Animals' Welfare Week.

FOR many years a campaign known as 'Animals' Welfare Week' has been carried on with increasing success in Wales. It is an effort to

arouse public opinion on the important matter of kindness to animals.

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
From the Carlton Restaurant

## 5.15 The Children's Hour

## 6.0 London Programme relayed from Daventry

## 6.15 S.B. from London

## 9.35 West Regional News.

## 9.40-11.0 S.B. from London

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

## 9.35 S.B. from Cardiff

9.40-11.0 S.B. from  
London

6BM

288.5 M.  
1,040 KC.

BOURNEMOUTH.

2.30 London Programme  
relayed from Daventry.

## 6.15 S.B. from London

## 6.30 For Boy Scouts

6.45-11.0 S.B. from Lon-  
don (9.35 Local An-  
nouncements)

5PY

PLYMOUTH.

396.3 M.  
757 KC.

## 2.30 London Programme relayed from Daventry

5.15 The Children's Hour:  
'THE PRISONER OF LAON'  
A 'True Story' Play  
(Una Broadbent)

## 6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.35 Local Announce-  
ments)

2ZY

MANCHESTER.

378.3 M.  
793 KC.

## 2.30 London Programme relayed from Daventry

3.20 A Concert  
From Manchester

THE NORTHERN WIRELESS ORCHESTRA  
BERTHA PADFIELD (Contralto)

From Leeds

KENNETH WATSON (Pianoforte)

(Manchester Programmes continued on page 239.)



The man  
who  
smokes  
Player's  
gets  
Quality



NCC 634



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## Programmes for Monday.

(Manchester Programme continued from page 238.)

- 5.15 The Children's Hour:  
LIGHTING UP TIME  
Songs sung by DORIS GAMHELL and HARRY HOPEWELL
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London (9.30 Local Announcements)
- 9.40 NORMAN LONG  
Entertainer at the Piano
- 9.55-11.0 'Here is the Weather Forecast!'

THE Weather Forecast has long held an honoured place in our daily programme. Tonight we shall try to show that music is a suitable medium for conveying this somewhat commonplace, but extremely useful information. For this purpose we have chosen the following four typical Weather Forecasts:—

I. Here is the Weather Forecast! The warm spring weather, which has favoured this country for the last forty-eight hours, is likely to persist, and a continuance of bright sunshine may be expected.

II. Here is the Weather Forecast! The stormy weather over the Atlantic is likely to reach these shores, and to-morrow will be stormy. A strong south-westerly gale is likely in the Irish Channel, and sea passages will be rough.

III. Here is the Weather Forecast! Extremely hot, dry weather is probable for the next forty-eight hours, and the attention of farmers is drawn to this. The continuance of summer weather is all in favour of the successful gathering of the heavy crops of hay.

IV. Here is the Weather Forecast! A depression is on its way from Iceland, and rain and cold winds may be expected in all districts within the next twenty-four hours.

THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
TOM CASE (Baritone)

## Other Stations.

5NO NEWCASTLE. 243.9 M.  
1,230 KC.  
2.30—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—For Boy Scouts. 6.45-11.0—S.B. from London.

5SC GLASGOW. 401.1 M.  
748 KC.  
3.0—Broadcast to Schools: Schools Bulletin. 3.10—Musical Interlude. 3.15—S.B. from Aberdeen. 3.30—Dance Music. From the Locarno Dance Salon. 4.0—A Ballad Concert. The Station Orchestra. James Anderson (Baritone). 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 Dundee. 6.40—Bulletin of Juvenile Organizations. 6.45—S.B. from London. 9.35—Scottish News Bulletin. 9.40—A Pianoforte Recital by Edgar L. Balinton. 10.5-11.0—A Band Concert. The Darvel Burgh Band: Overture, 'Tancredi' (Rossini, arr. Rimmer); Song Valse, 'Lullaby' (Westby). George Hutchison (Recorder); Mrs. Edwards' Evening's Entertainment (W. P. Hamilton); Mrs. Gibbs at a Whist Drive (J. P. Campbell). Band: Selection, 'Pagliacci' (Leoncavallo, arr. Douglas). George Hutchison: Mrs. Duff on 'Doleful Duties' (J. T. Stoddart). Band: Cornet Solo, 'The Better Land' (F. Cowen); Fantasia, 'Memories of Britain' (arr. Rimmer).

2BD ABERDEEN. 311.2 M.  
904 KC.  
3.0—Broadcast to Schools. S.B. from Glasgow. 3.15—Professor J. Arthur Thomson: 'Natural History round the Year—II. The Life of the Bee.' 3.30—Afternoon Concert. The Station Octet. Mary McLeod (Contralto). Harry T. Robertson (Tenor). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—S.B. from Dundee. 6.40—Juvenile Organizations' Bulletin. 6.45—S.B. from London. 9.35—S.B. from Glasgow. 9.40-11.5—Scottish Concert. Non Paterson (Soprano). Donald Davidson (Month Organ). Alick Hobbs (Entertainer). Mrs. Shand (Pianoforte). The Grandholm Choir, conducted by Alex Leitch. The Station Octet.

2BE BELFAST. 302.7 M.  
991 KC.  
12.0-1.0—Concert. The Radio Quartet. Linda Allison (Soprano). 2.30-3.20—London Programme relayed from Daventry. 3.30—Mozart. Orchestra. 4.15—A Vocal Interlude by Robert Graham (Bass-Baritone). 4.27—A Violin Recital by Beatrice F. Formby. 4.45—Organ Recital by Charles Howlett. From the Classic Cinema. 5.15—The Children's Hour. 6.0—'Summer Days,' by A. Bonnet. Inland. 6.15—S.B. from London. 9.40—Bonded the Samovar. A Little Russian Programme. Marova. The Radio Singers. The Orchestra. 10.20-11.0—Dance Music. Bob Deyden's Rivoli Rhythm Boys, from the Plaza.



## ABOLISH YOUR RENT BOOK

IF you are living in a rented house costing, say, a hundred a year, you will have paid away £1,000 at the end of ten years. In other words, you will have given back to your landlord enough money to buy the house all over again. Why should you buy a house for your landlord when you can buy one for yourself, and pay for it by monthly instalments in the same way as you pay your rent?

When you have found the house you wish to purchase, the Co-operative Permanent Building Society will give you practical help in arranging all the details of the purchase.

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**2.30 and 9.15**  
**Sir Walford**  
**Davies's**  
**New Series.**

**TUESDAY, MAY 7**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**7.45**  
**A Military**  
**Band**  
**Concert**

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Mrs. E. M. STEPHENSON: 'Folding and Ironing Table Linen'
- 11.0 (Daventry only) Gramophone Records
- 12.0 A Concert in the Studio  
CONSTANCE MELLOR (Soprano)  
GEOFFREY DUNN (Baritone)  
VERA TOWSEY (Pianoforte)
- 1.0-2.0 ALPRONSE 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:  
Mrs. KATHLEEN E. INNES, B.A.: 'The Bible as Literature—The Poetry of the Old Testament'
- 4.30 LOUIS LEVY'S ORCHESTRA  
(Continued)
- 5.15 THE CHILDREN'S HOUR:  
'Southward Ho!' (Franklyn Kelsey)—Aboard the good ship *Jane Welsh*, a full-rigged three-master bound for Sydney, Australia
- 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  
EARLY ITALIAN VIOLONCELLO MUSIC  
Played by JULIETTE ALVIN  
Sonata.....Vivaldi

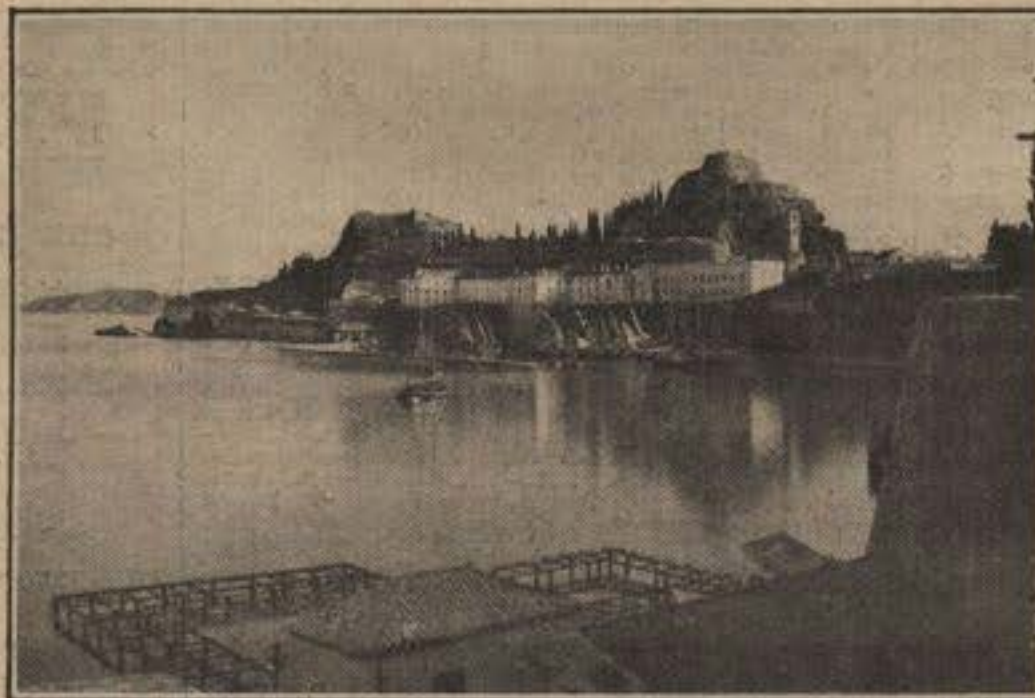
IN the early eighteenth century Vivaldi was a leading figure in the Italian world of music, and both as violinist and as composer for the church he left his mark on the music of a good many generations to come. For many years he was in charge of the music at one of the four great schools which gave Venice of that day a pre-eminent place in Europe. The pupils were all religious novices and the choir and orchestra in each was composed entirely of girls. Dr. Burney, in one of his letters from Venice, writes of such a school as 'nightingales who poured balm into my wounded ears.'



**A FAMILIAR LONDON SIGHT.**  
Feeding the pigeons in Trafalgar Square. Mr. H. J. Massingham, in the second of his 'Adventures Among Birds' talks, will tell of the many varieties of birds to be found in London.

Vivaldi's music was counted as of such importance that the great Bach himself studied it thoroughly and transcribed no fewer than sixteen of his concertos for pianoforte and four for organ, besides the one which he rearranged as a great piece for four pianofortes and strings.

None of his music was actually written for solo violoncello. Indeed, the violoncello had not then begun to be regarded as a possible solo instrument, being still merely bass voice in the orchestra or in chamber music. It was not until much later that the skill of performers advanced to such a pitch as to make the playing of effective solos possible and so to induce composers to write them. The piece by Vivaldi to be played now is thus an arrangement or transcription, but, as listeners will hear, there is nothing in the music itself to suggest that Vivaldi wrote it originally for any other instrument.



**AN OLD GREEK SEAPORT.**  
A view of the harbour at Corfu showing the Citadel towering in the background. This evening Mr. Robert Byron gives the second of the talks in the Holidays at Home and Abroad series, and describes the many attractions offered by the Greek seaboard.

- 7.0 'Holidays at Home and Abroad'—II, Mr. ROBERT BYRON: 'Exploring the Greek Seaboard'
- 7.15 Musical Interlude
- 7.25 Mr. H. J. MASSINGHAM: 'Adventures among Birds—II, London Birds'

**7.45 A MILITARY BAND CONCERT**  
RISPAH GOODACRE (Contralto)  
HEDDLE NASH (Tenor)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture to Shakespeare's 'Macbeth' Sullivan  
HEDDLE NASH  
Ed anche Beppe anio ('L'Amico Fritz') Mascagni  
La Danza (Tarantella).....Rossini

**8.0 BAND**  
Characteristic Suite, Op. 9  
Glazounov, arr. Gerrard Williams  
Introduction and Rustic Dance; Intermezzo, Scherzando, and Trio; Carnival  
RISPAH GOODACRE  
Unmindful of the Roses ..... } Coleridge-Taylor  
Big Lady Moon ..... }  
Life and Death..... }

**8.25 HEDDLE NASH**  
A Feast of Lanterns ..... Bantock  
The Dream Song ('Manon') ..... Massenet  
Serenade ..... Richard Strauss

**8.32 BAND**  
Theme and Variations, Op. 26  
B. Walton O'Donnell  
RISPAH GOODACRE  
The Star.....J. H. Rogers  
Sink, Red Sun ..... Del Riego  
Come, let's be merry..... Lane Wilson  
BAND  
Hungarian Dances (Nos. 1 and 2).....Brahms

8.0-8.30 (Daventry only)  
Mr. NORMAN WALKER: 'Next Steps in Biology—Oxygen and Living Things'

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener, Series VIII—Handel at the Harpsichord'

FOR his eighth series of talks on 'Music and the Ordinary Listener' Sir Walford is breaking fresh ground. Twelve little-known and seldom heard Overtures by Handel will be analyzed at the piano and then played over on the harpsichord. The old contemporary 'out-line' version of these overtures will be used—so that the listener may more readily follow the melodic line and see the simple harmonic basis on which Handel worked.

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

**9.40 De Courville's Hour—VI**  
A Series of broadcasts arranged by ALBERT DE COURVILLE, the well-known revue producer  
JACK PADBURY'S COSMO CLUB SIX

**10.40-12.0 DANCE MUSIC:**  
JAY WHIDDEN'S BAND from the Carlton Hotel  
(Tuesday's Programmes continued on page 242.)



# Enjoy your Cigarettes at **WHOLESALE PRICES** and win **£1000** cash



Rothman's  
**WHITE HORSE**  
Virginia

Introduced a year ago, this cigarette has proved an exceptional success. Where else can one obtain a quality cigarette at the very low price of 3/8 per 100? Navy Cut; medium strength; well-matured Virginia leaf; extraordinary value-for-money. In boxes of 100.

Shop Value  
Per 100

**3/8**

Per 500, 18/-, Post 9d.  
Per 1000, 36/-, Post free



Rothman's  
**GOLD FLAKE**  
Virginia

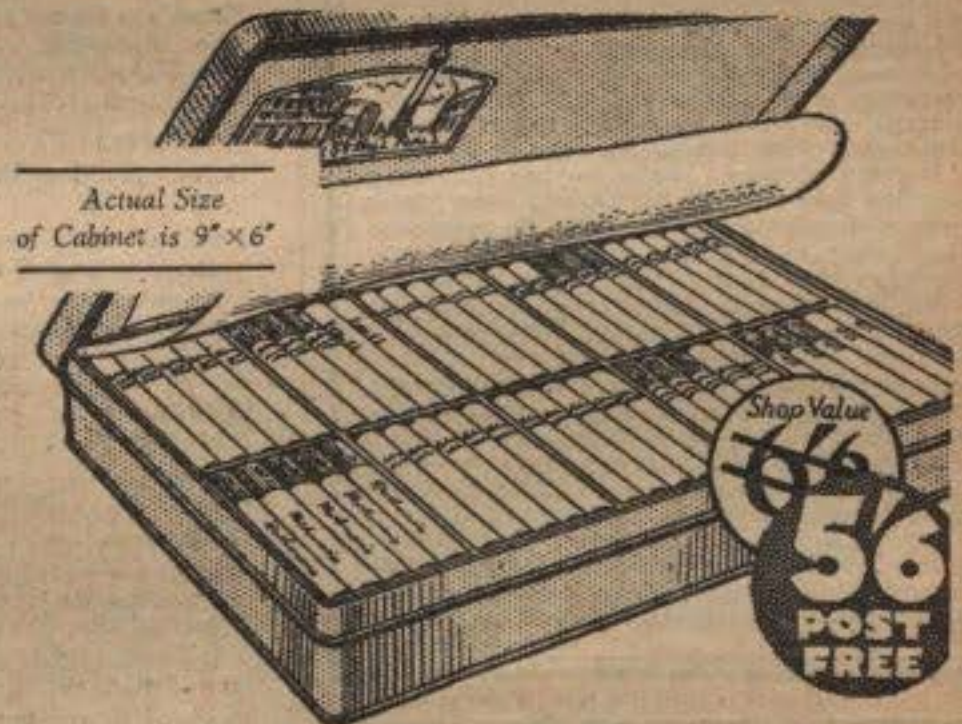
Well-matured, cool-smoking leaf. The Gold Flake flavour preferred by so many smokers; always perfectly fresh; and **saving you 1/- per 100!** Standard size. In Golden Embossed Tins of 100.

Shop Value  
Per 100

**3/11**

Per 500, 19/1, post 9d.  
Per 1000, 38/2, post free

Rothman's  
**SAMPLING CABINET OF 100 SELECTED CIGARETTES**



Actual Size  
of Cabinet is 9" x 6"

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**5/6**  
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## BE SURE TO ENTER for the "Mystery Ten" Competition

First Prize, £1000 cash; Second, £200 cash; Third, £50 cash; Fourth, £10 cash; and 140 other Prizes value £1 each. All Prizes will be awarded and dispatched in good time for the Summer Holidays.

The Competition takes the simple form of asking you to vote on the "Mystery Ten." Why not get a group of your friends to vote on them, and thus get a good consensus of popular opinion? An amusing half-hour may put £1000 cash in your pocket!

Full particulars with every order for Rothman Cigarettes, Tobaccos, or Sampling Cabinet.

From this very popular Sampling Cabinet, some tens of thousands of discriminating smokers have already selected their ideal cigarette. Contains 100 cigarettes—14 different kinds—80 being Virginian; 10 Rhodesian; and 10 Turkish. In handsome Crimson and Gold Cabinet.

At Rothman's **WHOLESALE PRICES**, direct-from-factory-to-smoker, the prices of these fine cigarettes range from 3/8 per 100 to luxury cigarettes at 7/11. The normal shop value of the 100 cigarettes is 6/6. But the Sampling Cabinet is **offered for only 5/6, post free.** **This is your opportunity.**

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6-8, OLD BOND ST., W.1

4, CHEAPSIDE, E.C.2  
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Order 100 (or more) of our cigarettes, and smoke as many as you find necessary to make a thorough test. If you are not completely satisfied, just return the remainder, when the purchase price will be refunded in full.

Perfect satisfaction with everything you buy, or your money refunded, is the keynote of Rothman service.

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.....	★ WHITE HORSE Virginia	3/8	18/-	36/-			
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**No Bandages! Perfect Comfort!**

At last! A Surgical Stocking which gives full support, comfort hitherto unknown, and does not show under silk stockings. It makes ungainly legs slim and shapely, is light, porous and washable, fits like a glove, and wears well.

Remarkable testimony is pouring in as to the value of these wonderful Stockings every day. "Swelling has reduced considerably." "They are a great benefit. Elastic Stockings made my leg worse." "Your Stocking has given new strength to my leg." "I could not manage without them now. I can walk and keep on my feet in a way surprising to myself and my friends." "I have decided to have a pair, as my doctor recommends them so strongly." "A great improvement on bandages." "I am delighted with stockings, they are a beautiful fit, a wonderful support, and really absolutely invisible under silk hose." "My legs do not swell at all now." "During Christmas I was on my feet from early morning until midnight." "I hardly know I have more than one stocking on, and I do appreciate the feeling of freedom after wearing elastic stockings or bandages for nearly 30 years." "My medical man ordered your stocking for support, and it is the only thing I have been able to wear," etc., etc.

From a doctor: "Your Stockings were brought to my notice by a patient who speaks very highly of them, and I am anxious to give them a trial."

Every sufferer should call or write at once for fully illustrated particulars and easy self-measurement form to Compré-Vena, Ltd. (Dept. R.T.16), Evelyn House, 62, Oxford Street, London, W.1. (Near Tottenham Court Road Tube Station.) Separate Fitting Rooms. Trained Nurses in constant attendance. Consultations Free.



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can be used with equal success for polishing stained floors, parquet, painted or varnished woodwork or lino.

It cleans and waterproofs Brown Boots. It is splendid for MOTOR-CAR Bodies. For every use Stephenson's goes a long way and lasts a long time.

3½d., 6d., 9d., 1/- and 1/3.

Sole Manufacturers:  
STEPHENSON BROTHERS, Ltd.,  
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# TUESDAY, MAY 7

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**8.30**  
**Music**  
**of**  
**the Sea**

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, 'Cosi Fan Tutte' (The School for Lovers) ..... Mozart  
May (The Months) ..... Cowen

FRANCES HATFIELD (Soprano)-

There's a Bower of Roses ..... Stanford  
The Blackbird ..... Purry  
Wie Melodien zieht es mir (Like melodies that call to me) ..... Brahms

ORCHESTRA

Suite, 'Holiday Sketches'  
Foulds

Festival in Nuremberg;  
Romany from Bohemia;  
Evening in the Odenwald;  
Bells at Coblenz

4.40 WINIFRED FLAVELL (Violin)

Bourrée ..... Bach  
Souvenir ..... Drdla  
The Swan ..... Saint-Saëns

ORCHESTRA

Adagio ('Pathetic' Sonata)  
Beethoven  
Dance of the Apprentices  
(The Mastersingers)  
Wagner

FRANCES HATFIELD

The Dreary Steppe  
Gretchaninov

Morning ..... Tchaikovsky  
Nay, tho' my heart  
should break... } Frank  
Oh! that it were so } Bridge

WINIFRED FLAVELL

Meditation ..... Massenet  
Ave Maria ..... Schubert

ORCHESTRA

Ballet Music, 'Hiawatha'  
Coleridge-Taylor

5.30 The Children's Hour:  
(From Birmingham)

'Where are you going to, my Pretty Maid?'  
A Nursery Rhyme Play by Gladys Ward  
Songs by HAROLD CASEY (Baritone)  
EDITH JAMES (Songs at the Piano)

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

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

DAVID OPENSHAW and MURIEL STEVENS  
(Light Comedy Entertainers)  
WALTER TODD (Comedian)

8.0 Reminiscences of Chevalier  
(From Birmingham)

Presented by EDGAR LANE  
WALTER RANDALL (at the piano)

### 8.30 Music of the Sea

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS  
and AUGMENTED ORCHESTRA  
Conducted by JOSEPH LEWIS  
ROBERT CHIGNELL (Baritone)

ORCHESTRA

Overture, 'Britannia' ..... Mackenzie

ROBERT CHIGNELL, Chorus and Orchestra

The Master Mariners ..... Thomas Wood  
Lustily, lustily (1567); A Ballad of Cape St. Vincent; Master Mariners (1682); The Golden City of St. Mary; The Bonny Boys (1682)

ORCHESTRA

Hornpipe, 'English Scenes' ..... Bantock

9.5 ROBERT CHIGNELL, Chorus and Orchestra  
Ballad, 'Sir Patrick Spens' ..... Brewer

THIS little work tells graphically the story of Sir Patrick Spens who was drowned while returning from Norway, where he had been sent by the King of Scotland.

ORCHESTRA

Dance of the Sailors ('Rodrigo')

Handel, arr. Cowen

ROBERT CHIGNELL, Chorus and Orchestra

Nautical Fantasy, 'By the Deep Nine'  
Alec. Rowley

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 Chamber Music

MEGAN FOSTER (Soprano)

FREDERICK THURSTON (Clarinet)

RAYMOND JEREMY (Viola)  
VICTOR HELY-HUTCHINSON (Pianoforte)

FREDERICK THURSTON and VICTOR HELY-HUTCHINSON

Sonata in E

Victor Hely-Hutchinson  
Allegro moderato;  
Scherzo—Allegro vivace;  
Andante moderato—Allegro moderato

COMPLETED in 1926, this Sonata is in three movements. The first is in the usual form with two main subjects, the first a flowing tune, and the second a rather more rhythmic theme.

The second movement, Scherzo, is in the unusual time of 15-8. The Trio, the traditional middle section, is in slower form, and after the return of the first part, there is a reflective Coda, the movement ending with the unexpected return of the first subject. The last movement, less strictly in conventional form than the others, begins with a slow expressive melody. A minor section of rather gloomy character follows, and after the first subject has returned, a recitative passage leads to a new section, rising to a big climax. Then the same recitative brings us to the final part of the movement, based on what has gone before.

The attentive listener will hear how the first subject of the first movement, as well as the theme from its transition section, are interwoven at intervals throughout the Sonata.

MEGAN FOSTER

Meerfee (Sea Fairy) .....  
An den Mond (To the Moon) .....  
Jasminenstrauch (Spray of Jasmine)  
Myrten und Rosen (Myrtles and Roses) } Schumann  
Volkslied (Folk Songs) .....  
Schneeglöckchen (Snowdrop) .....  
Aufträge (Messages) .....

10.55-11.15 FREDERICK THURSTON, RAYMOND JEREMY and VICTOR HELY-HUTCHINSON

Trio in E Flat ..... Mozart  
Andante; Menuetto; Rondo—Allegretto



ALBERT CHEVALIER,

the famous coster comedian, some of whose successes will be recalled in the programme from Birmingham tonight.

Programmes for Tuesday.

(Continued from page 242.)

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

2.30 London Programme relayed from Daventry

5.0 Miss CONSUELO DE REYES: 'Masques and Pageants—III, Rehearsals'

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg

(A WELSH INTERLUDE)

Mr. IORWERTH C. PEATE of the Department of Archaeology, National Museum of Wales 'Hen Grefftau Cymru—IV. Y Cwryglwr' 'Old Welsh Crafts—IV. The Coracle Makers'

7.25 S.B. from London

7.45 A Celtic Programme

AFTER St. Andrew's Day, St. David's Day and St. Patrick's Day have been celebrated on their respective anniversaries, we sometimes institute a movable feast day in honour of all the Celtic countries.

NATIONAL ORCHESTRA OF WALES (Cerddoria Genedlaethol Cymru)

Keltic Suite ..... Foulds

JOHN HERBERT FOULDS, a native of Manchester, began his musical career as a member of the Hallé Orchestra. Since leaving it, he has had considerable experience as conductor and concert organizer, holding such posts as Musical Director at the London Central Y.M.C.A., and conducting the University of London Musical Society. He has been a prolific composer, though comparatively few of his bigger works are as yet at all well known. The one which has hitherto made the greatest impression is his *World Requiem*, a choral piece on a very large scale, produced at the Albert Hall on Armistice Day, 1923. He has invented, or at any rate imported into English music, some quite new orchestral effects by the use of quarter tones, an innovation which presents difficulties no less to the performers than to the hearers. Here, however, he is in lighter vein, almost in holiday mood, turning as he has more than once done, to Celtic lore for inspiration. In this Suite he does achieve some resemblance to the Celtic muse as far as anyone may hope to do who is not himself a Gael.

PARRY JONES (Tenor)

The Snowy-Breasted Pearl ..... Robinson  
Believe me, if all those endearing young charms ..... Anon.

Molly Brannigan ..... arr. Stanford

ORCHESTRA

Irish Tune from County Derry ..... } Grainger  
Molly on the Shore ..... }

IN these two settings of Folk Songs, Percy Grainger shows not only his keen interest in the old lore of the Motherland—he is a Colonial by birth—but the very deft hand which he has in arranging light-hearted and good-going tunes. The first is by now one of the best-known tunes in the world, thanks to its many enthusiastic arrangers. The second is made up of two traditional Irish Reel tunes—the one which gives the piece its name, and another called 'Temple Hill.'

PARRY JONES

Suo Gan ..... arr. Robert Bryan  
Menira Gwen ..... arr. Somervell  
O na byddian haf o' hyd ..... Davies

ORCHESTRA

Two Welsh Tunes ..... arr. Redman

PARRY JONES

Oh! Open the Door ..... } Anon.  
Ye Banks and Braes ..... }  
An Eriskay Love Lilt ..... arr. Kennedy-Fraser

(Cardiff Programmes continued on page 244.)



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- PRÆLUDIUM**. J. H. Squire Celeste Octet (No. 9096—4s. 6d.).
- SOUVENIR**. Rudy Wiedoeft—Saxophone (No. 4076—3s. 0d.).
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- AVE MARIA**. Zimbalist—Violin (No. 9674—4s. 6d.).
- BEES' WEDDING**. Folkard and Warns—Pianoforte Duet (No. 3944—3s. 0d.).
- RONDO CAPRICCIOSO**. Sydney Crooke—Piano (No. 9179—4s. 6d.).
- ROSAMUNDE**, Ballet Music. Myra Hess—Piano (No. L2121—6s. 6d.).
- HARK, HARK, THE LARK**. William Murdoch—Piano (No. 4827—3s. 0d.).

**Vocal.**

- SEA WRACK**. Muriel Brunskill, Contralto (No. 9687—4s. 6d.).
- RIGOLETTO**, Cortigiani, vil razza dannata. Riccardo Stracciari, Baritone (No. L2130—6s. 6d.).
- LA DANZA—TARANTELLA**. Rosetta Pampanini, Soprano (No. D1605—4s. 6d.).
- MANON**, Dream Song. Joseph Rogatchewsky, Tenor (No. L2063—6s. 6d.).
- SINK, RED SUN**. Muriel Brunskill, Contralto (No. 4259—3s. 0d.).
- ERL KING**. Muriel Brunskill, Contralto (No. 9088—4s. 6d.).
- I AM A FRIAR OF ORDERS GREY**. Harold Williams, Baritone (No. 3645—3s. 0d.).
- LE ROI D'YS**, Aubade. Joseph Rogatchewsky, Tenor (No. L2062—6s. 6d.).
- TO THE FOREST**. Norman Allin, Bass (No. L1807—6s. 6d.).

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- ALBERT SAMMONS, Violin.
- HEDDLE NASH, Tenor.
- Sir GEORGE HENSCHEL, Baritone.
- DENNIS NOBLE, Baritone.
- REX PALMER, Baritone.
- NORMAN LONG, Entertainer.
- B.B.C. WIRELESS CHORUS.
- JACK PAYNE and the B.B.C. DANCE ORCHESTRA.
- ALBERT SANDLER and the PARK LANE HOTEL ORCHESTRA.

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**Tuesday's Programmes continued (May 7)**

(Cardiff Programme continued from page 243.)

**ORCHESTRA**  
 Scottish Fantasia ..... Stephen  
**O**NE of the present-day Scottish composers who has a keen interest in the folk tunes of his native country—many of them tunes which would be rapidly disappearing from mankind's knowledge were it not for such enthusiasts—David Stephen is by no means unknown to listeners as a composer. Orchestral and chamber music, as well as songs, of his, have several times been broadcast, and he is known as the scholarly editor of one of the best editions of Scottish songs in existence.  
 All his work has been done in Scotland; he has held a number of posts as organist, choral conductor, and teacher, and for many years was much in request for organ recitals. In 1905 he became Director of the Music of the Carnegie Trust.

- 9.0 S.B. from London
- 9.35 West Regional News
- 9.40-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry



E. Rowlands

**CORACLE MEN OF CILGERRAN.**

The ancient craft of coracle making still survives in parts of Wales. Mr. Iorwerth C. Peate talks on the Coracle Makers, from Cardiff, at 7.0 this evening.

- 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
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.35 S.B. from Cardiff
- 9.40-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Captain J. G. WITHYCOMBE: 'The Work of the Ordnance Survey'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

**5PY PLYMOUTH. 396.3 M. 757 KC.**

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour:**  
*Who said Picnics?*  
 Follow us and we will lead you over the hill to a field where turnips grow, and there we shall find 'Bunty's Turnip Party' (Mabel Marlowe)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. F. S. RUSSELL (of the Marine Biological Laboratory, Plymouth): 'Life in Tropic Seas—II, Coral Reefs and How they are Built'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

**2ZY MANCHESTER. 378.3 M. 793 KC.**

- 12.0 Gramophone Records
- 1.15-2.0 **The Manchester Tuesday Midday Society's Concert**  
 Relayed from the Houldsworth Hall.  
 ANNIE GREGORY (Soprano)  
 NORMAN FRASER (Pianoforte)
- 2.30 London Programme relayed from Daventry
- 4.0 **THE NORTHERN WIRELESS ORCHESTRA**  
 Suite, 'A Day in Venice'  
 Nevin
- 4.15 London Programme relayed from Daventry
- 4.30 **ORCHESTRA**  
 Overture in C Mendelssohn  
 Selection, 'Mirella'  
 Gounod, arr. Borelli  
 Three Arabian Dances  
 Ring  
 Salut d'Amour..... Elgar  
 Allegretto..... Wolstenholme  
 Scherzo, 'A Midsummer Night's Dream'  
 Mendelssohn

- 5.15 **The Children's Hour:**  
 S.B. from Leeds  
**RELATIONS**  
 Songs sung by DOROTHY KITCHEN  
 A Sketch by JACK SAYES
- 6.0 Mr. W. F. A. ERMEN, A.R.P.S.: 'The Way to Better Photography—I, Theory'
- 6.15 S.B. from London
- 7.0 'Trade Tendencies in the Industrial North'—IV. Sir ROBERT HADFIELD, Bt.: 'The Sheffield Industries—Iron, Steel and Cutlery'
- 7.15 S.B. from London (9.35 Local Announcements)
- 10.40-12.0 **DANCE MUSIC:** BERTINI'S DANCE BAND, from the Empress Ballroom, the Winter Gardens, Blackpool

Programmes for Tuesday.  
Other Stations.

**5NO NEWCASTLE** 243.9 M. 1,250 K.G.  
12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—Mr. Geoffrey Shaw: 'The North of England Musical Tournament.' 6.15:—S.B. from London. 7.0:—A Hand at Contract Bridge. 7.15:—S.B. from London. 7.45:—Norman Long (Entertainer at the Piano). 8.0:—Berwick Programme. The Berwick Conservatoire Quintet: Violet Mason (Soprano), Robert Aitchison (Tenor), David Redpath (Baritone). 8.0:—Quintet: Minuet Berenice (Handel). 8.7:—Short Address by the Mayor of Berwick (Alderman Theodore Bobus, J.P.). 8.15:—David Redpath: Four Jolly Sailors (German); Say a kind word (arr. Ballantyne). 8.22:—Quintet: Ave Maria (Schubert). 8.30:—Violet Mason: Il Bacio (with Quintet accompaniment) (Arditi); Scottish Blue Bells (Barker). 8.37:—George Ballantyne: Sonata in A (Mozart). 8.42:—Robert Aitchison: Daylight is fading away ('Prince Igor') (Borodin); Sigh no more (Alcina). 8.50:—Quintet: Chanson Triste (Tchaikovsky); Minuet in G (Beethoven). 9.0:—S.B. from London. 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

**5SC GLASGOW** 401.1 M. 740 K.C.  
11.0-12.0:—A Recital of Gramophone Records. 3.0:—Broadcast to Schools: Dr. George Pratt Insh: 'Scotland in the Eighteenth Century—The Company of Scotland Trading to Africa and the Indies.' 3.15:—Musical Interlude. 3.20:—Monsieur Jean Jacques Oberlin, assisted by Madame Oberlin, 'Le Voyage de M. Perrichon,' Acte I, Scene 2. 3.45:—Dance Music from the Loarno Dance Salon. 4.0:—A Light Orchestral Concert. The Station Orchestra: Overture 'The Comedy of Errors' (Fux). Gladys Ross (Soprano): Butterfly Wings (Montague Phillips); E'en as a Lovely Flower (Frank Bridge); Blackbird Song (Cyril Scott); Now sleeps the Crimson Petal (Roger Quilter). Orchestra: Three Eastern Pictures (Pratt); Petite Suite, 'Jeux d'Enfants' (Bizet). Gladys Ross: The Dawn has a Song (Montague Phillips); Do not go my Love (Richard Hagemann); The Elf Man (J. B. Wells); Mifanwy (Dorothy Forster). Orchestra: Waltz, 'Thrills' (Ancliffe); March, 'Fighting Strength' (Jordan). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. A. G. Highet: 'Hints for Owner Drivers'—II. 6.15:—S.B. from London. 7.45:—Jeanne Paule and Léonie Lascelles introduce a Piano—and themselves in Harmony. Syncopation and Comedy Duets. 8.0:—S.B. from Edinburgh. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

**2BD ABERDEEN** 311.2 M. 954 K.C.  
11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.45:—Studio Concert. The Station Orctel: March, 'Sons of the Empire' (Osben); Overture, 'Le Bon Vivant' (Grunfeld); Selection, 'The Merry Widow.' 4.5:—Ada Abercromby (Mezzo-Soprano): Sincerity (Emilie Clarke); Moon Daisies (Eric Costes); Mifanwy (Dorothy Forster). 4.15:—Octet: Paso Doble, 'Angero' (Franco); Idylle, 'Souvenir of the Andes' (Maravilla); Entr'acte, 'The Monk's Dream' (Lumley Holmes); Two Norwegian Dances (Grieg). 4.40:—Ada Abercromby: To a Nightingale (Brahms); Longing (Tchaikovsky); On Wings of Song (Mendelssohn). 4.50:—Octet: Overture, 'St. Hubert' (Fucik); Love in a Mist (Dolman); Two Movements from the Fantastic Symphony (Berlioz). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Short Recital of Pianoforte Duets by Margaret E. Shepherd and Rosabel Miller; Slavonic Dance, Op. 46 (Anton Dvorak); Tarantella, 'The Beel' (from 'Gipsy Suite') (Edward German); Capriccio, Op. 18 (Chaminade); Gipsy Dance (No. 5 of Theme and Six Diversions) (Edward German). 8.0:—S.B. from Edinburgh. 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.

**2BE BELFAST** 214.1 M. 991 K.C.  
2.30:—London Programme relayed from Daventry. 4.30:—Children's Music. Orchestra: Suite of Old English Dances (Second Set) (Cowan). 4.45:—'Children's Corner' Suite, No. 1 (Debussy); Selection, 'Peter Pan' (Crook); Overture, 'Iolanthe' (Sullivan). 5.15:—The Children's Hour. 6.0:—A Poetry Recital by Seyward G. Loxton. 6.15:—S.B. from London. 7.45:—Chamber Music. May Johnson (Pianoforte), Harry Dyson (Flute), John Hartley (Oboe); George Simpson (Clarinet), Vivian Gray (French Horn), William S. Bates (Bassoon). Sextet, Op. 6 (Ludwig Thuille). 8.15:—Recital by Helen Henschel (Soprano). Old French Songs: Les Matines (arr. Moullé); Non, je n'irai plus au bois, and Menuet de Martini (arr. Weckerlin). Old English Songs: Nymphs and Shepherds (Purcell); Shall I sue? (John Dowland, arr. Keel); Whistle, daughter, and The Wrangle-Taggle Gipsies (arr. Cecil Sharpe). 8.35:—May Johnson, Harry Dyson, George Simpson, Vivian Gray and William S. Bates: Quintet in B flat (Rimsky-Korsakov). 9.0-12.0:—S.B. from London.

NEW BOOKS.

THE following novels were reviewed by Mrs. M. A. Hamilton on April 18: 'All Quiet on the Western Front,' by Erica Maria Remarque (Putnams); 'Red Cavalry,' by I. Babel (Knopf); 'Dark Hester,' by Anne Douglas Sedgwick (Constable); 'Clash,' by Ellen Wilkinson (Harraps); 'The Riven Pall,' by Ronald Gurner (Dent); 'The Laughing String,' by Hildegardo Huntsman (Butterworth); 'The Crime of Sybil Cresswell,' by E. F. Spence (Benn); 'Nemesis at Raynham Parva,' by J. J. Commington (Gollancz); 'The Web of Destiny,' by Seamark (Hodder and Stoughton).



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**7.0**  
**A Talk**  
**by the**  
**'Dockers' K.C.'**

**WEDNESDAY, MAY 8**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.45**  
**Third Act of**  
**'The**  
**Mastersingers'**

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

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

10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'

11.0 (Daventry only) **Gramophone Records**

12.0 **A BALLAD CONCERT**  
MARGARET REES (Soprano)  
FRANK POULTON (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 3)—III, Buttercups'

2.55 **Musical Interlude**

3.0 Mr. J. C. STOBART, Miss UNA BROADBENT and Others: 'Foundations of English Poetry' (Course III)

3.30 Professor F. T. G. HOBDAV, C.M.G., F.R.C.V.S., F.R.S.E.: 'Talks about Animals—II, How to keep your Dog Healthy and Happy'

3.45 **A Light Classical Concert**  
ETHEL FENTON (Contralto)  
THE HETTY BOLTON TRIO  
Trio in C ..... Mozart  
ETHEL FENTON  
The Dewdrop's Glitter ..... Rubinstein  
Song .....  
The Rose Enslaves the Nightingale  
Rimsky-Korsakov  
Chant Venetien ..... Bemberg  
L'Esclave ..... Lalo  
Chanson de Route ..... Puget  
TRIO  
Poco Adagio and Allegretto Grazioso from  
Trio in F Minor ..... Dvorak  
Seguidillas Gitanas ..... Arbos

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

5.15 **THE CHILDREN'S HOUR:**  
Violin Solos played by DAVID WISE  
The Story of 'Orestes and the Dragon,' from  
'The Glassmender and other Stories' (Maurice  
Baring)  
'The Passage of Arins at Poissey' (W. P.  
Sherrill)

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**  
EARLY ITALIAN VIOLONCELLO MUSIC  
Played by JULIETTE ALVIN  
Sonata ..... Marcello

7.0 **Talk on International Affairs:** Mr. ERNEST BEVIN, Secretary of The Transport and General Workers' Union: 'Accidents in Industry.'

[N. June, the International Labour Conference of the League of Nations will be taking a final decision as to whether an agreement can

be reached between the Nations as to how accidents are to be prevented in Industry. Mr. Ernest Bevin, Secretary of the Transport and General Workers' Union, will be representing the British workers as he did last year, when the question was discussed for the first time.

7.15 **Musical Interlude**

7.25 Mr. E. N. FALLAIZE: 'The History of the English Countryside—II, The English Village Community and the Norman Manorial System.'

7.45 **English Light Music**  
HUBERT EISEDELL (Tenor)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

9.35 **A Song Recital**  
by  
Sir George Henschel

9.45 **'Die Meistersingers'**  
Act III  
Relay from the Royal Opera House,  
Covent Garden

A LIFETIME spent in the study of music, of Wagner, and the German language, literature, history and people, would be richly worth while if the only reward at the end of it were a full enjoyment of *The Mastersingers*.

Volumes might be written to show how happily the tale is compact of dignity, humour, and tenderness, and how wholly satisfying is the union of text and music to present its splendid drama.

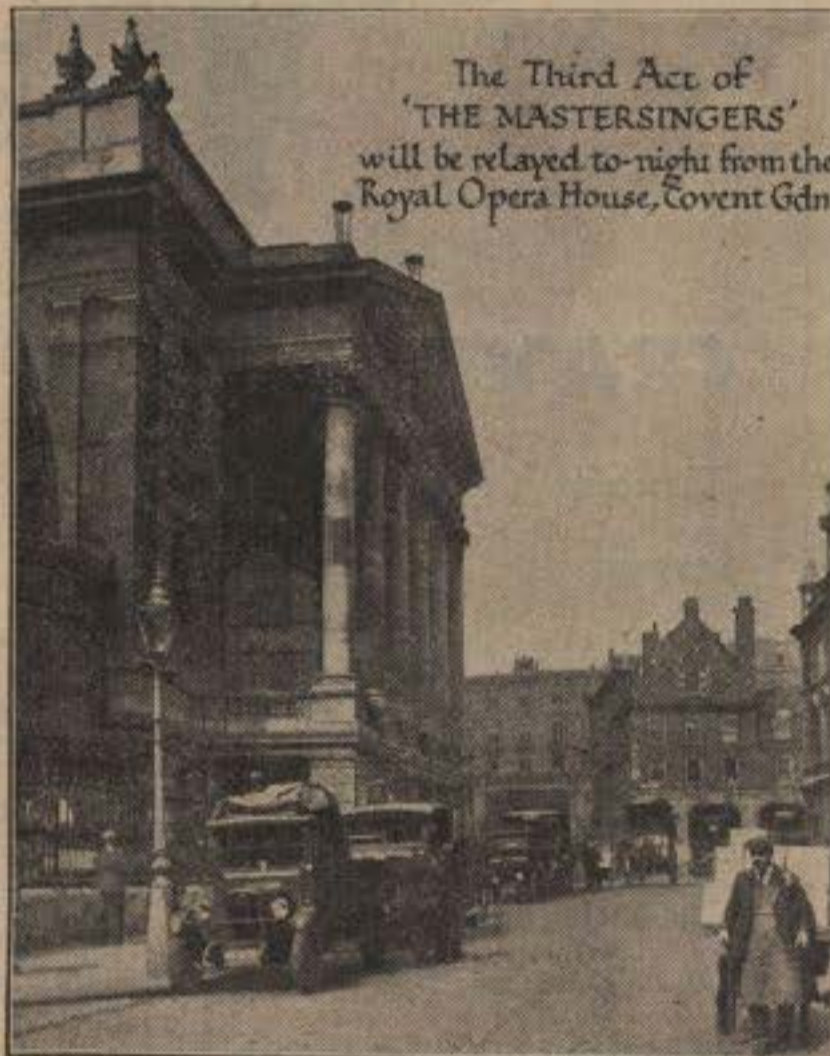
Its central figure is the poet Hans Sachs, the most popular figure in the Guild of Mastersingers. The Prelude to the third Act tells us of his reflections on the morning of the Festival of St. John. When the curtain rises, we see him in his sunny workshop, reading an old book. David, his apprentice comes in, in his holiday garb. They have a merry little scene and then Sachs falls again into meditation, singing his monologue on the Guild, his stately city, and on the two young people, Walther and Eva. Walther, who has been his guest overnight, comes down a little stair from his room, and tells Sachs of a song which came to him in his dreams. Sachs notes down the words, making little critical comments as he does so. They go out together, and Beckmesser, the 'marker' of the Mastersingers, steals into the room. Like Walther, he is an aspirant for the hand of Eva, whom he hopes to win at the song contest that very day. Seeing the song in Sachs' writing on the table, he jumps to the conclusion that Sachs is another rival, and carries off the copy. Sachs, returning, notices its absence, and is mischievously willing to let Beckmesser keep it, knowing that he will certainly make a sorry job of wedding it to music.

There follows a charming duologue between Sachs and Eva, who comes in on the pretext that one of her shoes for the festival needs his care. The music of this scene contains allusions to Wagner's own *Tristan*, and Sachs explains that by telling Eva that he is too wise to risk King Mark's ill-fortune. Walther joins the two and then David and Magdalena enter. Sachs, with the traditional box on the ear, promotes his apprentice to journeyman, and the five voices join in a quintet which is among the most beautiful things in the opera, or indeed in the whole realm of music.

The scene changes to the meadow where the Song Contest is to be held. The merrymaking of young people blends with the arrival of the different Guilds and their banners, and the music is full of delightful allusions to the different crafts. When the Masters arrive, the merry music makes way for their dignity, and the people join in acclaiming Sachs with a hymn to the words of his own chorale 'Awake, the day draws near.'

Beckmesser, as first competitor, makes a sorry hash of the song he purloined. The parody is a brilliant one, the words being turned to complete nonsense, though sounding not unlike the original, while his tune—a good tune of itself, is ludicrously unfitted to the song. It is met with derision, and Beckmesser in wrath tells the people that the song is not by him, but by their beloved Sachs. The real author, Walther, is then led to the competitors' mound, and by his singing of it, Walther wins his admission to the Guild and the hand of Eva.

11.40-12.0 **DANCE MUSIC:** ALFREDO and his BAND from the NEW PRINCES RESTAURANT



Coronation March ..... German  
Overture, 'Vanity Fair' ..... Fletcher  
Suite, 'Joyous Youth' ..... Eric Coates

HUBERT EISEDELL  
Love in the Valley ..... E. Parkin  
Love's Quarrel ..... Cyril Scott  
It was a Lover and his Lass ..... Quilter

ORCHESTRA  
Overture, 'A May Day' ..... Haydn Wood  
Selection, 'Haddon Hall' ..... Sullivan

HUBERT EISEDELL  
So we'll go no more a-roving.... M. V. White  
Best of all ..... R. Leslie  
Trysting Song ..... Lehmann

ORCHESTRA  
Romance, 'Her Love Letter' ..... Ansell  
The March of the Giants ..... Finck

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

9.15 Miss EILEEN POWER: 'Joan of Arc'

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

# WEDNESDAY, MAY 8

## 5GB DAVENTRY EXPERIMENTAL

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### 3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARKE

Italian Caprice ..... *Tchaikovsky*  
WINIFRED PAYNE (Contralto)

Spring is at the Door ..... *Quilter*  
The Woodland Tailor ..... *Ernest Austin*  
Spring goes a-Roaming ..... *Basil Windsor*  
Trees ..... *Katherine Heyman*

BAND  
Selection, 'Aida' ..... *Verdi*  
CISSIE WOODWARD (Pianoforte)  
Allegro in G ..... }  
The Bees' Wedding ..... } *Mendelssohn*  
Rondo Capriccioso ..... }

3.45 WINIFRED PAYNE  
A Summer Night ..... *Goring Thomas*  
What's in the Air To-day? ..... *Robert Eden*

BAND  
Suite, 'Yankiana' ..... *Thurban*  
CISSIE WOODWARD  
Prelude in C Sharp Minor, Op. 20 ... }  
Etude in C Sharp Minor, Op. 10, } *Chopin*  
No. 4 ..... }  
Valse in C Sharp Minor, Op. 64, No. 2 }  
Valse in A Flat, Op. 42 ..... }

BAND  
Three Hungarian Dances ... *Brahms, arr. Schmid*

4.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA  
MARIA MAROVA  
Russian Folk Songs

5.30 The Children's Hour:  
'Who's been sitting in my nest?' by MARGARET MADELEY  
Bird Songs by EMILIE WALDRON (Soprano)  
'Traditional Sayings and Superstitions—A Roland for an Oliver,' by WILLIAM HUGHES  
Songs by ALFRED BUTLER (Baritone)

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

6.30 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CASTELL

Overture, 'Carnival of Venice' ..... *Thomas*  
Hibernian Suite ..... *Roeckel*  
IRENE BONAS (Soprano)

May Dow ..... } *Sterndale Bennett*  
Dawn, Gentle Flower ..... }  
Angels Guard Thee ..... *Godard*

ORCHESTRA  
Scottish Fantasia ..... *Stephen*  
DAVID LILLIMAN (Violin)  
Arab Song ..... *Rimsky-Korsakov*  
Perpetuum Mobile ..... *Ries*

ORCHESTRA  
Valse, 'Zelma' ..... *Haines*  
IRENE BONAS  
Where the bee sucks ..... *Arne*  
Early one morning ..... *German*  
A Birthday ..... *Cowen*

ORCHESTRA  
Selection, 'The Last Waltz' ..... *Strauss*  
DAVID LILLIMAN  
Lotus Land ..... *Cyril Scott*  
Caprice, No. 20 ..... *Paganini*

8.0 Concert by the Harold Brooke Choir  
Relayed from Bishopsgate Institute  
ODETTE DE FORAS (Soprano)  
HARRY IDLE (Principal Violin)  
GILBERT BARTON (Solo Flute)  
The National Anthem  
Piece for String Orchestra .... probably *Purcell*  
Five Part-songs .. *Elgar (words from the Greek Anthology)*

ODETTE DE FORAS  
As When the Dove ('Acis and Galatea') .. *Handel*  
When I am laid in Earth ('Dido and Aeneas') .. *Purcell*

CHOIR  
First performance of Pastoral for Chorus, Solo Soprano, Strings, Solo Flute and Drums  
*Arthur Bliss*

ARTHUR BLISS' position among present-day composers is now so firmly established that a new work from him is an event of some importance. This has the further interest of having been composed specially for the Harold Brooke Choir, which is now singing it for the first time. The work is dedicated to Sir Edward Elgar.

There is a short orchestral introduction, beginning dreamily, and leading to the vigorous mood of the first number, 'The Shepherd's Holyday,' to a poem of Ben Jonson's. It is followed by 'A Hymn to Pan' whose words are by John Fletcher. The voices sing this with great vigour and energy until, at the very end, they breathe the name of Pan himself softly as if in a hush of awe. And, as though the god himself heard them and answered, there is a little tune like his own piping. It leads into 'Pan's Saraband,' an innocent little Pastoral movement.

The next number is 'Pan and Echo,' whose words are by Poliziano, translated by E. Geoffrey Dunlop. Tenor and bass in turn sing Pan's message, joining emphatically towards the end, while women's voices are the echo, changing the words with pathetic effect. It is rounded off by a brief return of Pan's Saraband. 'The Naiads' Music' with words by Robert Nichols, is a delicate piece mainly for women's voices, the men breaking in as fauns here and there.

The next number is the one solo part in the Pastoral. Its text also is by Robert Nichols—'The Pigeon Song.' It is a duet for flute and mezzo-soprano voice, the two combining, along with a capricious and intriguing accompaniment.

'The Song of the Reapers,' to Andrew Lang's translation of Theocritus, is a bold, vigorous hymn to Demeter.

The last movement begins with a solemn orchestral Prelude to a text from Fletcher which is not sung, invoking bright Hesperus and the Night. It leads into 'The Shepherd's Night Song,' whose words are again by Robert Nichols.

### 9.0 A MILITARY BAND CONCERT

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

March, 'Pomp and Circumstance,' No. 4 .. *Elgar*  
Overture, 'Le Dieu et la Bavadero' ..... *Auber*

PHYLLIS ARCHIBALD (Contralto)  
Alleluia ..... *Mozart*  
The Erl King ..... *Schubert*  
Ae fond kiss ... *Traditional, arr. Malcolm Lawson*

BAND  
Second Sullivan Selection .... *arr. Dan Godfrey*  
PHYLLIS ARCHIBALD  
Le Printemps (The Spring) ..... *Rachmaninof*  
My Dearest Heart ..... *Sullivan*

BAND  
Ballet Suite, 'Pantomime' ..... *Lacome*  
Leander and Isabella; Scaramouche and Columbine; Pizzicato; Valse

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

11.0-11.15 ALFREDO and his BAND from the New Princes Restaurant

11.15-11.45 Experimental Transmission of Still Pictures  
By the Fultograph Process

(Wednesday's Programmes continued on page 249.)

# ENCHANTMENT

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# Wednesday's Programmes continued (May 8)

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

**1.15-2.0 A Symphony Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfa Genedlaethol Cymru)  
Overture, 'Don Giovanni' ..... Mozart  
Symphony, No. 2 in D ..... Beethoven

**2.30 Broadcast to Schools:**  
Professor E. ERNEST HUGHES: 'Great Leaders and Movements in Welsh History—III, Hydel Dda and the Making of Laws for all Wales'

**I**n this talk Professor Hughes will tell of the House of Cunedda Wledig and of the progress towards the union of all Wales. He will also tell how Hywel, the Good, summoned a national assembly and proclaimed laws for all Wales.

**2.55 London Programme** relayed from Daventry

**3.45 The Beethoven Trios—No. XII**

**THE STATION TRIO:**  
FRANK THOMAS (Violin);  
RONALD HARDING (Violoncello);  
HUBERT PENGELLY (Pianoforte)  
Trio, Op. 97, in B Flat  
Finale  
Trio in B  
One Movement

**4.5 LILIAN KEYES** (Soprano)  
Oh, yes, just so ... *Bach*  
The Maiden ... *Parry*  
My mother bids me bind my hair ... *Haydn*

**THE STATION TRIO**  
Miniatures, Set 1 *Bridge*

**LILIAN KEYES**  
To tell thee how I love ..... *Liddle*  
In my Garden ...  
Early in the Morning  
*Phillips*

**Cherry Ripe**  
*Liza Lehmann*

**TRIO**  
Trio in D Minor  
*Mendelssohn*  
Slow Movement and Scherzo

**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**

**7.45 The Knights of Saint John**

A Programme in Honour of the Priory of Wales  
By **FROOM TYLER**

In the eleventh century, certain merchants of Amalfi founded a hospital for pilgrims at Jerusalem, and so began the Venerable Order of the Hospital of St. John. Dedicated to Saint John the Baptist, the Order was in its earlier days purely a healing brotherhood, but subsequently it adopted a military character and took a valiant part in the Crusades.

In 1291 the Christians were driven out of Palestine and the Knights of Saint John removed to Cyprus, and then, in 1310, to Rhodes. They were compelled to surrender this island in 1522, and next settled at Malta, where, in 1565, they resisted a terrific siege by the Turks. In 1877 the ancient Order, having been revived in England, found a way to carry on, in a practical manner, its traditions as a healing brotherhood, and so was founded, as a department of the Order, the St. John Ambulance Association.



**THE PRINCE OF WALES**  
in his robes as Prior for Wales of the Order of St. John. A programme in honour of the Priory of Wales is being broadcast from Cardiff tonight.

The first centre of the St. John Ambulance Association in Wales was established in Cardiff in 1882. A Priory of the Order was founded in Wales in 1918, with the Prince of Wales as Prior.

Tonight's programme presents four scenes illustrating the history and work of the Order.

**I. The Holy Land, 1192**

In the tent of Richard Cœur de Lion  
Andrew } Knights of Saint John  
Alberto }  
Richard Cœur de Lion

**II. Malta, 1565**

Down on the ramparts  
Gilbert } Knights of Saint John  
Pedro }

**III. France, 1918**

In No-Man's-Land during a British Offensive

A Soldier

A Modern Knight of Saint John

The Spirit of Gilbert

The Spirit of Pedro

**IV. A Street in Cardiff, 1929**

Among the traffic and crowds

An Old Man

A Passer-by

A St. John Ambulance Man

The Spirit of Gilbert

The Spirit of Pedro

**9.0 S.B. from London**

**9.30 West Regional News**

**9.35-11.40 S.B. from London**

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

**1.15-2.0 S.B. from Cardiff**

**2.30 S.B. from Cardiff**

**2.55 London Programme** relayed from Daventry

**3.45 S.B. from Cardiff**

**4.45 London Programme** relayed from Daventry

**5.15 The Children's Hour**

**5.30 S.B. from Cardiff**

**6.0 London Programme** relayed from Daventry

**6.15 S.B. from London**

**7.45 S.B. from Cardiff**

**9.0 S.B. from London**

**9.30 S.B. from Cardiff**

**9.35-11.40 S.B. from London**

**6BM BOURNEMOUTH. 288.5 M. 1,040 kc.**

**2.30 London Programme** relayed from Daventry

**6.15-11.40 S.B. from London (9.30 Local Announcements)**

(Wednesday's Programmes continued on page 250.)

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# Wednesday's Programmes continued (May 8)

## 5PY PLYMOUTH. 396.3 M. 757 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:  
A New Revue  
'ODDS AND EVENS'  
Queer Scenes and Peculiar Draperies
- 6.0 London Programme relayed from Daventry
- 6.15-11.40 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 "A Midsummer Night's Dream" and Songs from the Plays—III. "A Midsummer Night's Dream," Act III.' S.B. from Sheffield
- 3.30 London Programme relayed from Daventry

## 3.45 THE NORTHERN WIRELESS ORCHESTRA

- 'Occasional Overture' ..... *Handel*
- Mosaique on the Works of Weber.... *arr. Tavan*
- MARY MOON (Soprano)  
Hark! the echoing air ..... *Purcell*  
My Mother bids me bind my hair ..... *Haydn*  
Come, then, pining, peevish lover ..... *Vinci*  
The Forsaken Maid  
*Thomas Smart, arr. Lane Wilson*

- ORCHESTRA  
Waltz, 'Land of Roses' ..... *Finck*  
Souvenir of the Andes ..... *Maravilla*  
April's Lady ..... *Ancliffe*
- MARY MOON  
Twilight Fancies ..... *Delius*  
I know a bank ..... *Martin Shaw*  
Over the land is April ..... *Quilter*

- ORCHESTRA  
Serenade ..... *Borodin*  
Italian Suite ..... *Kost' al*  
March, 'Sons of the Empire' ..... *Olsen*

- 5.15 The Children's Hour:  
'ONCE ABOARD THE LUGGER'  
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

## 7.45 A BAND CONCERT THE BAND and PIPERS of

- THE QUEEN'S OWN CAMERON HIGHLANDERS  
(By kind permission of Lieut.-Col. J. S. DREW, D.S.O., M.C., and OFFICERS)  
Conducted by CHARLES W. GRIGGS  
Relayed from the Brighter Homes Exhibition at the City Hall  
March, 'Hoch Heidecksberg' ..... *Herzer*  
Descriptive Piece, 'In a Clock Store' ..... *North*

- 7.58 SARA BUCKLEY (Contralto) (From the Studio)  
Wanderer's Song ..... *Mendelssohn*  
With a swan-like beauty gliding ..... *Mozart*  
Wonder ..... *Schubert*

## 8.8 PIPERS

- Suite, 'The Royal Guard' ..... *arr. Griggs*  
March, 'Piobair eachd Donnul Dubh'; Strathspey, 'London's Bonnie Woods'; Reel, 'The High Road to Linton'
- BAND and PIPERS  
Melodies from 'Virginia' ..... *Waller*

- 8.30 SARA BUCKLEY (From the Studio)  
The Asra ..... *Rubinstein*  
Silent Noon ..... *Williams*  
Serenade ..... *Bantock*

- 8.40 BAND and PIPERS  
Piccolo Solo, 'The Picaroon' ..... *Green*  
Descriptive Fantasia, 'A Hunting Scene' ..... *Bucalossi*

- 9.0-11.40 S.B. from London (9.30 Local Announcements)

## Other Stations.

### 5NO NEWCASTLE. 843.9 M. 1,230 KC.

- 2.30—London Programme relayed from Daventry. 3.45—Gramophone Records. 4.0—North of England Musical Tournament. Relayed from the Grand Assembly Rooms, Barras Bridge. Female Voices Chorus. Solo Singing—Soprano, Mezzo, Contralto, Tenor, Baritone, Bass. 4.30—Music from Fenwick's Terrace Tea Rooms. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.35—Musical Interlude. 6.45—S.B. from London. 7.45—North of England Musical Tournament. Relayed from the City Hall. 9.0-11.40—S.B. from London.

### 5SC GLASGOW. 801.1 M. 748 KC.

- 3.0—Broadcast to Schools: Mr. George Burnett, 'Scott and his Contemporaries—The Bittick Shepherd; Poet of Nature'. 3.25—Musical Interlude. 3.30—London Programme relayed from Daventry. 3.45—A Concert of Music and Verse. The Station Orchestra. Kathleen A. Morrison (Reciter). 4.45—Dance Music from the Locarno Dance Salon. 5.15—The Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—An Organ Recital by S. W. Leitch. From the New Savoy Picture House. 6.15—S.B. from London. 6.30—S.B. from Edinburgh. 6.45—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—Norman Long (Entertainer at the Piano). 8.0—A Scottish Concert. The Station Orchestra: Overture, 'Fingal's Cave' (Mendelssohn). Jessie Skene (Soprano): The Love Wandering and Isle of my Heart (Kennedy-Fraser). Harry Carpenter (Fiddler): Alloway (M. Murdoch). John Mathewson (Baritone): A Man's a Man for a That and Wilt thou be my Dearie (Burns—Traditional); My Love, she's but a lassie yet (arr. Geo. Short). Jessie Skene; I'm owre young too mastry yet (Burns—Traditional); O whistle an' I'll come tae ye, my Lad (arr. Moffat); Tam Glen (arr. Diack). Harry Carpenter; Glenoe (Murdoch). John Mathewson; The Piper o' Dundee (arr. W. Senior); O'er the Moor (Malcolm Lawson); Duncan Gray (Burns—Traditional). Orchestra: Scottish Dances (Traditional). 9.0—S.B. from London. 9.30—Scottish News Bulletin. 9.35-11.40—S.B. from London.

### 2BD ABERDEEN. 811.2 M. 964 KC.

- 3.0—Broadcast to Schools. S.B. from Glasgow. 3.30—London Programme relayed from Daventry. 3.45—Stadman's Orchestra. Directed by George Stadman. From the Electric Theatre. 5.0—A Short Vocal Recital by T. Matheson Wright (Baritone). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Mr. George E. Greenhow: 'Horticulture'. 6.45—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—Variety. George Alexander (Bass); Dorothy Forrest and Douglas Raitt (Syncopeated Duettists); Juliette McLean (Soprano); The Station Orchet in a Popular Musical Comedy Selection 'Dingie Ladies', by Eileen Young, and 'Dressing for Dinner', by Mabel Constanduros. Played by the Vaudeville Players. Interludes by The Rialto Dance Band. 9.0—London. 9.30—Glasgow. 9.35-11.40—London.

### 2BE BELFAST. 802.7 M. 891 KC.

- 12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 3.30—Dance Music: Bob Dryden's Rivoli Rhythm Boys. From the Plaza. 4.0—English Music. Orchestra: Valse-Variations (Adam Carse); Idyl for Small Orchestra, 'The Banks of Green Willow' (Butterworth). 4.15—David John: Concerto for Oboe and Orchestra (Armstrong Gibbs). 4.33—May Dobbs (Mezzo-Soprano): My lovely Celia (Munro, arr. Lane Wilson); June Quilter; A Brown Bird Singing (Haydn Wood); On the Road to Ballyshoe (Leslie Elliot). 4.45—Orchestra: Suite de Ballet (Frank Tapp). 5.0—The Origin of Ireland's Industries, by Marshall E. Doogan. 5.15—The Children's Hour. 6.0—Organ Recital by Charles Howlett. From the Classic Cinema. 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.40—S.B. from London. 7.45—Light Opera and Comedy. The Orchestra, conducted by E. Godfrey Brown: Selection, 'The Belle of New York' (Kerker). 7.55—David Wilson (Baritone): The One in the World ('San Toy') (Sidney Jones); Queen of my Heart ('Dorothy') (Cellier); Star of my Soul ('The Geisha') (Sidney Jones). 8.6—Orchestra: Selection, 'Show Boat' (Kern); Valse, 'The Duchess of Dantzie' (Caryl). 8.23—Elsie Jackson (Soprano): Romance at Eventide ('Falka') (Chassaigne); Love! Love! sometimes I dream of it ('Gabriel') (A. Joyce); Who shall say that love is cruel (from 'Merrie England') (German). 8.33—Orchestra: Selection, 'This Year of Grace' (Noel Coward). 8.43—Elsie Jackson and David Wilson (Duets): Don't fall in love with me and There's a light in your eyes ('Kissing Time') (I. Caryl); The Only Way ('Tonight's the Night') (Kern). 8.54—Orchestra: Valse, 'Yip-i-daddy-hey' (Bosc). 9.0-11.40—S.B. from London (9.30—Regional News).



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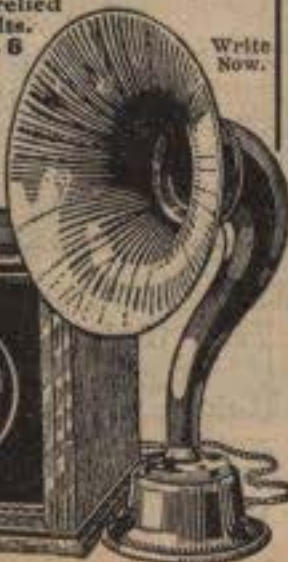


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## Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

### Goodwill and its Response.

AT Whitsuntide, 1922, an Adolescent Conference of the Welsh School of Social Service adopted a proposal that a Message of Goodwill from the Children of Wales should be sent to the children of every other country. The first message was sent out that year by the courtesy of the Postmaster-General from the Station at Leafield, in Oxfordshire, and the Director of the Eiffel Tower Station in Paris repeated it on the same day. Every year the message has strengthened its hold upon the schools of Wales and in the response it has won from schools in other countries. In 1928, replies to the message were received from twenty-nine countries. It is interesting to note that France has generally headed the list in the number of replies. This result might be expected, for there is a traditional sympathy between the French and the Welsh. Last year seventy-two replies came from Yugoslavia alone, some of them in the form of illuminated addresses.

### The Message this Year.

THE message will be given on Saturday, May 18, at 5.15 p.m., by the Rev. Gwilym Davies, Hon. Director of the Welsh Branch of the League of Nations Union. It lays particular stress on the fact that next year will be the tenth birthday of the League and resolves will be made to help it in its great task. The message will be broadcast from Cardiff and Swansea.

### The Land of Cherry Blossoms.

LAST year wireless replies were sent by the elementary and secondary schools in Geneva through the Radio Genève, by the youth of Holland through Hilversum. From Japan through Tokyo there came this picturesque greeting: 'We, the children of the land of Cherry-blossoms and snow-capped Fujiyama, wish to join, on this International Goodwill Day, the children of Wales . . . in the cheer and prayer for a better and more peaceful world.'

### Welcome to the Railway Queen.

ON Monday, May 13, at 3.30 p.m., a welcome will be extended to Miss Ena Best, the Railway Queen of Great Britain, at a specially arranged entertainment to take place in the Theatre Royal, Barry. The Romilly Boys' Choir and String Band and Amalgamated School Choirs will give vocal and instrumental music, and the Swindon G.W.R. Ladies' Prize Choir will sing, after which Miss Best will arrive, attended by Maids of Honour and escorted by the G.W.R. Paddington Pipe Band. Mr. Howell Williams, on behalf of the Barry townspeople, and Sir William James Thomas, on behalf of the G.W.R. Social and Educational Union, will welcome the Railway Queen, who will reply. The proceedings are to be broadcast from the Cardiff Station.

### Organ Recital from Pontypridd.

THE Pontypridd Church from which Mr. Daniels, the organist, gives a recital between 4.0 and 4.45 p.m. on Thursday, May 16, was built in 1868, and is considered to be one of the finest in the Deanery. Mr. Daniels has prepared an exceedingly varied programme, including Bach's *Prelude and Fugue in B Flat*.

(Continued on page 289.)



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Sole Manufacturers of Petrolite, The Water Wall-paint.

**7.25**  
**The Second**  
**Talk**  
**on China**

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

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

10.45 'The Growth of the Child'—II, Dr. GEORGE F. BUCHAN: 'The Health of the Child'

IN this, the second talk of his series, Dr. Buchan deals with common colds and various childish ailments.

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

12.0 **A CONCERT**  
DOROTHY HAIGH (Contralto)  
THE GLADYS NOON TRIO

1.0-2.0 **A RECITAL OF GRAMOPHONE RECORDS**  
By CHRISTOPHER STONE

2.0-2.25 (*Daventry only*)  
Experimental Transmission of  
Still Pictures by the Fulto-  
graph Process

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

2.50 **Musical Interlude**

5.0 **Evensong**  
From Westminster Abbey

3.45 **Topical Talk**

4.0 **A Concert**  
VIOLET JACKSON (Contralto)  
HOWARD FRY (Baritone)  
MAURICE BLONDEL (Violin)  
IVAN ENGEL (Pianoforte)

IVAN ENGEL  
Sonata in G Minor, Op. 49  
*Beethoven*

VIOLET JACKSON  
Shadow Song.....*Meyerbeer*  
Fiocca la neve (The snow falls)  
*Cimara*

MAURICE BLONDEL  
Ballade and Polonaises.....*Vieuxtemps*

HOWARD FRY  
A Soft day .....  
My love's an arbutus .....  
O Mistress Mine .....  
} *Stanford*  
*Quilter*

IVAN ENGEL  
Scenes from Childhood .....  
*Schumann*

4.50 VIOLET JACKSON  
My heart is like a singing bird .....  
Listening .....  
When daisies pied .....  
} *Parry*  
*Besly*  
*Arne*

MAURICE BLONDEL  
Valse du pas des fleurs ....  
*Delibes, arr. Monge*

HOWARD FRY  
And yet I love her 'til I die .....  
Why so pale and wan? .....  
A Lover's garland .....  
} *Parry*

5.15 **THE CHILDREN'S HOUR:**  
'Snowdrop and the Seven Dwarfs,' adapted for  
broadcasting from 'Grimms' Fairy Tales,' by  
M. H. Allen  
With Incidental Music by THE GEORGIAN TRIO

6.0 **Musical Interlude**

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

**THURSDAY, MAY 9**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

6.30 **Market Prices for Farmers**

6.35 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**  
EARLY ITALIAN VIOLONCELLO MUSIC  
Played by JULIETTE ALVIN

Sonata ..... *Sammartini*

THE name of this composer which is merely a form of St. Martin, is very common in Italy, and no one can say how many Sammartinis there have been in the world of music throughout the ages. But there were two who established a real contact with this country, and one of them, Giuseppe, lived here for many years, playing and composing. For a time he held the post of Director of Chamber Music in the household of the Prince of Wales, and was evidently a welcome figure alike in



**THE TROY SISTERS AND HELEN**  
will be heard in 'Songs in Harmony' during the hour of Vaudeville  
which starts at 9.35 tonight.

Society and in musical circles. We call him Sammartini of London to distinguish him from his brother.

Giovanni, some seven years younger than the London one, is called Sammartini of Milan. Although he himself, so far as we know, was never in London, many of his Sonatas were published here by the old London firm of Simpson. Our Dr. Burney speaks of Sammartini's producing an 'incredible number of spirited and agreeable compositions,' adding that in 1770 he was master of the music 'of more than half the churches in the city, for which he furnished Masses upon all the great Festivals.'

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

7.15 **Musical Interlude**

7.25 **Commander STEPHEN KING-HALL: 'China—II, The Place of China in the Post-War World'**

CHINA and the East are not the same subject for marvel, here in the West, that they were even a couple of decades ago; increased and speedier means of communication have made us all but neighbours. One of the results of this new contact has inevitably been the partial industrialization of China, and it is this industrialization that has started so many of the new problems China has now to face.

**9.35**  
**Old and New**  
**Vaudeville**  
**Favourites**

7.45 **A CONCERT**

WINIFRED DAVIS (Mezzo-Soprano)  
OWEN BRYNGWYN (Baritone)

THE GERSHOM PARKINGTON QUINTET  
Negro Melody, 'Deep River' .. *Coleridge-Taylor*

WINIFRED DAVIS  
Everywhere I go ..... *Easthope Martin*  
Maiden's Song ..... *Vincent*  
Birds in the Nest ..... *Chocaux*

QUINTET  
Philomela ..... *Brahms*  
Aubade ..... *Lalo*  
Wind in the Trees ..... *Goring Thomas*

OWEN BRYNGWYN

I am a Friar of Orders Gray  
*Reece*  
Ho! Jolly Jenkin .... *Sullivan*

8.20 WINIFRED DAVIS

Familiar Things ..... *Wright*  
The Tea Caddy; The Tall  
Clock; The Old Chair  
Falling Blossoms ..... *Sawyer*  
The Dandelion ..... *Dunhill*

QUINTET  
Selection, 'Manon Lescaut'  
*Puccini*

OWEN BRYNGWYN

The Jolly Miller .. }  
Drink to me only .. } *arr. Quilter*  
Over the Mountains }

QUINTET  
Suite, 'Rustic Revels' .. *Fletcher*

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

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

9.30 **Local Announcements:**  
(*Daventry only*) **Shipping Fore-  
cast**

**9.35 Vaudeville**  
HARRY HEMSLEY (Child Impersonator)  
THE TROY SISTERS and HELEN (Songs in  
Harmony)  
HAYMAN and FRANKLIN (in 'Cohen,'  
Commercial Traveller)  
MARIO DE PIETRO (Mandoline and Banjo  
Solos)  
JACK PAYNE and THE B.B.C. DANCE  
ORCHESTRA  
and  
A Variety Item from the  
ALHAMBRA

**10.35-12.0 DANCE MUSIC: JACK PAYNE and  
the B.B.C. DANCE ORCHESTRA**  
(*Thursday's Programmes continued on page 255.*)

**Rates of Subscription to 'The Radio  
Times' (including postage): Twelve months  
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(British), 14s. 6d. Subscriptions should be  
sent to the Publisher of 'The Radio  
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W.C.2.**



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A Whole Life Policy with the Wesleyan and General Assurance Society (a mutual Society dividing its profits amongst its members) for £1,000, with profits, taken out when the insured is 30 years old next birthday and ceasing at the age of 65 will cost annually 25 : 16 : 4  
 Less rebate of Income Tax @ 2/- in the £ - - - - - 2 : 11 : 7  
 Net cost per annum £23 : 4 : 9

Assuming that the current rate of Bonus is maintained (now £2 : 8 : 0 per cent.), the sum assured will be increased by £24 each year—an amount actually in excess of the annual nett cost of the premium!

Consequently, no matter when a claim occurs, a sum of about £1,000 in excess of premium payments will be payable by the Society!

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 IN THE W & G WAY**

The B.B.C. Popular  
Orchestral  
Concerts

Sixth Concert  
Thursday 9th May  
at 8 o'c.

Relayed from the  
People's Palace  
Mile End Road

Overture, 'Mireille' ..... Gounod

**G**OUNOD'S Overture *Mireille*, which in English we call 'Mirella,' was produced in Paris in 1864, and enjoyed quite a popular success. It has now fallen rather into oblivion, and only its melodious Overture is at all well known. The opera tells of the course of true love running far from smoothly, and ending in the lovers' union too late. The tragic end of the story would hardly be guessed from the Overture.

Funeral March of a Marionette

Gounod

**G**OUNOD very seldom essayed anything like humorous music, though here he is eminently successful with a piece of mock solemnity. The little piece needs no other description nor analysis than the title which it illustrates so aptly.

Garden Scene ('Faust').... Gounod

**T**HE scene is the garden of Margaret's house. Siebel, her youthful admirer, comes in to gather a nosegay for his beloved, but Mephistopheles has hid a curse on his hands, and so soon as he touches a bloom it withers. He has the happy idea of bathing his hands in holy water, and then all is well; he gathers a little bouquet, which he lays on Margaret's doorstep. Faust and Margaret come in, and Faust bids the other begone before singing his beautiful address to the dwelling where the maiden lives. Mephistopheles returns, bringing a handsome bouquet and a casket of jewels, with which he replaces Siebel's humble posy. He and Faust then retire to a corner of the garden.

Margaret comes home, dreaming of the handsome stranger who had spoken to her; sitting down at her spinning-wheel, she sings the simple old ballad of the King of Thule, interrupting it with meditations on her unknown gallant. Then, on the point of entering the house, she finds the casket and, with some hesitation, opens it, doubtful whether so rich a gift could really be meant for her. She ends by decking herself with the jewels and admiring the effect in a hand-glass which was with them. There follows the famous Jewel Song, making its effect not only by its own brilliance, but partly by contrast with the simple ballad which she sang before. Martha, her neighbour, comes in, and Faust and Mephistopheles appear. Mephistopheles takes charge of Martha, flattering her adroitly. Faust and Margaret join in two impassioned love duets, and finally part with a promise of another meeting on the morrow. As he and Mephistopheles are about to leave the garden, Margaret opens her window, and, thinking herself alone, sings to the night, of her beloved, Faust rushes to the window and, sinking on his knees,

embraces her passionately once more, while Mephistopheles, at the gate, shakes with Satanic laughter.

Danse des Bacchantes ..... Gounod

**T**HIS effective Ballet music has very little to do with the story of 'Philemon and Baucis,' but in the age in which it was produced no French Opera dared dispense with a

which pervades *Carmen* unmistakably can be felt no less surely in the music which he wrote for Daudet's play *L'Arlésienne*.

The first movement begins with a few bars of introduction, in which a powerful unison figure alternates with a delicate phrase on the winds. It leads without a break into the Menuet, which flute and harp begin with a dainty duet; other instruments are added gradually, and there is a brief emphatic section, after which we hear again the flute and harp melody from the beginning with the saxophone now playing a counter-tune of its own. Other voices are added, but it is flute and harp which close the movement with an echo of the strain with which they began it.

The second movement is in vigorous march tempo, and, like the introduction, begins with a sturdy unison passage.

The march tune is repeated anon with full accompaniment, but this movement also dies away softly at the end. Another Menuet follows in a joyous allegro, the strings beginning alone, to be enforced very soon by the winds. In the section corresponding to the customary 'Trio' the clarinet and saxophone have a melody against a soft string accompaniment; the other woodwinds join later, and the whole orchestra is vigorously employed for a time, but, like the first movement, and the opening section of this second, the minuet also finishes very softly.

The third movement, Adagietto, is a short and very effective piece for strings alone; they play it muted throughout. A return of the march tune from the second movement introduces the fourth, a Farandole. When we reach it a favourite tune from the opera *Carmen* will be recognized as furnishing its principal motive. The movement ends with a boisterous energy.

Micaela's Song ('Carmen')..... Bizet

Prelude and Three Entr'actes ('Carmen').... Bizet

**T**HE Prelude, as everyone remembers, begins with the stirring march music of the bull-ring, from the last act, passing on to the Toreador song, and introducing snatches of chorus music from the first act, as well as the sombre theme which accompanies the final tragedy.

The first of the three Entr'actes is the Prelude to the second act, where the bassoon has a march-like tune at first, answered by violins and woodwinds. The second is the Prelude to the third act, opening with the beautiful solo for flute with harp accompaniment, in which the melody is afterwards shared by flute, clarinet, and strings. The third is the ballet music from the fourth act.

## PROGRAMME

### PART ONE

- 8.0 Overture, Mireille ..... Gounod  
8.9 Funeral March of a Marionette ..... Gounod  
NOEL EADIE, HEDDLE NASH  
LINDA SEYMOUR, ROBERT EASTON  
8.16 Garden Scene from 'Faust' ..... Gounod  
8.58 Intermezzo, Danse des Bacchantes ('Philemon et Baucis')  
Gounod

### INTERVAL

### PART TWO

- 9.20 Suite, L'Arlésienne ..... Bizet-Ronald  
LINDA SEYMOUR  
9.39 Micaela's Song ('Carmen') ..... Bizet  
9.47 Prelude and Three Entr'actes ('Carmen') ..... Bizet  
NOEL EADIE  
(Soprano)  
LINDA SEYMOUR  
(Contralto)  
HEDDLE NASH  
(Tenor)  
ROBERT EASTON  
(Bass)

### THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Kneale Kelley)

Conducted by

Sir LANDON RONALD

Ballet, and this intrudes on the action of the tale appropriately enough. Listeners will remember that the little Opera tells how Jupiter and Vulcan come down from Olympus, and, overtaken by a storm of Jupiter's own devising, seek shelter in the house of the aged couple Philemon and Baucis. In gratitude for their hospitality Jupiter grants them a renewal of their youth, with results which not even he had foreseen. Baucis becomes so charming a maid that the god loses his heart to her until Philemon, foreseeing disaster to his happiness, begs that they may once more be made old. Jupiter consents to leave them in happiness, with their newly-regained youth.

Suite L'Arlésienne ..... Bizet-Ronald

**B**IZET, known and loved the wide world over as the composer of *Carmen*, had, among his many great gifts, a particularly happy knack of lending his music what is called 'local colour.' The warm, sensuous Southern atmosphere

# THURSDAY, MAY 9

## 5GB DAVENTRY EXPERIMENTAL

(482.5 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 8.0

## Concert from the People's Palace

### 3.0 A Symphony Concert

(No. XXX of the Thirty-fourth Winter Series)  
Relayed from the Pavilion, Bournemouth

**THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA**

Conductors:

Sir DAN GODFREY

Dame ETHEL SMYTH

Overture, 'The Wreckers' ..... *Ethel Smyth*  
(Conducted by the COMPOSER)

Pianoforte Concerto in C Minor .... *Saint-Saëns*  
Allegro moderato; Andante; Allegro vivace;  
Andante sostenuto; Allegro

(Soloist, KATHLEEN THOMSON)

Two Interlinked French Folk Melodies  
*Ethel Smyth*  
(Conducted by the COMPOSER)

Symphonie Pathétique ..... *Tchaikovsky*  
Adagio, Allegro non troppo, Andante, Moderato  
mosso, Andante, Moderato assai, Allegro vivo,  
Andante; Allegro con grazia; Allegro molto  
vivace; Finale—Adagio lamentoso Andante

### 4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

Overture, 'Giralda' ..... *Adam*  
Valse-Capriccio, 'Seductive Charm' ..... *Closset*

DOROTHY HADLEY (Soprano) and OLIVER CLUTTERBUCK (Baritone)

Awake ..... *Pelissier*  
Night of Stars ..... *Offenbach*

ORGAN

Selection, 'Decameron Nights' ..... *Finck*  
Intermezzo, 'The Midge' ..... *Clifford*  
Barcarolle, 'La Siesta' ..... *Norton*

DOROTHY HADLEY and OLIVER CLUTTERBUCK  
Mountain Lovers ..... *Squire*  
A Short Cut ..... *Trotère*

ORGAN

Ballet Music, 'Rosamunde' ..... *Schubert*

### 5.30 The Children's Hour:

(From Birmingham)

'Plot and Counterplot,' an Historical Play by  
Betty Keane

Dance Music by PHILLIP BROWN'S DOMINOES  
DANCE BAND

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

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

DAVID OPENSHAW and MURIEL STEVENS  
(Light Comedy Entertainers)  
WALTER TODD (Comedian)

### 8.0 The B.B.C. Popular Orchestral Concert

Relayed from the People's Palace, Mile End Road  
(See page 254)

### 9.0 LORD DUNSANY

Reading one of his own Stories  
'Le Bureau d' Echange des Maux'

LAST December Lord Dunsany read one of his own stories over the microphone, 'Thirteen at Table: a Dream of London.' He is to read

*This Week's Epilogus*

'IN HIS WILL IS OUR PEACE.'  
'He that doth in the secret place' (Metrical Psalm)

I John ii, vv. 15, 16, 17, 28 and 29.

'O Lord, how happy should we be.'

I Peter v, vv. 6 and 7.

another of his fantastic tales today. As a playwright and writer of stories, Lord Dunsany has been one of the small group of virile Irish writers who have given such an impetus to the recent renaissance of Celtic literature. He occupies a niche that is quite his own—fantastic, sometimes even bizarre, and always a stylist, a poet in prose.

### 9.20 People's Palace Concert (Continued)

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 A Ballad Concert

MEGAN THOMAS (Soprano)  
ELSIE CHAMBERS (Contralto)  
SYDNEY COLTHAM (Tenor)  
EDITH LAKE (Violoncello)

ELSIE CHAMBERS

I Know a Lovely Garden ..... *Guy d'Hardelot*  
The Leaves and the Wind ..... *Leoni*  
When you come Home ..... *W. H. Squire*

SYDNEY COLTHAM

Molly Dear ..... *Monk Gould*  
A Memory ..... *Edna Park*  
Best of All ..... *Raymond Leslie*

EDITH LAKE

Aria ..... *Pergolesi, arr. Van Lier*  
Bourrée ..... *Handel, arr. Van Lier*  
Sarabande ..... *Senaille, arr. Salmon*  
Capriccio ..... *Haydn, arr. Van Lier*

MEGAN THOMAS

Old World Dances ..... *Phillips*  
With Courtly Grace; Powder and Patches;  
Sweet Lady Moll; In the Gay Olden Time

SYDNEY COLTHAM

In the Silent Night ..... *Rachmaninov*  
The Peach Flower ..... *Bantock*  
If there were dreams to sell ..... *Ireland*

EDITH LAKE

Berceuse ..... *Jarnesfelt*  
Vito ('Spanish Dance') ..... *Popper*  
Herbstblume ('Autumn Flower') ..... *Popper*

### 11.5-11.15 MEGAN THOMAS and ELSIE CHAMBERS

Nymphs and Shepherds  
*Purcell, arr. Ernest Newton*

Quis est Homo ..... *Rossini*  
(Thursday's Programmes continued on page 256)

## NEW WAVELENGTHS

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	PR 3	2	.095	15,000	8	L.F.
	PR 4	2	.095	120,000	32	R.C.
	PR 8	3.5-4	.063	18,000	14	H.F. Det.
POWER 7/6 Each Post 4d.	PR10	3.5-4	.063	10,000	6.7	L.F.
	PR11	3.5-4	.063	88,000	40	R.C.
	PR17	5-6	.1	15,000	17	H.F. Det.
	PR18	5-6	.1	9,500	9	L.F.
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	PR40	4	.15	7,000	6	"
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**P.R. VALVES** 17-61, PATERNOSTER SQ., LONDON, E.C.4.

# Thursday's Programmes continued (May 9)

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

2.30 London Programme relayed from Daventry  
3.45 Mr. F. O. MILLS: 'The Film and the other Arts: A Contrast—III, Film and Prose'

THIS is the third of a series of talks in which the place of the film is discussed in relation to other arts.

4.0 ORGAN RECITAL by EDGAR H. DANIELS  
Relayed from the Parish Church, Pontypridd  
Andante and Allegro ..... *Bach*  
Melody ..... *Coleridge-Taylor*  
Intermezzo ..... (Sonata in E Flat Minor)  
Marcia Religiosa ..... *Rheinberger*  
Cloche du Soir (Evening Bell)  
*Chauvet, arr. Goss-Custard*

Prelude and Fugue in E Minor... *Bach*  
Minuet and Trio *Faulkes*  
Meditation *Shand, arr. Goss-Custard*  
Evening Song *Goss-Custard*  
Fanfare... *Lemmens*

4.45 BOBBY'S STRING ORCHESTRA  
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

7.45 NORMAN LONG  
(Entertainer at the Piano)

8.0 A Choral Concert

by THE MERTHYR TYDFIL CHORAL SOCIETY

Conducted by W. J. WATKINS  
Relayed from ZOAR CHAPEL, MERTHYR TYDFIL

THE CHOIR  
And the Children of Israel sigh'd ('Israel in Egypt')  
But as for His People ('Israel in Egypt')  
And the Glory of the Lord ('The Messiah') ..... *Handel*

W. J. WATKINS (Organ)  
First Sonata ..... *Mendelssohn*

CHOIR  
Bass Duet (by Choir), 'The Lord is a Man of War' ('Israel in Egypt')  
Sing ye to the Lord ('Israel in Egypt') ..... *Handel*

W. J. WATKINS  
Spring Song ..... *Hollins*

CHOIR  
Hallelujah Chorus ('The Messiah')  
Worthy is the Lamb and Amen ('The Messiah') ..... *Handel*

9.0 S.B. from London

9.30 West Regional News

9.35-12.0 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

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 Dr. W. WINSLOW HALL: 'The Founder of Christchurch Priory'

4.8 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for South of England Farmers

6.35-12.0 S.B. from London (9.30 Local Announcements)



Will F. Taylor.

### CHRISTCHURCH PRIORY.

The North transept, a beautiful example of Norman architecture. Dr. W. Winslow Hall talks on the founder of the Priory, from Bournemouth this afternoon.

**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:  
Another Tug-of-War, when 'The Water Polo Match' (Sid G. Hedges) takes its place

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.30 Local Announcements)

**2ZY MANCHESTER.** 378.3 M. 793 KC.

12.0-1.0 A BALLAD CONCERT  
JAMES CROWTHER (Baritone)

The Gay Highway ..... *Drummond*  
The Showman's Song ..... *Harold Royston*  
At Grendon Fair ..... *Paul Marie*



# Thursday's Programmes continued (May 9)

**KATHERINE HOWARD** (Pianoforte)  
Studies in C Minor, E Flat Minor, and A Minor  
*Chopin*

**ILVA SONIA** (Contralto)  
I heard you go by ..... *Daniel Wood*  
Habanera ('Carmen') ..... *Bizet*  
A Summer Night ..... *Goring Thomas*

**JAMES CROWTHER**  
Stone-Cracker John ..... *Eric Coates*  
The Stockrider's Song ..... *James*  
The Rolling Stone ..... *Hamblen*

**KATHERINE HOWARD**  
The Island Spell ..... *Ireland*  
The Lover and the Nightingale ..... *Granados*  
Rhapsody in C ..... *Dohnanyi*

**ILVA SONIA**  
Flower Song ('Faust') ..... *Gounod*  
The Silver Ring ..... *Chaminade*  
Softly awakes my heart ('Samson and Delilah')  
*Saint-Saëns*

## 4.30 A Band Concert

**THE BAND AND PIPERS OF THE QUEEN'S OWN CAMERON HIGHLANDERS**  
(By kind permission of Lieut.-Col. J. S. DREW, D.S.O., M.C., and OFFICERS)

Conducted by **CHARLES W. GRIGGS**

Relayed from the Brighter Homes Exhibition at the City Hall

March, 'Dunedin'  
*Alford*  
Tubaphone Solo, 'The Tubaphone'  
*Ord Hume*  
Grand Scottish Fantasia, 'The Thistle'  
*Myddleton*

Gavotte, 'Ye Olden Chimes' ..... *Batten*  
(Soloist, Band-Sergeant R. MCKENZIE)

The Pipers' Patrol, 'The Tartan'  
*arr. C. W. Griggs*

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

Another Radiosity by **ERN SHAW**. A Competition

**6.0 London Programme** relayed from Daventry

**6.15 S.B. from London**

**6.30 Market Prices** for North of England Farmers

**6.45 S.B. from London**

## 7.45 Playwrights of the North—IV

### 'The Optimist'

By **VINCENT DOUGLASS**

- Jeremiah
- Minty
- Lord Forrester
- Eustasia, Lady Forrester
- Rev. Robert Parable
- Laetitia Cherry
- Waverley Parable
- Paulette Touquet
- Sir Marcus Parable

Incidental Music by **THE NORTHERN WIRELESS ORCHESTRA**  
and  
**MURIEL LITTLE** (Harp)

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

## Other Stations.

**5NO NEWCASTLE.** 243.9 M. 1,230 kC.

**12.0-1.0:**—Gramophone Records. **2.30:**—Broadcast to Schools. Prof. J. L. Morrison, M.A., D.Litt., 'Some Important People in the Reign of Queen Victoria—III, How Florence Nightingale helped to save the British Army.' **3.0:**—London Programme relayed from Daventry. **5.15:**—Children's Hour. **6.0:**—London Programme relayed from Daventry. **6.15:**—S.B. from London. **6.30:**—Market Prices for Farmers. **6.35-12.0:**—S.B. from London.

**5SC GLASGOW.** 401.1 M. 748 kC.

**11.0-12.0:**—A Recital of Gramophone Records. **2.45:**—Mid-Week Service, conducted by the Rev. P. C. Millar, O.B.E., of Balshagray Parish Church. Hymn, 'Look, ye Saints! the sight is glorious!' (R.C.H., No. 134). Scripture Lesson. Address. Prayer. Benediction. **3.0:**—Broadcast to Schools. S.B. from Edinburgh. **3.30:**—Musical Interlude. **3.45:**—S.B. from Aberdeen. **4.0:**—A Scottish Concert. The Station Orchestra: Overture, 'The Little Minister' (Mackenzie).

Alec Fortune (Tenor): My love is like a red, red rose, Aiton Water. The MacGregor's Gathering, and O open the door (arr. Moffat). Orchestra: A Border Romance (Drysdale). Alec Fortune: March of the Cameron Men, Sing ta me the Auld Scots Sangs, and Gae bring ta me a pint o' wine (arr. Moffat); My wife's a winsome wee thing (Ballfour White). Orchestra: Coronach (Stephen). **5.15:**—Children's Hour. **5.58:**—Weather Forecast for Farmers. **6.0:**—An Organ Recital by S. W. Leitch, from the New Savoy Picture House. **6.15:**—S.B. from London. **6.30:**—Musical Interlude. **6.45:**—S.B. from London. **7.45:**—Sea Ways. The Programme arranged and presented by Gordon Gildard. **9.0:**—S.B. from London. **9.30:**—Scottish News Bulletin. **9.35-12.0:**—S.B. from London.

**2BD ABERDEEN.** 511.2 M. 984 kC.

**11.0-12.0:**—Programme relayed from Daventry. **3.0:**—Broadcast to Schools. S.B. from Edinburgh. **3.30:**—S.B. from Glasgow. **3.45:**—Miss Marion Angus: 'Character in Fiction'—II. **4.0:**—Afternoon Concert. The Station Oulet: Selection, 'The Rose' (Myddleton). **4.20:**—Jack Ashwood (Baritone): Windermere (Weston); Chip of the Old Block (Squire); Maire, my Girl (Aitken). **4.30:**—Octet: Suite, 'The Language of Flowers' (Cowen). **4.45:**—Jack Ashwood: Yeoman's Wedding Song (Poniatowski); Gipsy Dan (Kennedy Russell); Langley Fair (Easthope Martin). **4.55:**—Octet: Selection, 'A Country Girl' (Monckton); March, 'Colonel Bogey' (Alford). **5.15:**—Children's Hour. **6.0:**—London Programme relayed from Daventry. **6.15:**—S.B. from London. **6.30:**—S.B. from Glasgow. **6.45:**—S.B. from London. **7.45:**—S.B. from Glasgow. **9.0:**—S.B. from London. **9.30:**—S.B. from Glasgow. **9.35:**—S.B. from London. **10.35:**—Dance Music from the New Palais de Danse. **11.15-12.0:**—S.B. from London.

**2BE BELFAST.** 302.7 M. 991 kC.

**2.30-3.0:**—London Programme relayed from Daventry. **3.30:**—A Religious Service. **3.45:**—Talk. **4.0:**—A Concert. The Radio Quartet: Selection, 'Il Trovatore' (Verdi); Two Little Dances (Finck); Suite, 'At Gretna Green' (Fletcher). **4.35:**—Eva McCombe (Soprano): Spring is at the Door (R. Quilter); There (Parry); Lord of our chosen race (from 'Ivanhoe') (A. Sullivan); One fine day (Puccini). **4.47:**—Quartet: An Autumn Song (Haydn Wood); Selection, 'Tip-Toes' (Gershwin); Wedgwood Blue (Ketelbey); Four Characteristic Waltzes (Coleridge-Taylor). **5.15:**—Children's Hour. **6.0:**—Gramophone Records. **6.15:**—S.B. from London. **7.45:**—A Military Band Concert. T. C. Sterndale Bennett (Entertainer at the Piano). Jack Lamb (Saxophone Solos). The Station Military Band, conducted by E Godfrey Brown. Band: March and Overture, 'Shamus O'Brien' (C. V. Stanford). **7.58:**—Ballet Egyptian (Luglini). **8.9:**—T. C. Sterndale Bennett in his own Songs and Nonsense. **8.21:**—Band: Suite from 'Carmen' (Bizet). **8.31:**—T. C. Sterndale Bennett in more of his own Songs and Nonsense. **8.43:**—Jack Lamb: Dance Hongroise and The sweetest kiss of all (Rudy Wiedoeft); Serenade (Drigo, arr. Rudy Wiedoeft); Waltz, 'Vanity' (Rudy Wiedoeft). **8.53:**—Band: Bourrée and Gigue (from 'Much Ado About Nothing') (German). **9.0-12.0:**—S.B. from London.

In our issue of April 19 we incorrectly ascribed the novel 'Nemesis at Raynham Parva,' by J. J. Conington, to Messrs. Ernest Benn, Ltd. The book is published by Victor Gollancz, Ltd.

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

**DER FREISCHÜTZ OVERTURE**—State Opera Orchestra, Berlin—D1249, 6/6 (London, Sunday at 3.30)

**PROMETHEUS OVERTURE**—Symphony Orchestra—D1163, 6/6 (London, Sunday at 9)

**CONCERTO in D Major (Haydn)**—Suggia (Cello) and Orchestra—D1518 to D1520, 6/6 each (London, Sunday at 9.17)

**O, COULD I BUT EXPRESS IN SONG**—Chaliapine—DA 993, 6/6 (London, Sunday at 9.50)

**SONATA for 'Cello and Piano (Delius)**—Beatrice Harrison & Craxton—D1103 and D1104, 6/6 each (London, Monday at 10.45)

**MARRIAGE OF FIGARO OVERTURE**—State Opera Orchestra, Berlin—D1224, 6/6 (Daventry Ex., Monday at 3)

**PRÆLUDIUM (Jännefeldt)**—Royal Opera Orchestra, Covent Garden—B2618, 3/6 (Daventry Ex., Monday at 8.20)

**DIE MEISTERSINGER, Finale**—Schorr & Chorus—D1354, 6/6 (London, Wednesday at 9.50)

**ETUDE in C Sharp Minor**—Backhaus—DB1133, 8/6 (London and Daventry, Wednesday at 4.8)

**LOTUS LAND**—Cyril Scott—B2894, 3/6 (London and Daventry, Wednesday at 7.40)

**ALLELUIA (Mozart)**—Schumann—DAS45, 6/6 (London and Daventry, Wednesday at 9.14)

**SYMPHONY "PATHÉTIQUE", No. 6 (Tchaikovsky)**—Symphony Orchestra—D1190 to D1194, 6/6 each (Daventry Ex., Thursday at 4)

**LOVER'S CURSE**—Sheridan—DA985, 6/6 (Daventry Ex., Friday at 6.50)

**LOHENGRIN—ELSA'S DREAM**—Rethberg—D1420, 6/6 (Daventry Ex., Friday at 7.45)

**HARK! HARK THE LARK**—Hambourg—B2990, 3/6 (London, Saturday at 4)

**DON JUAN'S SERENADE (Tchaikovsky)**—Peter Dawson—C1327, 4/6 (London, Saturday at 10.20)

**POMP AND CIRCUMSTANCE MARCH, No. 4**—London Symphony Orchestra—D1301, 6/6 (London and Daventry Ex., Wednesday at 9)

## GREATEST ARTISTS—FINEST RECORDINGS



**8.0**  
**Gordon McConnell's**  
**New**  
**'May-Time Medley'**

- 10.15 a.m. **The Daily Service**  
 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**  
 10.45 'A Dinner for four people costing 3s. 6d.'  
 11.0 (*Daventry only*) **Gramophone Records**  
 12.0 **A SONATA RECITAL**  
 JULIUS ROSTALL (Violin)  
 HENRY BRONKHURST (Pianoforte)  
 Sonata ..... *Fauré*  
 12.30 **ORGAN RECITAL**  
 by  
 ARTHUR E. TEMPLE  
 Organist and Director of the Choir,  
 (Hornsey Parish Church  
 (Relayed from St. Mary-le-Bow)  
 Prelude and Fugue in A Minor... *Bach*  
 Imperial March... *Elgar, arr. Martin*  
 The Gentle Shepherd... (Rustic Suite)  
 Sunlit Morning... *Alec Rowley*  
 Fantasia on 'Urbs Beata'... *Faulke*  
 Scherzo from Sonata... *Guilmant*  
 1.0 **LUNCH-TIME MUSIC**  
 MOSCHETTO and his ORCHESTRA  
 From the May Fair Hotel  
 1.30 An Eye-Witness Account of the  
 Open Golf Championship, by Mr.  
 BERNARD DARWIN  
*S.B. from Edinburgh*  
 1.45-2.0 MOSCHETTO and his ORCHESTRA  
 (Continued)  
 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 Spring'  
 2.55 **Musical Interlude**  
 3.0 Mr. CLIFFORD COLLINSON: 'Round  
 the World (Course III)—Lumbering in  
 the Canadian Forest'  
 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:**  
 'TADPOLES AND TIDDLERS'  
 —according to that renowned 'ologist,  
*The Wicked Uncle!*  
 6.0 Mrs. MARION CRAN: 'Window-Box Gardening'  
 MRS. MARION CRAN'S recent talk on  
 'Small Gardens' leads inevitably into her  
 subject tonight. Speaking under the auspices  
 of the National Gardens Guild, Mrs. Cran will  
 give advice to both those whose only hope of a  
 garden is on the window-sill (exposed to the soot  
 of the city and itself impossibly circumscribed—  
 until you know how to make the best of it), and  
 to those more fortunate gardeners to whom the  
 window-box is but a decoration, an addition,  
 to the general gardening scheme.  
 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORE-  
 CAST, FIRST GENERAL NEWS BULLETIN**  
 6.30 **Musical Interlude**  
 6.45 **THE FOUNDATIONS OF MUSIC**  
 EARLY ITALIAN VIOLONCELLO MUSIC  
 Played by JULIETTE ALVIN  
 Sonata for Violoncello and Piano ..... *Pianelli*  
 7.0 Mr. ERNEST NEWMAN: The B.B.C. Music  
 Critic  
 7.15 **Musical Interlude**  
 7.25 Mr. E. L. WOODWARD: 'How to Approach  
 Modern European History'—II  
 7.45 'An Eye-Witness Account of the Open  
 Golf Championship,' by Mr. BERNARD DARWIN  
*S.B. from Edinburgh*

**FRIDAY, MAY 10**  
**2LO LONDON & 5XX DAVENTRY**  
 (358 M. 838 KC.) (1,562.5 M. 192 KC.)



'A MAY-TIME MEDLEY'—Tonight at 8.0

**8.0 'A May-Time Medley'**

Arranged by GORDON McCONNEL

People sing  
 Like anything  
 About the Spring!

Anon.

KELLEHER, from the Piccadilly Hotel

12.0-12.15

Experimental Transmission of Still Pictures  
 by the Fultograph Process

**9.35**  
**Symphony Concert**  
**Conducted by**  
**Sir Henry Wood**

Artists:  
 LEONARD HENRY  
 ANONA WINN  
 WYNNE AJELLO  
 HERBERT SIMMONDS  
 At the Pianos:  
 HARRY PEPPER and DORIS ARNOLD  
 THE GERSHOM PARKINGTON QUINTET  
 THE REVUE CHORUS

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

9.15 **Topical Talk**

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

**9.35 A Symphony Concert**

KATHARINE GOODSON (Pianoforte)  
 THE WIRELESS SYMPHONY ORCHESTRA  
 (Leader, S. KNEALE KELLEY)  
 Conducted by  
 Sir HENRY J. WOOD

ORCHESTRA

Overture, 'Ivan the Terrible'

*Rimsky-Korsakov*

Ballade in A Minor... *Coleridge-Taylor*

KATHARINE GOODSON with Orchestra

Pianoforte Concerto No. 1 in D Minor  
*Brahms*

ORCHESTRA

Dream Pantomime ('Hansel and Gretel')

*Humperdinck*

Overture, 'Samson'..... *Handel*

11.0 **SURPRISE ITEM**

11.15-12.0 **DANCE MUSIC: THE  
 PICCADILLY PLAYERS, directed by AL  
 STARITA, and the PICCADILLY HOTEL  
 DANCE BAND, directed by JAMES**

**SAMUEL PEPYS, LISTENER.**

By R. M. Freeman.

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

*April 11.*—To Clothworkers' Hall to my Lord Sandwich, who chays it at our Samuel Pepys Club dinner; Ladies' night, but (Martha not yet buried) my wife cannot goe, so pretty M<sup>rs</sup> Mayes to partner me in a pink frock that do become her mightily and makes me, in a manner, proud to be seen with her. Sitting next my other side a spry well-favoured young madam, with whom much merrie discourse, and presently fall to debating of Dickens, his writings, which she disables, but I defend them, and was, I think, having the better of her, when a medalled Admirall that sits beyond Madam makes common cause with her; yet whether he do this out of a true mislike of Dickens, or out of his saylor's gallantry to beauty in distress, I cannot be sure.

What pleased me was Sir L. Weaver, the handsome things he says (in toasting the guests) of *The Radio Times* and its Editor, and how busy our g<sup>d</sup> Sam<sup>l</sup> sh<sup>d</sup> be (were he now here) sitting into his pocquet and aying his views on broadcasting to him, as I believe he should.

The musique, H. Pursell's and other, infinite good, under direction of M<sup>r</sup> Roper of the Chapels Royall. Yet some sadness for me in thinking of our old directeur, D<sup>r</sup> J. Bridge, who is lately passed on. I did first meet him, when I was a small boy, at Grandfather Blomfield's

(the Canon) at Mollington Hall by Chester, and was then, and for long after, master of the musique in that Cathedral, God rest him.

*April 12.*—To Ashstedd to Martha's burying. With us a noble wreath (2' 2"), for which I paid but my wife carried it and did dripp all over her new black, to her great discontent. As foul a day for a burying as ever I knew, with the sleet in our necks all the while we stood at the grave-side, and other discomfortable matters, in particular the muddying of my best boots by the wet clay, a most evill sticky yellow clay. By which I was, I believe, as much troubled (God forgive me) as by grief for Martha. And soe we buried poor she-cozen.

*April 14* (Lord's Day).—Listening-in to St Martin's, they began with my favourite Easter hymn, 'The strife is o'er, the battle done.' Set me thinking how this fits Martha that was always at strife with someone, neighbours and others, and never kept a mayd above a mo, but now finds mercifull rest from her life's battles. Service over, I did, for the first time, delicately sound my wife about Martha's will, but knows no more of that than I do. So can onelie hope and pray a good issue to it: which Heaven send!

# FRIDAY, MAY 10

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 7.30

#### First Act of 'Lohengrin'



**“What marvellous material is this Melso... now I'm so glad I sent for the Melso Book”**

WHAT was it the MELSO Book had taught her? Well, for one thing—that she could be the proud owner of charming day and party frocks, jumpers and wraps, lovely lingerie in alluring colours and dainty DESIGNS, at a cost well within the reach of a slender purse. Said the MELSO Book—“MELSO is guaranteed not to ladder, sag, shrink or fade.” That, with a woman's shrewd sense of values, she knew meant wonderful economy and greater satisfaction in wear. Then the MELSO Book also produced the proof that washing MELSO fifty or a hundred times does not destroy its natural loveliness. No wonder she was so pleased! You, too, can enjoy the MELSO Book. Send the coupon below under a halfpenny stamp for your copy. It's quite FREE.

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Fill in your name and address in Block Letters. Post coupon in open envelope under a halfpenny stamp. R.T.

### 3.0

#### ORGAN RECITAL

By E. G. POWER-BIGGS  
From St. Mary-le-Bow  
KATHLEEN RODDY

E. G. POWER-BIGGS  
Chorale from Cantata 147, 'Jesu, Joy of Man's Desiring' ..... *Bach, arr. Harvey*  
Chorale from Cantata, No. 22, 'Awake us, Lord, we pray Thee' ..... *Bach, arr. Alan Gray*

KATHLEEN RODDY  
If I had a-know ..... *arr. Hughes*  
By the Short Cut to the Roses *arr. Milligan Fox*  
Has sorrow thy young days shaded? *arr. Hughes*

E. G. POWER-BIGGS  
Sonata on the 94th Psalm (Introduction and Fugue) ..... *Reubke*  
Prelude and Fugue in G Minor. *Marcel Dupré*

KATHLEEN RODDY  
A Soft Day... *Stanford*  
The Lorelei..... *Liszt*  
Where the Bee Sucks  
*Sullivan*

E. G. POWER-BIGGS  
Berceuse and Finale,  
'L'Oiseau de Feu'  
*Stravinsky*  
Finale, Symphony No. 1  
*Louis Vicome*

### 4.0

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

MARIA MAROVA  
(Russian Folk Songs)  
DAVID OPENSHAW and  
MURIEL STEVENS  
(Light Comedy Entertainers)



FROM COVENT GARDEN TONIGHT.  
Act I of *Lohengrin* will be relayed by 5GB  
this evening at 7.30.

at once made a profound impression. Its story is linked up with that of *Parsifal*; at the end of the work *Lohengrin* tells the people that he is *Parsifal's* son, and a Knight of the Grail: he came to them from that mystic realm, far from the common haunts of men, where the sacred emblem is guarded. Its aloofness from the world, its ethereal atmosphere, are set before us at once in the very beginning of the Prelude—a beautiful instance of Wagner's skill in presenting an illusion by tone qualities alone. The action of the first act is briefly this: Germany is invaded by Hungarians and the King, Henry the Fowler, has come to Antwerp to recruit his armies. He finds the Dukedom of Brabant claimed by *Telramund*. *Godfrey*, the rightful heir, has vanished and his sister *Elsa* is accused by *Telramund* of having murdered him. The King summons her, so that her case may be tried by combat between *Telramund* and a Knight who will stand forth for her. None of those present offers himself.

She describes a dream in which a mysterious champion appeared to her, and asks that he may come to her aid. With sound of trumpet a herald calls him, and down the river there comes a boat drawn by a swan, bringing a Knight in silver armour. Before doing battle for her, he asks for her hand in marriage, laying it down as a condition that she must never ask who he is nor whence he came; if she does, he must leave her. She agrees, and he fights with *Telramund*, overcoming him utterly. At

*Lohengrin's* request *Telramund's* life is spared, and he is condemned to banishment. The King joins *Elsa's* and *Lohengrin's* hands, and the Act ends with rejoicing.

### 8.30

#### A Recital

by  
LOUIS and MADAME RÉS  
(Duets for Two Pianofortes)

Sonata in D for Two Pianofortes..... *Mozart*  
Allegro con spirito; Andante; Allegro molto  
Turkish March ..... *Beethoven, arr. Louis Rée*  
My Lady Lavender (A Minuet of Olden Time)  
*Leo Peter, arr. Louis Rée*  
The Juggler (A Humoresque)  
*Kenneth A. Wright, arr. Louis Rée*  
March of the Marionettes ..... *Louis Rée*  
Prelude and Fugue ..... *Jean Vogt*

### 9.0

#### Vaudeville

(From Birmingham)

EDITH JAMES (Songs at the Piano)  
JACK VENABLES and WALTER RANDALL (Synchronized Pianoforte Duets)  
LESLIE WESTON (Entertainer)  
THE OLD TIME SINGERS  
DENIS O'NEIL (in Irish Song and Story)  
PHILLIP BROWN'S DOMINOES DANCE BAND

### 10.0

#### WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15

#### DANCE MUSIC: TEDDY BROWN and his BAND from Ciro's Club

### 11.0-11.15

#### THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel

(Friday's Programmes continued on page 260.)

### 5.30

#### The Children's Hour:

(From Birmingham)

'The White Moth,' by Agnes Taunton  
Songs by PHYLLIS LONES (Mezzo-Soprano)  
SIDNEY HEARD (Flute and Piccolo)  
'Let's Prepare for Cricket,' by Maurice K. Foster

### 6.15

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

### 6.30

#### Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

March, 'Children of the Regiment' ..... *Fucik*  
Selection, 'The Jewels of the Madonna'  
*Wolf-Ferrari*

DOROTHY D'ORSAY (Contralto)  
The Lover's Curse ..... } *arr. Hughes*  
Down by the Sally Gardens ..... }  
The Ballynure Ballad..... }

ORCHESTRA  
Valse, 'A Little Dutch Girl' ..... *Kalman*  
Lazy Dance ..... *Ring*

DOROTHY D'ORSAY  
The Silent Lover ..... *Boyce—1760*  
The Retort ..... *Arne—1750*  
I'd wed if I were not too young .. *Wicks—1797*

ORCHESTRA  
Selection, 'The Pearl Fishers' ..... *Bizet*

### 7.30

#### 'Lohengrin'

Act I

Relayed from the Royal Opera House, Covent Garden

**L**OHENGRIN was produced by Liszt at Weimar in 1850, while Wagner was a political exile from his own country, and the work

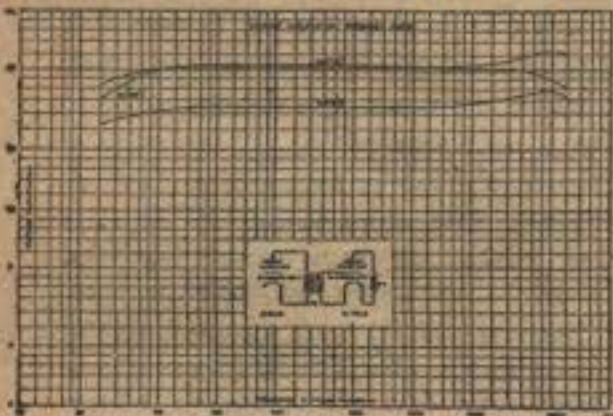
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# Friday's Programmes continued (May 10)

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

- 12.0-1.0 London Programme relayed from Daventry
- 1.30-1.45 Edinburgh Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
From the Carlton Restaurant
- 5.15 The Children's Hour

6.0 Mr. A. R. DAWSON: 'Treasure Trove of the Sea—II, Wreckage and Derelicts'

ONE of the strangest of the acts of inhumanity in more barbarous times was the practice of wrecking ships in order to gain treasure they contained. Mr. Dawson will tell of wreckage, and also of those sinister demons of the sea—derelicts.

- 6.15 S.B. from London
- 6.30 Dr. FRANCIS ARNALL, D.Ph., M.Sc., F.I.C.: 'Carcers—III, Chemistry'
- 6.45 S.B. from London
- 7.45 S.B. from Edinburgh (See London)
- 8.0 Clifton Arts Club Hour  
Relayed from the Clifton Arts Club, Bristol  
An hour of Vaudeville and Original Sketches by THE CLIFTON ARTS CLUB PLAYERS
- 9.0 S.B. from London
- 9.30 West Regional News
- 9.35-11.15 S.B. from London

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

- 1.30-1.45 Edinburgh Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 S.B. from Cardiff
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 7.45 S.B. from Edinburgh (See London)
- 8.0 S.B. from Cardiff



DR. FRANCIS ARNALL, talks on chemistry as a career, from Cardiff this evening at 6.30.

- 9.0 S.B. from London
- 9.30 S.B. from Cardiff
- 9.35-11.15 S.B. from London

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

- 1.30-1.45 Edinburgh Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 S.B. from Edinburgh (See London)
- 8.0-11.15 S.B. from London (9.30 Local Announcements)

### 5PY PLYMOUTH. 396.3 M. 757 KC.

- 1.30-1.45 Edinburgh Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:  
FAIRY MIC listens to Railway Conversations and gives an Eye-Witness Account
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 S.B. from Edinburgh (See London)
- 8.0-11.15 S.B. from London (9.30 Forthcoming Events, Local Announcements)

### 2ZY MANCHESTER. 378.3 M. 793 KC.

- 1.30-1.45 S.B. from Edinburgh (See London)
- 2.30 Broadcast to Schools:  
Mr. L. J. F. BRIMBLE: 'Experiments with Plants—III, How the Plant absorbs the raw materials required for food manufacture'
- 2.55 London Programme relayed from Daventry
- 4.15 THE NORTHERN WIRELESS ORCHESTRA  
RICHARD HOLLAND (Entertainer)
- 5.15 The Children's Hour:  
Music by THE SUNSHINE TRIO

F. FRASER CARLOSS will tell the legend of 'Leonore and the Robin'

HUGH MACKAY will give Bird Song Interpretations

6.0 Mr. W. HASLAM: 'The Sport of Pigeon Racing'

6.15 S.B. from London

7.45 S.B. from Edinburgh (See London)

8.0 Light Orchestral Music

by NORTHERN ENGLISH COMPOSERS

THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON

GEORGE HILL (Baritone)

9.0-11.15 S.B. from London (9.30 Local Announcements)

(Friday's Programmes continued on page 263.)



CLIFTON ARTS CLUB, from which Cardiff is relaying an hour of Vaudeville and Sketches by The Clifton Art Club Players, tonight at 8.0.

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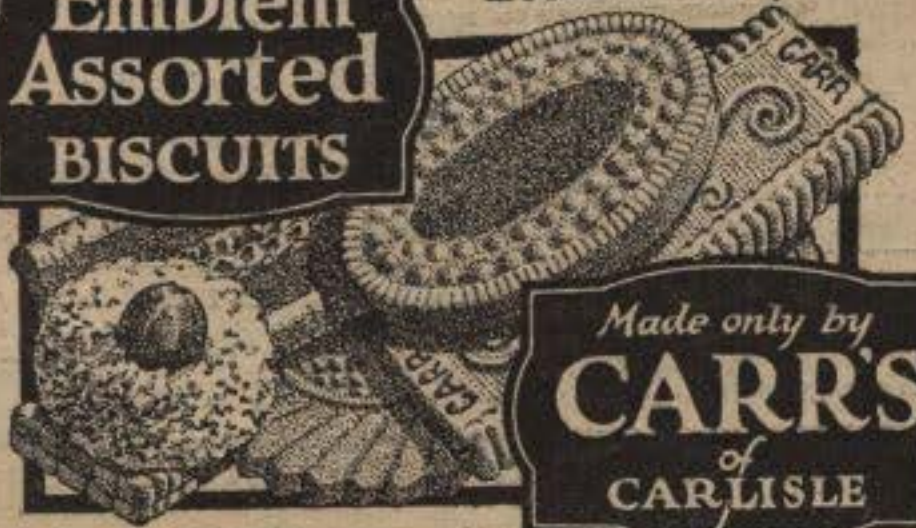
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100 PRIZES OF 10/-  
100 PARCELS (Value 10/-)  
of 'DIPLOMA' PURE FOODS,  
200 BOXES OF CHEESE  
EACH CONTAINING SIX 3/4 PORTIONS  
200 TINS OF CORONET MILK

*You've heard of the Miller of Dee,  
Who cared for nobody—not he!  
When his wife said, "You will,"  
He just went through the mill*

**CONDITIONS.**

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best line to this Limerick. Write your last line or a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar, Cheshire, or Dunlop) or label from 'Diploma' Milk or 'Coronet' Milk. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to

**Competition: (Dept. 9), WILTS UNITED DAIRIES LTD., TROWBRIDGE.**

**Closing Date: Entries must reach us not later than Friday, May 17, 1929.**

**Result: A complete list of winners will be forwarded by post to every competitor.**

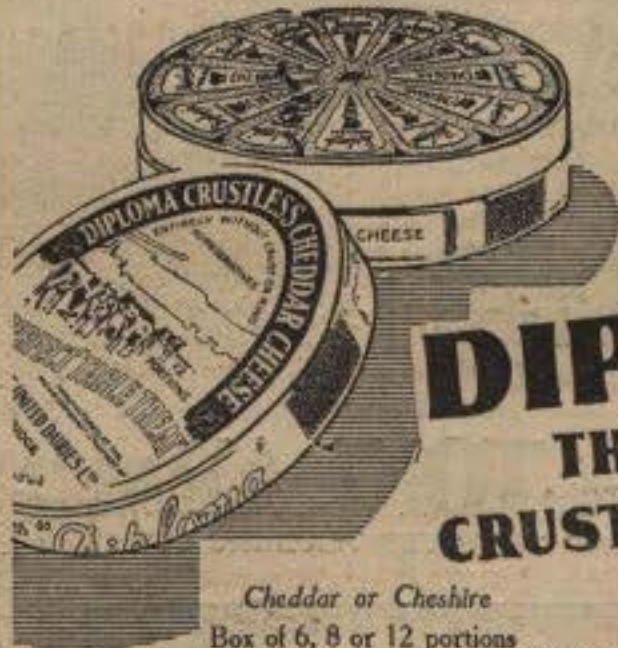
*Recent Winners*

**£50 WINNER.**

*After dining Jones' face—though 'twas Lent—  
Had a look of most perfect content:  
For Crustless Cheese had  
Fed this well-nourished lad—  
To do well in this world we were sent.*

**£20 WINNER.**

*After dining Jones' face—though 'twas Lent—  
Had a look of most perfect content:  
For Crustless Cheese had  
Fed this well-nourished lad—  
Mater had it "religiously" sent.*

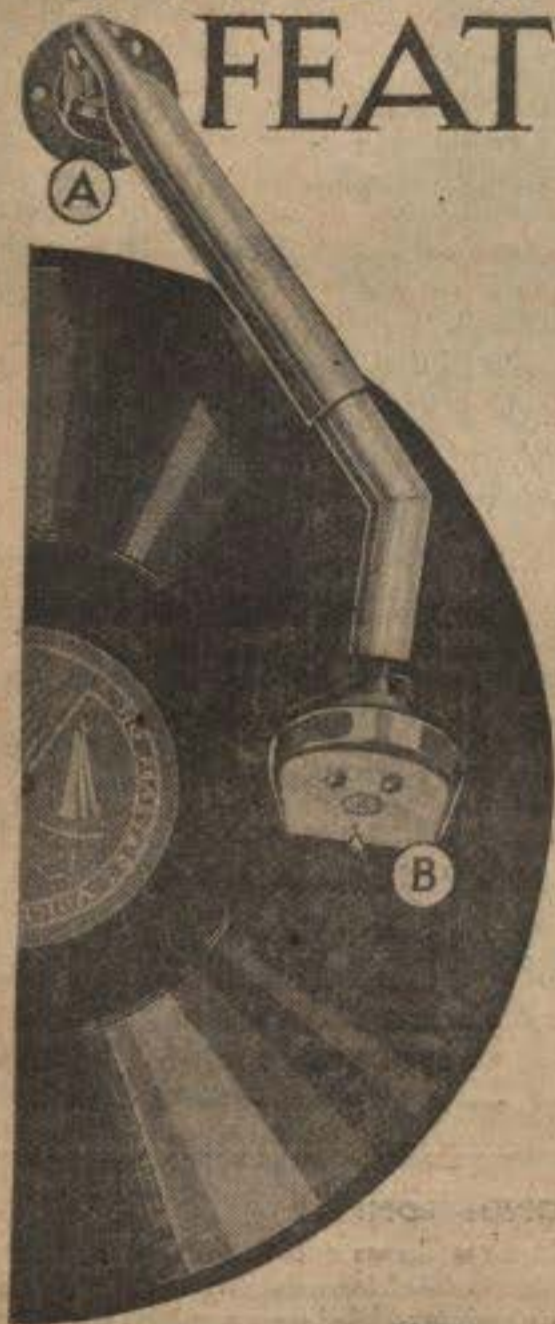


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With the addition of the two new features mentioned above, the B.T.H. Pick-up and Tone-arm reaches a high stage of mechanical and electrical efficiency. With the new B.T.H. Pick-up and Tone-Arm you get better reproduction with a minimum of wear on the record. In a word, your record is being treated fairly and you hear it at its best.

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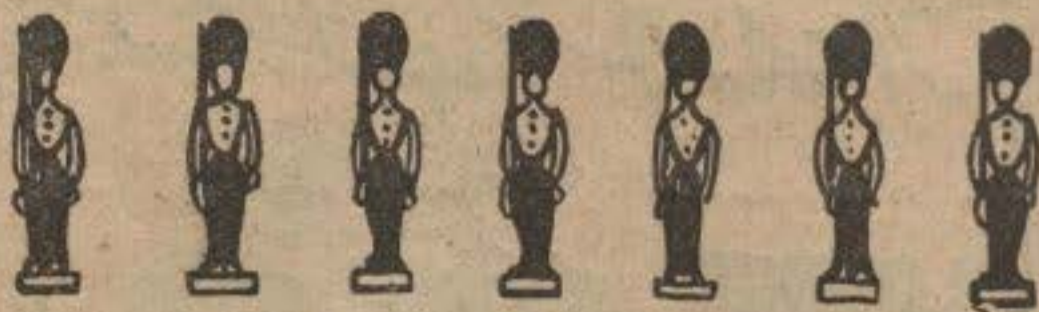
*The above price is applicable in Great Britain and Northern Ireland only.*



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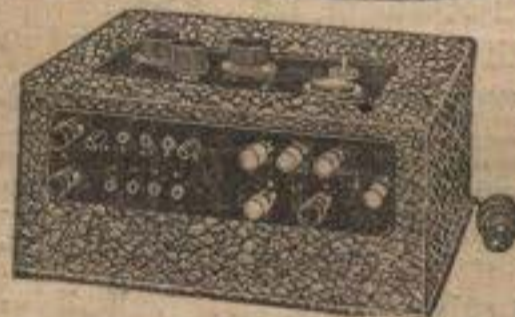
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Programmes for Friday.

(Continued from page 260.)

Other Stations.

**5NO NEWCASTLE** 245.9 M. 1,230 kc.  
 1.30-1.45:—Edinburgh Programme relayed from Daventry  
 2.30:—Broadcast to Schools. 3.0:—London. 5.15:—The Children's Hour. 6.0:—Dr. William H. Harris: 'The Competitive Festival Movement.' 6.15:—S.B. from London. 6.30:—For Farmers: Dr. R. W. Wheldon, 'Management of Grass Land.' 6.45:—London. 7.45:—Edinburgh (See London). 8.0-11.15:—London.

**5SC GLASGOW** 401.1 M. 748 kc.  
 1.30-1.45:—S.B. from Edinburgh. 2.30:—Broadcast to Schools: Mr. Leonard T. Scott, 'Travellers' Tales of Other Lands—Timberloo.' 2.45:—Musical Interlude. 2.50:—S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Play for Schools. 'The Old Lady shows her Medals.' By Sir J. M. Barrie, played by the Ardrossan and Saltcoats Players. 4.0:—A Concert of Light Music. The Station Orchestra. Charles Bailey (Mouth Harmonica). 4.45:—An Organ Recital, by S. W. Leitch, from the New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mrs. Smart Sanderson: 'Food in Season—III, Vegetables.' 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—London. 7.45:—S.B. from Edinburgh (See London). 8.0:—London. 9.30:—Scottish News Bulletin. 9.35-11.15:—London.

**2BD ABERDEEN** 311.2 M. 964 kc.  
 1.30-1.45:—S.B. from Edinburgh. 2.30:—Broadcast to Schools. S.B. from Glasgow. 2.50:—S.B. from Edinburgh. 3.10:—S.B. from Glasgow. 4.0:—The Playhouse Orchestra, directed by E. E. Cahill, from the Picture Playhouse. 5.0:—Mrs. J. W. H. Trull: 'A Walk through the Old Town'—II. 5.15:—Glasgow. 5.58:—Birthdays and Letters from the Aberdeen Studio. 6.0:—Gramophone Records. 6.15:—London. 6.30:—Glasgow. 6.45:—London. 7.45:—Norman Long (Entertainer at the Piano). 8.0:—London. 9.30:—Glasgow. 9.35-11.15:—London.

**2BE BELFAST** 302.7 M. 991 kc.  
 12.0:—Organ Recital by Herbert Westerby, Mus. Bac. (Lond.) relayed from the Grosvenor Hall. 12.30-1.0:—Musical Comedy. The Radio Quartet. 1.30-1.45:—Edinburgh Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.15:—Dance Music. Bob Dryden's Rivoli Rhythm Boys from the Plaza. 5.0:—A Song Recital by Mary Spencer Smith (Soprano). 5.15:—The Children's Hour. 6.0:—Window Box Gardening, by Mrs. Marion Cran. 6.15:—S.B. from London. 7.45:—S.B. from Edinburgh. 8.0:—Programme of Scottish Music. Frederick Taylor (Baritone): Ernest A. A. Stoneley (Violin): The Symphony Orchestra, conducted by E. Godfrey Brown. 9.0:—S.B. from London. 9.35:—Orchestra. Frederick Taylor. Ernest A. A. Stoneley. 10.30:—Dance Music. Bob Dryden's Rivoli Rhythm Boys, from the Plaza. 11.0-11.15:—London.

METHOD IN LISTENING.

In the following note a correspondent, who is of necessity 'a full-time listener,' explains how best a wireless set may be used to beguile long hours.

**H**OW to get the best from B.B.C. Programmes.' Many people have written on this subject, and at great length, but few, if any, of this multitude of advisers have been, perhaps, what I call really 'full-time listeners.' I am a 'full-time' listener. I do not mean by such a phrase that my set is on from morn till midnight, but that I have no other occupation.

This new year saw the dawning of the seventh year of my almost complete confinement to bed with an illness which disables me physically, but leaves me mentally very much alert to the need of a stimulating occupation.

Three weary years passed before a friend included some wireless books amongst others sent to me, and from that moment I began to live in the world again. I took about a month to get through the books, and at the end of that time, with the aid of a handy man to do the hard work, I produced my wireless set.

What a period of amazement and joy followed! I, who had thought my days of sport over, was once more among the happy holiday crowds. Football matches, the Derby, Boat Race, Grand National; at all of them I was an excited spectator, thanks to the keen eyes watching for me.

Soon I settled down to a methodical system of listening, and I scan the week's programme as keenly now as I did four years ago. First of all, I look for my musical favourites and mark them, then the items that I think I shall like to hear,

and after that I make a note of the forthcoming talks, and put a cross against those likely to interest me.

I am always on the look-out for plays, and I can give listeners a good suggestion about these. Watch for the announcements of the plays and try to obtain the book; many of them can be obtained from the public or other libraries. Do not begin the book until the play commences, and I can assure you that enjoyable revelation will follow.

The oratorios have been a special source of joy to me, as I was once an enthusiastic chorister, and besides having copies of several of the works of my own, I have been able to borrow most of the others from friends. With the music before me I have found the broadcast doubly enjoyable.

Listeners are so repeatedly advised to obtain the Opera Libretti that there is no need to stress how helpful it is to have them before you on the actual evenings of these special B.B.C. events.

Under such conditions as I have described haphazard listening would have very quickly produced weariness and discontent, but even now, after four years of such highly intensive listening, I am as keen as the veriest newcomer in appreciation of the joys of wireless.

Let me, in conclusion, advise listeners to adopt this slogan, which might very well head every page of *The Radio Times*. It is just two words: 'Tolerance and discrimination.'

MILLWOOD.

ROBINSON'S "patent" BARLEY & GROATS

MOTHERS, past and present, testify to the value of two perfect milk-foods—Robinson's Barley and Robinson's Groats. When Bonnie Prince Charlie was the Young Pretender, Robinson's Barley and Robinson's Groats were already enthroned in the nursery. They were no pretenders—they have kept generations of mothers and babies healthy and strong.

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Savings CERTIFICATES



6.45  
JULIETTE ALVIN  
PLAYS  
BOCCHERINI

# SATURDAY, MAY 11

## 2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,592.5 M. 192 KC.)

9.15  
'THE WEEK  
IN  
LONDON'



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

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

10.45-11.0 Mrs. ZOE RICHMOND: 'Comforts and Decorations'

THE distinction between comfort and decoration in the modern home is a nice one; the old overloading of rooms with excrescences of knick-knacks and gaw-gaws is no longer indulged. All the same, for the generality of us, a house without its decorations is a barren affair; the thing is, when to decorate and when to leave well alone. In her talk Mrs. Richmond will give some further advice on simple methods of furnishing.

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

3.30 **A MILITARY BAND CONCERT**

CYRIL LIDINGTON (Baritone)

THE WIRELESS MILITARY BAND

Conducted by

B. WALTON O'DONNELL

Marche Militaire ..... *Gounod*  
Overture, 'The Toreador' .. *Adam*

CYRIL LIDINGTON

On wings of Song (English)

*Mendelssohn*

The Snow Man ..... *H. Pepper*

In Love ..... *Löhr*

Le Cœur de ma mie

*E. Jacques-Dalcroze*

Two others ..... *Lyall Phillips*

BAND

Potpourri from the Works of Grieg  
*arr. C. Godfrey*

CYRIL LIDINGTON

Songs my mother taught me

*Deorak*

On London Bridge ..... *Besley*

She's got such a way with 'er

*E. Willeby*

Le Roi a fait battre tambour

(Old French) ..... *arr. D. Severac*

BAND

Selection, 'Véronique' .... *Message*

Three Pieces ..... *Tchaikovsky*

Chant sans Paroles (Song without words)—Souvenir de Hapsal;

Valse Triste; Humoresque

4.45

*Daily Mirror*

**GUGNUNC CONCERT**

Relayed from The Royal Albert Hall

JACK HYLTON and his BOYS

CORAM and JERRY

UNCLE DICK

5.15

**THE CHILDREN'S HOUR:**

*Riddle-Me-Ree!*

Which will include Songs at the Piano by HELEN ALSTON, The Story of 'The Clever Shepherdess' who guessed correctly, and a Competition for those who want to join in the game

6.0

Musical Interlude

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

6.30

Musical Interlude

6.45

**THE FOUNDATIONS OF MUSIC**

EARLY ITALIAN VIOLONCELLO MUSIC

Played by JULIETTE ALVIN

Sonata ..... *Boccherini*

BOCCHERINI, in his own day in the very front rank of violoncello players, was also a composer of immense industry. It used to be said of him that he was a fountain of which it was only necessary to turn on the tap to produce a stream of music. He left no fewer than 467 instrumental works, including twenty symphonies, all of them marked by simple natural melodiousness, and by a dignified and courtly style. He

7.0

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

7.15

Sports Talk

7.30

**'The Island Princess'**

A New Musical Comedy in Three Acts

Book and Lyrics by GUY K. AUSTIN

Music by HUBERT W. DAVID

*Characters in order of their speaking:*

Valerie Murray (Secretary of the Aero County Club)

Tony Masters (of Masters' Aeroplanes, Ltd.)

'Mac' Andrews (his Partner)

April Rivers

Lady Beatrice Draper (April's Aunt)

Sir 'Herbert' (April's Uncle)

Aloysius Skeets

An Inventor

Professor Sebastian Rivers (April's Father)

Adams (his Manservant)

A Maid

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

*Scenes:*

The Lawn of the Aero County Club—June

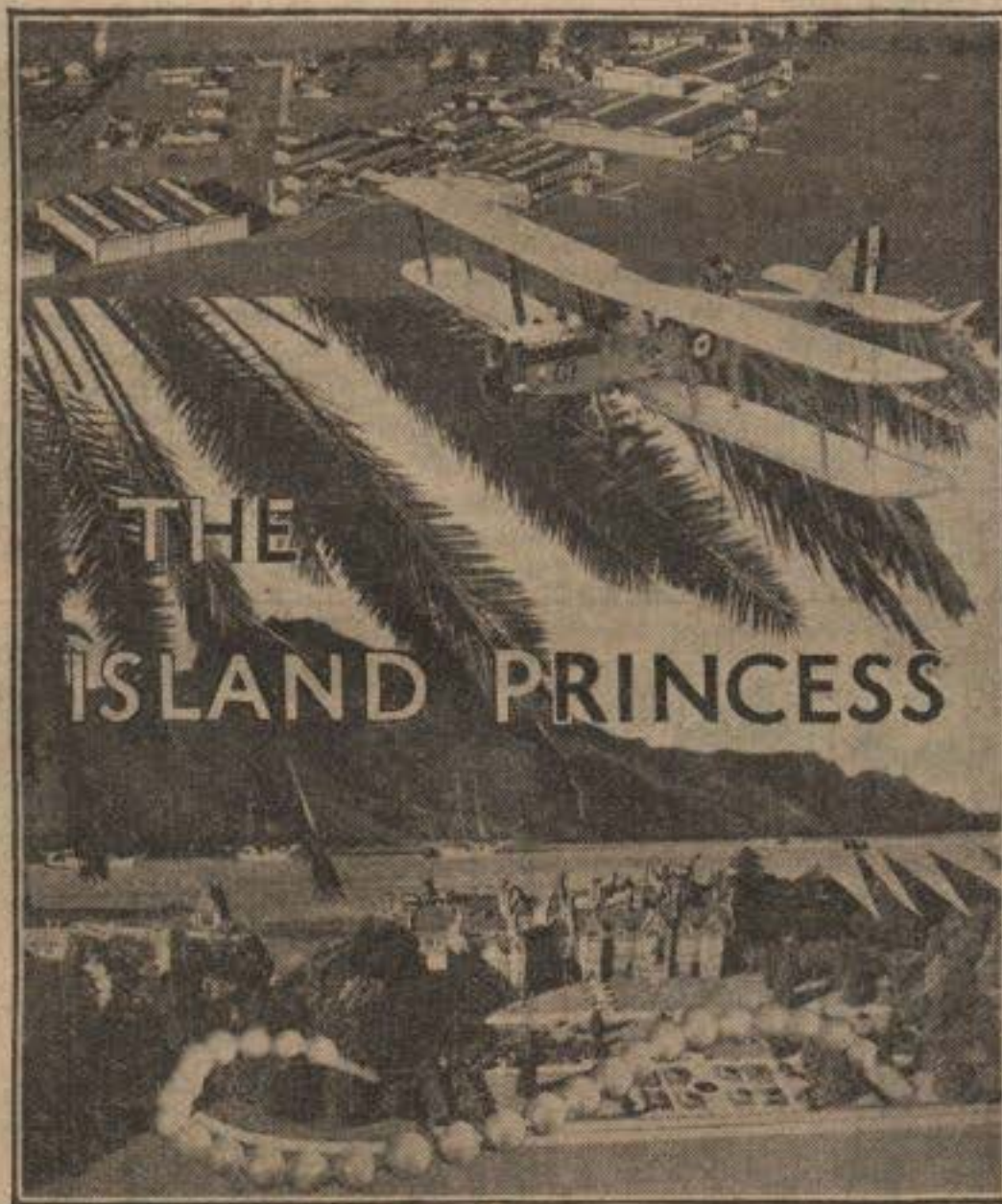
Paradise Island in the Pacific Ocean—July

The Hall of Canning Towers, Herefordshire—August

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

9.15 Mr. GERALD BARRY: 'The Week in London'

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



# THE ISLAND PRINCESS

Tonight at 7.30

and Haydn had a great mutual regard, and the relation of Boccherini's music to that of the more famous master was characterized in the saying that 'Boccherini was the wife of Haydn.'

Unlike most of the works which have been played in this series throughout the week, those by Boccherini for the violoncello were actually composed for it, as was only natural; it was his own instrument. And much of it demands technical skill of such an order that present-day violoncellists realize very well how high a pitch of art Boccherini himself must have reached. It is sad to have to record that his last years were spent in something very like penury and distress. It was an age when Royal or noble patronage was almost necessary if a musician was to flourish, and though at one time Boccherini might truly call himself a friend of Princes, he realized in his latter years that one may not always count on friendships such as theirs enduring.

9.35

**Vaudeville**

Norman Long

(A Song, a Joke, and a Piano)

Jack Morrison

(In Impersonations)

Ronald Frankau

(Entertainer)

Mabel Marks

(Syncopated Songs at the Piano)

The Four Aces

(Banjoists)

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

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

(Saturday's Programmes continued on page 266.)





*'Seein's believin', isn't it Mum?'*

*—says Mrs. Rawlins*

"You can't go against what's as plain as the nose on your face, can you Mum? Put Reckitt's Blue in your rinsin' water and anything that started white will be fetched up gleaming white. I've known that all my life, Mum. It was a bit later on I became acquainted, as you might say, with Robin Starch. It's made a wonderful improvement. You work

easier and you see more for what you do. That doesn't always 'appen in this world does it, Mum? but it does 'appen when you're working with Robin. It has the gloss in it. The iron never bothers you with sticking and it gives a grand finish. That's all there is to it Mum—Reckitt's Blue for a lovely white and Robin Starch for a real glossy finish."

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**AND**  
**ROBIN**  **Starch**  
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# SATURDAY, MAY 11

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0  
Old Songs  
for the  
Old Folks



# SOUND ASLEEP!

I've never known Cassell's fail yet.

**A**N OVER-EXCITED nervous system is like a disobedient child, it will not settle down to slumber, and so spends your night playing hide and seek with every shadow and sound. OVERWORK often results in the nervous system being too tired to go to sleep (just as we are sometimes too tired to go to bed!) INDIGESTION frequently results in restless nights with lurid dreams.

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# CASSELL'S TABLETS

3.30

## A RECITAL

(From Birmingham)

DAISY SHORROCKS (Violin)

NIGEL DALLAWAY (Pianoforte)

Sonata in C Minor, Op. 45 ..... Grieg

DAISY SHORROCKS

Amaryllis ..... Frank Bridge

Deep River ..... Coleridge-Taylor

NIGEL DALLAWAY

Hark! Hark! the Lark ..... Schubert, arr. Liszt

March on a Grand Bass, Op. 17 ..... Dohnanyi

Prelude in G Minor ..... Rachmaninov

DAISY SHORROCKS

Melody ..... Tchaikovsky

Romance ..... Fritzl

Gentle Maiden

Anthony Bernard

4.30 Thé Dansant

(From Birmingham)

BILLIE FRANCIS and  
his BANDRelayed from the West  
End Dance Hall

MARJORIE SENIOR

(Light Songs)

5.30 The Children's

Hour:-

(From Birmingham)

'A Further Snooky  
Adventure,' by

Phyllis Richardson

DAISY SHORROCKS

(Violin)

MARJORIE SENIOR will  
Entertain

6.15 TIME SIGNAL,

GREENWICH: WEA-

THER FORECAST, FIRST

GENERAL NEWS BUL-

LETIN; Announce-

ments and Sports

Bulletin

6.30 Sports Bulletin

(From Birmingham)

6.35

## Light Music

WIGSTON'S TEMPER-ANCE BAND

Conducted by CHARLES MOORE

RICHARD FORD (Baritone)

March, 'Martial Moments' ..... arr. Winter

Valse, 'Casino Dance' ..... Gung'l

RICHARD FORD

My Love's an Arbutus ..... Stanford

The Snowy-Breasted Pearl ..... Robinson

BAND

Selection of Wilfred Sanderson's Songs

arr. Ord Hume

Selection, 'The Pirates of Penzance' .. Sullivan

RICHARD FORD

Two English Folk Songs

arr. Broadwood and Maitland

The Berkshire Tragedy; The Crocodile

BAND

Cornet Duet, 'Panorama' ..... Greenwood

Three Dale Dances ..... Wood

8.0 Two Plays by W. W. Jacobs

(From Birmingham)

'The Ghost of Jerry Bundler'

By W. W. JACOBS and CHARLES ROCK

Hirst

Penfold

Malcolm

Beldon

Somers

Dr. Leek

George (a Waiter)

Scene: The Commercial Room in an old-fashioned hotel in a small country town

'The Boatswain's Mate'

By W. W. JACOBS and H. C. SARGENT

Mrs. Waters (Landlady

of The Beehive)

George Benn (an ex-

Boatswain)

Ned Travers (a retired

Soldier)

Incidental Music by

THE MIDLAND PIANO-

FORTE TRIO

9.0 For the Old  
Folks

A Programme of Old

Songs of Years Ago by

THE BIRMINGHAM

STUDIO CHORUS

Conducted by JOSEPH

LEWIS

WILLIAM BENNETT

(Bass)

10.0 WEATHER FORE-  
CAST, SECOND GEN-  
ERAL NEWS BULLETIN

10.15 Sports Bulletin  
(From Birmingham)

10.20 A Concert

VIVIEN LAMBELET

(Soprano)

THE GERSHOM PARK-

INGTON QUINTET

A Legend .....

To the Forest .....

Don Juan's Serenade .....

A Broken Tryst .....

Tchaikovsky

VIVIEN LAMBELET

Yellow's the Robe for Honour. . . Katherine Parker

When shall I marry me? . . . Alfred Reynolds

Enchanted River ..... Zo Elliott

QUINTET

Ballet Music, 'La Source' ..... Delibes

VIVIEN LAMBELET

In Service ..... Eric Fogg

Autumn Evening ..... Quilter

The Street Fair ('Sketches of Paris')

Kathleen Lockhart

11.2-11.15 QUINTET

A Colonial Song .....

Clog Dance, 'Handel in the Strand' ..

Minuet .....

Grainge,

Boltoni

11.15-11.45

Experimental Transmission of Still Pictures  
by the Fultograph Process

Mr. W. W. JACOBS,

two of whose short stories are being broad-  
cast, in dramatic form, from 5GB tonight.

Saturday's Programmes continued (May 11)

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

- 12.0-12.45 **A Wagner Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfia Genedlaethol Cymru)  
Prelude, 'Lohengrin'  
Siegfried's Love Song ('The Valkyrie')  
Dreams  
Prelude, 'Tristan and Isolde'  
Overture, 'Tannhäuser'
- 3.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.30 Local Sports Bulletin
- 6.35 *S.B. from London*
- 7.0 *S.B. from Swansea*
- 7.15 Mr. LEIGH WOODS: 'West of England Sport'

7.30 **The Cardiff University Madrigal Society**  
Directed by W. G. WILLIAMS

Now is the Month of  
Maying... *Morley*  
Come again, Sweet  
Days... *Dowland*  
Come, Phillis, come  
*Ford*  
April is in my Mis-  
tress' Face *Morley*  
Now I see thy looks  
were feigned... *Ford*  
Nymphs and Shep-  
herds... *Purcell*

LITERALLY, a Madrigal means no more than any secular piece for two or more voices, and in its simplest form it is one of the oldest kinds of music as we know it now. In the Middle Ages the music was very closely knit with the poetry, and the literature of Madrigals is a subject which has involved many learned discussions. The composition and the singing of Madrigals flourished in England as early as the thirteenth century, reaching its flower in the Elizabethan age. Those of Byrd, Morley, Weelkes, Wilbye, Gibbons and many others are still often heard, although the happy custom of singing Madrigals when friends met together has almost vanished from modern usage. But the way in which the Madrigal made itself a real part of our national life is one small piece of musical history of which England may be justly proud.

- 7.45 **A Popular Concert**  
Relayed from the Assembly Room, City Hall  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfia Genedlaethol Cymru)  
Leader, PAUL BEARD  
Conducted by WARWICK BRAITHWAITE  
Marche Hongroise (Hungarian March) ... *Berlioz*  
Overture, 'William Tell' ... *Rossini*  
ENID CRUICKSHANK (Contralto) and Orchestra  
Knowest Thou the Land ('Mignon')  
*Ambroise Thomas*  
ORCHESTRA  
Pas des Escharpes (Scarf Dance) ('Callirhoe')  
Scherzettino ... *Chaminade*  
Invitation to the Waltz ... *Weber*

ARNOLD TROWELL (Violonecello) and Orchestra  
Concerto in A Minor ... *Saint-Saëns*  
THIS comparatively slight work is in one continuous movement, although the time and the mood change here and there. The solo instrument begins at once with the first principal tune, an impetuous running figure, and this forms the foundation for most of the first section. There follows a delicate tune in a sort of tripping waltz rhythm which the solo instrument accompanies with a counter melody in slower time. It gives way to the real slow movement of the Concerto, an unusual movement in which the soloist begins each successive phrase of the tune solemnly, gathering speed to reach a series of climaxes. It leads straight into the impetuous closing section, which finishes the short work in a mood of brilliance and energy.

ENID CRUICKSHANK and Orchestra  
Air de Lia ('L'Enfant Prodigue') ... *Debussy*  
ORCHESTRA  
Rhapsodic Dance, 'The Bamboula'  
*Coleridge-Taylor*

THIS piece takes its name from a West Indian Negro Dance, the tune of which is used almost throughout as the principal motive.



UNIVERSITY COLLEGE, CARDIFF.  
The Cardiff University Madrigal Society gives a short recital from Cardiff this evening, at 7.30.

The work really forms a series of evolutions of the four-bar theme, even in its contrasting middle section; in the Introduction, too, hints of the coming tune can be heard. The piece was commissioned by Mr. Carl Stoeckel, of New York, and was first played there by the Philharmonic Orchestra in the summer of 1910, when Coleridge-Taylor was thirty-four. Listeners will remember that he died only two years later—a heavy blow not only to British music, but to the music of the world.

- 9.0 *S.B. from London*
- 9.30 West Regional News; 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*
- 3.30 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*

(Swansea Programme continued on page 268.)

**DEAFNESS arrested!**

Head-Noises Stopped  
Natural Hearing Improved!



Hearing has been restored to thousands of deaf people during the last two years by a marvelous new invention. Many had been deaf for 5, 10, 25, even 50 years. The discovery of eminent scientists who have devoted their lives to this work, the Fortiphone not only enables even the Very Deaf to hear voices, music, sermons, the drama, wireless, even the songs of birds and the ticking of a clock, but, in the majority of cases, actually arrests the progress of deafness and effects a marked improvement in the natural hearing power. The Fortiphone is recommended by leading aurists and doctors. Thousands already use it!

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Are you still neglecting the three-blessed gift of restored hearing that science now offers you? Perhaps you have tried many other hearing aids and been disappointed? If that is so, realise that the Fortiphone is a new invention, a new discovery, far in advance of anything the world has ever seen before.

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"My Doctor says the Fortiphone is simply wonderful, I can hear now, which is a great comfort." K. B.

"Head-noises very much less."  
"I also noticed that my hearing without the Fortiphone has considerably improved, and the head-noises I was troubled with are very much less."

"Heard Paderewski—enjoyed every note."  
"I heard Paderewski and enjoyed every note... also I can hear the conversation of friends speaking in quite a soft voice."

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Send the Coupon NOW for full particulars of the FORTIPHONE Home Trial Plan which enables you to test the Fortiphone in your own home—uninfluenced by any interested party and without obligation to purchase. EASY INSTALMENT PAYMENTS place the Fortiphone well within the reach of every deaf person.

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REMOVES HOT PLATE MARKS

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MANY HAPPY RETURNS!



£1,000,000 SALES

Six years ago the first Kleen-e-ze representative commenced demonstrating at your home, and we take this opportunity of publicly thanking the thousands of satisfied customers for their past support, and to assure them of our utmost services in future. By the unique method of direct personal contact between our representatives and you, we have built up a National Business which has now exceeded £1,000,000 in Sales. A fitting tribute indeed to the value of Kleen-e-ze Brushes and the integrity of our Salesmen who supply direct from Factory to Housewife.

Send a P.C. for an early call which will lead to Many Happy Returns of our representatives, who will assist you in your house cleaning problems.

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"A name with a meaning."

This badge worn by Kleen-e-ze Salesmen is our guarantee of integrity

## Saturday's Programmes continued (May 11)

(Swansea Programme continued from page 267.)

6.35 S.B. from London

7.0 Mr. D. ELWYN EDWARDS: 'Early Man in Gower'

7.15 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

3.30 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

### 5PY PLYMOUTH. 396.3 M. 757 KC.

12.0-1.0 A GRAMOPHONE RECITAL  
An Operatic Programme

Selection, 'Tosca' ..... Puccini  
Prologue, 'Pagliacci' ..... Leoncavallo  
In Questa Reggia (In this palace) ('Turandot')  
Puccini  
Habanera ('Carmen') ..... Bizet  
La Polonaise ('Boris Godounov') .. Moussorgsky  
Within these sacred bowers ('The Magic Flute')  
Mozart  
The Entrance of Butterfly ('Madame Butterfly')  
Puccini  
La Tempesta ('Othello') ..... Verdi

3.30 London Programme relayed from Daventry

5.15 The Children's Hour:  
*Mysterioso!*

A programme full of weird sayings and happenings

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Sports Bulletin

6.35-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

### 2ZY MANCHESTER. 378.3 M. 1793 KC.

12.0-1.0 French Music and Songs  
THE NORTHERN WIRELESS ORCHESTRA  
ISOBEL FINDLOW (Mezzo-Soprano)

3.30 THE NORTHERN WIRELESS ORCHESTRA

March, 'The Light Horse' ..... Blon  
Waltz, 'The Chocolate Soldier' ..... Straus  
Grasshopper's Dance ..... Bucalossi  
Bagatelle ..... Ireland

'I Tell'd Yer So'

A Comedy in One Act, by Claudia L. Wood  
Mr. Atkinson  
Mrs. Atkinson, his wife  
Amy Atkinson, his daughter  
Arnold Lambert, the lodger  
Sergeant Mirfield, Sergeant of Police

The Scene is the living-room of Mr. Atkinson's house. Mrs. Atkinson is sitting with her back to the stairs door, darning stockings. Mr. Atkinson is reading a newspaper, and Amy is at the table, sewing.

ORCHESTRA  
Suite Poétique ..... Bloch  
Chanson Serenade ..... Drigo  
Selection, 'The Gondoliers' ..... Sullivan

4.45 London Programme relayed from Daventry

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

MIXED DOUBLES. An American Tournament  
Songs sung by DORIS NICHOLS and GUNNELLE HAMLYN

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Regional Sports Bulletin

6.40 S.B. from London

7.0 Mr. LAWRENCE HAWARD, Curator of the Manchester Art Galleries: 'Recent Art Exhibitions in the North'

7.15 Mr. F. STACEY LINTOTT: 'The Cricket Season—Lancashire Prospects'

7.30 S.B. from London

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 S.B. from London

### Other Stations.

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

12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 3.30:—London Programme relayed from Daventry. 4.15 app.:—Music from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.30:—North of England Musical Tournament. Relayed from the City Hall. 9.0-12.0:—S.B. from London.

#### 5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0:—A Recital of Gramophone Records. 3.30:—Dance Music from the Locarno Dance Salon. 4.0:—S.B. from Edinburgh. 4.45:—An Organ Recital by S. W. Leitch from the New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—Musical Interlude. 7.30:—S.B. from London. 9.30:—Scottish News and Sports Bulletins. 9.35-12.0:—S.B. from London.

#### 2BD ABERDEEN. 311.2 M. 964 KC.

11.0-12.0:—Gramophone Records. 3.30:—A Concert. Station Octet. Margaret Milne (Mezzo-Soprano). Peter Rosetti (Violin) 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from Glasgow. 7.30:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

#### 2BE BELFAST. 302.7 M. 991 KC.

3.30:—Russian Favourites. The Orchestra: Valse de Concert, Op. 47, Ballade, Op. 78, and Lyric Poem, Op. 12 (Glazounov). 3.55:—Dances from 'Prince Igor' (Borodin). 4.5:—A Vocal Interlude by Victoria Gordon (Contralto): The Silver Ring (Chaminade); Hushed is my Lute (M. Philippe); Wish o' my heart (Alison Travers); Sweet evenings come and go, love (Coleridge-Taylor). 4.17:—Orchestra: Melody in F (Rubinstein); Valse-Caprice (Rubinstein, arr. Müller-Bergmann); Ballade, Op. 21 (Ljadov); Overture, 'Prince Igor' (Borodin). 4.45:—Organ Recital by Charles Howlett, from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.30:—Sports Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 7.30:—An Irish Programme. The Orchestra, Conducted by E. Godfrey Brown: Symphonic Poem, 'With the Wild Geese' (Hamilton Harty). 7.45:—Fred C. Hughes (Tenor): County Derry, 'The Verdant Braes of Screen' and Songs of Connacht by Padraic Colum ('The Moon Cradle', 'The City Clocks') (arr. Herbert Hughes). 7.56:—Philip Whiteway (Violin): Three Irish Airs for Violin and Pianoforte (arr. C. V. Stanford). 8.7:—Florence Marks (Irish Dialect): Molly Branigan (Traditional); Ma bouchaleen shu (Rachel Macnamara); A Sermon (from 'Songs from Leinster') (Winifred Letts); Be n-Eirinn-i (Traditional); Bogey Man (from 'Songs of Slieve Bloom') (Dorothy Large); The Hotel Motor (from 'Tales of the Donegal Coast') (Eliz. Shane); The Green Island (Rachel Macnamara); I know my Love (Traditional). 8.20:—Orchestra: Serenade (C. V. Stanford). 8.30:—Fred C. Hughes: I saw from the beach, The Bard of Armagh, and County Derry, 'A Good Roaring Fire' (arr. Herbert Hughes). 8.40:—Florence Marks: Una Bhan (Traditional); The Circus Man (Dorothy Large); The Tangle (from 'Piper's Tunes') and Mick o' Pat (from 'Tales of the Donegal Coast') (Eliz. Shane); I wish I had the Shepherd's Lamb (Traditional); Ireland (Stephen Gwyn); The Scout (from 'More Songs from Leinster') (Winifred Letts); The Old Bog Hole (Percy French). 8.52:—Orchestra: Two Irish Dances (Finucane). 9.0-12.0:—S.B. from London.

## Both Sides of the Bristol Channel.

(Continued from page 251.)

### Experiment in the Theatre.

**I**FAN KYRLE FLETCHER takes 'Great Theatrical Influences' as the subject of his third talk on the Theatre on Thursday, May 16, at 3.45 p.m. He will tell of the work of Gordon Craig, Adolph Appia, and Stanislavsky.

### Festival of Song.

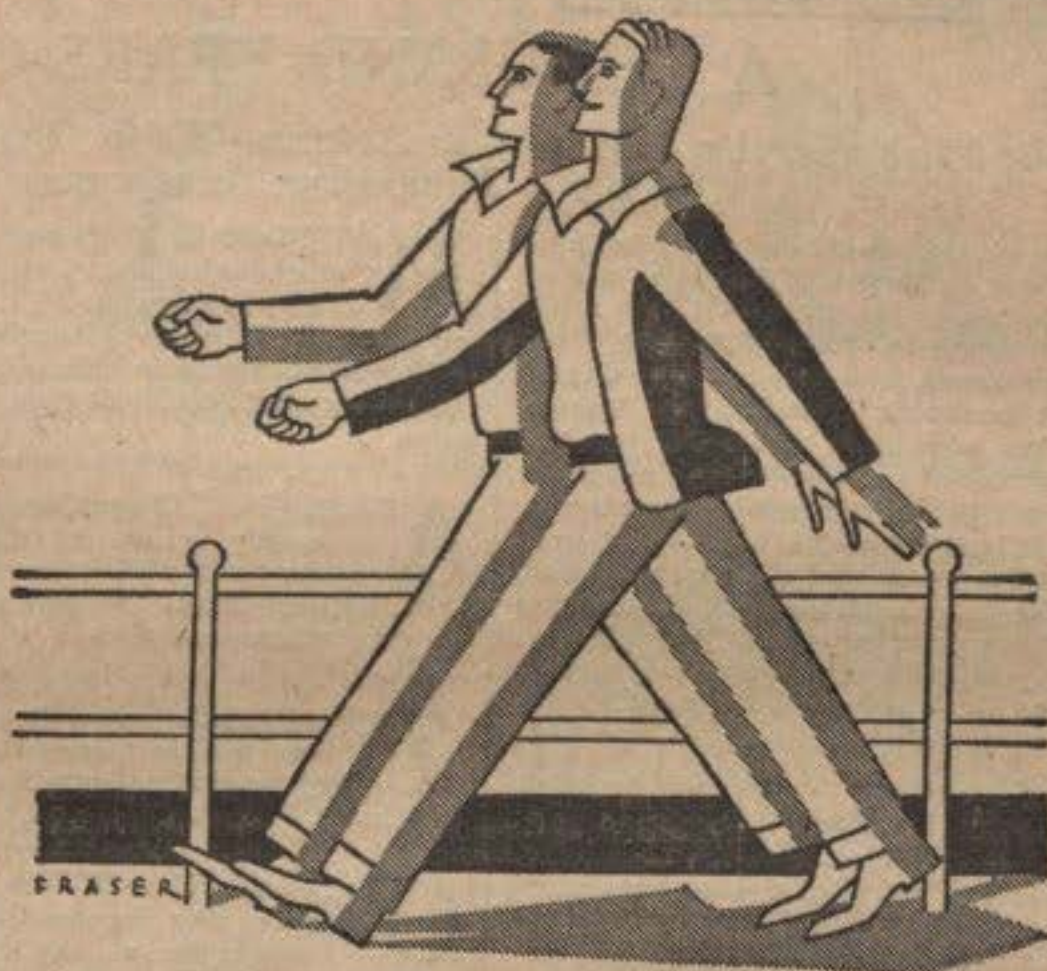
**T**HE Great Western Railway Social and Educational Union is holding a three days' Conference in Cardiff from Saturday, May 11, to Monday, May 13. On Sunday, May 12, a Festival of Song will be relayed from The Romilly Park, Barry, at 3.30 p.m. Sir Walford Davies, who is the Hon. Director of Music to the Union, is to make some introductory remarks, after which the Massed G.W.R. Choirs of Aberystwyth, Barry, Bristol, Caerphilly, Cardiff, Carmarthen, Newport, Port Talbot, Romilly, and Swindon will sing. The conductors will be W. M. Williams and H. Bumford Griffiths. *Men of Harlech* and *Cwm Rhondda* will be included as Community Singing items.

### Scissors for Luck.

**A** CONCERT arranged by the Society of Somerset Folk will be relayed from the Clifton Arts Club, Bristol, on Wednesday, May 15, at 7.45 p.m. The brothers Gass, W. Irving Gass and Dan'l Grainger, both intimately connected with the founding of the Society, are in the programme, and Kathleen Beer (soprano) will sing. A play by Dorothy Howard Rowlands, entitled *Scissors for Luck*, a Somerset comedy in one act, will also be performed. This play was given by the Bristol Drama Club, the winners in the South Western Division of the British Drama League Competition, held at Bristol this year. Dorothy Howard Rowlands is the author of 'The Turn of the Road,' a novel about Somerset which was published last year. Her second novel, also of Somerset, is called 'The Mighty Wind,' and will be published this autumn.

### A Place of Retreat.

**T**HERE are many church towers in South Wales, notably in the lordship of Gower, in Glamorganshire, which, because of the ponderous masonry in their construction, appear to have been intended for places of refuge quite as much as for bell steeples. The suggestion that they were places of retreat is sometimes accentuated by the tower being set apart from the church. One such instance is in Breconsire, at Bronllys, but there is another and even more notable example at Llangyfelach, in Gower, where the tower stands upon an eminence above the church. Mr. W. H. Jones is to tell the traditional manner in which this peculiarity of the Llangyfelach tower is accounted for in his third talk on 'Historic Villages' on Friday, May 17. The church is one of the earliest foundations in Wales. It has two dedications, one to St. Cyfelach, who is little known, and the other to the great St. David, or Dewi, to whom was given, when on a pilgrimage to Rome, a consecrated altar in which the Body of Our Lord had lain, and which was brought to Llangyfelach by angelic messengers. The little village has many points of interest, including a well dedicated to 'Y mil meibion' ('The thousand boys'), but in modern times Llangyfelach has been famed for a flannel fair, now nearly defunct, but which in its heyday attracted immense crowds from all parts of South Wales upon St. David's Day and the following day. But the village abounds with most interesting historic and traditional associations.



## Here we are at Morecambe!

What a place it is! The sea before you; behind you a countryside set with villages of gracious English charm; in the town itself endless quiet pleasure: a day on the links, a comfortable chair on the front or at the concert, a good dancing floor, a play worth seeing; just north of you the mountains rising; Coniston Old Man, Helvellyn and Scawfell and the Langdale Pikes. You can reach them any day you like and find amid their frowning masses the exquisite loveliness of the English Lakes. In fact there are several sorts of holiday to be had at Morecambe and the best of it is you can have them all at once. Come and make the most of them.

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## Notes from Southern Stations.

### A THOUSAND-YEARS-OLD INDUSTRY.

Hampshire Parchment that is Wanted in America—Welsh Orchestral Concert—Forthcoming Programmes by the N.O.W.—Birmingham Arrangements for 5GB Listeners.

**T**HE thousand-year-old industry of parchment-making at Havant in Hampshire will be described by Mr. Sydney Allen in a talk from Bournemouth on Tuesday, May 14. It is not generally known that there is a good demand for English parchment, especially from America, and no better material is turned out than that fashioned at Havant by the same methods and the same tools that have served for so many centuries. According to local report, the quality of Havant parchment is due to a hard-water spring, which, having percolated through the chalk of Portsdown Hill, bubbles up again through the gravel to serve the factory. This talk will comprise the second of the series on 'Rural Industries of Wessex.'

**A** WELSH Orchestral Concert will be broadcast from the Cardiff Studio on Tuesday, May 14, at 7.45 p.m. Tom Pickering (tenor) will sing both English and Welsh songs, and Gwenda Vaughan (pianoforte) will play music by Ravel and Debussy.

**T**HE third talk of his series on 'Life in Tropic Seas,' which Mr. F. S. Russell, of the Marine Biological Laboratory, Plymouth, is broadcasting from the local station, will be heard at 7.0 p.m. on Tuesday, May 14. Mr. Russell will deal with 'Mangrove Swamps,' a typical feature of the vegetation of muddy and estuarine shores in tropical regions. The mangrove is in reality a name given to a number of different kinds of trees which have the power of growing in sea water.

**M**AY MIDDLETON (soprano) will be the artist at an afternoon concert from Cardiff on Wednesday, May 15, at 4.5 p.m. This will follow the thirteenth of the series of Beethoven Trios by the Station Trio. The Trio will also play light music after May Middleton's two groups of songs.

**A**RRANGEMENTS have been made to broadcast a weekly concert of string orchestral music for Cardiff listeners from Bobby's Cafe, Clifton, Bristol. It will be given every Thursday afternoon at 4.45.

**T**HE BRACELET, a play in one act by Alfred Sutro, will be presented by the Bristol Playgoers in the Cardiff Studio at 10.5 p.m., on Monday, May 13.

**O**N Sunday, May 12, the fourth of the series of five Popular Concerts arranged to take place at the Park Hall, Cardiff, will be broadcast from the local station from 9.5 till 10.0 p.m. The vocalist will be John Collinson. The Symphony Concert on Thursday, May 16, at the Assembly Room, City Hall, Cardiff, at 7.45 p.m., will not be broadcast. The Popular Concert from the City Hall on Saturday, May 18, will be broadcast from 7.45 to 9.0 p.m. Gwladys Naish (soprano) is the vocalist and A. H. Trotman (trumpet) will play Schubert's *Serenade* with Orchestra. Suzanne Stoneley (flute) and Fred Tilsley (oboe), with String Orchestra, will play Holst's *Fugal Concerto*.

**M**ISS CONSUELO DE REYES takes 'Natural Scenery in Open Air Acting' as the subject of her fourth talk on 'Masques and Pageants,' for Cardiff listeners on Tuesday, May 14, at 5.0 p.m.

**H**ERE are some details of future events arranged by Birmingham for 5GB listeners:—

The service on Sunday, May 12, is being relayed from St. Martin's Parish Church, Birmingham. It is in connection with the Birmingham Missionary Congress, and the address will be given by the Rev. W. Wilson Cash, General Secretary of the Church Missionary Society.

Dorothy Bissell (soprano) and Charles Harrison (baritone) sing in the relays from Lozells Picture House on Monday and Thursday, May 13 and May 16 respectively.

An Hour of Requests is due for Monday evening, May 13, when Bernard Ross (baritone) will be supported by the Birmingham Studio Symphony Orchestra under Mr. Joseph Lewis.

Garda Hall (soprano) and Lucy Vincent (oboe) are the artists in an orchestral programme on Tuesday afternoon, May 14.

An attractive Vaudeville bill on Wednesday May 15, includes Mabel Constanduros, Olive Groves (in musical comedy songs), Frank Staff (entertainer), Olly Oakley (banjo), and Pitt and Marks (in humorous duets and stories).

Saturday's programme, May 18, opens with the Birmingham Military Band, under Mr. W. A. Clarke, supported by Alice Vaughan (contralto) and Vernon Owens (entertainer).

## B.B.C. PUBLICATIONS.

### 'JONGLEUR DE NOTRE DAME.'

On May 27 and 29 there will be broadcast the ninth of the series of twelve well-known operas, this time *Jongleur de Notre Dame*, by Massenet. 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 *Jongleur de Notre Dame* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining four of the series for 8d.

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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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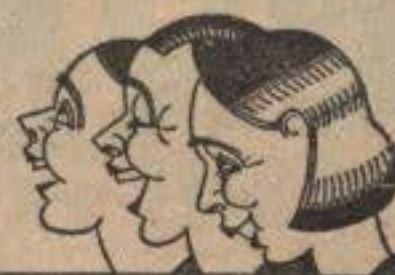
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Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays Booklets can be obtained from your usual Newsagent or Bookstall.

# WHAT THE OTHER



# LISTENER THINKS



E. DODS

Some Lovers of Tchaikovsky—The Foundations of Music and John Field—An Amusing Note from Mr. Albert W. Ketelbey—A Survivor of the Battle of Shaiba—Defenders of Announcers—A Bird's Song from York Minster.

### MR. SCHOLES AND TCHAIKOVSKY.

As an amateur student of Tchaikovsky, I was interested in Mr. Percy Scholes's note on the composer in last week's *Radio Times*. Why on earth do critics continue to revel in the weakness of the Sixth Symphony, and, after all, is Tchaikovsky's melancholy a sham? I know that Mr. Scholes is a critic of an unbiased disposition, but I venture to say that he was, in his article, leading his Norfolk friend a little astray.—L. Stone, 16, Clara Street, Coventry.

I SHOULD very much like to know the owner of the voice from the 'little Norfolk village' that appreciates Tchaikovsky. I go a little farther than he does. I consider him equal to the great Beethoven, and his orchestration I consider the finest of all the wonderful musicians. May I correct an error in the critic's letter? Tchaikovsky was one of the most unselfish men. He pitied anyone who was in trouble and who suffered, though he had much mental and physical suffering all through his life. His beautiful music is really a record of his sufferings, as well as it is a record of his joys. I would venture to mention a book which has given me much pleasure, 'The Life and Letters of Tchaikovsky,' by his brother. Not only does this book tell us of the music of Tchaikovsky; it tells us of a man who lived a very beautiful life. When once asked about his joys and sorrows, he replied: 'It is all in my music.' I think if this book could be widely known, one who was capable of intense suffering (as only great souls are), as well as great joy, will be really known. If I (another voice from a 'little Norfolk village') can help to make this great musician known, I shall be proud indeed.—Frances May Agnes A. C. Taylor, Sateast Vicarage, Norwich.

### IN DEFENCE OF BALFE.

WHILE agreeing with your Kendal correspondent respecting a revival of the older standard Italian operas, I do not concur with him when he writes about the 'shoddy effusions' of Balfe. That, of course, is his opinion, though it certainly is not mine, for I confess that Balfe's music, by reason of its tunefulness, delightful harmony, and modulation, often allied to clever orchestration, gives me quite as much pleasure as that of any other composer outside the classical school. Balfe was an industrious composer, who is now only remembered through a few hackneyed pieces that do not represent him at his best, and I, for one, would welcome a revival of his more ambitious compositions.—William E. Lloyd Jones, 51, Mellows Road, Warrington, Surrey.

### SUNDAY AFTERNOON MUSIC.

MR. KILGOUR, of Fife, suggests that more music of a serious character should be broadcast from 5XX on Sunday. I am afraid I disagree with him. Daventry is essentially a station for England, and not a local station, and England is composed chiefly of men who have a day off on Sundays and want a little invigorating enjoyment. They can probably get 5XX or their local station, and what can be nicer for the average man than light music, or more invigorating than a military band? Those who, like Mr. Kilgour, are rather more musical, or perhaps rather more serious than most of us, usually are able to get a set which can get both Daventry.—M. A. L. Cripps, Park Avenue, Moseley Hill, Liverpool.

### THE FOUNDATIONS OF MUSIC SERIES

MAY I make a suggestion regarding your very admirable 'Foundations of Music' series? I wish to plead for what I think one may call the 'founder of the nocturne'—John Field, a much-neglected composer who nevertheless has given us some charming piano music. Granted, some of his nocturnes are mere sentimental trifles possibly not worthy of much notice in this advanced period of musical appreciation; but surely such things as those in A Major (No. 8), B Flat Major (No. 5), A Major (No. 4), and some others are worthy to be given a place in this instructive series? I would suggest that a week of Field be followed by a week of Chopin's nocturnes—the comparison is very interesting.—B. Haines, Hillside, Faringdon, Berks.

### A SCHOOLGIRL MUSIC LOVER.

I SHOULD like if possible to inform the world at large that the appalling taste manifested in the letters you print from young people is not characteristic of 'school children' in general—though from the aforementioned letters one might gather an opposite impression. Am I the only schoolgirl in existence who really cares tremendously for Bach and Handel and Mozart and Beethoven and Schubert?—Sixth Form Senior Prefect.

### BACK WITH HIS REGIMENT.

AS an old soldier, I especially enjoyed the broadcast on a recent Saturday evening of Regimental Marches, and the idea of giving short descriptions of those played was an inspiration. What memories it must have conjured up in the minds of all the ex-Service men who heard the Regimental March of their own former units! For myself, I was once more marching at the head of the Regimental Signallers of a battalion of the Worcesters with the band behind. Many of those who marched with me in imagination have long since received the 'Close Down' signal. I feel sure that Gabriel's Call will not stir them more than would 'The Old Windsor.'—A Pooey Wallah, 2, South Road, Handsworth Birmingham.

### FROM THE COMPOSER OF 'IN A MONASTERY GARDEN'

IT may interest your youthful correspondent 'Still another Fifth-former' to know that his friend's suggestion that some houses should be built on the Monastery Garden has already been carried into effect. While travelling to the north recently I noticed a large new estate prominently labelled 'Monastery Gardens,' already covered with a number of new houses.—Albert W. Ketelbey, 15, Lindfield Gardens, Hampstead, N.W.3.

### LUNCH-TIME MUSIC.

I READ with a little disgust 'Still another Fifth-former's' letter in your issue of April 19. His crude humour regarding the lunch-hour broadcasts is absolutely unfounded. I have been listening to these broadcasts for the last sixteen months, and I, and six others on the firm I work for, cannot recall 'In a Monastery Garden' having been played more than eight times; true, we have heard 'The Lost Chord' a few more times. But these items and many others we very rarely hear in the ordinary programmes. I with my colleagues congratulate the different restaurant orchestras for their very excellent programmes. We hope they will continue to entertain us in like manner for many 'moons' to come.—W. H. Simpson, 367a, London Road, W. Croydon.

### LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

### THE SOARING VIOLIN.

SOME people switch off at jazz, and some at talks, but I switch off when Blank's hotel orchestra plays a 'fantasia' on a popular opera, and the leading violin plays the principal arias of the soprano in a key four times higher than the original, attaining heights not only vocally, but mentally, impossible. It happens just the same when the item is a violin solo. 'Down in the Forest,' as I heard it the other lunch time, sounded more like 'On the Top of Antwerp Cathedral.'—Myra Weisard, Egerton Road, Withington.

### THE BATTLE OF SHAIBA.

AS a former member of the 6th Indian Cavalry Brigade who took part in the Battle of Shaiba, may I correct one statement in the account of that battle which appeared in a recent issue of *The Radio Times*? Subhan Aslari Bey, the Turkish commander, did not commit suicide in the woods, but at Turkish General Headquarters, which was then situated at Baghdad in the building afterwards occupied by the British Military Governor of the city. As, during the short period I was attached to the Military Governor's staff, I occupied the room in which the suicide occurred, my account may be taken as the correct one.—A. L. Wilson, 16, Westwood Avenue, South Harrow, Middlesex.

### THE RADIO DRAMA DEBATE.

SURELY Miss Royde-Smith could not have heard *The Web*, *Good Breeding*, and *Carriest*—to name only three. It would not be possible for her to put up any objections to Radio plays. Praying that no notice will be taken of her side, and every notice of Mr. Mackenzie's arguments.—M. M. Rudge, 38, Newland, Northampton.

### A FOOTNOTE.

My private opinion of 'highbrows' taken generally is not fit to be repeated to an absolute stranger, but the least I can say is that they are selfish and bigoted.—E. D. Gouwing, 17, Coleridge Road, Plymouth.

### AN INDIGNANT PUNSTER.

I REGARD the B.B.C. announcers as my personal friends, though I have never met them, do not know them in the flesh, yet daily pass the time of the day with them—the affability of your 'Good-night, Good-night,' Mr. Announcer, hardly exceeds the warmth of my return greeting, although you know it not. And yet, ye gods! in this week's *Radio Times*, under the heading 'The Mother Tongue,' a gentleman named Mr. A. F. Hole has the audacity to say that the above mentioned personal friends of mine do not know how to speak English, with the result that there is a possibility of his—Hole's—younger generation, the Hole juniors that is, in fact the (whole family—deteriorating, in their pronunciation and general English. Anyhow, dear Mr. Announcer, take heart, tho' the 'hole world forsake thee, yet will I listen to thy voice with relish.—'Satire,' Iamsial Road, Sheffield.

MR. A. F. HOLE in a recent issue affirmed that the pronunciation and articulation of the official staff is 'exasperating.' As a constant listener I have never had any difficulty in hearing every word of the announcers, and therefore think it is pedantic to a degree to complain of such words as 'modern' being pronounced 'mod'n' when such is frequently not the case. May I congratulate the B.B.C. announcers on the clarity and pleasantness of their articulation.—G. G. Ford, The Deanery, York.

### A CONTENTED TRIO.

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We find a great delight,  
And so with all our might,  
We answer back 'Good Night,'

—Trio.

### SOME BAD PROGRAMMES, PLEASE!

I AM writing to make yet another protest against the activities of the B.B.C. You consistently act as if the world at large had nothing to do but listen to your programmes every evening. Thus I find that scarcely an evening passes without at least an hour's music from 5XX or 5GB, which really I cannot afford to miss. If you could arrange on certain nights in the week to put out thoroughly bad programmes from all stations, you would confer a boon on millions of listeners, who would be enabled to write letters to their friends, and do a thousand and one things at present left undone.—Another Grumbler!

### SERVICES WHICH HELP.

I AM glad to see that in the current issue of *The Radio Times* one correspondent sends an appreciation of the little closing service on Sunday nights. May I add my warm thanks to the B.B.C. not for that only, but for all the items in their generous programmes which tend directly to the help and development of the higher life? I refer particularly to the Sunday services and Bible readings as well as the Epilogue, also the Lenten and other helpful addresses, sacred cantatas, oratorios, etc. and (perhaps the gem of them all) the daily morning services. I hope that those who take part realize something of the inspiring help and joy they are bringing to the lives of the listeners to this happy 'family worship.'—A Contented Housewife, London, N.

### THE INVISIBLE TIE.

I FEEL I must tell you what a boon the broadcast services on Sunday evenings are to parted friends. One feels in close union with dear absent ones, when you realize that they, in union with yourself, are listening to the same service.—L. B., Cookham Rise, Berks.

### THE SONG OF A BIRD.

IN reply to the Sussex listener of *The Radio Times* of this week, I also heard the song of a bird while listening to the Bells of York Minster on Easter Sunday morning. To me it sounded like the song of a thrush or blackbird.—A Fieley Listener.  
E. Carter, of 7, Grove Road, Walthamstow, E.17; 'Nitsab,' Banks, Guernsey; 'Listener,' London, W.2; Woodville Listener, Torquay, Devon; and R. de J. Quincey, also write to tell us that they heard the bird's song.—Ed., *The Radio Times*.

### A NURSERY TALE.

THIS evening at 6.30 p.m. I switched on the wireless to find that gramophone records of Stravinsky's music were being broadcast. My small daughter, age two, turned to me with a very frightened look on her face and said, 'Turn it off, Daddy, I don't like it.' 'Out of the mouths of babes'—I.—W. C. Lee, 59, Lebanon Road, Croydon, Surrey.

# HERE'S THE COUPON!

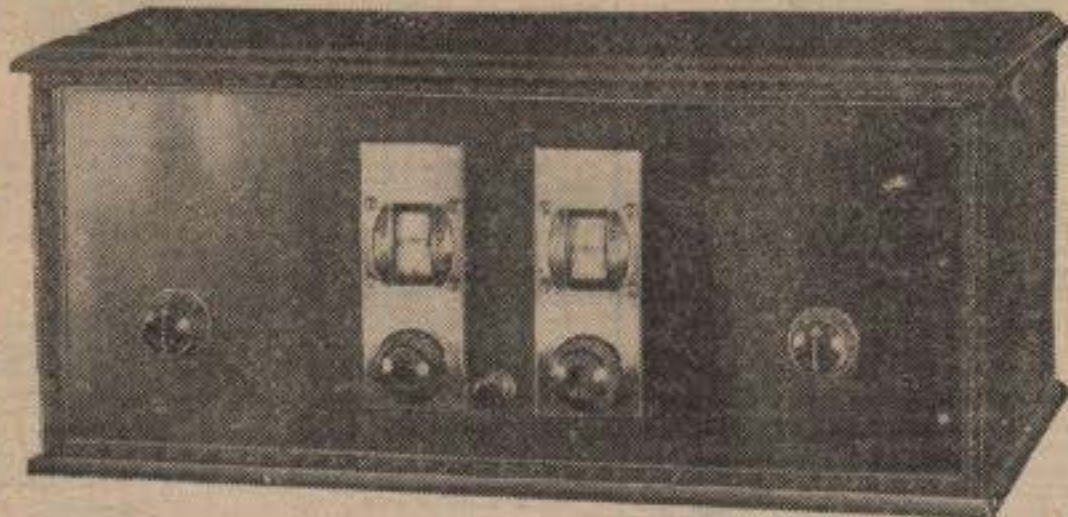
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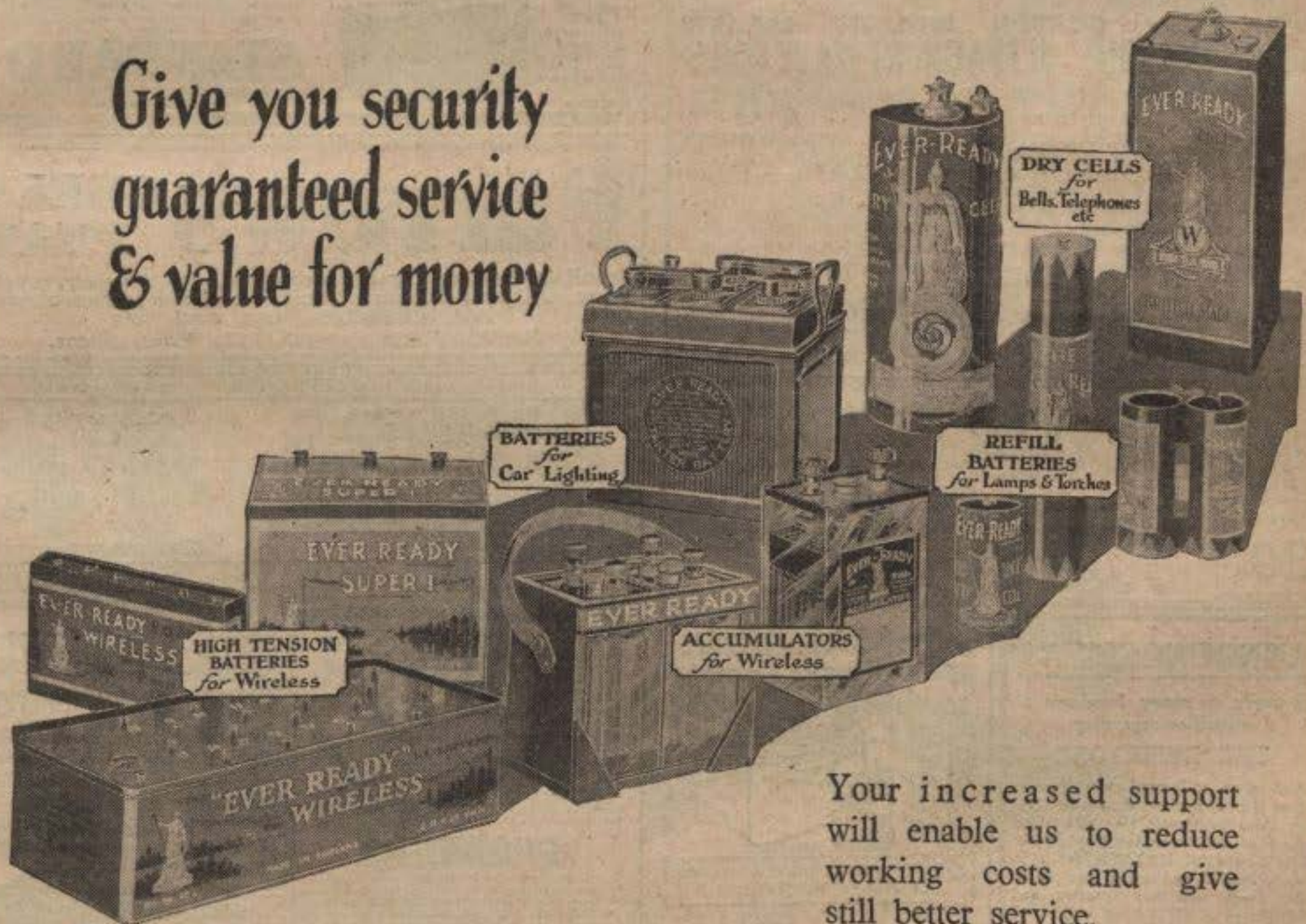


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OUTSIDE THE RECEIVER**  
**NO AERIAL**  
**NO EARTH**

**SENT  
AT  
ONCE  
FOR  
£1**

**DOWN POST THIS COUPON**

The COMPETITION MODEL LISSENOLA 5-VALVE PORTABLE RECEIVER is designed to meet the competition of cut-price dabblers in the radio market—it represents the very last word in radio values, and it has behind it the guarantee of the Lissen organisation.

The Lissenola Competition Model is a complete receiving station in itself—there is not a single wire outside—so complete is it that it will actually play broadcast music to you as you carry it about. Many alternative home and Continental stations available wherever you use it; absolute simplicity, fine loudspeaker volume and tone, really portable and completely trouble-free. Simple switch changes instantly from long to short wavelengths.

As illustrated, in handsome morocco leather cloth case, nickel fittings, ready to switch on, all-inclusive price **£16-16-0**  
CASH or £1 down and 11 monthly payments of 32/-.

**LOCAL TRADE DEMONSTRATION DEPOTS WANTED.**  
Radio and music dealers are invited to communicate with us so that enquiries and requests for demonstrators may be passed on to them.

**LISSEN LIMITED,** Friars Lane, Richmond, Surrey.  
(Managing Director: Thos. N. Cole)



for  
**EXTENDED  
CREDIT TERMS**

To **LISSEN LTD.,** Worples Road, Isleworth, Middlesex.

Please deliver to me at my address below one Lissenola Portable Receiver at convenient terms price of £16.12.0 as illustrated and described above. I enclose 20/- and agree to pay the balance of £17.12.0 to you at your address above at the rate of 32/- per month, my next payment to be made to you on ..... NEXT, (N.B.—Here fill in a date convenient to you) and my succeeding payments to be made on the corresponding day of each subsequent month. It is understood that my money is to be retained in full if within seven days of receipt of instrument I notify you of my desire to return same.

Signature (in full).....

Permanent Address.....

Date..... Present Occupation.....

Are you a householder?.....

Retailer's Name and Address.....

(Leave this blank if no retailer selected at time of ordering.) R.T.