

PROGRAMMES FOR MAY 12—MAY 18

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 23. No. 293.

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

MAY 10, 1929

Every Friday. TWO PENCE.

CONTENTS

of this issue:

'The New Concert Room'
By HENRY HANDEL RICHARDSON

'Christina of Sweden'
By FAITH COMPTON MACKENZIE

'Franck the Incongruous'
By HARVEY GRACE

'There are Crimes and Crimes'
By HERBERT FARJEON

'A City of Wax'
By M. KENNEDY BELL

'Finding the Listener in Scotland'
By HUGO N. BOLTON

'Both Sides of the Microphone'
By 'THE BROADCASTER'

AMONG THE PROGRAMMES

May 12—18

Sunday:

A RECITAL BY JOSEPH BONNET

Monday:

'SIEGFRIED,' ACT TWO

Tuesday:

H. V. MORTON ON 'HOLIDAYS'

Wednesday:

AMAR AND RAMIN

Thursday:

JACK HULBERT BROADCASTS

Friday:

AN OSKAR FRIED CONCERT

Saturday:

'A YEAR IN AN HOUR'

Tuesday and Thursday evenings: 'THERE ARE CRIMES AND CRIMES'

CAN YOU HEAR A FEATHER FALL?



NO! Nor can you hear the current flowing from a **LISSEN BATTERY**

That's how pure, how silent, the current of a Lissen Battery is! There is not a vestige of sound in it, not a trace of ripple, not a sound of hum.

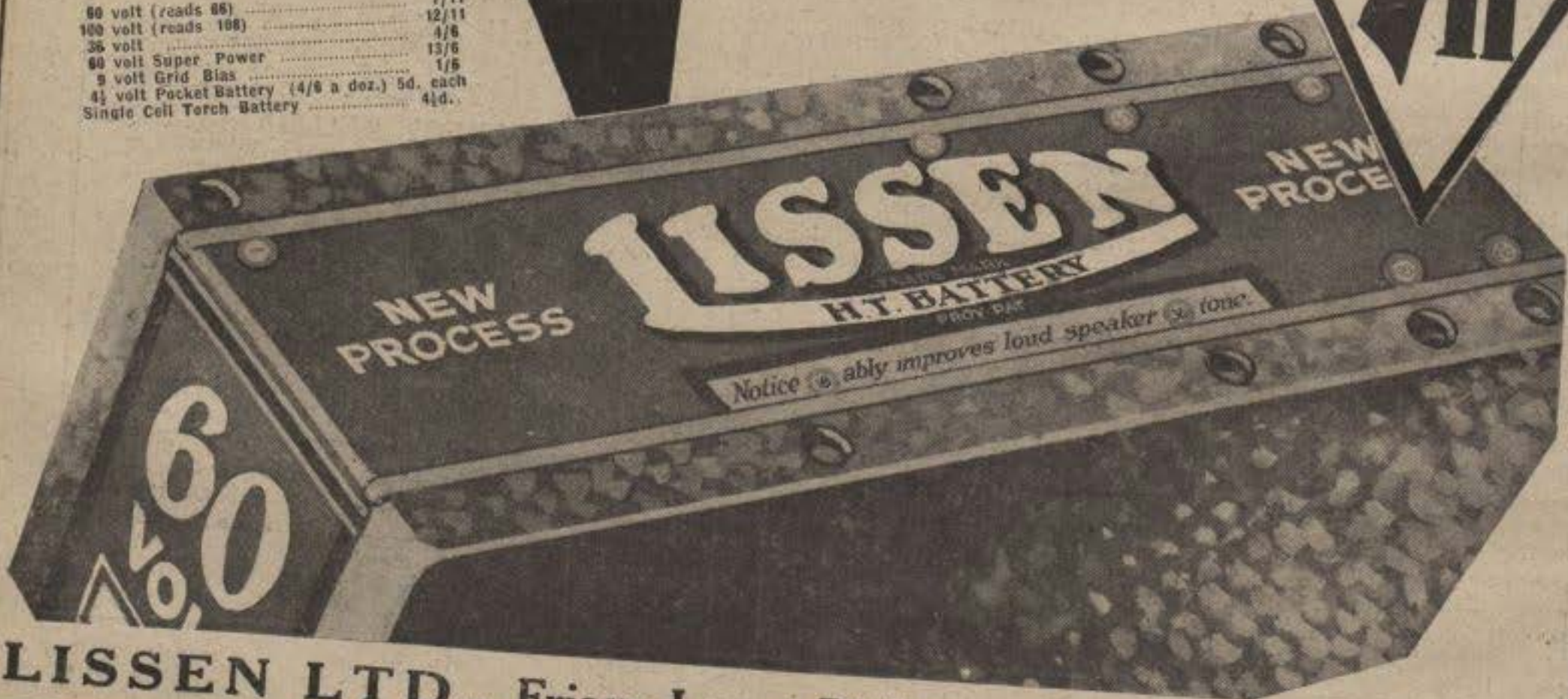
Because this current is generated within the battery by a secret process and new chemical combination known and used only by Lissen. It flows from the large cells steadily, smoothly, sustainedly; it gives to your loud speaker a new truth of tone and an utterance which is noticeably natural.

You can get a LISSEN Battery from any good radio dealers and every one will be absolutely fresh when you get it because it is delivered from Factory direct into dealers' shops.



DIRECT FROM FACTORY TO DEALERS' SHOPS

60 volt (reads 86)	7/11
100 volt (reads 108)	12/11
36 volt	4/6
90 volt Super Power	13/6
9 volt Grid Bias	1/5
4 1/2 volt Pocket Battery (4/6 a doz.) 5d. each	
Single Cell Torch Battery	4d.



LISSEN LTD., Friars Lane, Richmond, Surrey, (Managing Director: Thos. N. Cole.)

THE RADIO TIMES

Vol. 23. No. 293.

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

MAY 10, 1929.

Every Friday. Two Pence.

THE MAGIC OF THE NEW CONCERT ROOM.

IF, in earlier years, I had been told that music would one day be brought to me, instead of my having to go to music, I should have thought it a dream too good to come true. I have never been a very happy concert-goer. I am too easily distracted: for the eye claims equal rights with the ear. The unavoidable confusion that precedes a concert, the crowding, the chatter, the tuning up, and then, when the music begins, the conflicting movements of the players—the sawing of the bows, often in cross rhythms, the downward swoop of the double-basses, the cheek-puffing of the brass, not least, the erratic gestures of the conductor—all combine to distract my attention. I am not alone in this.

In my old student days in Germany, I have seen many a well-known musician sit through an entire symphony with his hand over his eyes; and it is told of one of the great German poets, Eduard Mörike, that he used always to carry with him to a concert a black bandage, with which to shut out visual impressions. But not even a bandage can obliterate a fidgety neighbour, the crackling of programmes, the turning of pages, whispers, coughs; and many a time in a concert-hall I have envied Ludwig of Bavaria sitting solitary in his pitch-dark opera house in Munich, to hear a performance of *Tristan* or *The Ring*. Richard Wagner at Bayreuth, with his sunken orchestra, was the first real purveyor of invisible music; and other German opera houses made haste to follow his lead. But experiments in the concert-hall—I remember a concert in Germany where the orchestra was completely hidden behind a bank of flowers—have not won favour.

With the assured feeling that music is meant to be heard and not seen, I am, it is needless to say, a wireless devotee. Give me a comfortable armchair, a shaded light, and solitude, and rarely would I change places with any concert-goer. None the less, one's thoughts do sometimes stray inquisitively to this new concert-room without an audience, from which music is sent out on the ether; and it was with grateful pleasure that I recently accepted an invitation to go behind the scenes at Savoy Hill, to see broadcast music in the making.

In Continental cities the approach to opera house or concert-hall is usually through quiet, spacious streets. And in Leipzig, even the streets that led to the famous Gewandhaus bore the names of great musicians—in itself a kind of initia-

tion and preparation. Not so the approach to Savoy Hill. The Strand is no Beethoven Strasse. One has to get inside the temple of broadcasting itself before the atmosphere is felt. Here, long, long corridors, some thickly carpeted, some bare, but all wrapt in silence, are our first taste of this other, more ethereal world. Silence is everywhere enjoined; and red electric bulbs glowing above numerous doorways are a constant menace and reminder. These corridors lead to the many studios, of which our courteous guide allowed us brief but interesting glimpses. The studio for the spoken word, for instance—the *softest* room I have ever been in—its walls inches deep in padding, its carpets

the conductor wore a morning coat, the singer a hat and a high dress.

Suddenly the orchestra strikes up and plays vigorously; but it is only a preliminary canter, and soon over. Then, however, the red bulb above the door flickers furiously. This is the signal to begin. Silence is called for, and the announcer, the living programme, steps forward to take his place under the little mousetrap of a microphone, hung high at the end of the room. Here, inclining towards a sounding-board, and in the most conversational of tones, he utters the familiar words: 'This is London calling.' And, the announcement made, the conductor raises his hands, signs with his head, and they are off. Everything but the music is in dumb show, and I watch the fiery little man control his forces with a play of feature I have never seen equalled. One feels that all concerned have completely forgotten the little suspended 'mike'; perhaps I alone keep my eye on it, and my thoughts on the wonder and mystery for which it stands. Midway in the programme the soloist, a soprano with a fresh, beautifully trained voice, sings a group of old French

ariettes, for the better transmission of which we file at her heels like a row of Chinamen, to an adjacent studio, where the microphone is more favourably placed to receive the voice. And the song over, back we troop, to listen to an arrangement by Stravinsky of a suite by Pergolesi.

Altogether a most interesting evening. It was not my armchair by the fireside; but even in the *making* of this music there seemed something more intimate and personal than if it had been performed in the publicity of the concert-hall. Orchestra and singers were alike a family party, playing for themselves, oblivious to the countless thousands who listened, and undisturbed—also, of course, unrewarded—by distracting bursts of applause. Is it fanciful to think that something of this intimacy reaches us over the ether?—reaches us, too, amid familiar surroundings, where what we hear can become part of our everyday lives. We once were a great musical people; and it is my belief that this bringing back of music to the home will do more than anything towards reawakening a love and understanding of good music in England.

HENRY HANDEL RICHARDSON.

[In these days of widespread journalism it is interesting to note that this is Miss Richardson's first contribution to the Press, though she has been writing novels for the past twenty years.]

'HENRY HANDEL RICHARDSON'

who in the accompanying article describes a visit to 'the other side of the microphone,' is the author of 'Maurice Guest,' perhaps the finest of all novels of musical life. Her latest book, 'Ultima Thule,' is one of the outstanding successes of the present season.



thick as moss, walls and ceilings hung with the heaviest of drapery. In this room one's own voice sounded strangely small and clear. Off it, separated by a glass partition, the 'effects room'; a place like a modern torture-chamber, from which emanate at need storms and breaking seas, flying aeroplanes, departing trains and taxis.

Then to the musical studios. As we went, we heard of experiments that are constantly being made in the acoustics of transmission—a ceiling has been raised ten feet, the draperies are gradually giving way to a combination of padding and sounding-boards. We heard, too, what particularly interested me, that over a dozen different makes of piano are in use, and the pianist chooses the instrument that suits him best. And so to the studio where the concert of the evening was to be given: a large room this, heavily swathed in green and grey. Here we found assembled the orchestra, the conductor, the announcer, and some half-dozen listeners. Gone was the somewhat chilly and mechanical impression left by the empty studios; the only visible machine was the ubiquitous B.B.C. clock, with its third hand measuring off each second. Nor was there any trace of the stiffness and ceremony associated with the public concert-hall. The players were comfortable in costumes of all kinds, from short, black office coats to 'plus fours';



Our Whitsun Number.

NEXT week's issue will be a special Whitsun Number. Though it will cost no more than the usual tuppence, it will contain a number of special articles and stories for holiday reading. Elinor Mordaunt contributes a powerful short story of East End life entitled 'The Watcher.'



'Seaside Music of the Past'

Harry Graham applies his genius for ingenuity to a set of verses on Broadcasting. Compton Mackenzie writes in reminiscent vein of 'Seaside Music of the Past.' Ralph de Rohan ('The Wicked Uncle') is represented by a modern fairy story entitled 'The Witch of Westminster.' 'The Ring of the Nibelungs' tells in a new form the story of Wagner's great cycle of operas, excerpts from which we are hearing from Covent Garden. 'The Blackbird's Mate,' by Liam O'Flaherty, is one of the most exquisite and touching nature stories I have ever read.

Empire Day.

IT is good news that Sir Henry Newbolt is arranging the special programme that will be broadcast from London on Empire Day, May 24. A happier choice could hardly have been made than the poet of the famous *Drake's Drum*, for example, or *Admirals All* or *He Fell among Thieves*, and I am told that we may expect an unusually good evening. That the empire of the future must be welded together by ideas and not by force is the focal point of Sir Henry's programme: the Fredericks and the Charlemagnes belong to the past, and the future is with the Shelleys and the Einsteins of the world. The trouble with such feature-programmes as this is, of course, the difficulty of finding a plausible and adaptable idea round which to build the often widely-diverse episodes and 'features' it contains; but I understand that Sir Henry has hit upon a thoroughly ingenious device that should please even the most critical among us.

Madame Kallas on Esthonia.

ON Thursday afternoon, May 23, Madame Aino Kallas is to give a talk on Esthonia in the series, 'Life in Foreign Lands.' Madame Kallas, who is the wife of the Esthonian Minister in London, is a distinguished novelist whose books are much read over here. For the benefit of listeners who are not quite sure of the geographical complications of Northern Europe, Esthonia is one of the three Baltic republics which have come into being since 1918; the others are Latvia and Lithuania. Until 1917 Esthonia was a province in Russia. Following the Revolution the little country endured two years of invasion and counter-invasion until in 1919 it concluded a peace with the Soviets and was left free to develop its hard-won independence. Esthonia is bounded on the north by the Gulf of Finland; on the west by the Baltic Sea; on the east by Russia; and on the south by Latvia. Its capital and principal sea port is Reval (Tallin).

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



From the Cenotaph.

THERE is a peculiar and touching solemnity about the relays from the Cenotaph. In some mysterious way the microphone conveys the presence of the great crowds in Whitehall, even when voices and movement are hushed. At 5 p.m. on Whit Sunday, May 19, the British Legion Memorial Service will be relayed from Whitehall to all Stations. This will be conducted by the Very Rev. W. Foxley Norris, Dean of Westminster. The service will open with the striking of Big Ben and end at 5.20, with the Last Post, the Reveille, and the National Anthem.

Foundations of Music: Debussy.

THE rapidity with which our ears grow accustomed, today, to new tonalities in music, new discords, is well illustrated in the case of Debussy, whose compositions, twenty years ago, were considered not only difficult, but incomprehensible, whilst today they are perhaps the favourites among recent music and the easiest to comprehend. With the majority, however, Debussy's popularity still rests with his pianoforte pieces, pictures most of them, almost elfin in their delicacy, and all of them conceived in that individual tonality evolved by Debussy and by him exploited to its furthest possibilities. The songs of this composer, though less known, are not less beautiful. Debussy was among the first of the modern song-writers to give equal prominence to voice and piano: the one, as it were, fulfilling the other. His songs cover a wide range—love songs, such as *La Flûte de Pan* and *La Chevelure*; songs of phantasy, such as *Fantoches* and *Le Faune*; and the *Villon Ballades*—and make him an admirable choice for a week's 'Foundations' of songs (week commencing May 20). Anne Thursfield will be the singer.

The Lighter Side.

THERE will not be much Interstellar Space in next week's vaudeville, for the programmes appear, at a rough glance, without a telescope, to consist entirely of 'stars.' On Whit Monday, May 20, Leslie Sarony, Geoffrey Gibson (the saxophone soloist), Bert Copley, Heather Thatcher, and Lawrence Anderson; on Saturday evening May 25, Yvette Darnac, Dorrie Dene, Fred Duprez, Billy Thorburn, the Moursgorsky Quartet, Florence Bayfield and Harold Kimberley. The Russian Quartet (their full title is 'Quatuor Vocal Russe') are newcomers to broadcasting. Listeners who have heard the Kedrov Quartet or the Don Cossacks will know what sort of singing to expect.

The Eloquent Dean.

IT was a characteristic gesture of Dr. Donne, poet and divine, that, nearing his end, he should have sent for a carver to carve him an urn, and for an artist to draw him, his winding-sheet tied in knots at head and foot, his lean, pale face peeping from the shroud, posed in the attitude of death. This picture he had set by his bedside, the hourly object of his contemplation, while he lay in an ecstasy awaiting his death. For all his days Donne had applied himself to the riddle of mortality, the Whys and Wherefores of life and death, the body and the spirit. All his poetry was born of the discord between the two, and his sermons were a magnificent commentary upon the same theme. His youth was a leap into the pit of sensuality, his middle age a recantation, and his maturity a long ecstasy of looking forward. It is from his sermons that the fourth extract in the 'English Eloquence' series (Sunday, May 19) will be taken.

How They brought the News.

THOUGH we were denied the usual running commentary on the Cup Final, the substitute was exciting enough in all conscience. This was carried out from a flat within view of the Stadium, each of the eye-witnesses 'covering' fifteen minutes play, and then covering five hundred yards in their dash to the microphone. Participation in the venture entailed considerable heroism. The stalwart six were without seats. They had, therefore, to stand at the back of one of the enclosures, craning their necks for a glimpse of the field and using the shoulders of the crowd in front as desks on which to make notes on the play. To extricate themselves would have been difficult indeed, had not the crowd, getting wind of what was afoot, helped to clear their path to the gate. The average time between the Stadium and the microphone was seven minutes, though one of the six sprinted the distance in five minutes.

Chamber Music.

EUGENE GOOSSENS' opera, *Judith*, written to a libretto by Arnold Bennett—a queer combination, one must think, and full of the strangest possibilities—is to have the honour of being performed during the present season at Covent Garden. It is greatly to be hoped that listeners will have the opportunity of hearing it relayed from the Opera House. The composer is in England, at the moment, superintending rehearsals, prior to his return to America, where he at present holds an important conductorship. He will be represented at a Chamber Music Concert (London) on Wednesday, May 22, by a chamber music composition which many consider among his best work, the *Fantasy Quartet*. This, together with Beethoven's Quartet in F Minor and Jongen's *Serenade*, will be played by the Virtuoso String Quartet. Astra Desmond will sing two groups of songs.

Dried Grass Cakes.

WHEN I heard that on Wednesday, May 22, there was to be a talk on 'Dried Grass Cakes,' I suspected this must be a household talk by my old friend, Beatrice Pickerfish. I only once had tea with Mrs. Pickerfish (she is the widow of Dante Gabriel Pickerfish, the humanitarian). We sat in a dim room with a creepy-crawly wallpaper surrounded by busts of herself



'She read me sixteen Cantos'

hewn out of marble by sculptors who have long since committed *hari-kiri*. My hostess wore a long salmon-pink shroud with a belt of uncut cornelians. She read me sixteen cantos of her late husband's unpublished epic, 'Dathan and Abiram'; then a parlourmaid, who looked as though, if you picked her up by her tail, her eyes would drop out, served us with Russian tea and what surely must have been Dried Grass Cakes; they taste like puff cracknels and wire mattresses. However, I now learn that the talk on the 22nd is by Dr. H. E. Woodman, of the Ministry of Agriculture; the cakes in question must therefore be those intended for cattle.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Alice Books.

LISTENERS who heard, in December last, Cecil Lewis's clever adaptation, *Through the Looking Glass*, will be glad to hear that this is shortly to be 'revived.' The play will be broadcast, in necessarily shortened form, in the London and Daventry Children's Hour, on Monday, May 20.



'Our Sophisticated Children'

The original music, by Victor Hely-Hutchinson, will be used and many of the former cast will, it is hoped, take part. Children who were in bed when the play was first broadcast will now be able to listen to their classic. The appeal of the 'Alice books' is perennial. One of the most touching scenes in *Journey's End* is when Osborne, the schoolmaster, is chaffed by Trotter, the ranker-officer, for reading 'a kid's book' before the attack. The book is 'Alice in Wonderland.' There is a magic in these stories which is lacking in 'The Water Babies' and other Victorian tales. They appeal as strongly to our sophisticated children as they did to 'Master George' and 'Miss Jane' who were allowed to read them 'for a treat.'

A Neglected Eighteenth-century Composer.

INCLUDED in the programme of string orchestral music from 5GB on Sunday, May 19, is one of the newly-discovered symphonies of William Boyce, an English composer of the early eighteenth century of whom little music had survived (beyond some favourite anthems, church services, trios, and an oratorio) until Mr. Constant Lambert recently edited these forgotten, tuneful symphonies for strings. The particular symphony to be played at this concert is the Third. Boyce has been hitherto chiefly ranked as an ecclesiastical composer—he was an organist of considerable repute in his day at St. Michael's, Cornhill, and at All Hallows the Great and Less, Thames Street; but his music has a vigorous English note in it that is beyond the specific purpose for which it may, accidentally, have been composed. At the same concert Tom Bromley will play Bach's *Concerto for Pianoforte and Orchestra in F Minor*, and Mary Pollock will sing.

An American Visitor.

MANY listeners will have heard the recent broadcast by Mr. M. H. Aylesworth, President of the National Broadcasting Company of America, and many will have noticed how closely the ideas and ideals of the chief of America's largest radio organization coincide with those of the B.B.C. During his stay in London, Mr. Aylesworth visited every department at Savoy Hill. According to his own statement he was most impressed by the development of the educational side of British broadcasting, the plans for alternative programmes, and the advances made over here in the technique and presentation of broadcast drama—a side of radio work which is almost unknown 'over the other side.'

'Kaleidoscope.'

AS first announced in these columns last week, we are to hear, on May 31, a programme entitled *Kaleidoscope No. 2—the Woman*. This has been designed and will be produced by Lance Sieveking, who was responsible for the first 'Kaleidoscope' last autumn, when we were told the story of a man's life in terms of the various influences which directed it. The rival influences of Good and Evil were represented by poetry and music. The kaleidoscopic effect, obtained by fading and cross-fading from one studio to another, occurred at certain crises in the story from which either Good or Evil emerged triumphant. This was the first attempt at what might be called an 'abstract' technique of broadcasting. The new story, of the life of a girl, begins at the time of the Boer War, when the subject is a child, and ends during the Great War, when she is involved in an air raid on London.

Poetry Readings.

THE awakened interest in the broadcasting of poetry-readings has in it something of the nature of a reward for those who, despite early failure, have always believed that in the end wireless would infuse new life into the (apparently) failing interest of the general public. Letters and conversations reveal the plain fact that poetry-readings, although naturally some of them still fail to please in all and every direction, are widely appreciated and are, moreover, getting nearer by degrees to the desirable perfect rendering. What is most hopeful and interesting of all, in this matter, is the fact that, by these increasingly numerous and gradually improving broadcasts, a poetry-audience is being created—as was the case, of course, with the continued broadcasting of good music. Meanwhile, listeners will perhaps like to know some of the names of those poets whose work, it is hoped, will be broadcast in the near future, during the Tuesday 6 o'clock readings: G. K. Chesterton, James Stephens, W. B. Yates, Gordon Bottomley, Edmund Blunden, J. C. Squire, W. J. Turner, and Osbert Sitwell.

Colour Blindness.

PROFESSOR F. H. NEWMAN, who broadcast on 'Colour and Colour Blindness' on April 15, has asked me to correct an accidental error which he made in the course of his talk. Dealing with the tests for colour blindness used by the Board of Trade, he stated that the wool test, in which candidates were required to sort out different coloured wools, was still in use. Actually the Board of Trade now use the lantern test in which different coloured lights have to be distinguished.

People's Palace.

AN attractive and well-varied programme is offered for the last of the People's Palace concerts on Thursday, May 23. The two conductors of the season will 'share the honours,' and will, in addition, be represented as composers—Sir Landon Ronald by his vocal scena, *Adonais* (with Doris Vane as the soloist), and Mr. Percy Pitt by his *English Rhapsody*, founded upon a number of well-known English tunes. Effie Kalisz, whose pianoforte playing is of extraordinary brilliance, revealing as well a fine, clear intelligence, will play the Hungarian Fantasia for Pianoforte and Orchestra by Liszt. Berlioz's *Damnation of Faust* and Dvorak's *Carnival Overture* are also included in the programme.



Precocity in Music.

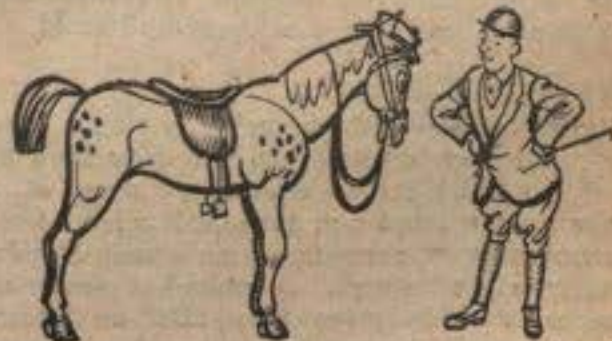
THE history of no art embraces so many child prodigies as does music. I do not think that either literature or the plastic arts can show us such early flowering as was that of Mozart, Mendelssohn, or Liszt, to quote only three instances. Mozart and his sister Marianne gave two concerts before the court at Versailles when they were seven and twelve respectively; Mendelssohn, after playing at concerts when he was nine, began to compose three years later. Liszt made his first concert appearance when he was but twelve. And now we hear of Jehudi Menuhin, the twelve-year-old violinist, who has convinced audiences in Dresden and Berlin that America's verdict on his playing was not mere 'publicity dope.' What is even more astonishing than his flair for music is that at so tender an age he should possess sufficient muscular control for such a performance. Only a week or so back Sir Frederic Cowen revealed that at the age of eight he composed an operetta entitled *Garibaldi*, which was given a gala performance before the great Italian liberator when he visited London.

Gramophone Records.

AMONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, May 2, were the *Rosenkavalier Waltz* (R. Strauss), Berlin State Opera Orchestra, Parlo. E10832; *Le Boutique Fantasque Selection* (Rossini-Respighi), B.B.C. Wireless Symphony Orchestra, Regal G1065; the *Allegro* from Mozart's *Eine Kleine Nachtmusik*, John Barbirolli's Chamber Orchestra, H.M.V. C1655; the *Barcarolle* from Offenbach's *Tales of Hoffmann*, Bettendorf and Branzell, Parlo. E10836; the *Prelude to Act III* of Wagner's *Lohengrin*, National Military Band, Zono. A358; *Carne's Here in the quiet hills*, Robert Poole (baritone), Col. 5318; *Navarra* (Albéniz), Arthur Rubinstein, H.M.V. DB1257; *Stephen Foster Melodies*, Nat Shilkret and the Salon Group, H.M.V. C1657; Albert Whelan, Imperial 2062, and the Phil Arnold, Radio 937.

Renovation.

AT 10.45 a.m. on Saturday, May 25, Miss Ida M. Todd, will talk on 'Renovating Last Summer's Wardrobe.' This is intended for those home dressmakers who have little experience of renovation and are yet anxious to make last season's dress 'do.' Here is one hint which



'A neat little Hat for a Horse'

may be useful. It is my own—and I think it works. Last year's straw 'boater,' if well soaked in water till soft, then dented in the middle and left to dry, will make a neat little Tyrolean hat for a horse. If your horse doesn't care for it, it might do for the statue of the late Mayor at the corner of the High Street.

'The Broadcaster.'

The Midlands Calling!

IN PRAISE OF THE CHILDREN.

Over 12,000 New Members for 5GB's Radio Circle—A Fine Charity Effort—From 'Jazz' to 'Highbrow'—Seven Birmingham Hospitals with NO Radium—Sir Henry Wood to Conduct Symphony Concert.

5GB's Cot Fund.

LISTENERS will remember that in October last the Cot Fund of the Birmingham Children's Hour reached the £1,000 mark, and a cheque for that amount was handed over to the Birmingham Children's Hospital. The statement of accounts for the year ended March 31, 1929, just issued, makes satisfactory reading. The great interest shown in this particular Children's Hour is proved by the figure 'to Sale of Badges, 12,747 at 6d., £478 0s. 0d.,' in other words, some 12,700 new members joined 5GB's Radio Circle during the year. Every day from young listeners come packages, large and small, by post or by hand, to the Broad Street Studios. They contain silver paper, the sale of which during the year brought in the excellent sum of £166 6s. 5d. The balance shows a sum in hand of £309 7s. 3d., which represents profit since the £1,000 cheque was handed over in October last—a splendid result of only six months' work!

'Cabaradio.'

IN January last, 5GB broadcast a revue with the title of *Cabaradio*, by Dorothy Eaves and Charles Brewer. The revue was so popular that it has been decided to repeat the dose on Wednesday, May 22, when the original cast will waft listeners off to a Night Club. Those responsible for its presentation are Phyllis Lones, Edith James, Brian Victor, Harry Sennett, Alfred Butler, and Harry Saxton, with Jack Venables and Gerald Armes at the pianos. A programme of light music has also been arranged for the same day. Frank Lester (baritone) and Dorothy Wilson (pianoforte) being the soloists. The latter artist in 1922 won the Senior Bronze Medal at the Tobias Matthay Pianoforte School and the Gold Medal in the London Musical Festival in the following year. She is including amongst her solos Chopin's *Variations Brillantes* which are not often heard these days. They are elegant variations based on a theme from *Ludovic*, an opera by Hérold.

'Jazzing the Classics.'

LISTENERS will remember a short feature recently broadcast entitled *How Dare We?* in which it was shown how many of the modern dance tunes and music-hall songs have an uncanny way of revealing some classical melody as their original source. A somewhat similar programme is to be given from 5GB on Monday, May 20, when three well-known broadcast artists—Toni Farrell, Jean Harley, and George Barker—present 'Jazzing the Classics.' The chief difference, however, will be that these artists will not show the classical blood in the veins of modern tunes, as the relationship is sometimes somewhat distant, but will definitely set out to make present-day dance melodies of the old masters. They will also go a step further, and taking the modern syncopated effort, will try and soothe the outraged feelings of any simmering 'high-brows' by turning them into preludes, tone poems, overtures, and other musical items.

The Midland String Orchestra.

THIS Orchestra, conducted by Joseph Lewis, is to provide the evening programme on Sunday, May 19. One of the soloists is Mary Pollock (soprano), a singer who was 'discovered' through the medium of 5GB's auditions. Miss Pollock will include amongst other items a song cycle, *A Sprig of Shamrock*, which might be termed a Gloucestershire work. The words are by F. W. Harvey, a Gloucestershire poet, and they were set to music by Sir Herbert Brewer, the late organist of Gloucester Cathedral. I think I am also right in saying that this will be its first broadcast performance. The other artist in the programme is Tom Bromley, who will play Bach's *Pianoforte Concerto in F Minor*, and Liszt's *St. Francis of Assisi—The Sermon to the Birds*.

The Healing Power of Radium.

RADIUM in the treatment of cancer has passed beyond the experimental stage, and its value as a remedy has been fully demonstrated. It is imperative, therefore, that the hospitals in Birmingham should be well equipped with this valuable remedy. Only one hospital at the present time is so provided, and another has a very small quantity. The remaining seven hospitals in Birmingham have none, nor, what is equally important, is there any source in Birmingham from which radium can be procured for the treatment of those who do not seek relief at hospitals. An appeal is shortly to be made for funds to overcome this serious position. Radium is very expensive; one gramme costs about £12,000, and the City requires at least two grammes for its needs. Fortunately, radium retains its powers for about 1,000 years. Given the amount required, Birmingham University will readily help in seeing that the best use is made of it. On Sunday, May 19, Sir Gilbert Barling, F.R.C.S., Pro-Chancellor of Birmingham University, will make an Appeal on behalf of this Fund.



H. J. Wallack

QUEEN'S HOSPITAL, BIRMINGHAM,

is one of the largest hospitals in Birmingham, and one of those that will benefit by the appeal for radium that Sir Gilbert Barling will broadcast on Sunday, May 19.

Vaudeville.

A VAUDEVILLE programme, on Tuesday, May 21, includes items by F. W. Wilson (mirimbaphone solos), Nan Ellis (syncopated pianisms), and Stainless Stephen. Nan Ellis started her piano career at an early age, but after ten years was given up by her music master, a famous Doctor of Music, as hopeless for the concert platform, for she actually had the temerity to compose a fox-trot. In her programme on May 21 she is including Gershwin's *Rhapsody in Blue*. Philip Brown's Original Dance Band will be in support.

'The Invention of Dr. Metzler.'

THIS one-act play from the pen of John Pollock will be given a second broadcast from 5GB on Tuesday, May 21. It deals with the Austro-Hungarian War of 1849, and depicts the conflicting emotions of a man of science when faced with the alternative of loyalty to his country or service to the enemy in the capacity of a medical practitioner. If he takes the latter course—that of alleviating human suffering—he risks his life and the consequent loss to posterity of an invention which he has recently perfected, but the details of which he has not yet put on record. His decision and its immediate result form the climax of the play.

Saturday's Programmes.

THE programmes of Saturday, May 25, open with an Instrumental Hour, during which listeners will hear solos from Georges (violin), Walter Randall (pianoforte), and Harold Mills (violin). The main evening feature is a Symphony Concert which will be conducted by Sir Henry Wood. A Ballad Concert finishes the evening, the artists being Constance Wentworth (soprano) and Frederick Lake (tenor) in songs and duets, Blodwen Caerleon (contralto) and Leonard Needham (pianoforte).

High-Power Short Waves.

THE service on Sunday, May 19, will be relayed from the Central Hall, Birmingham, the address being given by Principal W. Lofthouse, of Handsworth College.

John Leak (tenor) and Rosie Groves (soprano) sing in the relays from Lozells Picture House on Monday and Thursday, May 20 and 23 respectively.

The Light Music on Monday, May 20, will be provided by Jan Berenska's Pianoforte Quintet, with Marjorie Playle (contralto) and Tom Freeman (violin).

Marie Wilson (violin) and Herbert Cave (tenor) are the artists in an afternoon orchestral programme on Tuesday, May 21.

An Orchestral Programme by the Birmingham Studio Symphony Orchestra on Tuesday, May 21, has Herbert Simmonds (baritone) as soloist.

Mildred Watson (contralto), who took part in *The Beggar's Opera*, at the Lyric Theatre, Hammer-smith for the whole of the run of three and a half years, appears in the City of Birmingham Police Band Concert on Wednesday, May 22. Her fellow artist in the programme is Ben Lawes (entertainer).

'MERCIAN.'

THE QUEEN WHO WENT DRESSED AS A MAN.

By FAITH COMPTON MACKENZIE

Sweden is represented in this week's programmes by a talk by Baroness Margareta Palmstierna and two performances of Strindberg's famous comedy, *There are Crimes and Crimes*. In the accompanying article Mrs. Compton Mackenzie tells the strange story of Queen Christina (1629-1690), one of the most remarkable figures in Swedish history.

I WAS born covered with hair; my voice was strong and harsh,' says Christina in her biography, dedicated and addressed to God. She began life masquerading as a male, and throughout her career she continued to do so as often as possible. Her birth was celebrated as the birth of the heir to the throne, and she was educated as a prince.

She was the only child of Gustavus Adolphus the Great, who fought and died for the Protestant cause. He was killed in battle at Lutzen in the fourteenth year of the Thirty Years' War, and at six years old Christina was Queen, with a regency in charge until she came of age at eighteen. By that time her learning, her precocious understanding of statecraft, her wit and unconventionality had made her the talk of Europe. When she was fourteen she was intimately acquainted with the classics—Cicero, Livy, Tacitus (whom she knew by heart), and the rest of them. She could speak and write a dozen languages perfectly. Science was her recreation, and learning her delight. Yet though she was a blue-stocking she was not a prig: she never had a smug moment. If Minerva occupied one side of the medal, on the other was Diana.

She was the finest rider in Sweden. There was no horse she could not master. She spent hours in the saddle, in man's habit, pistols in holster and her gun slung over her shoulder. She would throw herself on the bare ground for rest, regardless of heat or cold, drinking a little spring water for refreshment. She ate little, drank less, and slept only five hours of the twenty-four, not because she did not need sleep, but because all her hours were precious. So many were occupied with state business, which she never shirked, that there was never enough time for her books, her dogs, and horses.

She was a little woman, with the brilliant eyes of genius set in an aquiline face, and one shoulder crooked, the result, she declared, of accidents contrived by her mother, who disliked her for being a girl. Her usual dress was a plain grey coat of masculine cut, a black mariner's tie, a velvet cavalry cap which she put on and off like a man on ceremonial occasions, ink-stained ruffles at her wrist, and, her only concession to femininity, a short grey skirt. She utterly refused to marry, though an alliance was expected with her cousin, Charles Augustus, son of the Prince Palatine. All she would do finally was to nominate him her heir, and so keep the succession in the Vasa family. She declared that Magnus de la Gardie, her first important favourite, had prejudiced her not only against Charles Augustus himself, but against marriage with anyone. This is a matter for speculation; her views on marriage are expressed at length but

without sincerity. She was by nature a bachelor, and her favourite motto was *Liberi naci, e vissi; e morro sciolto*. To be tied to a man, a throne, a people was abhorrent to her.

Meanwhile, the war still went on, and Christina had had enough of it. She saw the national resources being poured out in what she considered a senseless fashion; peace must be established as soon as possible. She was largely responsible for the Peace of Westphalia which ended the Thirty Years' War in 1648. No sooner was the war finished than Stockholm was overrun with philosophers, savants, singers, dancers, wax modellers, enamel workers and musicians from all over Europe, bidden by Christina to her court. Gold chains, copper pensions, and honours of all kinds were lavished upon these foreigners. Envoys were sent scouring the Continent for rare books and manuscripts, sculpture and pictures for the Queen's collection. 'The royal library,' says Huet, 'is stuffed full; four large rooms won't hold it.' Descartes was summoned from his Dutch retreat, and the exposition of his philosophy at five o'clock on cold winter mornings killed him. Christina was blamed for his death. He disapproved of her passion for reading; the study of man is man, he thought; but her studies were now more concentrated than ever, under the inspiration of the flock of savants with their ceaseless panegyrics and flattery. So much so that her health broke down, and she would lie for hours as though dead.

Her doctors were bleeding her to veritable death when the barber of Sens appeared on the scene—Bourdelot the charlatan, who understood psychology. The savants were swept away like a plague of beetles. Christina learned to play. Her days were filled with occupations in which there was not a grain of dust from heavy tomes nor a breath of stuffiness from learned beards. Bourdelot taught her to make perfumes, they dabbled in alchemy, he sang to her with his guitar, he told her of Rome and sunny winter days; he gave her some splendid new oaths which



CHRISTINA IN WOMAN'S DRESS.

Bourdon's famous portrait of the subject of this article, which hangs at Versailles.

she added to her already unusual collection. As her doctor he denied audiences to his enemies. 'The Queen must rest!'

Bourdelot was certainly the turning point in Christina's life. He gave impetus to the gesture that had been lurking at the back of her mind for a long time. She saw through his eyes the dullness of the stern path of duty. She longed for the warm South. When public opinion demanded that Bourdelot should be dismissed, his place was filled by Don Antonio Pimentelli, the ambassador from Spain. She fell in love with the Latin temperament, and from this moment she was dominated by it to such a pitch that everything Nordic became hateful to her. Pimentelli also kept alight the torch that had been lit by Pierre Chanut, her first French ambassador, a fine character whose sincere faith had impressed Christina, bored as she was with the dullness of Lutheranism. She determined to give up the throne and become a Catholic, and announced the former intention to the Senate, but kept the other dark until she was sure of her revenues. Though her reign had been a series of shocks to her ministers, the worst one was this resolution. But nothing would turn her from it, and on June 6, 1653, she formally handed over the throne to her cousin, Charles Augustus, who became Charles X.

(Continued on page 286.)

FINDING THE LISTENER—IN SCOTLAND.

Scotland is a stronghold of listening, and our Correspondent encounters several amusing examples of the hold broadcasting has on Scottish life.

THE professor was on his way back to London the morning after his broadcast on Earlier Civilizations and he heard two porters at Glasgow Central Station discussing the previous evening's programme.

'Was ye listenin' to the wireless the night, Jock?' the one asked. 'Aye,' was the reply, 'that mon telling Aberdeen stories was gran; but when th' auld skeekie started haverin' about the Feenickions and sichlike I just clappit th' earphones on th' bairn.'

When Miss McCulloch last took tea with us, the good lady was denouncing modern musical tendencies, with particular reference to the dance music of today.

Suddenly from the very back of her chair, it seemed, a mellow, jovial voice declaimed:—

'I can't give you anything but love, Baby!'

It was Malcolm, of course, who had switched on the wireless from the next room, and caused the loudspeaker on the bureau to function, so opportunely, as he maintained afterwards.

The old road-man seemed our only hope. We were a long way from anywhere, and evening was coming on apace.

'How far are we from Ayr?' I asked him.

He smiled a dry smile. 'Mony a hundred mile,' he said, 'unless ye turn the wee car round and follow the telegraphs.'

Some puckish sense of humour persuaded my wife to bring the switch of the portable set into operation and a series of magnificent chords broke on the still of the evening air. The old road-man stared in amazement for a moment, and then began to run up the road in the direction in which Ayr was said to lie. I turned the car round, admonishing my wife, gently but firmly the while. As we overtook the old man I began a few words of apology for startling him.

'Startle?' he queried a trifle breathlessly, but without breaking his jog-trot. 'Dinna fash yersel, mon,' he went on. 'Onderstand, wull ye, that Ah'm for hame to tune in on ma ain set before you man is awa' frae his gran' piano!'

Granny smiles a 'I-dare-say-you're-right' smile when one tries to explain the 'works' of the five-valve set the grandchildren sent her for Christmas. Her every faculty is sound, even if she is a *littie* bit hard of hearing—a disadvantage the wireless has a gracious gift of surmounting.

'The Philharmonics are playing in Glesga the noo,' she said the other evening. 'Wad ye mind turnin' the wee wheels so that I can listen to their music?'

She maintained silence through three items and then her critical fancy was caught. 'Dougal,'



'I can't give you anything but love, Baby!'

she ordered her eleven-year-old great-grandson, 'put it on again, laddie.'

'But it's on the air, grannie,' he said, speaking as one who has small hope of achieving his object.

'Aye, and it's a fine air, laddie,' the sweet old lady said with an answering smile. 'Let me hear it again, Dougal!'

The modern child is modern the country over, and Jeannie is no exception even if her father is the well-loved minister of a wee kirk in the Highlands. The minister is a wireless enthusiast of the first order; but the three-valve set stands silent one day of the week.

Last Sunday, Jeannie's mother, also an ardent listener, took advantage of the silence to remind her small daughter of a number of minor sins of omission and the child answered never a word. But when household duties called the lady of

the house elsewhere, Jeannie was heard to murmur:—

'It's a real pity mother cannot have the wireless on Sundays.'

'What is the capital of Afghanistan?' was the question asked during geography in a school not ten miles from Glasgow.

Jamie welcomed the opportunity with both hands. 'Gorbals!' he answered, eagerly.

'What nonsense are you talking, Jamie?' Teacher wanted to know. 'Gorbals is in Scotland, and Afghanistan is—'

'But they said so on the wireless,' the chagrined Jamie insisted, forlornly. Was the source of so much knowledge failing him at last?

'How? What?' Teacher murmured in a puzzled way. Then light broke, for she too listened regularly.

'Listen a little more carefully next time, Jamie,' she admonished, 'and you will find that the name of the capital of Afghanistan starts with a K and does not end with an S.'

Old Andy is a night-watchman at one of the big shipyards, and the nights used to be long and very silent, with the scuffle of the ranging rats to make the night hours eerie.

Another thing began to trouble Andy recently. 'Tis wi' deeficulty, Mr. Macfarlane, that I fend off the sleep when the wee stove is gangin' weel and the hot tea is warmin' ma body.'

'That's a serious matter,' Mr. Macfarlane said, pseudo-seriously. He and old Andy had known one another, man and boy, for close on fifty years, and the bonds of common loyalty to the firm united them in real companionship. 'I'll talk to the management, Andy, and see what can be done about it,' he promised.

The management, urged thereto by Mr. Macfarlane, 'took steps.' Hear Mr. Macfarlane pretending that he is not thoroughly enjoying the rôle of *deus ex machina*. 'The management, Andy, have a suggestion they would like to make to you. Will a five-valve wireless set help to pass the night-time, think you?'

Andy's eyes glistened, and then a sad thought crossed his mind. 'But the stations close down at midnight, Ah'm told,' he said.

'What's wrong with listening to America?' asked Mr. Macfarlane jovially. 'You'll get the cream of American programmes between three and five in the morning of our time.'

Nowadays you can hardly persuade Andy to go home when morning comes, he is so anxious to tell all and sundry about his night-time adventuring through the ether!

SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN.

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

April 19.—Primrose Day and a most fayr warm day, my wife will have us goe primrosing to Ockley in honour of it. So, the car being a-mending, took rayl from Victoria, but going amiss at Epsom, find ourselves, contrary to expectatioun, at Effingham. Whereby, after a great wait, we back to Letherhead; here, after another great wait, catcht a train to Dorking; and soe—after yet another great wait, my wife side-wiping at me all the while, the way I have boggled matters—did come at last to Ockley.

Away into the woods to our primrosing and both soon hard at it, I finding and showing my wife the best primroses, and she picks them, being devilish niggly picking by the shortness of the stalks through the drought. However, had (after 2h⁰⁰) the reward of our toil in a full basket, albeit mighty dry from it both of us. Soe on to the *King's Arms*. Here, for my wife 1 stone ginger (4⁰), for myself 2 gins with pollies (2' 6⁰). But Lord! How nobly these goe down, and how richly earned!

In the way back to the station, here was a parson that mows the grass-plot outside his church-yard gate and his car stands neare. Who did most civilly leave his mowing to run after us, having observed our foot-weariness, and to insist upon carrying us in his car to the station. I find him a most pleasant well-spoken parson as ever I met, not like old Blick, and of infinite good discourse about the locality, which he praises, only wishes the District Council would not dump their sand-heaps on the Church's grass-plot.

A very observable thing, both coming and going, is that every house almost, down to the meanest, is fitted with an aerial. Made me ask myself: If the generality be so disgruntled of the wireless programmes, as the grouzers say, why do 3 of every 4, even the poorest, goe to the trouble and expence of having setts?

April 20.—A black day. *Imprimis* broak my top-plate at breakfast on a crusty toast. *In secundis* the dentist cannot mend it till Monday; so leaves me with only my emergency top-plate that falls down whenever I stretch my mouth. *In tertis* hardly home from the rascal's when to me my wife with a letter from old Martha's lawyer that she leaves my wife 25', having, it seems, sunk the most of her money on annuity. Which is the slyest basest thing ever I did heare, Martha's never telling us, but letting us all believe her a snugg woman. Truly such horrid deceit be hard to forgive after the way we always trusted Martha and 2' 2' for a wreath to her burying and 8' 17' 6⁰ for my wife's black.

Come in our new neighbours the Bilhains and did dance awhile to Ambrose's Band from the Mayfair Hotel. She is a saucy pretty little piece and smiles into my eyes most roguishly in dancing with me. But the vexing thing is I cannot smile back at her without my emergency plate falling down; so must needs keep my lips all the while purst; which troubles me to the heart, the forbidding look it gives me, as if I would choak her off; albeit there be nothing, God knows, that do desire less.

The accompanying character-study by Mr. interest to listeners in view of the fact that the consists of Franck's organ works played by

HARVEY GRACE

of Belgium's most famous composer is of special 'Foundations of Music' for the current week the well-known French organist, Joseph Bonnet

CESAR FRANCK

CESAR FRANCK was not merely a far-seeing and lucid teacher, but a *father*—and I have no hesitation in using this word to characterize the man who gave birth to the French Symphonic School, for we, his pupils, were drawn instinctively by a unanimous, but independent, agreement to call him "Father Franck."

His nose was rather large, and his chin receded . . . His face was round, and thick grey side-whiskers added to its width. Such was the outward appearance of the man we honoured and loved for twenty years . . . There was nothing in his appearance to reveal the conventional artistic type according to romance . . . Anyone who happened to meet this man in the street, invariably in a hurry, invariably absent-minded and making grimaces, running rather than walking, dressed in an overcoat a size too large and trousers a size too short for him, would never have suspected the transformation that took place when, seated at the piano, he explained or commented upon some fine composition, or, with one hand to his forehead and the other poised above his stops, prepared the organ for one of his great improvisations. Then he seemed to be surrounded by music as by a halo . . .

Put these two passages side by side, and you have in a few words the salient characteristic of Franck—his incongruousness. As the peculiarity is hardly less marked in the composer than in the man, it cannot be ignored in any critical estimate of his work. Composers cannot always be at their best, but there is usually a kind of consistency, even in their falls from grace. With Franck the lapses are not merely comparative; often they are entire.

He touches extremes that are as hard to reconcile as are the two portraits sketched by d'Indy—the regenerator of the French Symphonic School 'surrounded by music as by a halo,' and the ludicrous, hurrying, grimacing figure, with overcoat too long and trousers too short. The crowning sartorial absurdity is the latter, for even the sagging bags of a Chaplin are not more ridiculous than trousers that, instead of setting decently round the boot, climb up the lower reaches of the calf. Something of this incongruity is seen throughout the whole of Franck's life. It is worth considering, not only for the light it throws on one of the most lovable of musical personalities, but also because it is (I believe) an explanation of much that puzzles and disappoints us in Franck's compositions.

The history of music is largely the story of conflict between genius and the parent. The parent says, 'Be a lawyer, or a doctor, or a schoolmaster, as the case may be; anything but a musician—and the genius goes his own way. Even in this matter Franck's experience was unusual. His father was a



Cesar Franck seated at the organ of Saint Clothilde, in Paris, where his best years were spent.

Reproduced by permission from 'Cesar Franck,' by Vincent d'Indy (John Lane.)

banker, and ought to have said, 'Be a banker!' But he was also interested in art, so the banker and the dilettante made a duet of it, and bade the boy become a piano virtuoso—a Liszt or a Thalberg. We can see the parental mind working thus: 'Star' touring pianist—substantial and swelling balance; composer or church musician—overdraft, also swelling. So Franck was set to piano-playing, and did so well that he made his first tour when barely eleven. For the next ten years the virtuoso plan was pursued, young César being compelled also to compose showy pieces for his own concert use. Then both taste and temperament rebelled, and the projected 'star' became a church organist, drudging piano teacher, and composer of serious un lucrative music. And the longer he lived, the more he drudged and withdrew into his organ loft. This may be called the prime incongruity, and it undoubtedly had much to do with two curious facts that stare at us from the chronological list of his works. (1) With scarcely an exception, all the music on which his fame rests was written after his fiftieth year—in other words, he never really found himself as a composer till he lost himself in the dusk of the organ loft; (2) after the early piano trivialities he dropped the instrument as a medium of composition until, about forty years later, he wrote the handful of superb works that have become classics.

From so devout a Churchman and so assiduous an organist as Franck we should expect fine church music. But the truth has to be told: very little of this part of his work was worthy. Even the faithful d'Indy speaks of it as 'music intended for church use,' and adds: 'Observe that I say *intended* for church use, not actually church music.' There were reasons for this shortcoming, but they cannot be discussed in a short article. Our concern here is with the incon-

THE INCONGRUOUS

gruity—the gap between the devout man and the undevout music.

This discrepancy was, in fact, typical. No composer had more lofty aims than Franck; yet in none do we find such astonishing lapses of taste. Often he wrote and rewrote with a kind of feverish anxiety that recalls Beethoven's painful search for perfection; yet, over and over again, he shows a strange lack of self-criticism. His admiration for Beethoven was profound, and influenced all his best works; yet he held in no less high esteem many contemporary French composers—especially of opera—who were simply not fit to black his boots. The same absence of standard extended from composition to performance, for he was quite content with miserably inadequate interpretations of his own works. For example, his little band of devotees raged over a wretched performance of some extracts from *The Beatitudes*. But Franck

never turned a hair: 'No, no,' he said, 'you are really too exacting, dear boys. I was quite satisfied.' And no doubt he was, for d'Indy gives other instances of the same strange easy-going attitude.

This mild and equable character drew round him a group of the best young musicians in France, who nicknamed him 'Father,' and also 'Pater Seraphicus' (though surely 'Pater Simplicitas' would have been a more apt label). You would have said that such a man could have no enemies. Yet he made plenty. From his early days at the Paris Conservatoire to the end of his life his colleagues were against him. The Conservatoire was unrepresented at his funeral, the Principal (Ambroise Thomas) and chief professors being conveniently taken ill the day before. Perhaps a curiously stubborn vein in Franck, together with his unorthodoxy in teaching methods, caused him to be unpopular in the official world.

Mention of teaching recalls another incongruity. Franck was, as we see, the simplest of souls, yet d'Indy says that his teaching of composition proved him to be 'an unconscious philosopher, who studied the psychology of his pupils in spite of himself.' His method, in fact, was that which made Stanford so distinguished a teacher: he encouraged the pupil's individuality to develop. Hence, says d'Indy, all Franck's pupils received a solid grounding, 'while in their work each preserved a different and personal aspect.'

Nor were some of the main incidents of his life free from this element of the incongruous. Franck disqualified himself at two of the chief examinations at the Conservatoire, not by the normal way of incompetence, but by doing too much and too well. At the first, he was not content with playing the sight-reading test without a slip; he made an already difficult task formidable by

(Continued overleaf.)

(Continued from previous page.)

transposing it a third lower! At the second, he was set to improvise a fugue and a movement in Sonata form on two given subjects. Whereupon he again put himself out of court by doing a far more difficult thing: he combined the two subjects in a masterly manner, and improvised at such length that the weary judges at first refused to award him anything; on the plea of his master, Benoist, they grudgingly gave him a second prize.

The plodding drudge was unexpectedly adventurous, too.

He flew in the faces of his family by marrying an actress, choosing a time when most of his living as a teacher was gone, owing to the flight of his richer pupils from Paris on the outbreak of the Revolution. The wedding took place in the midst of the upheaval of 1848. To reach the church the party had to climb a barricade, helped by the insurgents massed behind it. A sketch of the amiable Franck and his bride at the barricade would be the best of companions to Jeanne Rogier's well-known painting of him at the organ.

Franck's genius was almost entirely unrecognized during his lifetime. He was awarded the ribbon of a Chevalier of the Legion of Honour at the age of sixty-three. On what grounds? That he was a distinguished composer? No; the official pronouncement said curtly: 'Franck (César Auguste), professor of organ.' Which brings us to the final oddity in his odd life. His first public success as a composer took place a few months before his death, when his String Quartet was played at the Salle Pleyel and received with acclamation. Franck at first thought that the applause was for the players. When he was half thrust on to the platform (shy, and bewildered by

the unaccustomed limelight) he met with an ovation that left him in no doubt. Think of the justifiably bitter utterances of neglected geniuses, and compare them with the sixty-nine-year-old Franck's pleased and naive remark to his pupils afterwards: 'There, you see, the public is beginning to understand me!'

That was about forty years ago. Do we under-

POLITICAL ADDRESSES

Special addresses to women electors will be broadcast this week by a woman representative of each Party. Particulars of these will be found in the programmes on the following days:—

Monday, May 13

LIBERAL

Wednesday, May 15

LABOUR

Thursday, May 16

CONSERVATIVE

stand him fully even now? I doubt it. No composer of his standing needs so much indulgence—so much turning of the blind eye on his worst pages, or, perhaps, so much care in the study of his best. But the first step is to realize how greatly his work was affected, both for good and ill, by the unique circumstances of his life. His composing was mainly done during holidays and before breakfast. Winter and summer he rose at 5.30; at 7.30 he

started his daily round of lessons at boarding schools and Conservatoire. Remembering this, we may well forget the weak pages and marvel that he wrote so many fine ones. Had Franck been able to drudge all day, and turn out nothing but masterpieces before breakfast, he would have been an even greater incongruity than he actually was.

HARVEY GRACE.

HOLIDAY PROGRAMMES AND HOLIDAY READING.

You will be listening to the Whitsun programmes, whether you are at home or out in the open with a portable set. Make sure that you have the Special Whitsun Number of 'The Radio Times,' which will be on sale everywhere on Friday, May 17, at the usual price of Two Pence; the warning is necessary for there is always a rush for our special issues, and, if you do not order early, you may find that your Newsagent is 'sold out.' The Whitsun Number, which is to have a special coloured cover with a design by E. McKnight Kauffer, will contain a number of stories, verses and articles: 'The Watcher,' by Elinor Mordaunt; 'The Witch of Westminster,' by Ralph de Rohan; 'The Blackbird's Mate,' by Liam O'Flaherty; 'Hans across the Sea,' by Harry Graham; 'Seaside Music of the Past,' by Compton Mackenzie; 'The Ring of the Nibelungs' (a new telling of the story of Wagner's opera-cycle, from which we are often hearing excerpts, though to many the saga of 'The Ring' may be unknown). A special feature of the issue will be the illustrations contributed by Arthur Rackham, Eric Fraser, Arthur Watts, Sherriffs, 'Nick' and Eric Daghlish. Don't forget the date—Friday, May 17.

THE PICTURESQUE STORY OF CHRISTINA OF SWEDEN.

Mrs. Compton Mackenzie's Article, continued from page 283.

Free at last, she hastened incognito from Sweden, travelling with a small retinue as a young gentleman of quality. No sooner was the crown lifted from her head than the panegyrists became pornographers, and a flood of foul scandal was let loose over Europe and never ceased to circulate as long as she lived. She certainly supplied her enemies with rich material with her unconventional ways, her hard swearing, and her fearless tongue.

At Innsbruck she was received into the Catholic church, and the journey to Rome began. Her retinue consisted of a motley collection of all nations and only four women. She had an extreme dislike for the average of her sex, though there were certain ladies distinguished for their wit or beauty whom she delighted to honour with her admiration. She readily admitted the utility of women in general, and the ladies in waiting she dragged round Europe with her were mostly homely creatures whom she treated with a generosity worthy of the best slave-owning traditions.

Maria Francesco Santinelli joined her suite at Pesaro. He was the son of a noble impoverished family whose nobility had apparently gone the way of their wealth. He danced, jostled, fenced to perfection, wrote charming poems, and was handsome and amusing. He was one of the many worthless people whom Christina blindly favoured.

The state entry into Rome was a gorgeous affair. Bernini designed a silver coach for Christina, and the Pope warned the Cardinals that behaviour was to be of the strictest, the lady from the North not being accustomed to Southern habits. And behold, Christina appeared at the steps of S. Peter's, not in a silver coach, but mounted on a white charger, booted and spurred, with white satin breeches embroidered in gold, her sword at her side, her head covered with a plumed helmet. Alexander VII must have gasped, but at this time he was ready to accept any eccentricity from the

royal convert with a smile. Very shortly his attitude changed. Christina's mode of life was not worthy of so priceless a convert. The Palazzo Farnese, where she lodged, was soon notorious. Her servants kept a gaming house below stairs, and, led by Santinelli, pillaged and plundered. There was no discipline, and Christina was too intoxicated with what she considered her liberty, to worry about domestic affairs. Money difficulties assailed her from the first—Sweden was always late with her revenue, and not a little grudging with it. Pawning and borrowing were the order of the day. Factions arose in her suite, French and Spanish coming to blows. She was, in fact, surrounded by a dreadful crew.

It was only when Cardinal Azzolino came into

her life that dignity and a certain amount of order was restored to her. She made him responsible for everything, and the first thing he did was to clear out the Santinelli faction and install some comparatively honest people in her household. Azzolino was the leader of the famous 'flying squadron,' a brilliant creature whom Christina loved to the end of her days, which caused the Vatican some concern.

Her freedom was really a disappointment. She missed her crown, and was always intriguing for another. Naples and Poland were seriously considered, but though much money was spent on projects, nothing came of it all. Twice she paid sensational visits to France, visiting once Ninon de Lenelos and discussing love, and on her last visit having her Italian Master of Horse, Monaldesco, put cruelly to death by the sword while she was the guest of Louis XIV at Fontainebleau, for treachery, she said. This was a serious blot on her career, and she never divulged the true reason for the murder.

Finally, after making a faint bid for the Swedish throne on the death of Charles X, which was firmly resisted by Sweden, she settled down to a fairly reasonable life in Rome, with Azzolino always at hand, amusing herself with Vatican plots and writing her biography, which should have had the flavour of Casanova, but instead was in insincere justification of herself before a censorious world.

She died on April 9, 1689, leaving Azzolino her heir, and instructing him to destroy all their correspondence. The Cardinal only had time to destroy his own contributions, as he died two months later, leaving Christina's long revealing letters to him for posterity. They have been collected and edited by Baron de Bildt, and make a fascinating volume well worth reading, only one wishes that Azzolino had not had time to destroy his side of the evidence of a very remarkable friendship.

FAITH COMPTON MACKENZIE.

The Listener

THE B.B.C. NEW WEEKLY

Special Features:

'PLOT AND CHARACTER IN THE MODERN NOVEL'

By HUGH WALPOLE

'ACCIDENTS IN INDUSTRY'

By ERNEST BEVIN

'JOAN OF ARC'

By EILEEN POWER

will appear in next Wednesday's issue.

2d.—ON SALE EVERYWHERE.—2d.

WONDERS OF A CITY OF WAX.

The Life of the Bee Hive. ♦ By M. G. Kennedy Bell.

At 6 p.m. on Monday next, May 13, Mr. C. W. Judge is to give a talk on 'Bee-keeping as a Profitable Hobby.'

IF we stand outside a beehive on a warm summer's day, we shall get some idea of the hurrying activity of the waxen city within, and to quote the incomparable words of that great authority, Maeterlinck: 'The exterior of the hive gives the best idea of this people, essentially laborious. From sunrise to sunset, all is movement, diligence, bustle—it is an incessant series of goings and comings, hundreds of bees arrive from the fields laden with materials and provisions; others cross them again and go in their turn to the country. Here, cautious sentinels scrutinize every fresh arrival; there, purveyors in a hurry to be back at work again, stop at the entrance of the hive, where other bees unload them of their burdens.'

All through the long summer day this goes on, there is no lessening in energy, no shirking of labour, no striking. . . . The work is done with orderly precision, each taking his allotted part, and working together for the common good in this well-ordered monarchy.

At this time of the year, your hive consists of one fertile Queen, a few hundred drones, and from 30 to 50,000 worker bees. The Queen, or Mother Bee, as she is sometimes called, is a perfectly developed female, and she lays all the eggs from which the other bees are developed. These eggs are of two kinds: drones and workers, but the worker eggs, under special food and treatment, can develop into queens. The Queen lives from three to five years, but usually re-queening is recommended after the third year, as then her egg-laying powers begin to decrease. She is easily distinguished from either worker or drone, as she is longer in the body, and of a more slender structure. She is capable of laying about 2,000 eggs a day when in her prime.

The drones are more bulky than the Queen, and larger than the worker, more like an ordinary bumble bee. They are great idle fellows who do no work at all, and live by the labours of the workers, and as is fitting, they possess no sting. They are called into existence at the opening of the season to fertilize the young queens, and at the end of the summer, when the honey flow ceases, food is withheld from them by the workers, and they are driven forth from the hive to perish miserably. The workers are the mainspring of the hive, and upon them devolves all the work of collecting and defending the stores, building the comb, feeding and looking after the Queen, brood, and young bees.

In fact, they do all the work of the hive, except that of actually laying the eggs. During the summer they work so hard that



THE RULER OF THE HIVE.

A glimpse of court life among the bees—the Queen surrounded by a crowd of her assiduous 'ladies-in-waiting.'

they seldom live for more than six weeks. It is their marvellous brain and intelligence that regulates all the work of the hive, that wonderful 'Spirit of the Hive,' of which we really know so little. Even Maeterlinck, who has an almost uncanny insight into the doings of that waxen city, the hive, says: 'Beyond the appreciable facts of their life, we know but little of the bees, and the closer our acquaintance with them, the nearer is the appreciation of our ignorance brought to us.' But for all that, in his wonderful book, 'The Life of the Bee,' he does manage to lift the veil, and show us something of the busy life that is going on in the hive all through the day, and I cannot do better than quote this in his own words:—

'There are the nurses who attend the nymphs and the larvæ; the ladies of honour who wait upon the Queen, and never allow her out of their sight; the house bees who air, refresh or heat the hive by fanning their wings, and hasten the evaporation of the honey that may be too highly charged with water; the architects, masons, and wax-workers who form the chain and construct the comb; the foragers who sally forth to the flowers in search of the nectar that turns into honey, of the pollen that feeds the nymphs and the larvæ, the pro-

polis that welds and strengthens the buildings of the city, or the water and salt required by the youth of the nation. . . . The orders have gone forth to the chemists who ensure the preservation of the honey by letting a drop of formic acid fall in from the end of their sting; to the capsule makers who seal down the cells when the treasure is ripe; to the sweepers who maintain public places and streets most irreproachably clean; to the bearers whose duty it is to remove the corpses; and to the amazons of the guard, who keep watch on the threshold by day and by night, question comers and goers, recognize the novices who return from their very first flight, scare away vagabonds, marauders, and loiterers, expel all intruders, attack redoubtable foes in a body, and, if need be, barricade the entrance.'

Such is the continual, daily life going on in every hive, and then we humans think we are the only living creatures who know the meaning of work. . . .

If we study our little friend, the Bee—that is, quite apart from her marvellous industry and honey-producing arts—we are lost in admiration at her wonderful construction. For instance, have you ever considered how she can see to do her work in the dim darkness of the hive?

If we examine this question we find that the organs of sight in the bee

consist of a large pair of compound eyes, and the simple eyes. The compound eyes really consist of a number of separate eyes, united together, and directed to different points, thus allowing the bee to have a wider range of vision in all directions than would otherwise be possible. The worker bee spends much of her time in the open air, and accurate and powerful vision are essential to the success of her labours. The simple eyes, of which there are three, are very convex, and they are adapted to short distance sight, so these eyes function somewhat like a strong cataract lens, I imagine, and are used for the work inside the hive, and for all near sight purposes. The compound eyes are used for all long distance work. . . . So while we humans have to resort to opticians and have spectacles of different strength, Nature has endowed the bees with eyes of varying strength and power for their various duties.

Throughout all the centuries, no other insect associations have more excited the attention and admiration of mankind in every age than the colonies of bees, and many of the ancient Greek and Roman writers are loud in their praises. Aristotle and Pliny had quite up-to-date ideas con-

(Continued on page 320.)

*Home, Health, and Garden.***SOME APPETISING SAVOURIES.**

From a talk by Miss E. Randall.

THERE are two kinds of savouries—first, the after-dinner savoury, which is literally only a mouthful and should, therefore, be small but very dainty; secondly, the more substantial savoury which can be served at a luncheon or supper, and can even take the place of an entrée when the dinner consists of a few courses only.

Those of you who have had to do with the preparation of dinners have doubtless found that many people today prefer savouries to sweets, and they are in more general use than they were formerly. Remember that it is often the simplest savoury that is most appreciated—it is the seasoning and serving which count. Remember, too, that if the savoury is meant to be hot, it should be really hot, otherwise it will lose much of its value.

Eggs, as a rule, are not served as savouries, but rather instead of a fish course at a dinner or luncheon. The foundation of a great many savouries is cheese biscuits or cold aspic jelly.

As cheese biscuits are so commonly used as a foundation, I will give you a recipe for making them.

Cheese Biscuits.

2 ozs. flour. 1½ ozs. cheese.
2 ozs. butter. Pepper and salt.

Rub the butter into the flour, add cheese, pepper and salt. Mix till it forms a dough. Roll this mixture out thinly on a floured board and cut into various shapes—rounds, ovals or fingers. These biscuits can be made in a large quantity and kept in a tin—just re-heated before using.

Cheese Wafers.

1 oz. grated cheese. Pinch of salt.
1 oz. butter. Cayenne.
10 plain ice wafer biscuits.

Melt the butter, add cheese, pepper and salt. Spread this mixture evenly on both sides of the wafers. Place on a baking sheet and bake in a cool oven for ten minutes, or until crisp and light brown colour.

Prunes à la Montpellier.

5 cheese biscuits. Chopped parsley.
5 prunes. 1 hard-boiled yolk of egg.
1 lb. spinach. 1 oz. butter.
Pepper and salt.

Wash and boil the spinach, add the parsley, finely chopped, sieve. Add melted butter and the sieved yolk of egg. Remove the stone from the prune and pipe this mixture into the prune. Place on the cheese biscuit and decorate.

THIS WEEK IN THE GARDEN.

SOME who are not fortunate enough to have a garden can derive a great deal of pleasure by having well-planted window boxes. Now is a good time to overhaul these, and fill them with fresh soil ready for planting out the summer-flowering plants. The possibilities of this kind of gardening are very great indeed. Window boxes well planted and managed add considerably to the brightness of our towns. It is important to see that the boxes are well drained. A piece of crock should be placed with the concave side downwards over each hole, and the remainder of the bottom of the box ought to be covered with small stones, crocks, or large cinders. A layer of turfy loam or half-decayed leaves should then be placed over the crocks, to prevent the finer soil from choking the drainage. The remainder of the box can then be filled with a mixture of two parts of good loam, one part of leaf soil, and one part of sharp sand, the whole to be thoroughly mixed before being placed in the boxes. Many bedding plants can be used for this form of gardening. Amongst those that have been found useful are fuchsias, ivy-leaved geraniums, begonias, antirrhinums, and many of the commoner hardy bedding plants. It is very

Cheese Creams.

Rounds of toasted bread. ½ oz. butter.
Pepper, salt, mustard.
½ oz. grated cheese. Square of bacon.

Toast the bread on one side only. Melt the butter, add cheese, mustard, pepper and salt, and spread on the untoasted side; place a square of bacon on top. Put in a warm oven or under the grill till a golden brown colour.

Marguerites Caviare.

Rounds of beetroot. Steamed white of egg.
Caviare.

Put the white of egg in a small greased basin and steam carefully. When cold use.

Cut a round of beetroot and cut thin slices of white of egg with a small cutter the shape of a petal and place round the beetroot. Put caviare in the centre.

Mousse of Ham.

This is a more elaborate cold savoury and can be made in a china soufflé dish or small moulds. Chicken or any other cold meat can be used instead of ham.

3 ozs. ham. ½ oz. gelatine.
1 tomato (sieved). 1 white of egg, stiffly
½ gill cream. beaten.
½ gill aspic. Pepper and salt.

Mince the ham, add sieved tomato, and the cream, slightly beaten. Season well. Carefully fold in the beaten white of egg. Dissolve gelatine in the aspic and add; season well. Pour into the china soufflé dish and when set pour on a little aspic and decorate.

Cheese Soufflé (Hot).

½ oz. butter. 1½ yolks of egg.
½ oz. flour. 2 whites.
½ gill milk. 1½ ozs. cheese.
Pepper and salt.

Grease a china soufflé dish. Melt the butter, add the flour and cook for a minute. Add the milk and boil till the mixture forms a soft ball. Remove from fire and cool. Add yolks of eggs, cheese, pepper and salt. Carefully fold in the stiffly-beaten white of egg. Season. Turn into the dish and bake in a cool oven 20 to 30 minutes. This mixture can be varied by leaving out the cheese and adding anchovy essence, chopped lobster, shrimps, etc.

important to give close attention to watering, especially after the boxes have become full of roots. When such a time has arrived, frequent watering with weak liquid manure or occasional applications of some approved fertilizer will be advisable. The removal of decaying leaves and flowers will also considerably prolong the flowering period.

Seeds of wallflowers, Canterbury bells, sweet Williams, and polyanthus should be sown for providing plants for next spring and summer. The last three mentioned are best sown in boxes and placed in a cold frame where they are under better control.

Take every advantage of dry, sunny weather to hoe all vacant ground and also between growing crops. Those who have not tried it should adopt a system of constant hoeing to keep a loose mulch of soil on the surface. This prevents evaporation and gives far better results than the constant use of the watering-can or hose during dry weather.—*Royal Horticultural Society's Bulletin.*

The B.B.C. Household Talks, 1928, is now ready and can be had from any bookstall, price 1/-, or from Savoy Hill, price 1/3, post free.

A DINNER FOR FOUR PEOPLE FOR 5s. 6d.**Menu.**

Grape Fruit Cocktail.
Roast Mutton.
Baked Potatoes.
Asparagus (tinned).
Pineapple Trifle.
Coffee.

One grape fruit, 4½d.; 2½ lbs. mutton (half shoulder N.Z.), 2s. 1d.; 2 lb. potatoes, 1½d.; one tin asparagus, 1s. 6d.; tin of pineapple (small chunks), 5d.; sponge cakes, 4d.; custard, half pint of milk; ratafia biscuits, 2d.; coffee and milk, 3d.; gas, 3d. Total, 5s. 6d.

The original menu provides for New Zealand mutton, but those who prefer home produce could substitute a cheaper vegetable.

Grape Fruit Cocktail.

Take a ripe grape fruit and cut in half. Take out centre, and carefully remove all pith, leaving only the juice and pulp. Break pulp into pieces about the size of a walnut. Take a little juice from the tin of pineapple and about half a dozen chunks. Cut the chunks in small pieces, and put these, together with the juice and grape fruit, into a small bowl. Mix in a little caster sugar, but it should not be very sweet. Leave some hours and serve in cocktail glasses with a cherry at the bottom.

Pineapple Trifle.

Take about ten ratafia biscuits and put them in a trifle dish. Split the sponge cakes, spread with raspberry jam, and cut into about four pieces. Take the remainder of the pineapple chunks, and cut in halves. Put these on top of the sponge cake. Pour the juice over the sponge cakes and biscuits, seeing that the latter are properly soaked. Make a thick custard with half pint of milk, and fill the dish as far as possible, pressing down the fruit and cake. Leave overnight. This can be decorated with split almonds, hundreds and thousands, or a little cream and white of egg whipped together with a little sugar and piled roughly in lumps. It is, however, an excellent sweet just as it stands.

Coffee.

Put one heaped tablespoonful of coffee in an earthenware jug, and pour on half a pint of boiling water. Leave to stand for one minute, and then stir briskly. Leave another three minutes and strain into a previously heated jug. The two essential points are, that the water is boiling, and that the coffee is strained off after not more than five minutes.

And now, these having been prepared, we come to the joint. A half shoulder of 2½ lbs. is sufficient for four persons, but if you want any left over, you will have to get a little more. Wipe the meat with a cloth, and put into a deep baking-tin. Sprinkle a teaspoonful of salt over the top, then a little flour, and lastly a few little pieces of dripping. The oven should be very hot when it is put in, especially in the case of imported meat. After about ten minutes, turn gas down, and cook fairly slowly, basting well. When the joint has been cooking half an hour or so, put in the potatoes, peeled and cut in half, if at all large. See that they are turned and basted with the meat, so that they do not get hard and dry. When meat is cooked put on hot dish with potatoes round and keep in oven while making gravy. Pour off most of the fat into a jar, and make gravy with a little flour, or gravy thickening.

If you have a good deal of fat collected from various joints, it can be quickly rendered down by breaking it in pieces and pouring boiling water over it. Leave to stand, and when cold you will have a thick cake of pure fat which can be used for cakes, puddings, etc., or is excellent for the children spread on bread.

And, lastly, the asparagus should be thoroughly heated in its tin, and turned out just before it is wanted. Have a dish thoroughly warmed and put in a piece of butter a few minutes before serving. Be careful in opening the tin, as the liquid is apt to gush out suddenly.—*Broadcast on May 3.*

PIANISSIMO

FROM the quick, lively strains of the fiddle playing a jig, to the rich melodious music of the Masters played on a Stradivarius, the violin speaks to us with almost human tones.

Extremely high notes and the very low notes are difficult to reproduce faithfully.

The violin often relies on those high, sweet, bird-like notes for its most exquisite effects: yet because of a poor set or an inferior battery, notes that should drift away gently and softly are unpleasantly shrill and destroy our enjoyment.

With the sure FOUNDATION of a Siemens Battery, a good set and a good loud speaker, these high, sweet notes will be translated in all their purity and then fade away—gradually—very softly (PIANISSIMO).

To ensure perfect reception use—



SIEMENS RADIO BATTERIES

BRITISH MADE
IN EVERY
DETAIL.

SIEMENS BROTHERS & Co., LTD., WOOLWICH, S.E.18.

PRICES.	
"Popular" Type.	
No. 1200. 60 volts.	- 8/-
No. 1204. 100 volts.	13/-
"Power" Type.	
No. 1204. "Power" 60 volts.	13/6
No. 1206. "Power" 100 volts.	22/6
Grid Bias.	
G.9. 9 volts.	1/6

5.0
An Organ Recital
from
Bishopsgate

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

3.30 A MILITARY BAND CONCERT

DORIS VANE (Soprano)
JOHN THORNE (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'La Cenerentola' (Cinderella)...*Rossini*
DORIS VANE
Voi che sapete (Ye who know) ('Figaro')
Mozart

May Dew *Sterndale Bennett*
C^HERUBINO, the page in the household of the Count and Countess, cannot make up his mind, poor lad, whether he is more in love with his mistress or with the maid Susanna. He finds it impossible to speak to either of them without blushing and sighing. He has unguardedly confessed to Susanna that he has written poetry in honour of his lady, and the two chaff him mercilessly. The Countess commands him to sing his ballad, while Susanna accompanies him on the guitar. That is the air which is to be sung now, one of the most wholly delightful of all Mozart's seductive melodies. The gist of the poem is a request to be told what nature of thing love is, so that the singer may know whether that really is the malady from which he suffers.

BAND
Selection, 'Lohengrin' *Wagner*
JOHN THORNE
All through the Night }
Simon the Cellarer } *arr. Lily Cover*

BAND
Five Pieces:
Impromptu }
Bear's Dance }
Evening Song } *Schumann,*
Hide and Seek } *arr. Guirne Creith*
March, 'Im Volkston' (in folk
song style) }

DORIS VANE
If there were dreams to sell *Ireland*
Fairy Lures *Stanford*
Love has Wings *Rogers*

BAND
Second Polonaise *Liszt*

JOHN THORNE
Bonnie George Campbell *Keel*
Sea Fever *Ireland*
The Twa Corbies *Hely-Hutchinson*

IT has always been a temptation to composers to make new settings for traditional folk songs. It is a risky adventure; even when a folk song is not of itself a really good tune, it very often has so firm a hold on the popular affections that it is not easy to displace it. Indeed, sad to relate, it is often the worst tunes which are the best loved. Here are two examples by present-day composers, of old songs furnished with new music, and listeners must decide for themselves whether or not they think the modern tunes such as to oust the older ones from the positions they have held so long.

BAND
Three Irish Pictures *Ansell*

5.0 ORGAN RECITAL
By **JOSEPH BONNET**
Relayed from the Bishopsgate Institute
Trumpet Tune and Air *Purcell*
Aria, 'Popolare del Paese di ath' .. *Enrico Bossi*
Fantasy and Fugue in C Minor *Bach*
Poemes d'Automne: (a) Lied des Chrysanthemes;
(b) Matin Provençal *Joseph Bonnet*

5.30 'English Eloquence'
(See centre of page)
(For 5.45-6.15 and 7.55-8.45 Programmes see
opposite page)

SUNDAY, MAY 12
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 102 KC.)

8.45
An Appeal For
London
Children

8.45 The Week's Good Cause:
Appeal on behalf of the Children's Health Centre
for S.W. London

THE Committee responsible for the Ante-natal Work, Infant Welfare, and School Treatment in Putney, Roehampton, Wandsworth, West Fulham, and Southfields have had to fight difficult conditions for many years. The growth of the neighbourhood and the increasing demand for advice and treatment have compelled them to take action. Their



LANCELOT ANDREWES.

5.30 'English Eloquence'

A Sermon by the Right Rev. LANCELOT ANDREWES, Bishop of Ely, preached before the King's Majesty at Whitehall, Tuesday, the Twenty-fifth of December, A.D. 1610, being Christmas Day

ALTHOUGH, as one of the Chaplains to Queen Elizabeth, Andrewes had already won a reputation as an outspoken divine, it was during the reign of James I that he became the important leader he was. In earlier days he had sought the society of such learned Elizabethans as Raleigh, Sidney, Stow, and Camden; the result was that his sermons were perhaps the most erudite of his time. The sermon that is being read today was preached before King James and a Court Congregation, the result being that, before such a mentally congenial assembly, Andrewes was able to give full rein to his erudition. His position is typically that of an Anglican, equally removed from the Puritan and the Roman positions.

work is at present carried on in a converted butcher's shop. The object of the appeal, therefore, is to get money for more adequate accommodation and equipment for all medical work from ante-natal days until the child leaves school. It is acknowledged that only the continuance and expansion of such work can reduce the tragically high rate of mortality in maternity and improve the health of the children.

Donations should be addressed to the Hon. Treasurers of the Appeal (H. D. Wood, Esq., and W. S. Toon, Esq.) at Barclays Bank, Ltd., 145, Upper Richmond Road, Putney, and marked 'Wireless Appeal.' Cheques should be made payable to the Children's Health Centre and crossed 'Barclays Bank, Ltd.'

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

9.5

A CONCERT

LOUISE MARSHALL (Contralto)
THE WIRELESS STRING ORCHESTRA
Conducted by JOHN ANSELL

Concerto for Strings
John Humphries, Ed. Ludwig Lebell

JOHN HUMPHRIES has often been mistaken for one J. S. Humphries, and even the historian Hawkins confused them. It is to the enthusiastic researches of Alfred Moffat that we owe anything we know about John.

Born in 1707, he died about 1730—still 'a young man of promising parts and a good performer on the violin.' He left in all three volumes of violin music, and the first is called in the preface, 'The first fruits of a young gentleman now not above nineteen.' It was six solos for violin with a bass; the second volume consisted of twelve Concertos for two violins. They include a good deal of fresh and melodious music which is well worth rediscovering and offering to present-day audiences.

Toccata
Benedetto Marcello (1686-1739), arr. Esposito
Suite in C *Purcell, arr. Hurlstone*
Quintet in B Minor for Pianoforte and Strings
Robert Chignell

(Pianoforte, BERKELEY MASON)

LOUISE MARSHALL
L'Invitation au Voyage }
Extase } *Duparc*
Lamento }

DUPARC, although entering the ranks of music first of all as an amateur, was a pupil of César Franck's, and enjoys the rare distinction of having had one of his pieces arranged in two different forms by such illustrious hands as Saint-Saëns and César Franck himself. With a stern self-criticism which the creative artist does not always show towards his own works, Duparc has destroyed quite a number of his earlier pieces, but a number of those which he has given to the world are rich in a beauty of their own. As yet he is best known to us as a song composer, and as listeners can hear for themselves in these three songs, he has a fine sense of the dramatic as well as the lyrical value of the poems he is setting, and a real skill in finding the right musical expression for it.

ORCHESTRA
Andante Grazioso and Capriccio .. *Robert Fuchs*
Minuetto *Boltoni*
Berceuse and Valse *Gustav Hollaender*

LOUISE MARSHALL
Sleep, Wayward Thoughts *John Dowland*
Phyllis was a Faire Maide .. *Giles Earl arr. Keel*
So Sweete is She *Anon., arr. Dolmetsch*
Cradle Song *Byrd*

ORCHESTRA
Concerto in C *Bach, adapted Lotter*
(First Performance)

Arietta *Felix White*

FELIX WHITE is one of the present-day English composers who owes allegiance to no established school. He began his musical studies at the early age of five, under the guidance of his own mother, but, apart from that, has practically taught himself. His first work to be given a hearing was an Overture 'Shylock,' played by Sir Henry Wood at one of his Promenade Concerts in September, 1907, when the composer was only twenty-three. Since then he has produced much orchestral music, some in the most serious vein, and some more light-hearted, as well as many smaller incidental pieces and close on three hundred songs.

The 'Arietta' appeared originally as a Trio for violin, viola and violoncello, and the last named instrument has interested him so much that he has composed a Study for twelve of them. In many ways he is among the most original of modern English musicians.

10.30 Epilogue

5.45
Bach Cantata
from
Birmingham

(For 3.30-5.45 Programmes see opposite page)

5.45-6.15 app. Church
Cantata (No. 2) Bach

Relayed from the Church of the Messiah, Birmingham

'ACH, GOTT, VOM HIMMEL SIEH DAREIN'

('AH! GOD IN MERCY LOOK FROM HEAVEN')

RISPAH GOODACRE (Contralto)

TOM PICKERING (Tenor)

ARTHUR CRANMER (Bass)

G. D. CUNNINGHAM (Continuo)

THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA

Conducted by JOSEPH LEWIS

THE text of the Cantata for the second Sunday after Trinity is taken from Luther's version of Psalm xii.

The accompaniment is for strings, two oboes, four trombones, and the customary continuo, the wind instruments being used for the most part to reinforce the voices.

For the first Recitative, by the tenor, the accompaniment is for continuo alone, for the bass Recitative and arioso it is for strings, while in the alto-aria there is a solo violin part.

The aria which precedes the final chorale is thought by Dr. Schweitzer to have been taken from some other work for inclusion in this Cantata.

The first chorus is in motet form, and is sometimes sung apart from its context, as a motet. The chorale melody is given throughout to the alto voices, the other voices imitating the melody, alike as preface and accompaniment to it; the tenors begin, followed with the same melody, by basses and soprano.

Chorus.—Ah God, in mercy look from heav'n, and save us by Thy favour. How few Thy saints among us now, abandoned we poor wretches. For faithless men deny Thy word, and true belief is perished quite among the sons of Adam.

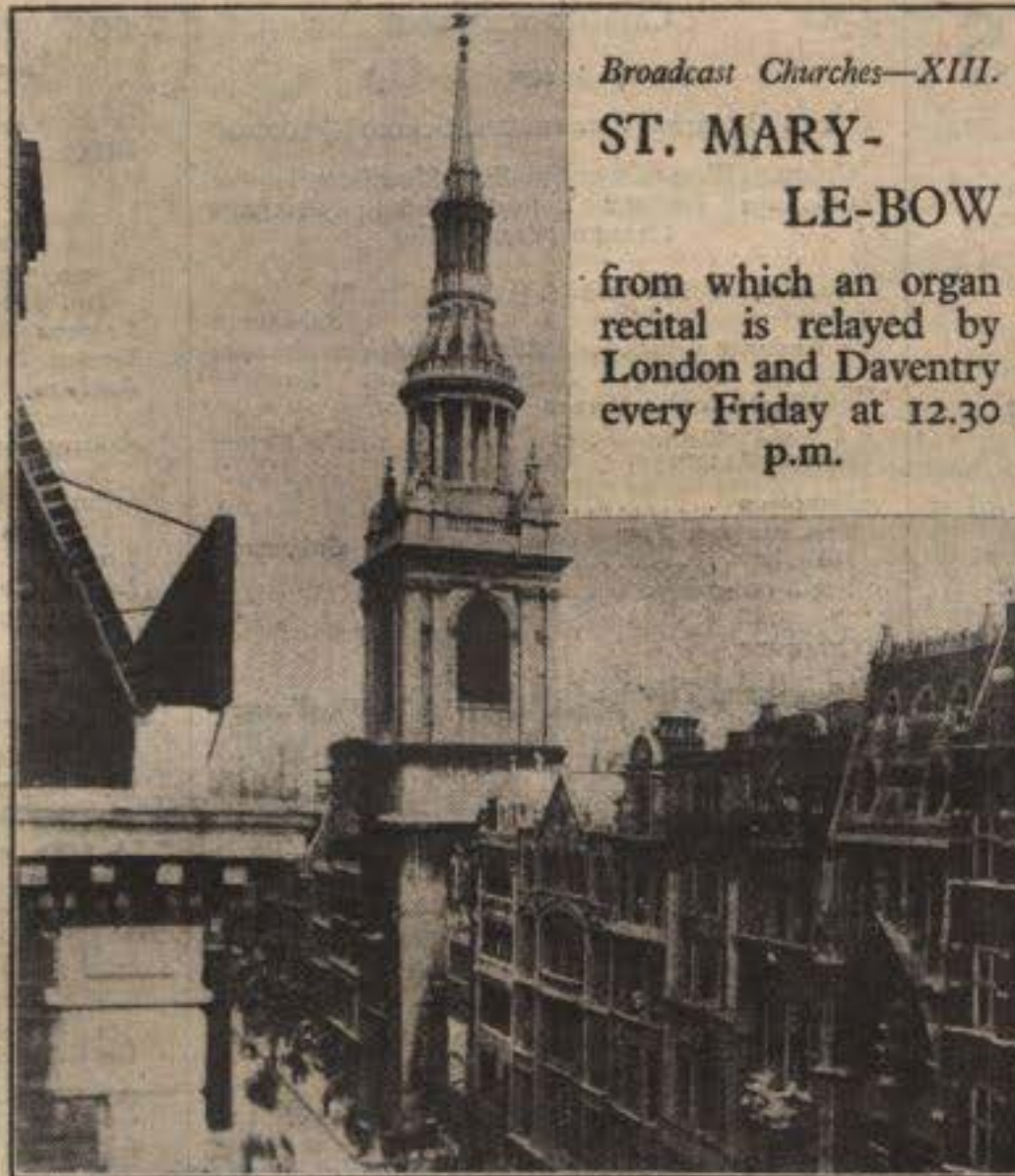
Recitative (Tenor).—Their doctrines all are false and vain, against the Lord and His eternal truth; naught else but man's imagination. O sorrow! that the Church this wrong should suffer, while her the Scriptures can sustain. One makes his choice of this and one holds that; they shape their course by Reason's faithless rays, and dead men's graves they do resemble, which to the eye are fair to see, but foul within their mould'ring chambers with dead men's bones and all uncleanness.

Aria (Alto).—Let the doctrine perish which the Word perverteth. May we keep from false belief and every factious spirit, for with aweless lips they speak and dare defy the Almighty.

Recitative (Bass).—The poor forsaken lie, their sighs, their bitter weepings, their many pains and needs, whereby the foe the pious soul afflicteth, the gracious ear of God Almighty now hath heard. Wherefore saith God: I must their helper be, I have

THE DAY OF REST.
Sunday's Special Programmes.

From 2LO London and 5XX Daventry



Broadcast Churches—XIII.

**ST. MARY-
LE-BOW**

from which an organ recital is relayed by London and Daventry every Friday at 12.30 p.m.

By the Rev. S. GORDON PONSONBY, M.A., Vicar of St. Mary-le-Bow.

ST. MARY-LE-BOW, Sancta Maria de Arcubus, stands within the ancient Roman Londinium on the site of a basilica, some fifteen feet below the present level of Cheapside. The spire stands on an ancient Roman causeway running east and west. Underneath the present church the ground is covered by an ancient crypt, said to be of the eleventh century; it contains a good many Roman bricks in its walls and the pillars may be of an earlier date. Wren supported his church with a concrete covering on the arches of the crypt.

We do not know when the Roman basilica became a church, but if it did so during the Roman occupation, the site is probably one of the earliest places of Christian worship in Britain. It is not certain when the Court of Arches, the principal court of the Archbishop of Canterbury, first was held in the church, but in 1272 the Bishop of Rome issued instructions to the Archbishop of Canterbury and the Dean of Arches to submit new regulations and rules for their Court, as the existing ones were old and obsolete.

Until 1847 this church was the principal of the Archbishop of Canterbury's thirteen Peculiars in the city of London. In that year Bishop Howley held his last Confirmation in the church for his thirteen parishes.

The tower of one of the earlier churches stood at the south-west corner of the present site, but it was blown down in the thirteenth century. A new tower, of which a picture may be seen in the vestry, was built in 1520 on the site of the inner porch to the church.

The older church and the tower of 1520 were all burnt down in 1666, and Wren built the present spire on a site to the north of the older one.

The church itself is a smaller reproduction of the basilica of Constantine in Rome.

Wren built a gallery inside at the west end in which he placed the organ and choir. This was, unfortunately, removed some sixty years ago and the organ was put in the north-east corner. Above Wren's organ there was a model of an Archbishop's mitre in wood which now stands in the vestry. There is also a good bust of King Charles II, in whose reign the church was rebuilt.

The pulpit is a fine piece of woodwork, contemporary with the building of Wren's church. If it is not Grindling Gibbons' work, it is certainly of his school.

The font is a solid piece of Sicilian marble of the late eighteenth century, replacing one given by Mrs. Frances Dashwood in 1675, which is now in St. Alban's Church, Westcliff-on-Sea.

It is thought unsafe to ring the famous peal of twelve bells, so they can be only chimed for the present. It is estimated that about £10,000 will be required to put the spire and bells in good ringing order.

7.55
St. Martin-in-the
Fields
Special Service

their crying heard, the Star of Hope shall rise, the brightness of the Sun of Righteousness shall lighten all their path, shall be their Comforter to quicken and to guide. Myself their sad distress will pity; my saving Word shall be their strength in weakness.

Aria (Tenor).—Thro' fire the silver pure becomes, and by the Cross God's word is establish'd so Christian men throughout their lifetime in pain and grief must patient be.

Chorale.—Grant us, O Lord, to keep the faith amid a faithless nation, tho' men their part with Satan take, no pow'r of hell can ever shake the Church's sure foundation.

The words (English version by Dr. E. W. Naylor) are reprinted by permission of Messrs. Breitkopf and Härtel.

7.55 A Religious Service

from

'ST. MARTIN-IN-THE-FIELDS

THE BELLS

Order of Service

Hymn, 'Praise the Lord! Ye Heavens adore Him' (A. and M., No. 292)

Confession and Thanksgiving

Psalm 23

Nunc Dimittis

Prayers

Hymn, 'Jesu, Lover of my Soul' (A. and M., No. 193)

Address, The Rev. H. R. L. SHEPPARD

Hymn, 'Abide with me' (A. and M., No. 27)

Blessing

SINCE his retirement from the church of St. Martin-in-the-Fields, listeners will agree that opportunities for hearing the Rev. H. R. L. Sheppard have been all too infrequent: the greater pleasure, therefore, to find him once again occupying the pulpit he has made so famous all over the world. The number of friends made by Mr. Sheppard, through his broadcast sermons, must be incalculable: he himself wrote in these pages, a year ago, that the broadcast preacher, with only fifteen minutes at his command, has a wider scope than Wesley who travelled England fifty years preaching the Word. Not even the newspaper or the book can hope to reach, with the same power and intimacy, so wide an audience as that to which Mr. Sheppard will preach this evening, when he returns to his familiar church.

(For 8.45-10.30 Programmes see opposite page)

10.30 Epilogue
'His Mercy'

(For Details of this week's Epilogue, see page 299)

Daventry only

10.40-11.0 The Silent
Fellowship

S.B. from Cardiff

The Road-User's Guide—



ENGLAND, WALES and SCOTLAND

New and enlarged Edition giving the best roads; quickest routes; distance between principal towns; together with a host of other useful information for motorist, cyclist and pedestrian. Scale 10 miles to the inch.

HōVIS

(Trade-Mark)

ROAD MAP

Obtainable from leading booksellers or direct post free 2/- from Hovis Ltd., Macclesfield. Wholesale, E. J. Larby, Ltd., London.

SUNDAY, MAY 12 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 A Ballad Concert

3.30 Chamber Music

STILES ALLEN (Soprano)

THE CHARLES WOODHOUSE STRING QUARTET

CHARLES WOODHOUSE (Violin); HERBERT KINSEY (Violin); ERNEST YONGE (Viola); CHARLES CRABBE (Violoncello)

Quartet for Strings in A (Op. 41, No. 3)

Schumann
Andante espressivo, Allegro molto moderato;
Assai agitato; Adagio molto; Finale—
Allegro molto vivace

STILES ALLEN

Devotion }
The Almond Tree } *Schumann*
Humility }
I will not grieve }

QUARTET

Minuet and Trio }
Bourrée } *Bach, arr. Charles Woodhouse*

STILES ALLEN

Befreit (Freed) }
Ich Schwebte (I tremble) } *Strauss*
Wiegenlied (Cradle Song) }
Schlechtes Wetter (Stormy Weather) .. }

4.30 QUARTET

Quartet for Strings in F (Op. 96) *Dvorak*
Allegro ma non troppo; Lento; Molto vivace;
Finale—Vivace ma non troppo

LIKE the New World' Symphony, this work made its appearance soon after Dvorak's short stay in the United States. He had shown a good deal of interest in the Negro melodies, wondering whether there was not in them the germ of a truly national American music, and the Symphony, this Quartet, and other works, were immediately claimed by the United States as having been inspired by Negro tunes.

Dvorak's fellow countrymen resented the suggestion furiously; to them this music was as thoroughly Bohemian as the rest of Dvorak's, and for some years a regular battle was waged. The world has long ago realized that it matters very little what the origin of the tunes was, being content to enjoy them for their own melodious sake. And in America and in our country this Quartet is always affectionately spoken of as 'The Nigger.' It is certainly Dvorak in his most popular vein, and each of the four movements has its own individual charm, its own strong hold on the affections of string players everywhere, and of all who enjoy the homeliness and comfortable intimacy of the string quartet.

Several of the tunes are in what is called the Pentatonic (five note) scale, the scale which can be played on the black notes of the pianoforte alone.

The first main tune of the first movement is like that, leaving out the fourth and seventh notes of the scale. It is a merry tune with more than a hint of laughter in it. The second chief tune is more sedate. These are set forth in the usual way with development section and a final part in which they are repeated. The slow movement comes next, dreamy and a little sad. It has been spoken of sometimes as embodying the composer's home-sickness in America.

The next is like a Scherzo and Trio in form, the first section merry and mischievous, the second, merely the same tune in a slower and smoother guise.

The last movement skips about from merriment to a thought of sentiment, in a capricious and wayward style, though the movement is really in the usual form with two main tunes.

Poetry Reading

7.50 A Religious Service

In connection with the Birmingham
Missionary Congress

Conducted by Canon GUY ROGERS

Relayed from St. Martin's Parish Church,
Birmingham

THE BELLS

Order of Service:

Hymn, 'Fling out the Banner' (English Hymnal,
No. 546)

Prayers

Lesson, Acts xvii, 16-31

Anthem, 'How lovely are the Messengers'

Mendelssohn

Address by the Rev. W. WILSON CASH (General
Secretary of the Church Missionary Society)

Hymn, 'God is working His purpose out'
(English Hymnal, No. 548)

Prayers

Benediction

Master of Choristers, RICHARD WASSELL

8.45 The Week's Good Cause:

(From Birmingham)

An Appeal on behalf of the Herefordshire General
Hospital by Mr. H. K. FOSTER

(Donations should be forwarded to the Secretary,
The General Hospital, Hereford)

8.50 WEATHER FORECAST GENERAL NEWS BULLETIN

9.0 A Ballad Concert

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS

Conducted by JOSEPH LEWIS

On the Banks of Allan Water *arr. Button*

ARTHUR CRANMER (Baritone)

The Lake Isle of Innistree *Muriel Herbert*

The Shepherd Boy sings in the Valley of Humilia-
tion *Ivy Klein*

As ever I saw *Peter Warlock*

I know a Bank *Martin Shaw*

EILEEN ANDJELKOVITCH (Violin)

Prelude, The Deluge *Saint-Saëns*

Le Bavolet Flottant (The Waving Ribbon)

Couperin, arr. Burmeister

CHORUS

O Lovely May *German*

RISPAH GOODACRE (Contralto)

What's in the Air To-day? *Robert Eden*

The Wedding *Del Riego*

A Birthday Song *Mac Fadyen*

CHORUS

The Seal Woman's Croon (Hebridean Melody)

arr. Bantock

TOM PICKERING (Tenor)

The Passionate Shepherd to his Love

Stanley Taylor

Phyllis has such charming graces *Lane Wilson*

Now sleeps the crimson petal *Quilter*

CHORUS

O Happy Eyes *Elgar*

9.55 ARTHUR CRANMER

When Icicles hang by the Wall

Vaughan Williams

Life *Ernest Austin*

Song of Momus to Mars *Boyce*

EILEEN ANDJELKOVITCH

Romance *Scendsen*

Minuet *Porpora, arr. Kreister*

Keltic Lament *Harry Farjeon*

RISPAH GOODACRE

Fierce flames are raging ('Il Trovatore') *Verdi*

Trees *Rasbach*

Alleluia *O'Connor Morris*

TOM PICKERING

Where'er you walk ('Semele') *Handel, edited Diack*

CHORUS

In this hour of softened splendour *Pinsuti*

10.30

Epilogue

Sunday's Programmes continued (May 12)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 Festival of Song
Arranged by the Great Western Railway Social and Educational Union
Relayed from the Romilly Park, Barry
G.W.R. SOCIAL AND EDUCATIONAL UNION PRIZE BAND
Conducted by J. LENNON

March Militaire Schubert
Introductory Remarks by
Sir WALFORD DAVIES, Mus. Doc. (Hon. Director of Music to the G.W.R. Social and Educational Union)
THE MASSES G.W.R. CHOIRS of Aberystwyth, Barry, Bristol, Caerphilly, Cardiff, Carmarthen, Newport, Port Talbot, Romilly, and Swindon
Conductors: W. M. WILLIAMS, and H. BUMFORD GRIFFITHS
Integer Vitae Flemming
Bay of Biscay Davy
The Cloud-Capt Towers Stevens

BAND
Overture, 'Napoleon' Manuel Bilton

MASSED CHOIRS
Breathe soft, ye winds Paxton
Loudly Proclaim Welsh Melody
The Poacher Old English Tune

BAND
Fantasia, 'Hanover' Dennis Wright
Community Singing: Men of Harlech Cwm Rhondda

MASSED CHOIRS
Massa's in the cold, cold ground Foster
Nobody knows

BAND
Selection, 'Faust' Gounod

5.0-6.15 app. S.B. from London

7.55 S.B. from London

8.45 The Week's Good Cause
An Appeal on behalf of the Bridgend and District Hospital Wireless Fund by the Rev. Canon DAVID PHILLIPS, Vice Chairman of the Hospital

8.50 S.B. from London

9.0 West Regional News

9.5 A CONCERT
Relayed from the Park Hall
NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE

Petite (Little) Suite Debussy
JOHN COLLINSON (Tenor)
Star Rogers
The Roadside Fire Vaughan Williams
Mattinata Brogi

ORCHESTRA
Introduction, Act III, 'Lohengrin' Wagner

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship
Relayed to Daventry

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

3.30 S.B. from Cardiff

5.0-6.15 app. S.B. from London

7.55-8.45 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.

3.30-6.15 app. S.B. from London

7.55 S.B. from London

8.45 The Week's Good Cause:

Appeal on behalf of the Hahnemann Convalescent Home Jubilee Memorial Fund, by the Rev. EDWARD MOOR, M.A., Rural Dean of Bournemouth and Hon. Chaplain to the Home

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

10.30 Epilogue

ORCHESTRA
Scenes Pittoresques (Picturesque Scenes)

5.0-6.15 app. S.B. from London

7.55 S.B. from London

8.45 The Week's Good Cause:

An Appeal on behalf of the North Wales Home Teaching Society for the Blind, by Mrs. NORMAN DAVIES
Donations should be sent to the Manager, the Midland Bank, Bangor, North Wales.

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

10.30 Epilogue

Other Stations.

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

3.30-6.15 app.—S.B. from London. 7.55:—S.B. from London. 8.45:—The Week's Good Cause. Appeal on behalf of the Berwick Infirmary by Sir Francis Douglas Blake, Bart., C.B., D.L., J.P. 8.50:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 401.1 M. 748 KC.

3.0:—A Choral and Orchestral Concert. The Station Orchestra. Conducted by Herbert A. Carruthers: Overture, 'Preciosa' (Weber). The Edinburgh Singers. S.B. from Edinburgh. An die Heimat und Wechselnd zum Tanz (Brahms). Orchestra: Suite, 'Romanesque' (Debussy). Edinburgh Singers. From Edinburgh: As thro' the land, The splendour falls, O swallow, swallow, and Our enemies have fallen (Stanford). Orchestra: Miniature Suite (Eric Coates).

4.0:—Glasgow Territorial Army and Auxiliary Air Force. Annual Church Parade Service. Relayed from the St. Andrew's Hall. Service Conducted by the Rev. F. A. Stewart, B.D., A.A.F. Praise—Psalm 124, second version. Call to Prayer. Prayer. Old Testament Lesson—Psalm 19. (Read by Rt. Hon. Sir David Mason, Lord Provost of Glasgow). Praise, 'Nearer, my God, to Thee.' New Testament Lesson—Romans viii, vv. 28-30. (Read by Major-General H. F. Thuillier, C.B., General Officer Commanding 2nd (The Lowland) Division). Prayer. Address by the Rev. Henry Coulter, B.D., C.T.A. Praise, 'Stand up, stand up for Jesus!' Benediction. God Save the King. 5.0-6.15 app.:—S.B. from London. 7.55:—S.B. from London. 8.45:—S.B. from Edinburgh. 8.50:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.



A RAILWAY PRIZE BAND.
The Great Western Railway Social and Educational Union Prize Band plays during 'The Festival of Song' which will be relayed from Barry by Cardiff Station this afternoon.

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30-6.15 app. S.B. from London

7.55-8.45 S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 A Massenet Programme
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

Heroic March of Szabady
Ballet Music from 'Le Cid'
HAMILTON HARRIS (Bass) with Orchestra
Seigneur, reçois mon âme (Lord, receive my spirit) ('Don Quixote')

Elegie
Vision Fugitive (Fleeting Vision) ('Hérodiade')
ORCHESTRA
Berceuse (Cradle Song) and Entr'acte, from 'Don César de Bazan'

HAMILTON HARRIS
Chanson de Don César (Don César's Song) (With a heart bounding gaily)
Dors, ami (Sleep, friend)
L'Improvisateur (Look down that lane)

2BD ABERDEEN. 311.2 M. 964 KC.

3.0:—A Choral and Orchestral Concert. S.B. from Edinburgh (See Glasgow). 4.0:—S.B. from Glasgow. 5.0-6.15 app.:—S.B. from London. 7.55:—S.B. from London. 8.45:—S.B. from Edinburgh. 8.50:—S.B. from London. 9.0:—S.B. from Edinburgh. 9.50:—S.B. from London. 9.9:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 302.7 M. 891 KC.

3.30-6.15 app.:—S.B. from London. 7.55:—S.B. from London. 8.45:—The Week's Good Cause: Appeal on behalf of the Belfast Distress Committee by the Rt. Hon. Lord Justice Andrews. 8.50:—S.B. from London. 10.30:—Epilogue.

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
Published every Friday—Price Twopence.
Editorial address: Savoy Hill, London, W.C.2.
The reproduction of the copyright programmes contained in this issue is strictly reserved.

6.45
The Organ Works
of
Cesar Franck

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

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

10.45 **Mrs. K. WAUCHOPE MACIVER:** 'Economics in the Home—I, Wages and Housekeeping Money'

MRS. K. WAUCHOPE MACIVER begins a fortnightly series of six talks on 'Economics in the Home.' Her first subject will be: 'Wages and Housekeeping Money'—the vexed question of what proportion of the weekly wage should go into housekeeping. The series follows the talks on Household Budgets, given by Mrs. C. S. Peel and Mrs. Margaret McKillop.

11.0 (*Daventry only*) **Gramophone Records**
Twilight of the Gods, Part I **Wagner**

12.0 **A BALLAD CONCERT**
NELLIE JONES (Soprano)
MORLAIS MORGAN (Baritone)

12.30 **ORGAN RECITAL**
by **E. J. GADBALD**
From **Lozells Picture House, Birmingham**

1.0-2.0 **LEONARDO KEMP** and
his **PICCADILLY HOTEL ORCHESTRA**
From the **Piccadilly Hotel**

2.30 **Broadcast to Schools:**
Miss RHODA POWER: 'What the Onlooker Saw—(Course III), The Duke's Canals'

3.0 **Interlude**

3.5 **Miss RHODA POWER:**
'Stories for Younger Pupils—
Tybert the Cat and Reynard
the Fox (Medieval Border-land
between France and Germany)'

3.20 **Interlude**

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

4.15 **AERPHONE DU CLOS** and
his **ORCHESTRA**
From the **Hotel Cecil**

5.15 **THE CHILDREN'S HOUR**

'Doing Good,' from 'The Phoenix and the Carpet' (*E. Nesbit*)

'Country Gardens' (*Grainger*)
and other **Piano Solos** played
by **CECIL DIXON**

'More Hints on How to Play Tennis,' by **Colonel R. H. BRAND**
Songs by **ESTHER COLEMAN**

6.0 **Mr. G. W. JUDGE:** 'Bee-Keeping as a Profitable Hobby.'

PLEASURE and profit are unusually well-mixed for those who care to keep bees in an intelligent fashion. That their habits are fascinating needs no Maeterlinck today to tell us; but some people are less convinced that they are profitable. Everything depends, of course, on whether the bees are wisely handled; and Mr. George W. Judge, as Instructor in Bee-keeping to the Kent County Council and Hon. General Secretary of the Kent Bee-keepers' Association, is exceptionally well qualified to give advice in this matter. This is the first of a series of three fortnightly talks and is called: 'Bees and their Value as Food Producers.'

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

6.30 'What the Younger Generation Thinks—II.' A Discussion between **Miss N. COOPER** of the Princess Club and a Club Member

MONDAY, MAY 13
2LO LONDON & 5XX DAVENTRY
(358 M. 438 KC.) (1,562.5 M. 192 KC.)

This is the second in the series of broadcasts arranged in consultation with Young People's Organizations and will be given by a member of a Bermondsey Girls' Club, the Chairman being Miss N. Hosker, Warden of the Princess Club Settlement in Bermondsey.

6.45 **THE FOUNDATIONS OF MUSIC**

CÉSAR FRANCK'S ORGAN WORKS
Played by **JOSEPH BONNET**
Relayed from the **Bishopsgate Institute**
(A note on the organ works of Cesar Franck will be found on page 318.)

7.0 **Mr. JAMES AGATE:** **Dramatic Criticism**

7.15 **Musical Interlude**



By courtesy of Graham Wilcox Productions Limited

WAGNER'S HERO, IN A MODERN GERMAN FILM.

The second act of *Siegfried* is being relayed from Covent Garden tonight. This picture shows Siegfried, the hero of the *Ring* cycle, as he appears, played by **Richter**, in *The Nibelungs*, Fritz Lang's great picturization of the old story from which Wagner also drew the plot of *The Ring*.

7.25 **Monsieur E. M. STÉPHAN:** French Talk—
from 'Bourne-Bourne,' a tale by Jules Claretie,
from 'Vois-tu ça c'est un général,' line 17,
page 3, to 'dans son lit blanc,' line 23, page 5

7.45 **'Siegfried'**
ACT II
from

The **Royal Opera House, Covent Garden**

MOST of the music of this second act of *Siegfried* is dominated by the beauty of the woodland scene in which it passes. But it has its grim moments, too. The Prelude suggests the dragon into which the Giant Fafner has transformed himself by means of the Rhine-gold's magic, and when the curtain rises we see the entrance of his cave. The Nibelung, Alberich, haunts the spot in the hope that some day he may snatch the treasures which were stolen from him. Wotan, father of the gods, in the guise of a wandering old man, comes in, and he and Alberich meet. No sooner has the god gone than Siegfried and the Dwarf Mime appear, the dwarf leading the hero to the dragon's lair, hoping that whoever wins in the battle, there may be some chance for him to seize the spoil. But Siegfried drives the dwarf from him.

10.20
Sydney Baynes
and
His Music

Then there follows the beautiful music of the forest which is by now one of the most familiar episodes of the whole *Ring* cycle. At the end of it the dragon wakes and Siegfried slays him. The monster's blood on his hand as he touches it with his lips, gives him the power to understand the birds and beasts, and even of knowing what passes in the minds of his fellow men. Thus he realizes the treachery which lurks behind the fair words of Mime, who now returns, and seeks to poison him. He kills Mime, and Alberich's hideous laughter can be heard from his hiding place. Again the music of the forest rises above the motives of conflict and evil, and now there is blended with it a new theme as Siegfried listens to the forest bird; it tells him of the maid who sleeps on the fire-girt rock, and at last leads Siegfried towards her.

9.15 **Political Broadcast**
Women's Series—Liberal
Address

9.45 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN:** Local Announcements (*Daventry only*) Shipping Forecast and Fat Stock Prices

10.5 **A Song Recital**
by
Sir GEORGE HENSCHEL

10.20 **Music by Sydney Baynes**

JACK WRIGHT (Baritone)
THE WIRELESS ORCHESTRA
(Conducted by **THE COMPOSER**)
March, 'Here Goes'
Overture, 'Endure to Conquer'

JACK WRIGHT with **Orchestra**
The Garden of my Love
First Love

ORCHESTRA
Waltz, 'Destiny'
Entr'acte, 'Dusk'

JACK WRIGHT with **Pianoforte**
My Destiny
A Tumbledown Place

ORCHESTRA
Suite, 'A Coon's Day Out'
March, 'The Spider's Tread'

11.5 **A Hand at**
Simple Auction Bridge

MR. GEORGE PLAYFAIR.	
♠ 8, 7, 5, 3	
♥ A, Q, 10, 5, 3	
♦ A, K, 3	
♣ 5	
COL. B. OLIVER.	MR. HENRY PLAYFAIR.
♠ A	♠ K, Kn, 9
♥ 9, 8, 6, 4	♥ K, Kn, 7
♦ Q, 6, 5	♦ 10, 9, 8, 7
♣ A, Kn, 9, 7, 2	♣ K, 10, 8
MR. A. J. ALAN.	
♠ Q, 10, 6, 4, 2	
♥ 2	
♦ Kn, 4, 2	
♣ Q, 6, 4, 3	
Mr. G. Playfair deals.	
Score—Game all.	
Love all.	

11.20-12.0 **DANCE MUSIC:** **REG BATTEN** and his **BAND** from the **New Princes Restaurant**

12.0-12.15 a.m.
Experimental Transmission of Still Pictures
by the **Fultograph Process**

MONDAY, MAY 13

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by E. A. PARSONS

Overture, 'La Princesse Jaune' (The Yellow Princess)...Saint-Saëns

DOROTHY BISSELL (Soprano)

O tell me, Nightingale
Love the Jester

ORCHESTRA
Selection, 'Coppélia'

Children's Suite

Danse de la Banana

Selection, 'Monsieur Beaucaire'...Messager

4.0 A Ballad Concert

WYNNE AJELLO (Soprano)

BOOTH UNWIN (Bass)

WYNNE AJELLO

My Wonderful Garden.....Dorothy Bigelow
Yea and Nayarr. A. L.

BOOTH UNWIN

Bois Epais (Sombre Woods).....Lully
Lady MineBoysson Trocharne

WYNNE AJELLO

By the Waters of Minnetonka.....Lieurance
Bird Songs at Eventide.....Eric Coates

BOOTH UNWIN

The Wheeltapper's Song.....Walseley Charles
At Grendon FairPaul Marc

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

IDA SARGENT (Songs at the Piano)

5.30 The Children's Hour: (From Birmingham)

'Tiek-Tock,' by Juliette R. Hess. Songs by PHYLLIS PECK (Soprano) and JOHN ROBSON (Baritone)

'The Old Tower Talks—What I've Heard,' by T. C. Lawton

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

6.30 Light Music (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Raymond'.....Ambroise Thomas

HARRY BRINDLE (Bass)
Myself When Young ('A Persian Garden')
Liza Lehmann

The Yeoman's Wedding SongPoniatowski

ORCHESTRA
Selection, 'A Princess of Kensington'...German

JOYCE ROLLITT (Pianoforte)
Ballad in A Flat, Op. 47.....Chopin

7.12 ORCHESTRA

Viola, 'Catherine'Tchaikovsky



ERNEST WHITFIELD gives a Violin Recital from 5GB to-night, at 9.45.

8.0 An Hour of Requests

HARRY BRINDLE
The Rebel
William Wallace
Tommy Lad...Margetson
Leatin'
T. C. Sterndale Bennett

7.28 JOYCE ROLLITT
Three Novels, Op. 17
Medtner

ORCHESTRA
Pot-Pourri, 'Tangled Tunes'.....Ketelbey

8.0 An Hour of Requests

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

BERNARD ROSS (Baritone)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Political Broadcast Women's Series—Liberal Address

9.45 A Violin Recital by ERNEST WHITFIELD

Sonata in E Minor Francesco Maria Veracini, arr. J. Salmon—1685-1750

Andante in C Bach

Gavotte Rondeau in E }
Nigun (Improvisation)..... } Bloch

Simchas Torah (Rejoicing) ('Baal Shem')
Pictures of Classical Life

10.15 DANCE MUSIC. TEDDY BROWN and his BAND from Ciro's Club

11.0-11.15 REG BATTEN and his BAND, from the New Prince's Restaurant

(Monday's Programmes continued on page 206.)

NEW WAVELENGTHS 'World-Radio' Station Identification Panels

A Key to all European and some American Stations

Frequency	Distance
Wavelength	Opening Call
Interval Signal	Power

From the

B.B.C. Bookshop, Savoy Hill, London, W.C.2

Post free 1/-

N.B.—These panels embody the new allotment of frequencies and wavelengths under the Plan de Bruxelles

THE "BEST WAY" OF LEARNING LANGUAGES

Glowing Tributes to New Pelman Method of Learning French, German Spanish and Italian.

"I find that the Pelman Method is the best way of learning French without a teacher."

So writes General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., of the new Pelman Method of learning languages without using English.

Thousands of similar tributes have been received from men and women who are learning French, Spanish, German, or Italian by this most wonderfully interesting plan. Here are a few examples:—

"I can read and speak with ease, though it is less than six months since I began to study Spanish." (S. M. 181.)

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at a school." (S. 382.)

"I am enjoying the (Italian) Course tremendously and think it is a wonderful way of learning, as you unconsciously absorb all sorts of rules of Grammar as well as learning the words." (I. L. 136.)

"In sending in the last paper to the Institute I must congratulate it on its splendid method. I have only been learning German for five months; now I can not only read it, but also speak it well." (G. M. 148.)

"I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction, and am most grateful to you for it." (M. I. 404.)

A striking feature of this method is that it enables you to

- learn French in French,
- learn German in German,
- learn Spanish in Spanish,
- learn Italian in Italian.

Even if you do not possess the smallest acquaintance with any one of these languages you can now learn them without using a word of English. There are no vocabularies to be learnt by heart. There is no translation from one language into another. Best of all, perhaps, those grammatical difficulties, those pages and pages of rules and exceptions, which preface most systems of learning languages, are swept aside by the Pelman plan. You are introduced to the language itself from the very beginning, and you start learning to speak, read, write and understand it from the first day.

The method is fully described in a little book entitled "The Gift of Tongues." There are four editions of this book—one for each language—and you can have any one of these free of charge, by writing for it to-day.



When writing, state which of these four—French, German, Italian or Spanish—particularly interests you and a copy of "The Gift of Tongues" describing the Pelman Course in that language will then be sent to you by return, gratis and post free.

Write for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1., or call.

Overseas Branches: PARIS, 35, Rue Boissy d'Anglas. NEW YORK, 71, West 45th Street. MELBOURNE, 396, Flinders Lane. DURBAN, Natal Bank Chambers. DELHI, 10, Alipora Road.

Monday's Programmes continued (May 13)

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)
 Slav March *Tchaikovsky*
 Prelude, 'The Deluge' *Saint-Saëns*
 Overture, 'A Midsummer Night's Dream'
 Suite, 'Peer Gynt,' No. 1 *Grieg*

2.30 Broadcast to Schools:
 Professor W. M. TATTERSALL: 'Animal and Plant Life by the Sea Shore—IV, Seashore Life revealed by the Microscope'

IN this talk we shall hear of the very small animals which swim and float. Professor Tattersall will also talk of animals which make their own light, and of floating eggs.

3.0 London Programme relayed from Daventry

3.30 Welcome to the Railway Queen

Arranged by the Great Western Railway Social and Educational Union

Relayed from the Theatre Royal, Barry (By permission of Sir ARTHUR CARLTON)

THE ROMILLY BOYS CHOIR AND STRING BAND and

AMALGAMATED SCHOOL CHOIRS

Under the direction of W. M. WILLIAMS
 Vocal and Instrumental Music

THE SWINDON G.W.R. LADIES PRIZE CHOIR

Conducted by CHARLES K. WARNER

Where the Bee sucks *Sullivan*
 Rosebuds *Adam Geibel*

THE RAILWAY QUEEN of Great Britain
 Miss ENA BEST, Manchester,
 attended by Maids of Honour, arrives,
 escorted by

THE G.W.R. PADDINGTON PIPE BAND

Airs:
 Sweet Maid of Glenderille
 I love a Lassie

Pipe Major, C. CLANCY
 Drum Major, F. HAZELL

Addresses of Welcome to the Railway Queen
 by
 Mr. HOWELL WILLIAMS, J.P., on behalf of the Barry Townspeople,
 and
 Sir WILLIAM JAMES THOMAS, Bart., on behalf of the G.W.R. Social and Educational Union

THE RAILWAY QUEEN replies to the Addresses of Welcome

THE LADIES PRIZE CHOIR
 In the Greenwood *Henry Smart*
 A Song of Rest *Walford Davies*

Mr. EDWARD S. HADLEY, Chairman of the G.W.R. Social and Educational Union, presents the Queen with a souvenir of her visit

THE ROMILLY BOYS CHOIR AND STRING BAND and
AMALGAMATED SCHOOL CHOIRS
 Vocal and Instrumental Music
THE RAILWAY QUEEN departs

Music by **THE G.W.R. PADDINGTON PIPE BAND**
 Air, 'The Tay Bridge'

ROMILLY BOYS STRING BAND
 Instrumental Music

5.0 Mr. ISAAC J. WILLIAMS: 'The Land of Spain—I, Travels in Spain'

MR. WILLIAMS will start from Gibraltar in this talk and will go on to Algeciras and from there to Ronda of the Romans. He will also tell of a village which seems to hang on mountainous rocks

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 West Regional News

10.5 THE STATION TRIO:
 FRANK THOMAS (Violin);
 RONALD HARDING (Violoncello);
 HUBERT PENGELLY (Pianoforte)
 Dream Castles
Brian Hope

'The Bracelet'

A Play in One Act by ALFRED SUTRO

Presented by **THE BRISTOL PLAYGOERS**

Characters:
 Harvey Western
 His Honour Judge Banket
 Martin
 William
 Mrs. Western
 Mrs. Banket
 Miss Farrer
 Smithers

THE TRIO
 Slavonic Dances No. 1
 in C, No. 8 in F
Devarak

11.5-11.20 S.B. from London



THE RAILWAY QUEEN of Great Britain, Miss ENA BEST, arrives in Barry this afternoon. The ceremony at her welcome is being broadcast by Cardiff.

5SX SWANSEA. 294.1 M. 1,070 KC.

1.15-2.0 S.B. from Cardiff
2.30 S.B. from Cardiff
3.0 London Programme relayed from Daventry
3.30 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
10.0 S.B. from Cardiff
10.5-11.20 S.B. from London

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

2.30 London Programme relayed from Daventry
6.15 S.B. from London
6.30 For the Boys' Brigade
6.45-11.20 S.B. from London (10.0 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry
5.15 The Children's Hour:
'JACK THE GIANT KILLER'
 An old English tale adapted and made into a play by C. E. HODGES



The man
 who
 smokes
 Player's
 gets
 Quality



NCC 634

Monday's Programmes continued (May 13)

6.0 London Programme relayed from Daventry
 6.15-11.20 S.B. from London (10.0 Local Announcements)

2ZY MANCHESTER. 378.3 M-793 KC

2.30 London Programme relayed from Daventry
 3.20 THE NORTHERN WIRELESS ORCHESTRA

- March, 'London Scottish' Haines
- Overture, 'The Bronze Horse' Auber
- MINNIE HESKETH (Soprano)
- Che farò? (What shall I do?) Gluck
- Selve Amiche (Friendly Woods) Caldara
- A Toi (To Thee) Lebrun
- Ninon Tosti

ORCHESTRA
 Selection, 'The Magic Flute' Mozart, arr. Tavan
 JOHN PICKLES (Pianoforte)

- Jig in G Arno
- Sonata in C Scarlatti
- Litany Schubert, arr. Liszt
- Waltz in D Sharp Minor Liszt

ORCHESTRA
 Waltz, 'Gold and Silver' Lehar
 Moresque Coates
 MINNIE HESKETH
 Sea Wrack Harty
 The Night Nursery Arundel
 Ships of Arcady Head

ORCHESTRA
 Three Dream Dances Coleridge-Taylor
 JOHN PICKLES
 Scherzo from Sonata in B Minor Chopin
 Variations Brillantes, Op. 12 Chopin
 ORCHESTRA
 Selection, 'A Country Girl' Monckton

5.15 The Children's Hour:
 S.B. from Leeds
 THE BIRDLAND BROADCASTING COMPANY
 A Special Tit-bit Programme
 Relayed from the Henpeck Heron's Club
 Songs by DOROTHY KITCHEN and JOHN WOODS SMITH
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London (10.0 Local Announcements)
 10.5 S.B. from London
 10.20 Light Orchestral Music by Sullivan
 (Sullivan was born on this day, in 1842)
 THE NORTHERN WIRELESS ORCHESTRA:
 Conducted by T. H. MORRISON
 Overture, 'Di Ballo' (The Ball)
 Incidental Music, 'The Merchant of Venice'
 Alla Marcia (In Marching Time), 'Henry VIII'
 11.5-11.20 S.B. from London

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.
 2.0.—Speech by Major Sir Henry Segrave, D.S.O., at the Luncheon given in his honour by the 'Evening World', relayed from the Grand Assembly Room, Barras Bridge. The Lord Mayor of Newcastle, Councillor Arthur W. Lambert, M.C., will preside and propose the Health of the Guest. 2.30.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15-11.5.—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 by Charles Watson and his Orchestra from the Playhouse Ballroom. 4.0.—A Ballad Concert. The Station Orchestra. Robert Marshall (Bass). 5.15.—The Children's Hour. 5.58.—

Weather Forecast for Farmers. 6.0.—S.B. from Edinburgh. 6.15.—S.B. from London. 6.30.—Bulletin of Juvenile Organizations. 6.45.—S.B. from London. 10.0.—Scottish News Bulletin. 10.5.—S.B. from London. 10.20.—Scott and Whaley. Music and a Play. The Station Orchestra: Orchestral Ballade, 'The Spirit of the Glen' (Drysdale). 'A Lunch at the Manse', an Episode adapted from Susan Ferrier's Novel, 'Destiny', by Lady Margaret Sackville. Orchestra: Impromptu on Scottish Melodies (Stephen); Song of the Gloaming (Moonie). 11.5-11.20.—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

3.0.—Broadcast to Schools: S.B. from Glasgow. 3.15.—Professor J. Arthur Thomson: 'Natural History round the Year—III, Nests and Eggs.' 3.30.—Afternoon Concert. The Station Orchet. Jean Ferrier (Mezzo-Soprano). James Killah (Baritone). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Juvenile Organizations Bulletin. 6.45.—S.B. from London. 10.0.—S.B. from Glasgow. 10.5.—S.B. from London. 10.20.—Scottish Concert. The City of Aberdeen Police Pipe Band, directed by Pipe Major John Henderson: Atholl and Breadalbane, March (Ferguson); Ariston Castle, Strathspey (Traditional); Sandy Cameron, Reel (Alex. Cameron). Arthur Black (Entertainer): First Aid (Black). Dorothy King (Soprano): Awbody's like to be mairrit but me, and My mither's ayr glowerin' ower me (arr. W. B. Scone); The Camldrife Wooer (arr. D. Stephen). Band: Dove of Park, March (Broadwood); Tulloch-nocum, Strathspey (Skinner); Jenny Dang the Weaver, Reel (Traditional). 10.28.—Arthur Black: Thirty Pounds (Black). Dorothy King: The Kiss—Jint the Door (arr. Dorothy King); Up in the mornin' early (arr. Moffat); I'm ower young to mairry yet (arr. D. Stephen). Band: 74th Farewell to Edinburgh, March; Monymusk, Strathspey; and the Grey Bob, Reel (Traditional). 11.5-11.20.—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

12.0-1.0.—Concert. The Radio Quartet: Selection, 'Martha' (Flotow, arr. Tavan); Hindu Song (Rimsky-Korsakov); Four Indian Love Lyrics (Woodforde-Finden). Jean Teggart (Soprano): In the Whirl of a Dance (H. Oliver); Noble Signora (Meyerbeer); When Myra Sings (A. L.). Quartet: Selection, 'Mister Cinders' (Ellis and Myers); Two Irish Dances (Pinnacane). 2.30-3.20.—London Programme relayed from Daventry. 3.30.—Italy. Orchestra: Overture, 'La Baruffe Chiozzotte', Op. 32 (Sinigaglia); Symphonic Poem, 'The Fountains of Rome' (Respighi). 4.0.—Incidental Music, 'The Jewels of the Madonna' (Wolf-Ferrari). 4.20.—Violet E. Curran (Soprano): A Pastoral (Veracini); Star Vicino (Salvatore Rosa); Se Tu m'Ami (Pergolesi); Pur Dieesti (Antonio Lotti). 4.32.—Orchestra: Danze Piemontesi, No. 11, Op. 31 (Sinigaglia); Turantella (Leoncavallo). 4.45.—Organ Recital by Charles Howlett from the Classic Cinema. 5.15.—The Children's Hour. 6.0.—'Keeping as a Profitable Hobby', by Mr. G. W. Judge. 6.15.—S.B. from London. 6.30.—For the Boys' Brigade. 6.45.—S.B. from London. 10.5.—A Novelty Programme. The Orchestra: Menuetto and Presto from the 'Peasant' Symphony for Strings and Two Horns (Mozart). 10.17.—Duet for Two Bassoons, 'Funeral March of a Marionette' (Gounod); 10.24.—Drum Solos, 'The Drummer's Birthday' (Elliott-Smith). 10.30.—'The Ragtime Bass Player' (Latter). 10.36.—Descriptive Piece, 'A Southern Wedding' (Latter). 10.43.—Descriptive Galop, 'A Motor Ride'. 11.0.—Musical Interlude. 11.5-11.20.—S.B. from London.

WORLD-RADIO

(The Official Foreign and Technical Journal of the B.B.C.)

Contains exclusive and authoritative information on Wavelengths and Programme details of all the chief European Broadcasting Stations.

Broadcasting News and Reviews of the Countries, Peoples and Events of the World.

Interesting and Trustworthy Technical Articles.

SPECIAL FEATURES:

American Call-Signs

'Via Ether'—A commentary on next week's foreign programme features and broadcasting topics in general.

'Which Station was That?'—Answers to Listeners' queries concerning the identity of transmissions heard.

French, German, Italian, Spanish and Esperanto articles.

Appear in next Week's Issue.

ON SALE ON FRIDAY EVERYWHERE.

2d. WORLD-RADIO 2d.

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

'His Master's Voice' RECORDS

EINE KLEINE NACHTMUSIK—John Barbirolli's Chamber Orchestra—C1655-6, 4/6 each, London Thursday 4/c.

LES PRELUDES (Liszt)—London Symphony Orchestra—D 1616 & D 1617, 6/6 each, London, Thursday 4 15.

SYMPHONY IN E FLAT—Berlin State Opera Orchestra (Kleiber)—D1448-50, 6/6 each, London, Friday 8 o/c.

CASSE-NOISETTE—Philadelphia Symphony Orchestra—D1214-6, 6/6 each, London, Friday 8.35.

WOHIN? Schumann—D1411, 6/6, Daventry 5 GB and London, Friday 3 o/c.

ELISABETH'S PRAYER—J. Ritza—DB 1092, 8/6, Daventry 5 GB and London, Friday 3 o/c.

SPANISH DANCE (Danse Espagnola)—Thibaud—DB 1113, 8/6, London, Saturday 8.28.

CHANSON DE MATIN—London Symphony Orchestra—D 1236, 6/6, Daventry 5GB, Saturday 7.10.

OVERTURE—MAGIC FLUTE—Berlin State Opera Orchestra—E 464, 4/6, Daventry 5GB, Saturday 9 o/c.

HATFIELD BELLS—CROWN OF THE YEAR—Percy Heming—B 3006, 3/-, Daventry 5 GB, Saturday 7.30.

A REQUEST—Walter Widdow—E449, 4/6, Daventry 5GB, Saturday 3.30.

SECOND POLONAISE—Berlin State Opera Orchestra—D 1625 6/6, London Sunday 4.30.

SEA FEVER—Stuart Robertson—B 2594, 3/-, London, Sunday 4 45.

QUARTET IN F (Dvorák)—Budapest String Quartet—D 1124-26, 6/6 each, 5GB, Sunday 4.30.

SIEGFRIED—(Complete in Album)—D1572 to D1587, 6/6 each, London, Monday 8 o/c.

MARIAE WIEGENLIED (Virgins' Slumber Song)—Elena Gerhardt—DB 1030, 8/6, London, Tuesday 4.48.

MATTINATA (Tis the day)—Pertile—DA1008, 6/-, London, Wednesday 7.45.

BAULET MUSIC FROM FAUST—Royal Opera Orchestra—C 1462-3, 4/6 each, London, Wednesday 8.45.

GREATEST ARTISTS—FINEST RECORDINGS





11.0
THE MINISTER
OF
HEALTH

TUESDAY, MAY 14
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

11.0
—AND LADY
DENMAN
WILL SPEAK



10.15 a.m. The Daily Service

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

10.45 'Some Simple Puddings'

11.0 The National Federation of Women's Institutes (Daventry only)

Annual Meeting, relayed from the Central Hall, Westminster
Address and Presentation of the Annual Report by the Chairman—The Lady DENMAN
Address by the Minister of Health—The Right Hon. NEVILLE CHAMBERLAIN, M.P.

A MOVEMENT that has shown phenomenal growth of recent years is the National Federation of Women's Institutes, branches of which are to be found in practically every village in the country. The multitude of interests covered by these Institutes, and the wide activities which are laid open for their members, must amaze anyone not acquainted with the enthusiasm and abounding energy of those responsible: from handicrafts to theatricals, from politics to musical festivals, there is hardly any activity left out of consideration, somewhere or other. The address and presentation of the annual report will be made by the Chairman, the Lady Denman, and a speech will be given by the Right Hon. Neville Chamberlain, M.P.

11.30 (Daventry only) Gramophone Records
Twilight of the Gods, Part II Wagner

12.0 A CONCERT
GWLDYD GARSIDE (Soprano)
THE GERSHOM PARKINGTON QUINTET

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

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

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

3.30 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:
Sir RICHARD GREGORY, D.Sc., LL.D.: 'Earth and Sky—Thunderbolts and Shooting Stars'

4.30 LOUIS LEVY'S ORCHESTRA
(Continued)

5.15 THE CHILDREN'S HOUR:
Selections from several of the operas of Gilbert and Sullivan, played by THE OLOF SEXTET
The Story of 'The Trespassers' (H. Mortimer Batten)
'The Dark Side of the Zoo,' revealed by LESLIE G. MAINLAND

6.0 Poetry Reading
Poems by G. K. CHESTERTON
Read by V. C. CLINTON BADDELEY

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

6.30 Musical Interlude

talk in Mr. Massingham's series are the 'Bittern with his boom, the bearded Tit (of whose fairy harp and lamentable history Mr. Massingham will have interesting things to say), the Sand Martin, and the Starling, whose autumnal 'hostings' have long puzzled ornithologists.

7.45 An Orchestral Concert

SUZANNE BERTIN (Soprano)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Wedding March Glazounov
Overture, 'Ruy Blas' Mendelssohn

8.0 SUZANNE BERTIN, with Orchestra
Rosina's Aria ('The Barber of Seville') Rossini
ORCHESTRA
Suite, 'Three Fanciful Etchings' Kestelbey
Japanese Variations Paul Vidal
Valse, 'Souvenir de Baden' Konigal

SUZANNE BERTIN
Le Printemps (Spring) Eachmaninov
Le Thé (Tea) Kocochlin
Je t'aime (I love thee) Grieg
L'Île heureuse (The Happy Isle) Chabrier
ORCHESTRA
Bohemian Dance Bizet
Ballet Suite, 'La Korrigane' Widor

THERE is a special interest in hearing music by Widor on the same day on which part of César Franck's organ music has been played. Widor succeeded César Franck as Professor of the Organ at the Paris Conservatoire, and worthily upheld the fine tradition of French organ music which began a new lease of life with Franck's advent. But, although it is his organ music which is much better known in this country than any of the rest of his work, taking as it does, a really im-

portant place in the organist's repertoire, there is a good deal of symphonic and even operatic music from his pen. At least one of his Symphonic poems has been heard in London—'A Walpurgis Night'; Widor conducted it himself at a Philharmonic Concert here in 1888. 'La Korrigane' was produced in Paris at the Opera on December 1, 1880. It is a Ballet in two acts.

8.0-8.30 (Daventry only)
Mr. NORMAN WALKER: 'Next Steps in Biology—III, Life without Oxygen'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener—Handel at the Harpsichord'

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

9.40 Vaudeville
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
(See also the centre of page.)

10.40-12.0 DANCE MUSIC:—JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club

VAUDEVILLE

MABEL MARKS
Syncoated numbers at the piano

PERCY HONRI
A Concert-in-a-Turn

JULIAN ROSE
Our Hebrew Friend

SCOTT AND WHALEY
The Popular Comedians

BERYL HAYDEN AND FIONA LEIGH
American Songs and Ballads

TONIGHT AT 9.40

6.45 THE FOUNDATIONS OF MUSIC
CÉSAR FRANCK'S ORGAN WORKS
Played by JOSEPH BONNET
Relayed from The Bishopsgate Institute

7.0 'Holidays at Home and Abroad'—III,
Mr. H. V. MORTON: 'The Neglected North'

IT is not generally realized, perhaps, how wide a field the 'Industrial North' offers to the holiday-maker: the thought of miles of chimney-stacks and cobble-streeted towns is exaggeratedly present in the minds of most people. True, these exist: but you have only to take a short journey out of Manchester, or Macclesfield, or Sheffield, for instance, to find country that, for picturesqueness and pastoral simplicity, is hard to beat in all England. It is this 'neglected North' that Mr. H. V. Morton, the well-known journalist and writer on the lesser-known charms of the British Isles, has chosen for his talk tonight.

7.15 Musical Interlude

7.25 Mr. H. J. MASSINGHAM: 'Adventures among Birds—III, Marsh Birds'

FROM 'London Birds' to 'Marsh Birds' is not a considerable step, the obvious link being the sea-gull that breeds on the marsh and feeds on the town. Other birds covered in this further

TUESDAY, MAY 14
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15
A Recital
by Amar
and Ramin

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 CANTILL

Overture, 'Hamlet' E. Bach

GARDA HALL (Soprano) and Orchestra

Valse Song ('Romeo and Juliet') Gounod

Laughing Song ('Ma non Lescaut') Auber

ORCHESTRA

Fantasia, 'A Midsummer Night's Dream'
 Mendelssohn, arr. Finck

LUCY VINCENT (Oboe)

Andante in G Mozart

GARDA HALL

Through the Night Wolf

The Virgin's Slumber Song Reger

Solveig's Song Grieg

ORCHESTRA

Evening in the Mountains } Grieg
 At the Cradle }

LUCY VINCENT

Pavane pour une Infante defunte (Pavane for
 a dead Princess) Ravel

5.15 ORCHESTRA

Suite, 'On Jhelum River' .. Woodforde-Finden

5.30 **The Children's Hour:**
 (From Birmingham)

'Broomstick Steeds'—A Playlet Adventure by
 Mary Richards

Diets by MARJORIE PALMER and ETHEL

WILLIAMS (Contralto)

W. A. CLARKE (Bassoon)

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

6.30 JACK PAYNE

and THE B.B.C. DANCE ORCHESTRA

LOUISE SELKIRK (Trumpet Solos)

G. A. DALES (In Norfolk Dialect Songs and
 Sketches)

7.45 JACK HULBERT

(The Famous Revue Artist)

8.0 'There are Crimes and Crimes'

(See centre of page)

9.30 **A Ballad Concert**

(From Birmingham)

ETHEL WILLIAMS (Contralto)

W. A. CLARKE (Bassoon)

'Im and 'Er in

'Odds and Ends'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.15-11.0 **A RECITAL**

by LICCO AMAR (Violin)

and GUNTHER RAMIN (Cembalo)

Relayed from the Bishopsgate Institute

GUNTHER RAMIN

Prelude and Fugue in F) Dietrich Buxtehude
 Toccata in D Minor } (1637-1707)

LICCO AMAR

Sonata in A Minor for Unaccompanied Violin
 Georg Johann Pisendel (1687-1755)

GUNTHER RAMIN

Præcludium and Fugue in A .. Bach (1685-1750)

LICCO AMAR, the violinist in this recital of
 music, as fresh and wholesome as it is
 unfamiliar, is already well known to listeners as
 the leader of the Quartet which bears his name
 side by side with that of Hindemith, the brilliant
 viola player and composer.

Gunther Ramin is the organist in the Thomaskirche of Leipzig, the Church which the great Bach himself made famous for all time. There is thus a special interest in having a great organ Prelude and Fugue of the master's, played by one who is, musically, his direct lineal descendant, as well as being a distinguished upholder of his great tradition.

**'THERE ARE CRIMES
 AND CRIMES,'**
 A Comedy by
AUGUST STRINDBERG,
 will be broadcast from 5GB
TONIGHT AT 8.0,
 and from London and Daventry
 on Thursday night.
*Full particulars of the production
 will be found on page 309.*

If for nothing else, Buxtehude would be remembered as one of the masters whose music was sincerely studied by the great Bach. It formed a very important part of that tradition which Bach made the starting point of his own splendid music. But as an organist himself, and as composer of organ and church music, he has a place of real honour in the history both of the instrument and of music. A Swede by birth, he spent a good part of his life in Germany, dying at Lübeck in 1707.

Pisendel was a pupil of Corelli's, who was master of his instrument at so early an age that when he was only fifteen he became one of the Chapel violinists to the Margrave of Ansbach. He was afterwards Director of Music to the King of Poland, and then spent some years in the suite of the Prince of Saxony, travelling throughout Europe with his master. The last years of his life were spent as leader of the orchestra at the Saxon Court, and in the Opera Orchestra, and he died there, in Dresden, in 1755. He was among the best of the early eighteenth-century violinists, and had a good deal to do with raising the art to a high level in Germany. As listeners will hear in this Sonata for violin without accompaniment, he must, indeed, have been a master of his instrument and all its resources.

(Tuesday's Programmes continued on page 309).

This Week's Epilogue
'HIS MERCY'
 'Father of Heaven whose Love profound'
 Psalm 103, vv. 8, 9 and 11-17.
 'When all Thy mercies, O my God'
 Ecclesiasticus xviii., v. 13.

A Private Income
—Not a Salary

£400

**A YEAR FOR!
 LIFE for YOU!**

Think of it! Not a salary necessitating daily work at the office, but a private income to be paid to you every year as long as you live.

And while you are qualifying for it—to begin, say, at age 55—there's full protection for your family; £2,800, plus accumulated profits, will be paid to them in the event of your death. Should that be the result of an accident £5,600 plus the profits will be paid. Should illness or accident permanently prevent your earning any kind of living, £28 a month will be paid to you until you are 55, when the £400 a year becomes due. (This applies to residents of the British Isles, Canada, and United States.)

Every year you will save a substantial amount of Income Tax—a big consideration in itself.

This can all be accomplished by means of a plan devised by the Sun Life of Canada—the great Annuity Company with Government-supervised assets exceeding £100,000,000. This is the Company which, in co-operation with employers, is responsible for protecting thousands of men and women under its *Group Life and Pension Policies*.

It is a wonderful plan, adaptable to any age and for any amount. It brings independence within the reach of tens of thousands of men who, otherwise, would be compelled to go on working till the end of their days.

THIS ENQUIRY FORM SENT NOW WILL BRING YOU DETAILED PARTICULARS OF A PLAN WHICH WILL MAKE YOU A HAPPIER AND RICHER MAN. POST IT TO-DAY—NO OBLIGATION IS INCURRED.

To J. F. JUNKIN (Manager),
 SUN LIFE ASSURANCE CO. OF CANADA,
 12, Sun of Canada House, Cockspur Street,
 Trafalgar Square, London, S.W.1.

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

Name
 (Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth

R.T., 10/5/29

Tuesday's Programmes continued (May 14)



ABOLISH YOUR RENT BOOK

Most people pay away from 10 to 15% of their total income in rent. That means all the money you earn by nearly two months of hard work is poured into your landlord's pocket. Why should you do that when practically the same amount of money paid monthly just like rent will buy a comfortable house for you? In about 15 years the house will be yours. When the last payment is made you have a saleable asset worth hundreds of pounds and at the same time a substantial increase in your income.

A FAIR DEAL

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.

FINDING THE MONEY

When we are both satisfied that your house is fairly priced and good value, we advance 80% or even 90% of the purchase money. We will also, if desired, arrange for all the legal details, insurance of the house, and advise you about income tax rebates, etc.

REPAYMENTS

Like rent, repayments fall due monthly. The monthly sum includes repayment of capital and interest on the borrowed money. There are no fluctuations, nothing to upset your family budget.

AN IMPORTANT CONSIDERATION

When you deal with a Building Society you are associating yourself with it for ten, fifteen or twenty years. Be sure that all your relations will be pleasant. Come to the Co-operative Permanent Building Society. Send the coupon below for our interesting little "Home Owning."

YOUR SAVINGS! The Co-operative Permanent Building Society offers a very safe and simple form of investment which corresponds with a deposit account at the bank but pays a full 5% interest entirely free of Income Tax liability so far as the investor is concerned.



NEW OXFORD HOUSE, HART STREET, LONDON, W.C.1.

District Office: BIRMINGHAM: 166, Corporation Street. Local Offices: MANCHESTER: 30, Brown Street. SOUTHAMPTON: 12, London Road. PORTSMOUTH: 194-196, Fratton Road. BRISTOL: 13, John St. NEWCASTLE: 19, Eldon Square. COVENTRY: 42, Smithford Street. SOUTHPORT: 1, Highton Street.

Chairman: The Rt. Hon. J. H. Thomas, LL.D., J.P., M.P. Managing Director: Arthur Webb, J.P., F.C.I.S. Sec.: Charles Runcorn, F.L.A.A., F.I.S.A. Assets Exceed £6,000,000. Reserve Fund £200,000. 450 Branches and Agencies in all parts.

COUPON

a Please send me your book, "Home Owning."
b Please send me your book "5% Tax Free Investment."

Name

Address

R.T., 10, 5, 20,

5WA CARDIFF. 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry

5.0 Miss CONSUELO DE REYES: 'Masques and Pageants—IV, Natural Scenery in Open Air Acting'

THE Citizen House Players on many occasions give plays in the open air and thus they know well how to utilize natural resources. 'The spirit of gathering under the tree is in our very blood,' says Miss De Reyes. 'It is the spirit out of which our great folk drama of folk dance and of folk song is made.'

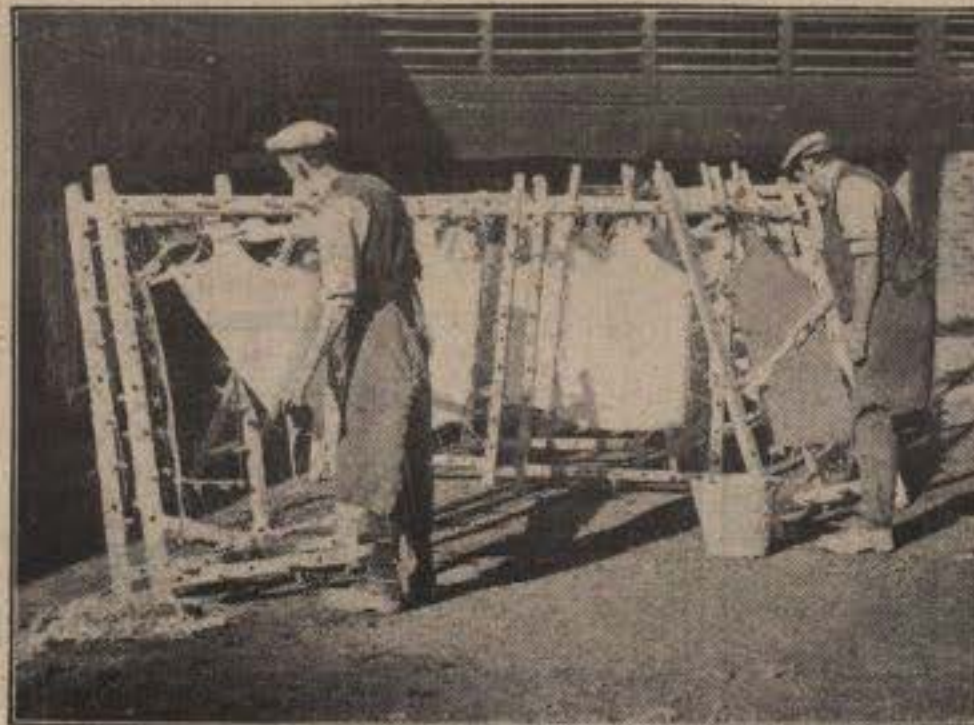
5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London



AN ANCIENT HAMPSHIRE INDUSTRY.

Mr. Sydney E. Allen talks on 'Parchment-Making at Havant' from Bournemouth this evening. The industry has been carried on at this little town for over a century. This picture shows the finished skins being cut from the drying frames.

7.45 A Welsh Orchestral Concert

NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE

Overture, 'Bronwen' Holbrooke

IN the early stages of his career Holbrooke was regarded by most of his older colleagues as quite definitely the 'bad boy' of English music, and he had to fight hard for anything like adequate recognition of his original gifts. He proved himself to be well equipped for that task too; that he has now won something like an assured position is largely the outcome of his unyielding faith in his own work. Among those who helped him with encouragement and understanding was the poet T. E. Ellis, whose great work, 'The Cauldron of Annwn,' Holbrooke was anxious to compose as an operatic trilogy; the project gradually took shape and was carried to successful completion. The subject, taken from the old Welsh mythology, is one in which Holbrooke's romantic temperament found full scope, and the music is vivid and forceful, in keeping with the tragic, passionate story. The first opera in the trilogy was played in Hammerstein's ill-fated London Opera House in 1912, Nikisch and Holbrooke himself conducting alternately. Its name is *The Children of Don*. The second, *Dylan*, appeared at Drury Lane in 1913 under Sir Thomas Beecham's direction, and in later years, the first has been heard in Vienna and Salzburg. *Bronwen*, the third opera of the

series, was given its first performance in February of this year, by the Carl Rosa Opera Company, at Huddersfield.

Its Prelude is a big and impressive tone poem in which there are three important themes; the last is a very old and well-loved Welsh folk song.

TOM PICKERING (Tenor) and Orchestra
There is a lady, sweet and kind..... } Brewer
Jillian of Berry

ORCHESTRA

Gwalia Suite Maldwyn Price

GWENDA VAUGHAN (Pianoforte)

Sonatine (Last Movement) Ravel

La Cathédrale Engloutie (The submerged Cathedral) Debussy

ORCHESTRA

Fantasia on Welsh Folk Songs Braithwaite

TOM PICKERING

Plentyn Breuddwydion Irish Melody — Welsh

words by T. Parry Williams

Bywyd y Bugail E. T. Davies

Aros mae'r mynyddau mawr

C. H. Clements

Hun Gwenllïan

Welsh Melody, arr. de Lloyd

ORCHESTRA

March, 'Men of Harlech'

German

9.0 S.B. from London

9.35 West Regional News

9.40-12.0 S.B. from London

5SX 294.1 M. 1,020 KC.

SWANSEA.

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Cymraeg
'PYNCLAU'R DYDD YNG
NGHYMRU'

Gan :

Yr Athro E. ERNEST HUGHES, M.A.

A WELSH INTERLUDE

'CURRENT TOPICS IN WALES'

A Review, in Welsh, by

Professor E. ERNEST HUGHES, M.A.

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 Mr. SYDNEY E. ALLEN: 'Rural Industries of Wessex—II, Parchment-Making at Havant'

7.15-12.0 S.B. from London (9.35 Local Announcements)

(Tuesday's Programmes continued on page 303.)

Ambrose Wilson's Whitsun Bargains

WONDERFUL NEW BUILDING TO COPE WITH ENORMOUS DEMAND

The magnificent new Building illustrated here has been built, equipped and planned to give you a Service in the supply of Ambron Goods second to none in the world. The latest and most modern devices have been installed to ensure the smooth and rapid handling of your order from its first receipt to its final dispatch.

The enormous new stockrooms provided will enable such large stocks to be carried that, although your order may be received at the busiest hour of the busiest season, it will be possible to execute it immediately.



AMBRON HOUSE.

Built to give you Supreme Service.

As all roads are said to lead to Rome, so all the Postal routes of this country lead to the new Ambron House, which has been built to serve your interests. It is your Postal Stores, where the latest styles and finest values await your selection at real Bargain Prices and on the easiest of payment terms.

Ambron House is, without question, the best planned and best equipped Mail Order Building in the Kingdom, and the unique organisation and purchasing advantages it offers are entirely at your command.



THIS MATRON'S FROCK
IN PRINTED ART-SILK
SENT FOR **2/-**

WITH ORDER.

The Model Frock illustrated here has been designed and made especially for the matronly figure and at the Bargain Price of 19/11 should make a strong appeal.

It is made in printed Art-Silk, with a well covered pattern on Navy, Cedar Brown, or Black grounds. The long roll Collar is of plain Art-Silk, neatly piped to tone. The fashionable overskirt is bound with plain Art-Silk. There is an all-round Belt, finished with buckle.

I will send this Frock to you at once on first payment of 2/- only and balance of price may be paid by weekly instalments, if preferred. (See Coupon.)

Bargain Price 19/11 Only.
You cannot fail to be delighted with this Bargain, but, as always, my "satisfaction or money back" terms apply.

LENGTHS: 42, 44, 46, and 48 inches.
HIP MEASUREMENTS: 46, 48, 50, and 52 inches.
SHADES: Multi-colours on Navy, Cedar Brown, or Black ground.

D.R.21 BARGAIN COUPON.

Please send me, on approval, Frock No. D.R.21, at present Bargain Price of 19/11.

Length
Hip Measure
Colour

I enclose 2/- deposit, together with 6d. for postage, and will pay balance of price, either in one sum or by weekly instalments of 2/- or more. If not satisfied, and I return the Frock unworn at once, you will refund my deposit. Enclose coupon with name and full address and Postal Order crossed thus / /.

Radio Times, 10-5-29. No. 595.

THIS AMBRON — BELTED — CORSELETTE.

SENT FOR **1/-** DEPOSIT.

Ladies, here is your opportunity to secure the very latest Fashionable figure-moulding garment — the Ambron Belted Corselette. It is a triumph of design, a perfect luxury to wear, and a model to enhance the natural grace of outline and figure-poise. It combines Style with delightful comfort.

Examine it at Home. Pay by Instalments.

So confident am I that I will please you that I will send this Ambron Belted Corselette for you to try on in your own home, upon receipt of just 1/- Deposit. The full Bargain Price is only 8/11, balance of which you may pay by instalments, if preferred. Send Deposit and Coupon NOW, while you think of it.



THE MODE NOW.

Please read this description.

The Ambron Belted Corselette is an improved type of garment, giving the combined support of Corset and Brassiere in one. Made in strong striped Pink Coutille. Fitted with underbelt (7-in. bust). Surgical elastic insets on hips. Adjustable shoulder straps. Six suspenders. An important feature is the spiral steels which run practically the full length of the back of the Corselette, giving an unbroken line of support. Equally suitable for slim, medium, and full figures.

B.C. BARGAIN COUPON.

Please send me on approval, with option of instalment terms, a new Ambron Belted Corselette at present bargain price of 8/11. My measurements are:

BUST (over light underwear)
I enclose 1/- deposit, with 6d. postage and will remit balance of 7/11 either in one sum or by weekly instalments of 1/- or more.
State Bust measurement and enclose Coupon with name and full address and postal order crossed thus / /.
Sizes range from 30-in. to 46-in. Bust.

Radio Times, 10-5-29. No. 298.

THIS CHARMING FROCK
IN Multi-Coloured Art-Silk
FOR **2/-**

WITH ORDER.

In the fascinating Frock shown here, my Designers have produced a Model which is up-to-the-minute in Design and Style.

It is made in Multi-coloured Art-Silk, with the new yoked waist effect. The Skirt is flared in front, piped with contrast plain Art-Silk at hem and waist. Contrast Art-Silk also forms the Peter Pan Collar, Gauntlet Cuffs, and Belt.

I will send you this charming Frock, on approval, for first payment of 2/- only and balance of the Bargain price of 16/11 may be paid by instalments, if preferred. (See Coupon.)



My Bargain Price 16/11 only.

This is one of the finest Bargains I have ever offered and will delight you. Why not send Coupon and Deposit now?

LENGTHS: 38, 40, 42, 44, and 46 inches. Also out-size in lengths 42, 44, 46, and 48 inches, 2/- extra.
COLOURS of BACKGROUNDS: Orange, Brown, New Blue, or Navy.

F.133 BARGAIN COUPON.

Please send me, on approval, Frock No. F.133, at present Bargain Price of 16/11.

Length
Colour

If out-size required, please state "O.S."
I enclose 2/- deposit, together with 6d. for postage, and will pay balance of price either in one sum or by weekly instalments of 1/6 or more. If not satisfied and I return the Frock unworn at once, you will refund my deposit. Enclose Coupon with name and full address and Postal Order crossed thus / /.

Radio Times, 10-5-29. No. 595.

POST ORDER AT ONCE TO
AMBROSE WILSON, Ltd., 60, Vauxhall Bridge Road, LONDON, S.W.1



TALKS AND TALKIES

Every fact that comes to light proves how supreme and eminent the Exide Battery is. Here are two more such facts. The Exide Battery is being used in the reproduction of every Talking Film on view in England to-day. And at the General Election in May it will be the Exide Battery which will amplify the speeches for the political parties. Do you realise that you can have this same Exide Battery in your own set and enjoy the purity of tone and steadiness of service which an Exide Battery always gives?

Exide

THE LONG LIFE BATTERY FOR WIRELESS

And use an Exide on your car.

Obtainable from Exide Service Agents and all reputable dealers.

EXIDE BATTERIES, CLIFTON JUNCTION, NEAR MANCHESTER,

London Sales & Service Depot: 215-229, Shaftesbury Avenue, W.C.2.

G15

Charge your own batteries with the Exide Trickle Charger. Prices: For H.T.—£3:7:6. For L.T.—£2:4:0. For H.T. & L.T.—£5:0:0.

Tuesday's Programmes continued (May 14)

(Continued from page 300.)

5PY PLYMOUTH 199.3 W 787 KC

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:
A DAY OF SURPRISES
First of all, 'The Blue Rabbit' (*Mabel Marlowe*) is discovered living in a house—then 'The Mouse and the Lion' (*Holiday*) meet in the forest, and so we decide 'Nuffin's Any Use' (*Gallatly*)
- 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—III, Mangrove Swamps'
- 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
A CHAMBER CONCERT
by
THE HIRSCH STRING QUARTET
- 2.30 London Programme relayed from Daventry
- 4.0 NORTHERN WIRELESS ORCHESTRA
Suite, 'Pastorale' *Ansell*
- 4.15 London Programme relayed from Daventry
- 4.30 ORCHESTRA (Continued)
Overture, 'The Arcadians' *Monckton and Talbot*
Chanson Triste (Song of Sadness) *Tchaikovsky*
Humoreske
Selection, 'Gipsy Love' *Lehar*
Chanson Napolitaine (Neapolitan Song)
D'Ambrosio
Suite, 'The Village Green' *April*
- 5.15 The Children's Hour:
FAIRYLAND REVISITED
Songs by BEATRICE COLEMAN
Stories by JEAN NIX
- 6.0 Mr. W. F. A. ERMEN: 'The Way to Better Photography—II, Practice'
- 6.15 S.B. from London
- 7.0 Mr. HERBERT SHAW, D.L., J.P. (Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce): 'Industrial Problems of Tyneside.' S.B. from Newcastle
- 7.15 S.B. from London
- 7.45 A BAND CONCERT
From Sheffield
THE SHEFFIELD CITY POLICE BAND
Conducted by HARRY W. TAIT
First Hungarian Rhapsody *Liszt*

- From Stoke
- 7.57 K. J. KEY (Baritone)
I would I were a King *Sullivan*
Tomorrow *Keel*
Galloping Dracary Dun *Brake*
- From Hull
- 8.5 ARTHUR JOHNSON (Violin)
Legende *Cummings*
Mazurka in E Minor *Elgar*

- From Sheffield
- 8.15 BAND
Phantasy on a Well-known Air *H.-W. Tait*
(First Broadcast Performance)

- From Stoke
- 8.33 K. J. KEY
Old Clothes and Fine Clothes *Shaw*
Border Ballad *Coven*
The Somerset Farmer *Lane Wilson*

- From Hull
- 8.41 ARTHUR JOHNSON
Air from Violin Concerto *Goldmark*
Serenade *York Bowen*

- From Sheffield
- 8.51 BAND
Flight of the Bumble Bee .. *Rimsky-Korsakov*
Farandole ('The Maid of Arles') *Bizet*
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

Other Stations.

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

2.10:—Opening of the North-East Coast Exhibition by H.R.H. The Prince of Wales. Relayed from the Sports Ground. 2.50 app.:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell. From the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. Herbert Shaw, D.L., J.P. (Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce): 'Industrial Problems of Tyneside.' 7.15:—S.B. from London. 7.45:—Orchestral Concert, conducted by Capt. A. G. Amers. Relayed from the Festival Hall, North-East Coast Exhibition. 9.0:—S.B. from London. 10.40:—Dance Music from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

11.0-12.0:—A Recital of Gramophone Records. 3.0:—Broadcast to Schools: Dr. George Pratt Insh, 'Scotland in the Eighteenth Century—III, The Roadmakers.' 3.15:—Musical Interlude. 3.20:—Monsieur Jean-Jacques Oberlin, Elementary French—III, Chanson avec Choeur d'Enfants, 'Ma Normandie,' et 'Cadet Rousselet.' 3.45:—An Organ Recital by S. W. Lettich. From the New Savoy Picture House. 4.0:—A Light Orchestral Concert. The Station Orchestra: Overture, 'The Merry-makers' (Coates). Renee McCulloch (Soprano): Nightingale of June (Sanderson); Lo! here the gentle lark (Bishop); Sing, Sweet Bird (Ganz). Orchestra: A Shakespearean Suite (William Moore) (conducted by the composer); Suite, 'Bohemian' (Ord Hume). Renee McCulloch: The Spinning Wheel, Confin' thro' the Key, and There grows a Bonnie Brier Bush (Traditional); I'm owre young tae marry yet (arr. H. A. Carruthers). Orchestra: Selection, 'By Jingo' (Finck). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. A. G. Highet, 'Hints for Owner-Drivers'—III. 6.15:—S.B. from London. 7.45:—Nina Taylor (Soprano): Love's Own Kiss (High Jinks); My Blue Heaven; You're in my heart, but never in my arms; Laugh, clown, laugh; Old Man Sunshine. 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. 964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.45:—Studio Concert. The Station Odet: Two Military Marches, 'Pomp and Circumstance' (Elgar) Overture, 'Chal Romano' (Kettelbey). Dorothy Donald (Mezzo-Soprano): A Brown Bird Singing (Haydn Wood); April is a Lady (Phillips); An Old World Serenade (Meyer-Helmud). Odet: Caucasian Sketches (Ippolitov-Ivanov). Valse, 'Tales from the Vienna Woods.' 4.50:—Dorothy Donald: When Rooks Fly Homeward (Alec Rowley); Smile through your Tears (Bernard Hambden); When Song is Sweet (Sans Souci); Till Dawn (Hilbert Loewe). Odet: Selection, 'Cleopatra' (Strauss) Hungarian Rhapsody No. 2 (Liszt). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Short Vocal Recital of Operatic Songs by Margaret Rusdie (Mezzo-Soprano): Pauline's Romance (La Dame de Pique) (Tchaikovsky); Stride la Vampa (Il Trovatore) (Verdi); Nobil Signor (Les Huguenots) (Meyerbeer); Tell her all I would dare (Faust) (Gounod). 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. 302.7 M. 991 KC.

2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: Bob Dryden's Rivoli Rhythm Boys. From the Plaza. 5.0:—A Flute Recital by Harry Dyson: Romance (Widor); Allegretto from Suite (Codard); Elegie (Kranz); Rondo à la Tarantelle (De Jong). 5.15:—The Children's Hour. 6.0:—Miss Edith Gregg: 'The Empire Marketing Board—I, Its General Activities.' 6.15:—S.B. from London. 7.45:—The Country. Marjorie Stueland (Soprano). J. H. Chambers (Baritone). Chorus and Orchestra, conducted by E. Godfrey Brown, Orchestra: Sylvan Scenes (Fletcher). 8.5:—'The Hillside,' By Eric Fogg. 9.40:—Orchestra: Sylvan Suite, Op. 10 (Howard A. Brockway). 9.0-12.0:—S.B. from London.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Opera.
Selections from various operas of Gilbert and Sullivan, played by H.M. Grenadier Guards Band
—See Columbia Catalogue, Pages 16 and 17.

- Orchestral and Band
- RAYMOND OVERTURE.**
H.M. Grenadier Guards Band (No. 2491-5a.).
- PRINCESS OF KENSINGTON, Selection.**
H.M. Grenadier Guards Band (No. 2620-4a. 6d.).
- TANGLED TUNES.**
Castro Orchestra (Nos. 2423-2424-3a. each).
- RUY BLAS OVERTURE.**
Percy Pitt and H.B.C. Orchestra (No. 9278-4a. 6d.).
- THREE PANGFUL ETCHINGS.**
Kettelbey's Concert Orchestra (Nos. 9406-9407-4a. 6d. each).
- FAUST, Ballet Music.**
Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1794-L1795-6a. 6d. each).
- DOWN IN THE FOREST.**
Albert Sandier's Orchestra (No. 4642-3a.).
- BEETHOVEN SYMPHONY, No. 1, in C major.**
Sir George Henschel and Royal Philharmonic Orchestra (Nos. L1889-L1892-6a. 6d. each).
- POMP AND CIRCUMSTANCE MARCH.**
H.M. Grenadier Guards Band (No. 9386-4a. 6d.).
- CASSE-NOISSETTE SUITE.**
Percy Pitt and H.B.C. Orchestra (Nos. 9260-9262-4a. 6d. each).
- BOHEMIAN GIRL, Overture.**
Percy Pitt and H.B.C. Orchestra (No. 9160-4a. 6d.).
- MARCH OF MOUNTAIN GNOMES.**
H.M. Grenadier Guards Band (No. 5087-3a.).
- MADAME BUTTERFLY, Selection.**
Percy Pitt and New Queen's Hall Light Orchestra (No. 9306-4a. 6d.).
- MAGIC FLUTE, Overture.**
Sir Thomas Beecham and London Symphony Orchestra (No. L3001-6a.).
- SCHUMANN SYMPHONY, No. 4, in D minor.**
Bruno Walter and Mozart Festival Orchestra (Nos. L2209-L2212-6a. 6d. each).

- Instrumental.
- NIGGER QUARTET FOR STRINGS, in F major, Op. 96.**
London String Quartet (Nos. L2092-L2094-6a. 6d. each).
- ROMANCE IN G.**
Albert Sammons—Violin (No. 4954-3a.).
- BY THE WATERS OF MINNETONKA.**
Cherniavsky Instrumental Trio (No. 3360-3a.).
- BALLADE IN A FLAT, Op. 47.**
William Murdoch—Piano (No. 9367-4a. 6d.).
- NIGUN (Improvisation)—Baal Shem.**
Joseph Brigi—Violin (No. 9157-4a. 6d.).
- NOCTURNE IN D FLAT MAJOR, Op. 27, No. 2.**
Leopold Godowsky—Piano (No. L2171-6a. 6d.).
- GRASSHOPPERS' DANCE.**
J. H. Squire Celeste Octet (No. 3608-3a.).
- SONG OF SLEEP.**
J. H. Squire Celeste Octet (No. 3403-3a.).

- Vocal.
- MARRIAGE OF FIGARO, Voi che sapete.**
Rosetta Pampanini, Soprano (No. 9160-4a. 6d.).
- SEA FEVER.**
Edgar Coyle, Baritone (No. 4265-3a.).
- DEVOTION.**
Roy Henderson, Baritone (No. 4692-3a.).
- TREES.**
Dame Clara Butt, Contralto (No. X357-6a.).
- SEMELE, Where'er You Walk.**
Frank Mullings, Tenor (No. 9350-4a. 6d.).
- IN THIS HOUR OF SOFTENED SPLENDOR.**
Sheffield Choir (No. 9194-4a. 6d.).
- BIRD SONGS AT EVENTIDE.**
Hubert Eissell, Tenor (No. 4812-3a.).
- YEOMAN'S WEDDING SONG.**
Rex Palmer, Baritone (No. 5126-3a.).
- LEANIN'.**
Raymond Newell, Baritone (No. 9302-4a. 6d.).
- DANNY BOY.**
Dora Lubette, Soprano (No. 9479-4a. 6d.).
- TWO BEGGARS.**
Frank Mullings, Tenor, and Norman Allan, Bass (No. L1774-6a. 6d.).
- WHEN WE WERE VERY YOUNG—Song Cycle.**
J. Dale Smith, Baritone (Nos. 4104-4107-2a. each).
- IMMORTAL HOUR, Præry Song.**
William Howittine, Tenor (No. 3546-3a.).
- IN AN OLD-FASHIONED TOWN.**
Edgar Coyle, Baritone (No. 2899-3a.).
- EARLY ONE MORNING.**
Salisbury Singers (No. 5171-3a.).
- YE BANKS AND BRASS.**
Rex Palmer, Baritone (No. 3924-3a.).
- SHE IS FAR FROM THE LAND.**
Edgar Coyle, Baritone (No. 9246-4a. 6d.).
- DER DOPPELGÄNGER.**
Alexander Kipnis, Bass (No. L2136-6a. 6d.).
- TARTARUS.**
Roy Henderson, Baritone (No. 9455-4a. 6d.).

Now on Sale at all Stores and Dealers.

COLUMBIA ARTISTS IN THE PROGRAMMES

- Sir DAN GODFREY and the BOURNEMOUTH MUNICIPAL ORCHESTRA.
- WIRELESS SYMPHONY ORCHESTRA.
- DOBS VANE, Soprano.
- Sir GEORGE HENSCHEL, Baritone.
- ROY HENDERSON, Baritone.
- J. DALE SMITH, Baritone.
- B.B.C. WIRELESS CHORUS.
- RONALD GOURLEY, Entertainer.
- JACK PAYNE and the B.B.C. DANCE ORCHESTRA.

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

7.0
A Talk by
The
Earl of Derby



LICCO AMAR,
the violinist, will give a joint recital with
Gunther Ramin tonight at 9.50.

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
Miscellaneous
- 12.0 A BALLAD CONCERT
EDITH COATES (Contralto)
JAMES TOPPING (Tenor)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From the Restaurant Frascati
- 2.30 Broadcast to Schools:
Miss C. VON WYSS: 'Nature Study for Town
and Country Schools (Course III)—IV, Green
Leaves'
- 2.55 Interlude
- 3.0 Mr. J. C. STOBART and Miss UNA BROADBENT:
'Foundations of English Poetry' (Course III)
- 3.30 Professor F. T. G. HOBDAY, C.M.G.,
F.R.C.V.S., F.R.S.E.: 'Talks about Animals,
III, The Dog as Friend and Companion'
- 3.45 A Light Classical Concert
BETTY HUMBY (Pianoforte)
THE JOHN FRY STRING QUARTET
- 5.15 THE CHILDREN'S HOUR:
'MY PROGRAMME,' by LADY TREE
'THE MERCHANT'S DAUGHTER'
From 'The Glass Mender' (Maurice Baring)—
arranged as a dialogue story, with incidental
Music by THE GEORGIAN TRIO
- 6.0 Musical Interlude

WEDNESDAY, MAY 15
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, 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
CÉSAR FRANCK'S ORGAN WORKS
Played by JOSEPH BONNET
Relayed from the Bishopsgate Institute
- 7.0 The Rt. Hon. the Earl of Derby, K.G., K.C.B.,
G.C.V.O., 'The Work of the Travel Association,
(under the auspices of the Department of Overseas
Trade) S.B. from Liverpool
- 7.15 Musical Interlude
- 7.25 Sir JOHN RUSSELL, F.R.S., D.Sc.: 'The
History of the English Countryside—III, The
Development of the Countryside.'
SIR JOHN RUSSELL, F.R.S., D.Sc. (London),
who is continuing the series inaugurated by
Mr. Fallaize, is Corresponding Member of the
Academy of Science, Paris; Foreign Member of
various Continental Academies, and Director of
the well-known Rothamsted Experimental
Station. In this, the third talk of the series, he
will deal with 'The Development of the Coun-
tryside,' showing how the four-course rotation system
of olden times was designed to make each region
self-supporting and how it partially gave way
before the increasing means of transport and how,
today, it has given way still further before the
advent of refrigerator transport.
- 7.45 A MILITARY BAND CONCERT
HARDY WILLIAMSON (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'The Marriage of Figaro' Mozart
Finale, 4th Symphony Tchaikovsky
HARDY WILLIAMSON
Jane Lois Barker
Dolorosa Phillips
'Tis the Day Leoncavallo
BAND
Ancient Airs and Dances
Transcribed by Respighi, arr. R. J. F. Howgill
Galliard; Rustic Dance; Passamezzo and
Mascarada
Scherzo and Trio, First Pianoforte Sonata
Schubert, arr. Gerrard Williams
HARDY WILLIAMSON
I came to your Garden Marjorie Kent
Danny Boy Weatherly
A Warwickshire Wooing W. C. James
BAND
Ballet Music, 'Faust' Gounod
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 9.15 A Political Broadcast
Women's Series—Labour Address
- 9.45 Local Announcements (Daventry only)
Shipping Forecast and Fat Stock Prices
- 9.50 A RECITAL
by
LICCO AMAR (Violin)
and
GUNTHER RAMIN (Harpsichord)
GUNTHER RAMIN
Chaconne for Harpsichord .. Handel (1686-1759)
LICCO AMAR and GUNTHER RAMIN
Sonata for Violin and Bass .. Anonymous German
Master
GUNTHER RAMIN
Prelude and Fugue in F
Johann Ludwig Krebs (1713-1780)

9.50
A Recital
by
Amar and Ramin

LICCO AMAR and GUNTHER RAMIN
Sonata (The Birds' game with the Cuckoo) (Spiel
der Vögel mit dem Kuckuk)
Johann Jakob Walther (1650)

GUNTHER RAMIN
Chromatic Fantasy and Fugue Bach (1685-1780)

IN this Recital, by the two distinguished
visitors who were heard from 5GB yesterday
evening, Dr. Ramin, who played the organ then,
appears as player of the harpsichord. The most
important of all the pianoforte's ancestors,
differing in principle from the modern instru-
ment chiefly by having the strings plucked in-
stead of struck by hammers, the harpsichord has
a delicate tone which broadcasts well and faith-
fully. It is by no means unfamiliar to listeners.

Handel's music for the harpsichord formed the
programmes in the 'Foundations of Music' a
month ago, so that listeners cannot need to be
reminded so soon of their simple grace and
melodiousness.

Johann Ludwig Krebs, son of an organist, was
so carefully taught by his father that when, at
the age of thirteen, he went to the Thomasschule
in Leipzig, the great Bach at once took him into
his own special class. He was a favourite pupil
of the master's for about nine years and latterly
played the klavier at the weekly practices. He held
several posts as organist and was equally eminent
as a player of the klavier, composing for both
instruments, and leaving, besides, a number of
pieces for flute; and, as was only natural in that
simple and devout age, he composed also church
music.

Not very much is known of the career of
Johann Jakob Walther, beyond the fact that he
was at different times violinist in the service of
the Elector of Saxony and later of the Elector of
Mainz. But at least two sets of his own pieces
for violin have been preserved and have an
importance of their own in the history of violin
music. They make remarkable demands, for the
age in which they were written, on the skill of the
player, and he must clearly have been a fine
performer himself.

10.35 Poetry Reading

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



GUNTHER RAMIN,
who plays the harpsichord, will share a joint
recital with Licco Amar tonight.

WEDNESDAY, MAY 15

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0 The Buggineses and Some Others



The NATIONAL DOG FOODS

For seventy years dog lovers have chosen Spratt's "Meat-Fibrine" Dog Cakes and Puppy Biscuits because of their consistent high quality, their tasty crispness, their correct proportion of meat and wheat. If you think of the health and fitness of YOUR dog insist on SPRATT'S. The name is your guarantee.

SPRATT'S

MEAT-FIBRINE

DOG FOODS

TRADE MARK

SPRATT'S PATENT LIMITED, 24/5, Fenchurch Street, London, E.C.3

IS YOUR DOG A "TAIL-WAGGER"?



Enrol him to-day in the only dog club in the world! Now nearly 50,000 members. Life membership only 2/- All proceeds to doggy charities. Send P.O., his name, and yours to THE TAIL WAGGER IN CHIEF.

THE "TAIL-WAGGERS" CLUB.
37/8, Temple Chambers, Temple Avenue, E.C.4



New Vogue in Handbags

Start this profitable spare-time occupation now.

Here is something new—simple to make, dainty and useful—the Dennison Crepe Pochette Handbag. No limit to the variety of shapes and styles, and with the wide range of colours of Dennison Crepe Paper, these smart Pochette Handbags can be made to tone with any frock. Anybody can learn to do this fascinating work in a few minutes, and produce charming handbags and a host of other useful articles which will sell readily and form a worth-while addition to one's income.

Ask your Stationer for

Dennison Crepe

In over 50 beautiful colours and shades. Please fill in this coupon.

DENNISON MANUFACTURING CO., LTD.
(Dept. C.1), Kingsway, London, W.C.2.
Please send me a free copy of "How to Make Pochette Handbags."

Name

Address

(Use Block Letters.)

3.0 A Ballad Concert
(From Birmingham)
GEOFFREY DAMS (Tenor)
and
JAMES HOWELL (Bass)
The Rivals Hastings

GEOFFREY DAMS
Beauty Edgar Barratt
Love went a-riding Frank Bridge

GEOFFREY DAMS and JAMES HOWELL
Flow Gently Deva Parry

JAMES HOWELL
Night
To-morrow
Devotion } Strauss

GEOFFREY DAMS and
JAMES HOWELL
The Two Beggars
Lane Wilson

3.30 THE KNELLER
HALL BAND
Conducted by
Lieutenant H. E. ADKINS,
Mus. Bac.

(By kind permission of
Colonel L. M. GREGSON,
O.B.E.)

Relayed from the
Kneller Hall, Twicken-
ham

Marche Slave
Tchaikovsky

Overture, 'The
Wreckers' .. Smythe
Cornet Solo, 'Solveig's
Song' Grieg
Selection from the Bal-
let, 'La Boutique
Fantasque
Rossini-Respighi

MALE VOICE CHOIR
(a) 'Oh the Noble Duke
of York'

Byng Johnson
(b) Spanish Guitar Work

Invitation to the Waltz
Weber, arr. Weingartner
Albumblatt Wagner
Graceful Dance Sullivan

Suite, 'Miniature' Coates

Airs from 'Merrie England' German

Overture, 'The Mastersingers' Wagner

Rule Britannia
THE NATIONAL ANTHEM

5.0 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
IDA SARGENT (Songs at the Piano)

5.30 The Children's Hour:
(From Birmingham)
'Wind Flowers,' by Jessie Baylias Elliott
OLLY OAKLEY (Banjo)

'The Early Arctic Explorers,' by Margaret M.
Kennedy

EMMIE JOYCE (In Songs at the Piano)

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

6.30 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Titus' Mozart
Third Canto Coleridge-Taylor

BARBARA FREWING (Contralto)

I love thee Grieg

The Unforeseen Schott

Prelude

Wind Flowers Austin

6.50 ORCHESTRA
Selection, 'See See' Jones

UNA CHEVERTON (Violin)

Minuet Martini

Ancient Dance Dussek

Minuet Haydn

Gavotte Gossec

German Dance
Dittersdorf

(All arranged by Bur-
mester)

ORCHESTRA

Fantasia, 'Alda'

Verdi, arr. Tavan

BARBARA FREWING

The Last Leaf .. Homer

The Little Winding
Road Landon Ronald

Down in the Forest
Landon Ronald

7.40 UNA CHEVERTON

Second Hungarian Poem
Lederer

Nocturne in D Flat
Chopin, arr. Wilhelmj

ORCHESTRA

Ballet Suite, 'My Lady
Dragon-fly' .. Finck

8.0 Vaudeville
(From Birmingham)

(See centre of page.)

9.15 Political
Broadcast

Women's Series—
Labour Address

9.45 ERNEST ELLIOTT

In Skits and Sketches
at the Piano

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY
PLAYERS by AL STARITA and the PICCADILLY
DANCE BAND, directed by JAMES KELLEHER,
from the Piccadilly Hotel

11.0-11.15 TEDDY BROWN and his BAND from
Ciro's Club

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

(Wednesday's Programmes continued on page 306.)

8.0 VAUDEVILLE 8.0
(From Birmingham)

EMMIE JOYCE
SO. GS AT THE PIANO

MABEL
CONSTANDUROS
presents A 'BUGGINES' SKETCH

OLIVE GROVES
(Soprano)
IN SONGS FROM THE MUSICAL COMEDIES

FRANK STAFF
ENTERTAINER

OLLY OAKLEY
BA'JO

ROBERT PITT and
LANGTON MARKS
HUMOROUS DUETS A' D STORIE.

PHILIP BROWN'S
DOMINOES DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY
PLAYERS by AL STARITA and the PICCADILLY
DANCE BAND, directed by JAMES KELLEHER,
from the Piccadilly Hotel

11.0-11.15 TEDDY BROWN and his BAND from
Ciro's Club

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

(Wednesday's Programmes continued on page 306.)

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

(Wednesday's Programmes continued on page 306.)

Rates of Subscription to 'The Radio
Times' (including postage): Twelve months
(Foreign), 15s. 8d.; twelve months
(British), 14s. 6d. Subscriptions should be
sent to the Publisher of 'The Radio
Times,' 8-11, Southampton Street, Strand,
W.C.2.

Wednesday, May 15 (continued)

CARDIFF STATION

5WA 123.2 M 928 KC.

7.45 A Programme from Somerset

1.15-2.0 A Symphony Concert

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

Overture, 'Ali Baba' Cherubini
Symphony No. 38 in D Mozart
Ballade in A Minor Coleridge-Taylor

CHERUBINI, born in Florence in 1760, lived to the great age of 82. In the important development which music underwent in those long years, he had himself a large share; the church and theatre music of France in particular, to which he devoted most of his mature work, owe him more than it would be easy to assess. For the most part grave and serious, his music displays a breadth and vigour not unlike the great Beethoven's; it is all sincere and dignified, even in its more light-hearted moods.

The opera, *Ali Baba*, though not completed till 1833, when the composer was 73, is actually a revised version of an early work—*Koukounergi*—written forty years earlier: it shows many traces of the frankly melodious Italian opera of the late eighteenth century.

The overture begins in quick time with a simple, vigorous tune, which is twice interrupted by a little running figure on the violins. After a silent pause, a flowing melody is heard, which gives place soon to a sprightly tune in merry mood; on these the first part of the overture is built up, alternating between energy and daintiness with a hint of mischief in it. The end is in very quick time, beginning softly with a tune in short, crisp notes, and rising to a strong, robust climax.

GERALD THE WELSHMAN

Professor Ernest Hughes speaks on Gerald in his series of talks on 'Great Leaders and Movements in Welsh History,' from Cardiff, this afternoon. Prof. Hughes will first deal with the coming of the Normans and the independence of the Welsh Church, and then show how Gerald opposed the King of England and tell the story of his life.



NOBODY can be quite sure where and when the Bourrée had its origin. Some authorities give France as its birthplace, and others think it came from the Biscay province of Spain, where, we are told, it is still danced. As early as 1590 it is known to have been introduced into Paris, but the French composers did not adopt it with the same willingness as those of other countries. There are many examples of it in the music of Bach and Handel—for harpsichord or other solo instruments or in orchestral Suites. And both these old masters give it something of dignity as well as the sturdy good spirits which belong to it by right.

It is a common-time dance, rather like the Gavotte in its four-square v gour and robustness, but it can easily be distinguished from a Gavotte in this way. It always begins with the last beat of the bar, while the Gavotte should begin with the third beat, that is half a bar. It is always in two sections, each meant to be repeated, and in Bach's and Handel's music is very often followed by a second Bourrée, likewise in two sections, each repeated, after which the first one is played again, now without repeats. The form is thus rather like the traditional Minuet or Scherzo with Trio.

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 The Rt. Hon. THE EARL OF DEBBY, K.G., K.C.B., G.C.V.O.: 'The Work of the Travel Association' (Under the auspices of the Department of Overseas Trade). S.B. from Liverpool

7.15 S.B. from London

7.45 A Somerset Programme

arranged by W. IRVING GASS

Founder of the Society of Somerset Folk (Bristol Branch)

Relayed from the Clifton Arts Club, Bristol ARTISTS OF THE SOCIETY OF SOMERSET FOLK: KATHLEEN BEER (Soprano); B. J. BEILBY (Violoncello); DAN'L GRAINGER (Dialect Recitals); W. IRVING GASS (Dialect Songs).

and THE BRISTOL DRAMA CLUB in SCISSORS FOR LUCK

by DOROTHY HOWARD ROWLANDS Characters: BESS HARVEY BILL HALLETT LETTY HARVEY JOSHUA HARVEY

9.0 S.B. from London

9.45 West Regional News

9.50-11.0 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

2.55 London Programme relayed from Daventry

3.45 S.B. from Cardiff

4.45 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.45 S.B. from Cardiff

9.50-11.0 S.B. from London

6BM BOURNEMOUTH. 285.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15-11.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 396.3 M. 757 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour: A PROGRAMME OF ANIMALS

We hear 'Some Sheep Dog Romances' from 'Nature from the Highways' (H. Mortimer Batten)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15-11.0 S.B. from London (9.45 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—IV, "A Midsummer Night's Dream," Act IV.' S.B. from Sheffield

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA

March, 'Le Prophète' Meyerbeer
Waltz, 'Smiles, then Kisses' Ancliffe
Chang Finch
SEYMOUR SCOTT (Entertainer)

ORCHESTRA
Suite, 'Knick-Knacks' Tapp
Softly Unawares Linck
SEYMOUR SCOTT

ORCHESTRA
Selection, 'Haddon Hall' Sullivan

4.45 London Programme relayed from Daventry

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

ERN SHAW gives out another Radiosity A Competition

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

7.0 The Rt. Hon. THE EARL OF DEBBY, K.G., K.C.B., G.C.V.O.: 'The Work of the Travel Association' (Under the auspices of the Department of Overseas Trade). S.B. from Liverpool

7.15 S.B. from London

7.45 SCOTT AND WHALEY (The Popular Comedians)

Programmes for Wednesday.

8.0 Nursery Rhymes in Music

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

A Children's Overture *Quilter*
Suite, 'Cap and Bells' *Holliday*

THE LANDSDOWNE SINGERS:

EDITH PASS (Soprano); ELSIE WILLIAMSON
(Contralto); SELWYN DYSON (Tenor); TOM
RUSHTON (Baritone)

Eight New Nursery Rhymes *Walford Davies*
The Apology; The Old Woman . A Tragedy;
The Little Old Man; The Fly and the Humble
Bee; Bless You; An Old Cradle Song;
My Little Sixpence

ORCHESTRA

Fantasia, 'Three Blind Mice' *Srawley*
Humpty Dumpty's Funeral March *Branders*

LANDSDOWNE SINGERS

Eight New Nursery Rhymes *Walford Davies*
Lullaby and Willie Winkie; Valentine;
Hunting of the Snail; The Other Little Tune;
Thomas and Annin; If all the seas were one
sea; The White Paternoster

ORCHESTRA

Selection, 'Baby's Opera' *Byng*

9.0 S.B. from London (9.45 Local Announcements)

10.35-11.0 CONSTANCE CARRODUS
(Humorous Characteristics of the British Folk,
told in Stories and Song)
and
RAY RAYMOND
(Songs with a Ukulele)

Other Stations.

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

2.30:—London Programme relayed from Daventry. 3.45:—Archibald Armstrong (Baritone). Arthur Millner (Pianoforte). 4.15:—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. 7.0:—S.B. from Liverpool. 7.15:—S.B. from London. 7.45:—From the Musical Comedies. Betty Humble (Soprano), Maisy Pettie (Soubrette), Hugh McNeill (Light Baritone), William Hendry (Baritone). Light Orchestra, conducted by Olive Tomlinson. 9.0-11.0:—London.

5SC GLASGOW. 401.1 M. 748 kc.

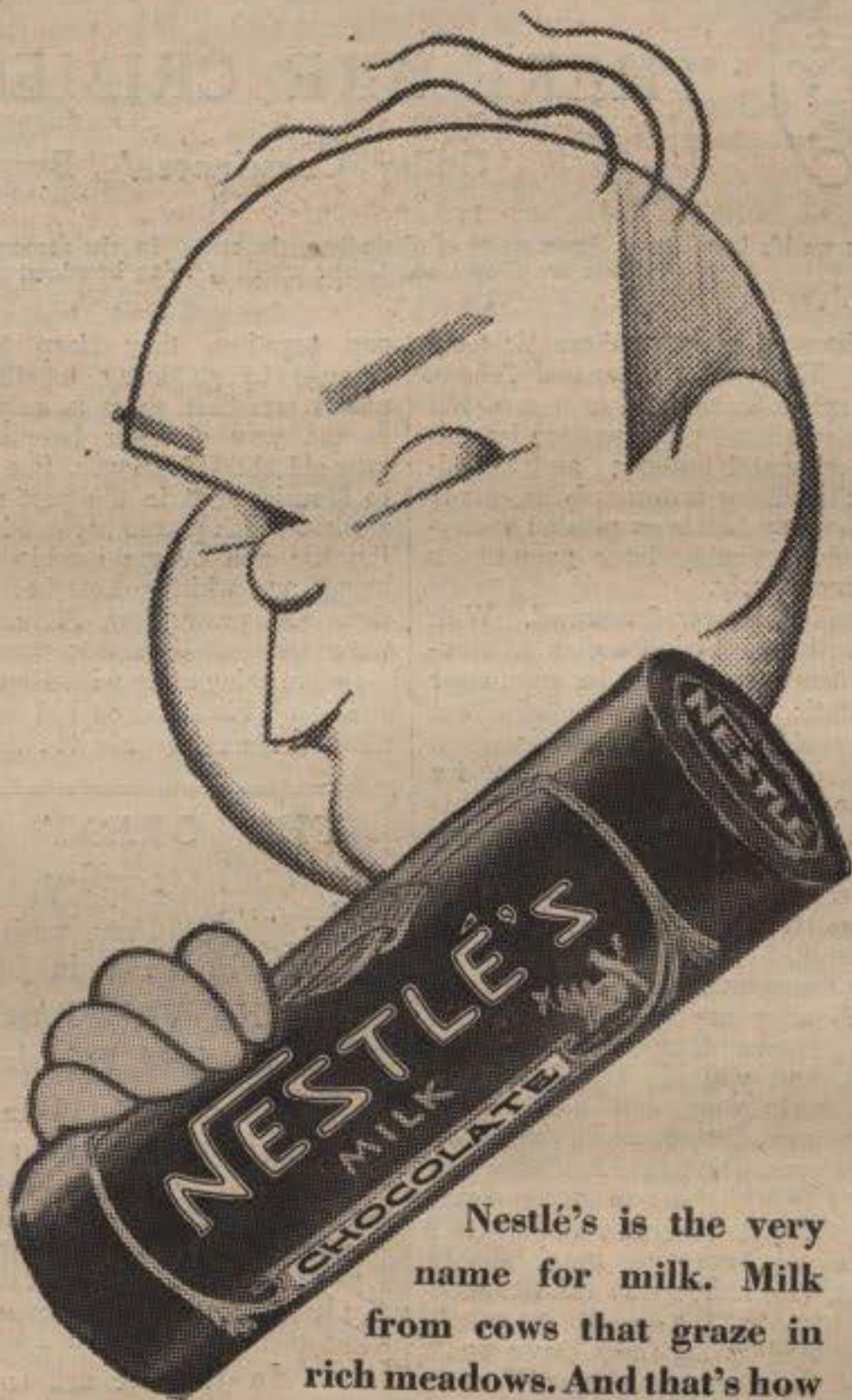
3.0:—Broadcast to Schools. Mr. George Burnett, 'Scott and his Contemporaries—III, The Etarick Shepherd: The Poet of the Supernatural.' 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—The Station Orchestra. Robert Colquhoun (Tenor). 4.45:—Dance music by Charles Watson and his Orchestra. From the Playhouse Ballroom. 5.15:—The 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:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.0:—S.B. from Liverpool. 7.15:—S.B. from London. 7.25:—S.B. from Aberdeen. 7.45:—S.B. from London. 9.45:—Scottish News Bulletin. 9.50:—S.B. from London. 10.35-11.0:—Light Instrumental. Douglas G. Steen (Syncopated Pianoforte Solos). Jan C. Wien (Zither Banjo).

2BD ABERDEEN. 511.2 M. 964 kc.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—George Stodman's Orchestra. From the Electric Theatre. 5.0:—Addie Ross (Soprano). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenbowe: Horticulture. 6.45:—S.B. from London. 7.0:—S.B. from Liverpool. 7.15:—S.B. from London. 7.25:—Major C. M. Usher, 'Sport in the Territorial Army.' 7.45:—S.B. from London. 9.45:—S.B. from Glasgow. 9.50:—S.B. from London. 10.35-11.0:—'The Pie in the Oven.' A Comedy in One Act by J. J. Bell. Presented by the Belmont Dramatic Society.

2BE BELFAST. 502.7 M. 991 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. 4.15:—The Radio Quartet. Kathleen Howe (Soprano). 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. 7.0:—S.B. from Liverpool. 7.15:—S.B. from London. 7.45:—'Everything in the Garden.' A Pot-Pourri of Musical Comedy: with Doris Gambell, Harold Kimberley, J. R. Magean, Samuele Spence and Renee Cadell. Chorus and Orchestra. Conducted by Harold Lowe. 9.0:—S.B. from London. 9.50:—Chamber Music. The 'Whiteway' String Quartet: Quartet in G (Mozart); Quartet in F, Op. 3, No. 6 (Haydn). 10.35-11.0:—Dance Music: Bob Dryden's Rivoli Rhythm Boys. From the Plaza.



Nestlé's is the very name for milk. Milk from cows that graze in rich meadows. And that's how Nestlé's Milk Chocolate begins. Then it's blended with purest chocolate into firm satiny smoothness. That's how it goes on. And it ends in rapture. Creamy as only Nestlé's can be creamy. Have you tried the dainty rounds of Nestlé's Croquettes? There are several sizes—3d., 6d., 8d., 1/- & 1/3.

NESTLÉ'S MILK CHOCOLATE CROQUETTES

Just as convenient and just as nice are Nestlé's Napolitains—Try the 6d. packet.



The Ninth of the Great Plays Series.

'THERE ARE CRIMES AND CRIMES'

'Guilty Consciences.' By Herbert Farjeon.



In last week's issue James Agate wrote of Strindberg the man. In the accompanying article Herbert Farjeon gives critical consideration to *There are Crimes and Crimes* which is being broadcast on Tuesday and Thursday

FROM the standpoint of dramatic technique, *There Are Crimes and Crimes*, by August Strindberg, is one of the most curious of all the plays written by this restless, experimental author; and Strindbergian as Strindberg notoriously is, many experts, if the play had been printed anonymously, would probably have guessed its authorship incorrectly.

Forewarned is, however, forearmed. With a well-authenticated Strindbergian attribution before their eyes, it must be quite clear to all dramatic critics that nobody but Strindberg could possibly have written *There Are Crimes and Crimes*. Take, for example, the cat-and-dog quarrel towards the end of the play between Henriette and Maurice, who suspect each other of a murder which neither of them has committed and who, as Henriette says, 'go round and round in a treadmill, scourging each other.' Listen to the comment of Adolphe, who says: 'You and Maurice are on the border-line of insanity. The devils of distrust have got hold of you, and you are trying to hurt each other with your evil consciences.' What could be more Strindbergian than this? Must not everyone who saw *The Father* and *The Dance of Death*, those masterly essays in conjugal torture, recognize the touch? And is there not something unmistakably Strindbergian, too, in the way the situation is forced in order that the once-loving couple may be exhibited with their claws out? For it is not the cause that drives Strindberg into action; it is the fight that lures him on.

But if I had not known that Strindberg wrote *There Are Crimes and Crimes*, I might have been a good deal perplexed by the contradiction between subject-matter and treatment. I might even have hazarded a guess that here, perhaps, was a synopsis left behind by Sardou and discovered by Maeterlinck. For what (to consider the Sardou theory) could be more artificially dramatic, more auspicious of big theatrical situations, than the extraordinary series of events that jostle in this play so closely upon each other's heels? What could be more suggestive of an author constitutionally addicted to the *scene à faire*?

Consider the story. Maurice is a playwright on the verge of his first first-night. He is poor. He has a mistress, Jeanne, for whom his love is waning, and a five-year-old daughter, Marion, to whom he is passionately devoted. If his play triumphs, he has promised to marry Jeanne at last, and Jeanne is doubtful whether he will keep his word. Her suspicions are only too well founded. On the very day of his success, Maurice falls in love with Henriette, the mistress of his best friend, Adolphe. They

sup together, they sleep together, they arrange to go away together. Henriette points out that there is only one obstacle in the way of their happiness—the five-year-old child, Marion. She also confesses to Maurice that in the past she committed a crime which placed her outside and beyond the life and companionship of her fellow beings and which makes her shudder every time she passes the Place de Roquette, where the scaffold used to stand.

Before going away with Henriette, Maurice makes up his mind to bid good-bye to his child. He steals into the house when she

mistress. His play is summarily withdrawn. He is a ruined man. Meanwhile, his best friend, Adolphe, whose mistress he had stolen (to use a melodramatic word), has suddenly won distinction in the world of painting. To add to the bitterness of Maurice, there is now no love lost between him and Henriette; he says that she has grafted her crime on to him; there are black words, and each accuses the other of the murder of the child. Finally, the situation is cleared by the announcement that a second autopsy has been held upon the corpse, as a result of which it has been discovered that the child died a natural death from a well-known disease. Henriette will go back to her mother. Maurice will go back to Jeanne. And his play will be restored to the boards.

All through, this story teems with improbabilities, of which, perhaps, the most glaring is the death of little Marion immediately after Maurice's visit. The improbabilities seem to have been contrived for the purpose of creating sensational emotional scenes in which the actors, by sheer force of acting, may bring down the house. But these sensational emotional scenes have failed to get themselves written. The story has been used by Strindberg as the basis of a series of strong conversations, the purpose of which is to demonstrate the truth of these key-words, spoken by Adolphe: 'There are crimes not mentioned in the Criminal Code, and these are the worst of all, for they have to be punished by ourselves, and no judge could be more severe than we are against our own selves.'

This may be true enough, but the evidence adduced in support of it is too special and highly-coloured. But it is interesting to see how Strindberg emerges once again as the dramatist of guilty consciences. All the principal characters in this play seem to have been guilty of unpunished or unpunishable crimes which fester in their bosoms and corrode their lives. Maurice has betrayed his best friend and deserted the faithful mother of his child. Henriette, in addition to the crime she confesses to Maurice, has been faithless to Adolphe. Adolphe appears to have been rather superfluously guilty of 'hating his father to death.' And even Madame Catherine, proprietress of the *café* in which many of the scenes are laid, seems to have her unpleasant secrets.

But when I say 'all,' I forget Jeanne. She is quite virtuous—and quite uninteresting. Perhaps she is not really good—for 'Nobody,' says Strindberg in this play, 'is really good who has not sinned. To be able to forgive, one must have had need of forgiveness.'

HERBERT FARJEON.

THE GREAT PLAYS 1928-9

The Tenth Play, which will be
be broadcast in June, is

'MINNA VON BARNHELM'
By Gotthold Ephraim Lessing
which represents German Drama
in the present series

Minna Von Barnhelm is a comedy of life,
following the Seven Years War; the first
play of the modern German theatre and still
one of the greatest.

In July we are to hear
'ELEKTRA'
By Euripides
one of the greatest of the great
Greek plays

And in August the last of the series, which
has not yet been chosen

is alone. He finds her well and happy. He says farewell. And fifteen minutes after this visit, she is found dead. Maurice is promptly summoned to police headquarters on suspicion of murder, for his conversation on crime with Henriette was overheard, and there are such incriminating phrases as 'It would be better if the child had never existed,' and 'Our love will kill whatever stands in its way.' When Henriette is asked to explain this conversation, she will not do so, because it has arisen out of the confession of crime which she herself made to Maurice and she fears the publication of her secret.

Maurice is released for want of evidence, but public opinion is against him. The papers are full of photographs of him and his

7.45
A Turn
by
Jack Hulbert

10.15 **The Daily Service**

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

10.45 'The Growth of the Child'—III. Dr. C. W. SALEEBY: "Health and Exercise"

DR. C. W. SALEEBY, whose name has become allied in the public mind with the advocacy of 'Sunlight means Health,' and who is Chairman of the Sunlight League, will continue the series of talks on 'The Growth of the Child,' with some simple advice on 'Health and Exercise.' It may be true that America pays far more heed to these things than we do, but the implied criticism is increasingly less true; and Dr. Saleeby's talk will probably convert many more to the gospel of good health.

11.0 (*Daventry only*) **Gramophone Records**
Quartet in C sharp Minor
Beethoven

12.0 **A CONCERT**
SYBIL SCANES (Soprano)
PAUL BELINFANTE (Violin)
DOROTHY FOLKARD (Pianoforte)

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 Fultograph Process

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

2.50 **Interlude**

3.0 **Evensong**
From Westminster Abbey

3.45 'Life in Foreign Lands'—II.
Baroness MARGARETA PALMSTIERNA: 'Life in Sweden'

THE Baroness Margareta Palmstierna, who is daughter of the Swedish Minister, will give listeners an intimate account of life and customs in her native country, Sweden. Every year finds more and more people interested in Sweden, whether for the new and invigorating architecture of its towns, the splendid scenery of its hinterland, the strong, hard simplicity of its peasant life, or the literature and arts which are too little known outside the country of their origin. Listeners who were tentatively considering Scandinavia for their holiday, particularly will find much useful information in Baroness Palmstierna's talk.

4.0 **A CONCERT**
ANNIE PIMBLOTT (Contralto)
JANINE WEILL (Pianoforte)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

5.15 **THE CHILDREN'S HOUR:**
'Rabbit's Busy Day,' from 'The House at Pooh Corner' (A. A. Milne)
'Twice Times' and other verse from 'Now We Are Six' (A. A. Milne)

THURSDAY, MAY 16
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

And songs from 'When We Were Very Young' (A. A. Milne), set to music by H. Fraser-Simson, and sung by DALE SMITH

6.0 **Radio Association Quarterly Bulletin**

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

8.0
'There Are Crimes And Crimes'

THIS contribution to the series of talks on China deals with the historical and political development, from the mythical and legendary periods of Chinese history to the unification of China under the First Emperor and the stability under the Han dynasty. As interpreter to this difficult and (to Western minds) sometimes fantastic history, Dr. Lionel Giles is an admirable choice, since he is Deputy Keeper of Oriental Printed Books and MSS. in the British Museum and the author of 'Sun Tzu on the Art of War' and other translations of the Chinese Classics.

7.45 **JACK HULBERT**
(The Famous Revue Artist)

THE London theatre is at present the loser by the absence of Jack Hulbert who, however, is maturing a new show for production in the West End. He is one of the most energetic people alive. Not only does he play in protean fashion a large part in the shows he presents, but he acts as producer and also arranges and rehearses the dances. Tonight we are to have a proof of only one of his many talents—as a light comedian. It was in this role that Robert Courtneidge saw him before the war in a London matinee of a musical play performed by the Cambridge Footlights Club—and as a light comedian London has known him ever since. In *Lido Lady* we saw him as an incorrigible ne'er-do-well who 'didn't mind going to work to work and didn't mind coming back—it was the little bit in between he didn't like.'

In *Clowns in Clover* he was chief clown and owner of that prodigious greyhound 'Sarsaparilla Bodkin.'

There may be an echo of these past successes in his programme tonight.

8.0 'There are Crimes and Crimes'

A Comedy
by

AUGUST STRINDBERG

Translated by EDWIN BJORKMAN
(See centre of page and also page 308.)

9.30 **A Recital**

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

10.15 **Local Announcements; (Daventry only) Shipping Forecast**

10.20 **Mr. VERNON BARTLETT: 'The Way of the World'**

10.35-12.0 **DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
(Thursday's Programmes continued on page 311.)

THE NINTH OF THE 'GREAT PLAYS'



Maurice takes Henriette away from the detectives

'THERE ARE CRIMES AND CRIMES'
A Comedy

By **AUGUST STRINDBERG**

Translated by
EDWIN BJORKMAN

Characters:

Maurice, a playwright	Emile, brother of Jeanne
Jeanne, his mistress	Madame Catherine
Marion, their daughter, 5 years old	The Abbé
Adolphe, a painter	A Watchman
Henriette, his mistress	A guard
	A servant girl

All the scenes are laid in Paris

The Play is produced by **HOWARD ROSE**

6.30 **Market Prices for Farmers**

6.35 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**
CÉSAR FRANCE'S ORGAN WORKS
Played by JOSEPH BONNET
Relayed from The Bishopsgate Institute

7.0 **Miss V. SACKVILLE-WEST: 'New Novels'**

7.15 **Musical Interlude**

7.25 **Dr. LIONEL GILES: 'China—III, Historical and Political Development'**

The B.B.C. Popular

Orchestral

Concerts

Seventh Concert

Thursday 16th May

at 8.0.

Relayed to 5GB

Relayed from the

People's Palace

Mile End Road

Prelude, 'Gerontius'.....Elgar

WHEN *Gerontius* was produced at Birmingham in 1900, under Dr. Hans Richter, it somehow did not quite 'come off.' Richter was a warm admirer of Elgar and was one of the first to realize the beauties, for instance, of the 'Enigma' Variations, but it may be that the atmosphere of *Gerontius* was not one in which he could breathe so freely. Even the chorus, fine and experienced body of singers as they were, were somewhat at sea in an idiom so new to them; and though the three soloists—Marie Bruma, Edward Lloyd, and Plunket Greene—were all admirable in their own parts, the reception of the new work by the public was distinctly unfavourable.

Through the interest of the old friend whom Elgar immortalized in one of the 'Enigma' Variations, the one whom he calls 'Nimrod,' a little jest on his real name, the work was given in 1902 at the Lower Rhine Festival. By an odd coincidence, while the Contralto at the first English performance had been a German singer, it was our English Muriel Foster who took the part at the first German production of the work.

Its reception there was remarkable enough to be a piece of musical history. Dr. Richard Strauss, in a public speech, expressed thanks and congratulations to the composer, from all enlightened music lovers. And, though music can generally rise above national jealousies and quarrels, the tribute was all the more remarkable at a time when, at the end of the Boer War, anti-British feeling in Germany was pretty violent.

Gerontius has long ago won its rightful place as among the world's really great religious music, profoundly sincere and eloquent. As everybody knows, the text is Cardinal Newman's poem.

The Prelude is made up of leading themes associated with the main ideas of the poem; they are all so clearly characterized that listeners will easily recognize them as they appear. They are, in order, the theme of 'Judgment,' the theme of 'Fear,' on trembling strings, making way quickly for the theme of 'Prayer.' The woodwinds play it. These are then elaborated a little, and, with a change to three-in-the-bar rhythm, we come to the 'Sleep' theme, given first by viola and horn over a waving accompaniment. The music rises to a climax, and we hear the music to which in the oratorio the dying man sings 'Oh Jesus, help; pray for me, Mary.' The next theme is the one called 'Committal,' and again there is some repetition of what has gone before. The Prelude closes, as it began, with the theme of Judgment.

'Enigma' Variations.....Elgar

THE 'Enigma' of these beautiful Variations, one of the best beloved orchestral pieces of our time, is a double one. The composer made it known, when the work appeared, that the theme on which the Variations are built goes with another and well-known tune,

tions of the tune. Parts of the theme can always be recognized in their many reappearances, though reference to the whole tune is not always easy to trace. But the listener who hears the opening attentively will find it a real joy to follow the many changing characters which one theme, and part of a theme, may adopt. Even without the interest of the two-fold 'Enigma' the music is itself a sheer delight, a chain of real gems of sound.

There are thirteen Variations, two of which have only the slightest kinship with the theme—Variation X (Dorabella), which the composer calls 'Intermezzo,' and No. XIII (which has only three asterisks instead of name or initials as clue to the 'friend pictured within.') It has 'Romance' as title.

The work comes to an end with a noble 'Finale.' But Elgar admitted to the friend who is the subject of the ninth Variation that, in deference to the superstition about the number thirteen, he had called it Variation XIV.

Don Juan.....R. Strauss

THE most melodious and easily-understood of all Strauss's tone poems has long ago won its way to the affections even of the old-fashioned listener, who understands his music best when it has some distinct and obvious design. There is something irresistible in the impetuous rush of the opening; it sets forth, one after the other, four principal tunes, all vivid and glowing with ardour—the Don's impassioned quest of his own ideal of incarnate womanhood.

The first part of the piece is built up on these. The second tells of disillusionment, and that is heard in the music as clearly as the fiery zeal of the beginning; there are reminders of the opening and its themes before the final tragedy—Juan's despair as he realizes that life has lost its zest, that nought is left but 'the cold and dark ash-strewn hearth.'

Strauss's music is based on a poem by the Hungarian poet Lenau (his real name was von Strehlenau), and extracts from the poem stand in front of the score.

Waltz from 'The Rose Cavalier'.....R. Strauss

RICHARD STRAUSS'S *Comedy for Music* is rich in Waltz tunes of that seductive charm and stirring verve which we associate rather with his great namesakes, composers of the *Blue Danube* and hundreds of other immortal dance tunes. As listeners already know well, this Waltz is indeed a worthy rival of the older tunes, and no more could well be said in praise of it.

P R O G R A M M E

PART ONE

- 8.0 Prelude, 'The Dream of Gerontius'.....Elgar
- ASTRA DESMOND (with orchestra)
- Songs: (a) Where Corals lie
(b) In haven..... } (Sea Pictures).....Elgar
(c) Sabbath Morn.. }
- Variations on an Original Theme ('Enigma').....Elgar

INTERVAL

PART TWO

- 9.0 Symphonic Poem, 'Don Juan'.....Strauss
- ASTRA DESMOND (with pianoforte)
- Songs: (a) Ständchen (Serenade).....
(b) Allerseelen (All Souls' Day)..... } Strauss
(c) Traum durch die Dämmerung (Dream in the Twilight)..... }
(d) Cäcilie (Cecily)..... }
- Waltz from 'The Rose Cavalier'..... Strauss

ASTRA DESMOND

(Contralto)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Kneale Kelley)

Conducted by
Sir LANDON RONALD

forming with it what is technically known as a 'counterpoint.' But no one has ever discovered what that well-known tune is, and, though the whole musical world has 'given it up,' as young people say of enigmas, Sir Edward has not divulged the answer. The other part of the enigma consists in initials or invented names, standing at the head of the Variations, and these denote what Elgar calls in the dedication 'My friends pictured within.' Most of the friends have long ago been recognized through such slight disguises, and in every case the music hits off the personality with a very sympathetic insight and with a very neat and skilful touch. One or two, however, still preserve their secret, and all that the world at large can say of them is that they must be people of extraordinary charm.

The theme itself, an original one of Elgar's, is in two parts, one in the minor and one in the major; in the third and fourth bars there is a drop of a seventh, which reappears in many of the transforma-

THURSDAY, MAY 16
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
Another
B.B.C.
Popular Concert

3.0 A Symphony Concert

Relayed from the New Pavilion, Bournemouth
No. 1 of the Summer Season

THE BOURNEMOUTH AUGMENTED MUNICIPAL ORCHESTRA

Conducted by Sir DAN GODFREY
CRAIGIE ROSS (Pianoforte)

ORCHESTRA

Academic Festival Overture Brahms
Symphony No. 1, in C Beethoven
Adagio molto; Allegro con brio; Andante cantabile con moto; Menuetto; Allegro molto e vivace; Adagio—Allegro molto e vivace

CRAIGIE ROSS and Orchestra

Concertstück Goedicke

ORCHESTRA

Eine Kleine Nacht-Musik. (a Little Serenade) for Strings
Mozart

Allegro; Romanzo—Andante; Menuetto—Allegretto; Rondo—Allegro

Symphonic Poem, 'Les Préludes' Liszt

4.30 LOZELLS
PICTURE HOUSE
ORGAN

(From Birmingham)

Overture, 'Si j'étais Roi' (If I were King)
Adam

Minuet in G. Beethoven

CHARLES HARRISON
(Baritone)

In Questa Tomba (In this dark tomb)
Beethoven

All Souls' Day Strauss

ORGAN
Spanish Valse, 'Malaga'
Senti

March, 'Pomp and Circumstance' Elgar

Medley Valse, 'Memories .. Somers

CHARLES HARRISON

If I can live Stephenson
Onaway, awake, Beloved Cowen

ORGAN

Suite, 'Les beaux Dimanches' (The Fine Sundays) Fauchay

5.30 The Children's Hour:

(From Birmingham)

'From Dusk to Dawn,' by Dorothy Cooper
JACKO and a Piano

CYRIL DAVIS (Violin)

'Just round the Corner—and Beyond,' by Helen M. Enoch

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

6.30 ORGAN RECITAL

By Dr. HAROLD RHODES

Relayed from Coventry Cathedral

Prelude and Fugue in C Minor Bach

Siciliano Scarlatti

Fantasia and Toccata Stanford

Study in B Minor Schumann

Imperial March Elgar

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

LOUISE SELKIRK (Trumpet Solo)

G. A. DALES (In Norfolk Dialect Songs and Sketches)

8.0 B.B.C. Popular Concert

(See page 310)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 B.B.C. Popular Concert

(Continued)

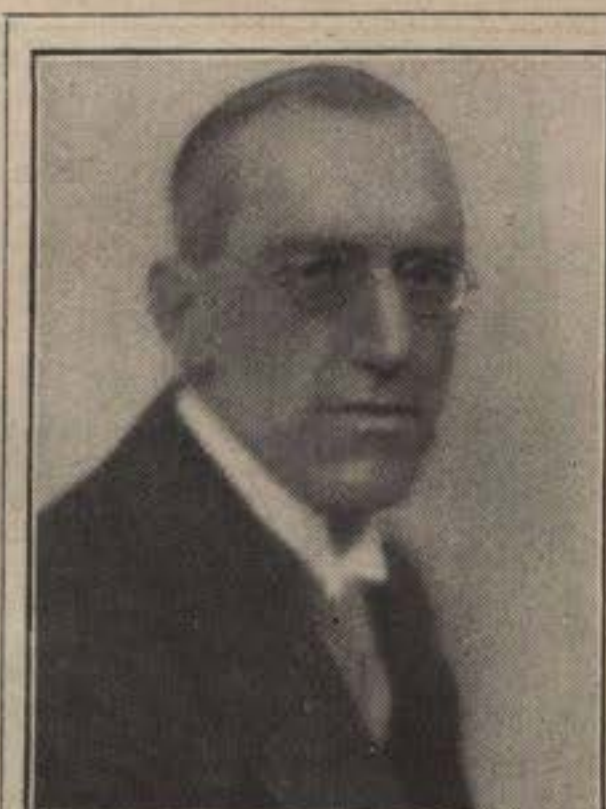
10.0 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Fifth Suite, 'Neapolitan Scenes' Massenet
Dance: Procession; The Juggler; The Fête



Dr. HAROLD RHODES
gives half an hour's organ recital from Coventry Cathedral this evening, starting at 6.30

MASSENET, two of whose operas are being included in this year's broadcasts—*Our Lady's Juggler* (*Le Jongleur de Notre Dame*) in May and *Werther* in July—was particularly successful in catching and embodying in his music something of the character of the scenes which inspired it. He was one of the illustrious French musicians who won the Prix de Rome, the highest award which the Paris Conservatoire gives its students, and one which entails a period of study in Italy. It was no doubt some recollection of his stay there which gave him the idea for this bright and sparkling Suite. The names of its four movements can very well speak for themselves, but, as listeners can hear, the music does indeed bring with it something of the gay and sunny South.

DOROTHY BENNETT (Soprano) and Orchestra
Fablian ('Manon') Massenet

ORCHESTRA
Entr'acte from 'Proserpine' Saint-Saëns

Tarantelle, 'Italian Scenes' Godard

DOROTHY BENNETT
Chanson du Papillon (Butterfly's Song) .. Campra

Voici Noël (Christmas is here) Weckerlin

Il était un oiseau Gris (There was a grey bird)
Monsigny

Tambourin Tiersot

Petronille Weckerlin

10.40-11.15 ORCHESTRA
Ballet Music, 'Kassya' Delibes

DELIBES, who had enjoyed many years of almost unchallenged eminence as composer of Ballets and similar light music for the stage, cherished the ambition to produce serious operatic music. Listeners recently had a chance of deciding for themselves how far he succeeded in that, when his opera *Lakmé* was broadcast. It was one of several works composed for the more important Paris stage, and the last of them was an Opera in five Acts called *Kassya*. Delibes was at work on it when he died, and the Opera was finished by Massenet. It was produced in 1891.

In the Ballet music, Delibes was, of course, on ground which he knew well and intimately, and there is nothing astonishing in the fact that it has escaped the comparative neglect into which the Opera has fallen.

(Thursday's Programmes continued on page 312.)



CLEANING
FALSE TEETH
NEED NOT
BE A BOTHER

NOTHING could be simpler than the Milton way of cleaning false teeth—just put a ½ teaspoonful of Milton in a ½ tumbler of water and leave the plate in this mixture overnight or while you dress. Yet nothing could be more like magic than the result. Never in your fondest dreams did you imagine your plate so spotless and gleaming as Milton will make it. Milton 6d, 1/-, 1/6 and 2/6 a bottle.



JUST LEAVE YOUR
PLATE IN
MILTON & WATER

READ THE BOOK THAT
COMES WITH THE BOTTLE

OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL APPEARANCE
Original "Dimpled Flumpness" Fully Restored.
ANY OLD DOWN QUILT MADE LIKE NEW
WRITE FOR PATTERNS & CHOOSE YOUR COVER

Look at your Down Quilt. See how ready they are for re-covering and complete renovation. The Whitney Blanket Co., Ltd.'s splendid method for the re-covering of Down Quilts makes a great and timely appeal.



Two old Down Quilts will make a new one under our re-covering system.

The Whitney Blanket Co., Ltd., completely re-cover your down quilt and replace the filling where necessary, so making it downy, silky and fully warm. Moreover, the generous offer they are making of PATTERNS of beautiful silkies and plain satins, in delightfully printed designs or plain soft colours (also plain tan silk), for the re-covering of old Down Quilts, makes it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration. All there is to do is for you to write asking for the patterns of the charming and beautiful coverings and price list for renovating. Accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty and proven satisfaction to every home.

THE WITNEY BLANKET CO., LTD.,
Dept. 69, Butter Cross Works, WITNEY, Oxfordshire.

DON'T KEEP STILL



I'll take you with my
MOTOCAMERA
Films 2/7d.

Cut out

Please send me illustrated literature about Home Cinematography and name of nearest Dealer who will give me a free demonstration without obligation.

Name

Address

Post to :
PATHESCOPE Ltd.
R.T.1. 5, Lisle Street, London, W.C.2.

Thursday's Programmes continued (May 16)

5WA CARDIFF. 323.2 M 928 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Mr. IAN KYRLE FLETCHER: 'Experiment in the Theatre—III, Great Theatrical Influences'
GORDON CRAIG—to name only one of the great forces to which Mr. Kyrle Fletcher will refer today—has influenced many an amateur company, although they did not know it.
- 4.0 ORGAN RECITAL
by
EDGAR H. DANIELS
Relayed from the Parish Church, Pontypridd
Grand Chorus Dubois
Larghetto Brosig
Prelude and Fugue in B Flat Bach
Berceuse (Cradle Song) Duncan
Prelude
Rachmaninov
Serenade .. Braga
Communion in E
Flat .. Baliste
Andante (Violin Concerto)
Mendelssohn
Imperial March
Elgar
- 4.45 BOBBY'S STRING ORCHESTRA
Relayed from Bobby's Café, Clifton
- 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
- 10.15 West Regional News
- 10.20-12.0 S.B. from London

- 6.15 S.B. from London
- 6.30 Market Prices for Southern Farmers
- 6.35-12.0 S.B. from London (10.15 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:
COMPETITION DAY
You are cordially invited to tune in your sets between 5.15 and 6.0 p.m., for we have a great Sing-Song Competition

- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (10.15 Local Announcements)

2ZY 376.3 M. 793 KC. MANCHESTER

- 12.0-1.0 A Ballad Concert
S.B. from Leeds
NORMAN CRABTREE (Tenor)
God breaketh the battle .. Parry
For you alone
Geehl
I did not know
Trotère
DOUGLAS HALL (Violin)
Tempo di Minuetto Pugnani, arr. Kreisler
La Plus que lente (Waltz) Debussy
Légende Naive (Simple Legend) Jöngen
RAYA MOISEVNA (Russian and Jewish Folk Songs)



ST. CATHERINE'S, PONTYPRIDD, from which an Organ Recital will be relayed by Cardiff this afternoon, at 4.0.

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
- 10.15 S.B. from Cardiff
- 10.20-12.0 S.B. from London

- Kazachia Kolibelnaiapesu (Cossack Cradle Song) Bachmetieff
- Nosadovliv Gorode Gurileff
- Oszidanie Romans Monushko
- DOUGLAS HALL
Andantino Martini, arr. Kreisler
Rondo, Op. 53 Schubert, arr. Friedberg
Schön Rosmarin (Fair Rosemary) Kreisler
- RAYA MOISEVNA
Der Alef Bees }
Di Meedele di Fans (The Maiden of Fans) } Warschawski
Di Schnaiderin (The Seamstress) }
- NORMAN CRABTREE
Adelaide Beethoven
An English Rose German
I know of two bright eyes Clutsam

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 Mr. GEORGE DANCE, F.R.H.S.: 'For Gardeners—Garden Peats and Remedies'
- 4.0 London Programme relayed from Daventry

- 4.30 A Band Concert
THE BAND and PIPES 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
(Manchester Programme continued on page 313.)

Parlophone RECORDS

Records of Amazing Realism:

GOUNOD'S FAUST

E. 10835 Church Scene Two parts
E. 10834 Prison Scene Two parts
Meta Seinemeyer, Jaro Dworsky, Emanuel List with Organ, Chorus and Orchestra of the Berlin State Opera House.

COPPELIA FANTASY Delibes

E. 10813 An amazing orchestral record by the Berlin State Opera Orchestra.

TOY SYMPHONY Haydn

E. 10821 A refreshing record of unique interest.

A Perfect Piano Record

HUNGARIAN RHAPSODY No. 2 Liszt

E. 10823 Kaval Szreter with the Berlin State Opera House Orchestra.

12 inch dia. records 4/6 of all Dealers.

Ask to hear records by the popular broadcast artists: Mona Grey, Lily Lapidus, Frank Westfield's Orchestra, Three Australian Boys, etc.

THE PARLOPHONE CO., LTD., 85, City Road, E.C.1



7% and absolute security

THE FIRST MORTGAGE CO-OPERATIVE INVESTMENT TRUST

offers to small investors an unequalled opportunity to obtain a high rate of interest with absolute security.

The funds of this Trust are invested in First Mortgages secured on income-producing properties and in Bonds and Debentures based on similar security.

The Trust issues to investors Ordinary Shares of 2/- each, upon which dividends of at least 7% will be paid.

Preference Shares of £5 each are also issued, and these are withdrawable on one month's notice. Interest at the rate of 5% is paid on Shares held for less than six months, and 6% when held for longer periods.

The accounts of the Trust are under the supervision of an auditor appointed by His Majesty's Treasury.

DIVIDENDS ARE FREE OF INCOME TAX.

This Trust was formed for the benefit of small investors, under the Industrial and Provident Societies' Acts, and the total value of shares applied for by each individual must not exceed £200.

Full particulars with our booklet, "For Small Investors," will be forwarded Post Free on receipt of the attached coupon.

FIRST MORTGAGE CO-OPERATIVE INVESTMENT TRUST, LTD.,
7, Pall Mall East, London, S.W.1.

Please send me your booklet "For Small Investors."

Name

Address

Radio Times, 10/5/29.

[If sent open] d. stamp.

Programmes for Thursday.

(Manchester Programme continued from page 312.)

Scottish Fantasia, 'Bonnie Scotland' Ord Hume
Descriptive Piece, 'The Smithy in the Wood'

Michaelis

Daybreak; Feathered Songsters at the Brook;
Morning Prayer; Smithy at Work

Cornet Solo, 'Slavo Song' Del Riego
(Soloist, Lance-Cpl. T. ALLEN)

Excerpts from the Opera 'La Bohème' Puccini
Suite by the Pipes, 'The Dirk'

arr. C. W. Griggs

Finale, 'The March of the Cameron Men'

Traditional

5.15 The Children's Hour:

NO CROWS WITHOUT CAWS

JIM CROW and his family continue the argument

Songs sung by

BEATRICE COLEMAN and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45-12.0 S.B. from London (10.15 Local Announcements)

Other Stations.

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

12.0-1.0:—Gramophone Records. 2.30:—Broadcast to Schools: Prof. J. L. Morison, M.A., D.Litt., 'Some Important People in the Reign of Queen Victoria—IV, Sir Henry Lawrence and the Making of an Indian Province.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—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 Rev. P. C. Millar, O.B.E., B.D., of Balshagray Parish Church. Breathe on me, Breath of God (R.C.H., No. 194). 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:—Old English Music. The Madrigal Singers: Lady, your eye, and Sing we at pleasure (Thos. Weelkes); Dainty fine sweet Nymph, and My bonnie lass, she smileth (Thos. Morley). Barbara Laing (Pianoforte): Toccata Prelude (Purcell, arr. Henderson); Air on a Ground Bass (Purcell); Sarabande, Minuet, and Two Bourrées (Purcell, arr. Henderson). Madrigal Singers: The Silver Swan (Orlando Gibbons); Come to me, Grief, for ever, and Lullaby, my sweet little baby (Wm. Byrd); Now is the month of Maying (Thos. Morley). Barbara Laing: Old English Harp-chord Dances: Pastoral Dance (J. Nares); Gavotte (J. Alcock); Hornpipe (J. Jones); Giga (T. A. Arne). 4.45:—Dance Music, by Charles Watson and his Orchestra, from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Mr. Joseph Tinsley: 'A Talk to Beekeepers: The Problem of the Swarm.' 6.45:—S.B. from London. 10.15:—Scottish News Bulletin. 10.20-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 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'—111. 4.0:—Afternoon Concert. The Station Octet: Three Negro Melodies (Coleridge-Taylor). 4.15:—Nellie Duncan (Soprano): The Smile of Spring (Fletcher); At Dawning (Cadman); The Cuckoo (Shaw). 4.25:—Octet: 'Casse-Noisette' Ballet (Tchaikovsky). 4.45:—Nellie Duncan: Good morning, Brother Sunshine (Lisa Lehmann); One morning, very early (Wilfred Sanderson); Bird Songs at Eventide (Eric Coates). 4.55:—Octet: The Military Symphony (Haydn). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 10.15:—S.B. from Glasgow. 10.20-12.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

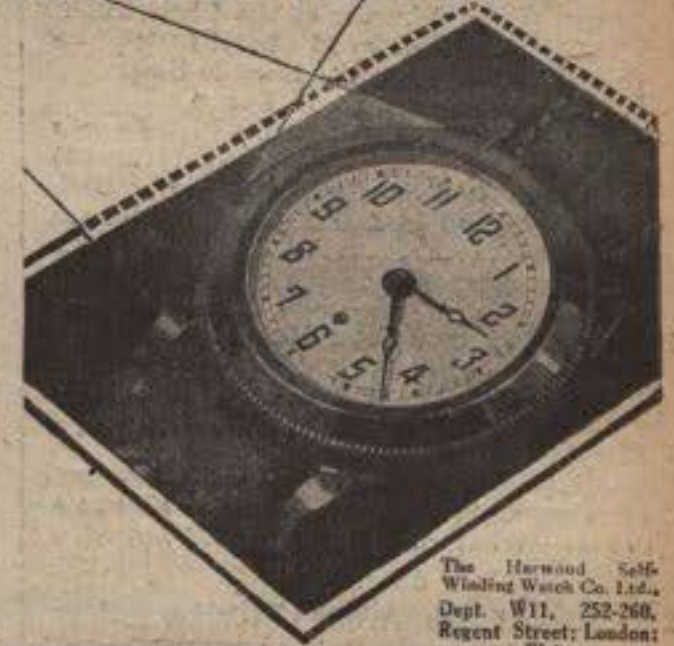
2.30-3.0:—London Programme relayed from Daventry. 3.30:—A Religious Service. 3.45:—'Life in Foreign Lands—II, Life in Sweden,' by Baroness Margareta Palmstierna. 4.0:—Glazounov. Orchestra: Overture, 'Carnaval,' Op. 45. 4.10:—Seventh Symphony in F, Op. 77. Second Valse de Concert, Op. 51. 4.50:—Voice and Clarinet. Muriel Childs (Contralto): The Soldier's Wife (Rachmaninov); The Dreary Steppe (Gretchaninov); Hindu Song (Rimsky-Korsakov); Yeremoushka's Cradle Song, 'Hush-a-bye' (Moussorgsky). 5.3:—George Simpson: Cujus Animan (from 'Stabat Mater') (Rossini, arr. Liverani); Nocturne, Op. 100 (Richard Hofmann); Waltz Arie (Adolf Schreiner). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15-12.0:—S.B. from London.

ACHIEVED AT LAST THE WATCH THAT WINDS ITSELF

NEW as the hour and sound as Big Ben. The very latest in watches—the Harwood. Wearing winds it. Dust and damp cannot enter. The movement is of the best. Ask to see it at any high-class Jeweler's.

Ladies and Gents Wristlets in 9ct. Gold for 8 Guineas.

HARWOOD SELF-WINDING WRIST WATCH



The Harwood Self-Winding Watch Co. Ltd., Dept. W11, 252-260, Regent Street, London, W.1.

HAS INFLUENZA LEFT YOU DEAF?

That seems to be the general query—ear-troubles usually follow the strenuous and flu-spreading winter in spite of every care and help by Doctors. Often when the disease has been cured—deafness remains, increasing with time and strain—creating headaches.

HERE IS YOUR REMEDY

save strain, help your ears to function normally. If one ear is affected, help the other one, save your hearing, there is nothing like natural hearing and to conserve that is most important.

THE COMMONSENSE WAY

of dealing with 'human ills' is the INDIVIDUAL way—your case is different, you may have some special need, your own health bears on your hearing—science and acoustics step in to help medicine and the latest proven method of alleviating the handicap of this most distressing disability (slight or acute deafness in one or both ears and headaches) is the

NEW 1929 'ACOUDENTE'

the only method of its kind, treating cases INDIVIDUALLY, entirely different and uncopyable, small, simple and satisfactory—medically, scientifically and acoustically perfect—commended and recommended.

CHOSEN for use by Prof. Sir AMBROSE FLEMING, F.R.S., F.R.S., M.A., B.Sc.; Col. Sir HENRY KNOLLYS, K.C.V.O.; and Gen. BRAMWELL BOOTH, men of wide experience and knowledge (themselves deaf), able to recognise and have the BEST, who on comparison chose "ACOUDENTE." YOU can benefit by their experience.

COME IN AND ASK TO HEAR!

"ACOUDENTE" success is achieved on merit—on merit your ears must judge.

FREE TEST, CONSULTATION & ADVICE

If unable to call, send for "Medical Reports" and particulars, stating your requirements.

FREE HOME TESTS ARRANGED

MR H DENT'S

ARDENTE

FOR DEAF EARS

SUITE 77

309 OXFORD STREET, LONDON, W.1
(between Oxford Circus and Bond Street Tube Stations). 'Phones: Mayfair 1380/1718

CARDIFF 9, DUKE ST.
HULL 37, JAMISON ST.
MANCHESTER 51, KING ST.
EDINBURGH 111, PRINCES ST.
GLASGOW 209, SAUCHIEWALL ST.
BIRMINGHAM 334, MARTINEAU ST.
NEWCASTLE 59, NORTHUMBERLAND ST.
EXETER 271, HIGH ST. BRISTOL-64, PARK ST.

8.0
The Wireless
Symphony
Orchestra

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 'A Dinner for Four People' costing 2s. 6d.**
- 11.0 (Daventry only) Gramophone Records Miscellaneous**
- 12.0 A SONATA RECITAL**
MERCIA STOKESBURY (Violin)
ADELINA DE LARA (Pianoforte)
Sonata in C Minor.....*Beethoven*
- 12.30 ORGAN RECITAL**
By EDNA C. HOWARD, L.R.A.M.
(Organist and Director of the Choir, Highgate Wesleyan Church)
Relayed from St. Mary-le-Bow
Larghetto, Allegretto and Fugue
Dr. T. S. Dupuis
(1736-98)
First Movement Sonata in C Minor...*Bach*
Allegro, Sonata in D Minor...*Rheinberger*
Toccata.....*W. G. Alcock*
Fugue in A (arranged from Piano Score)
Mendelssohn
- 1.0-2.0 LUNCH-TIME MUSIC**
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 2.30 Broadcast to Schools:**
Dr. B. A. KEEN: 'The Why and Wherefore of Farming (Course III), The Farmer's Year—What Happens in the Summer'
- 2.55 Interlude**
- 3.0 'Round the World' (Course III):**
Lieutenant-Colonel P. T. ETHERTON—IV, 'Lapland'
- 3.30 Concert to Schools**
THE SYBIL EATON QUINTET
CHRISTINE MCCLURE (Mezzo-Soprano)
Under the direction of Sir WALFORD DAVIES
- 4.15 FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lowisham
- 5.15 THE CHILDREN'S HOUR:**
'More about Brer Rabbit,' by Ethel Malden
'What's de good ob Cousin?' and several Nigger songs by FREDERICK CHESTER
'An Indian War Dance and a Peace Pact' from 'Long Lance' (Chief Buffalo Child Long Lance)
- 6.0 Mrs. D. B. SHERIDAN: 'Pastry-making'**
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Ministry of Agriculture Fortnightly Bulletin**
- 6.45 THE FOUNDATIONS OF MUSIC**
CÉSAR FRANCK'S ORGAN WORKS
Played by JOSEPH BONNET
Relayed from the Bishopsgate Institute
- 7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'**
- 7.15 Musical Interlude**
- 7.25 Mr. E. L. WOODWARD: 'How to Approach Modern European History—III, Treaties of the Nineteenth Century—Their Character and Interpretation'**

HOW devastating to the boundaries of a country treaties can be has been made clear enough to all of us by the Treaty of Versailles. But what a treaty is, how and by whom it is made, and how it is to be interpreted are matters beyond the ken of most of us. Mr. Woodward, however, in continuing his series on 'How to Approach Modern European History,' initiates

FRIDAY, MAY 17
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

us into these matters, and, in doing so, shows the importance of treaties in the study of European history.

7.45 Sir Thomas Beecham:
The Imperial League of Opera

8.0 Symphony Concert

THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by OSKAR FRIED

Overture, 'The Caliph of Baghdad' *Boieldieu*



OSKAR FRIED,

a famous musician from Germany, will conduct the Wireless Symphony Orchestra in tonight's Symphony Concert.

Symphony in E Flat.....*Mozart*
Adagio—Allegro; Andante; Menuetto Allegretto; Finale—Allegro

ONE of the most amazing feats in Mozart's wonderful career of less than thirty-six years, was the production within six weeks of three great Symphonies, each one of them a masterpiece. And things about him were anything but encouraging for the conception of fine music. He had succeeded Gluck as Master of the Imperial Music (Kapellmeister), but the salary had been cut down by more than half, and Mozart was really hard put to it to find the wherewithal for his household's daily needs. The Emperor (that Joseph II, whom schoolboys remember for his exceptionally fine teeth and his partiality for boiled bacon) kept Mozart chiefly employed in furnishing dance music for the Court Balls. It was an age when Vienna thought of little else but dancing, and the Palace rooms were thronged night after night—it would be nearer the mark to say morning after morn-

9.50
Vaudeville
and then
A Surprise Item

ing, as seven o'clock was the usual hour for the balls to end.

But the conditions about him apparently had very little influence on Mozart's creative gifts, and there is much in all these three symphonies that suggests the best of good spirits. Hints of unhappiness are there, too, certainly, but the futility of trying to say what music 'means' in terms of words, could hardly be better illustrated than by quoting two comments by different people on this very Symphony. One says, 'Love and melancholy are breathed forth in purest spirit tones . . . the night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance.' The other view is that the Symphony 'is clearly dedicated to mirth, and if we may regard it as an expression of Mozart's personal mood, then the time of its composition was a very happy one.'

There are four movements, the first beginning with a slow Introduction before the main quick movement begins. The slow movement has two themes, one a very simple, cheerful melody, and the other, somewhat contrasted in mood, in the minor. Minuet and Trio are short and full of Mozart's happy grace, and the last movement is instinct with good-humoured mirth.

8.35 'Nut-Cracker' Suite ('Casse-Noisette')
Tchaikovsky

Miniature Overture; Characteristic Dances—March, Dance of the Sugar-Plum Fairy, Russian Dance (Trepak), Arabian Dance, Chinese Dance, Reed-pipe Dance; Flower Waltz

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Political Broadcast

Women's Series—Conservative Address

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

9.50 Vaudeville

ERNEST SEPTON and CYRIL SMITH
(Cross Talk Comedians)
(DAVID WISE Violin Solos)

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

and
A VARIETY ITEM
from

THE LONDON PALLADIUM

11.0 SURPRISE ITEM

11.15-12.0 DANCE MUSIC: J.A. WHILDEN'S BAND from the Carlton Hotel

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

No wireless receiving apparatus crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

FRIDAY, MAY 17

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
**'A Year
in
An Hour.'**

3.0 **ORGAN RECITAL**
by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
LAURA MORAND (Soprano)

LEONARD H. WARNER
Third Sonata (1st two Movements) *Borowski*
Allegro con spirito; Intermezzo

LAURA MORAND
Woeful heart with grief oppressed } *Keel*
When Laura Smiles }
Wiegenlied (Cradle Song) } *Schubert*
Wohin? (Whither?) }

LEONARD H. WARNER
Scherzo *G. J. Bennett*
Fantasia—Sonata in A Flat *Rheinberger*
Grave and Allegro: Adagio

LAURA MORAND
Elizabeth's Prayer ('Tannhäuser') *Wagner*
Der Schmied ('The Smith') *Brahms*
Nebbie (Mists) *Respighi*
Faery Song ('Immortal Hour') *Boughton*

THE wonderful success enjoyed by Rutland Boughton's 'Immortal Hour' at more than one London theatre must be fresh in the memory of many listeners. It is not too much to call it one of the most popular works of its kind which have ever been produced in our country.

The tale is a very simple one, drawn from old folklore; Etain, a princess of the fairy people, has wandered from her own land among human kind, and Midir, a Prince of her kindred, tries, and at last succeeds, to lure her back to her own people. This beautiful fairy song is the strain which he sings to her, and which prevails on her to come back.

LEONARD H. WARNER
La Cinquantine . . . *Gabriel-Marie, arr. W. C. Carl*
Imperial March *Elgar, arr. Martin*

4.0 JACK PAYNE
and THE
B.B.C. DANCE ORCHESTRA
IDA SARGENT (Songs at the Piano)
LOUISE SELKIRK (Trumpet Solos)

5.0 **The Good of Training**
by
Professor GILBERT MURRAY
The Fourth of a Series of Four Lectures from the Royal Academy of Dramatic Art
Relayed from the Private Theatre of the Royal Academy of Dramatic Art

5.45 **The Children's Hour:**
(From Birmingham)
'Our Side's Batting,' a Cricket Talk by MAURICE J. FOSTER
Songs by BERNARD SIMS (Baritone)

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

6.30 **Light Music**
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation Street

Overture, 'The Bohemian Girl' *Bulfe*
Valse, 'Pas des Fleurs' (Flower Dance) *Delibes*

MICHAEL WILLIAM BALFE, counted as one of our English opera composers, was born in Ireland, where his father was a dancing master. When he was only six he was playing the fiddle for the dancing classes, and a few years later appeared as a solo violinist and as a composer. He had a varied and interesting youth, travelling over many parts of Europe and meeting interesting people in the musical world—Cherubini, Rossini, and other giants of that day—singing in opera, playing, and composing.

In 1841 he removed to Paris, where several of his works were produced with real success. It was during his stay there that he composed *The Bohemian Girl*, the most successful of all his operas, and the only one which maintains its hold on public affection today. He returned to England to produce it here, and the work was afterwards given abroad in German, Italian and French, in different parts of Europe.

From then, until 1864, he was busily engaged as composer and conductor, appearing with success in Berlin, Vienna, St. Petersburg and other famous centres.

In 1864 he retired to the country, and while devoting himself largely to rural pursuits, still continued to compose and to make occasional visits abroad. He died in 1870. In 1882 a tablet to him was unveiled in Westminster Abbey.

DAISY NEAL (Contralto)
A Blackbird Singing *Michael Head*

6.50 NORRIS STANLEY (Violin)
Berceuse *Le Townsend*
ORCHESTRA
Sizilietta *Von Blon*
DAISY NEAL
Danny Boy *Weatherly*

7.5 ORCHESTRA
Selection, 'Cavalleria Rusticana' *Mascagni*
CHARLES BADHAM (Pianoforte)
Valse-Caprice *Saint-Saëns*
DAISY NEAL
Big Lady Moon *Coleridge-Taylor*
The Lilac Tree *Gartlan*

7.35 ORCHESTRA
Selection of Popular Songs *Squire*
Wedding of the Rose *Jessel*

8.0 **'A Year in An Hour'**
Another Speed Record
Set up
by
ERNEST LONGSTAFFE
With the assistance of
JACK MORRISON
ANONA WINN
DONALD MATHER
J. HUBERT LESLIE
ANN STEPHENSON
Pianofortes:

HARRY PEPPER and DORIS ARNOLD
More Musicians and THE REVUE CHORUS
Conducted by ERNEST LONGSTAFFE

9.0 **A Pianoforte Recital**
by
EDNA ILES
(From Birmingham)
Prelude in A Flat } *Chopin*
Ballade in F Minor }

9.15 **Political Broadcast**
Women's Series—Conservative Address

9.45 **RECITAL (Continued)**
An Idyll }
Fairy Tale, Op. 34, No. 2 } *Mendner*
Fairy Tale, Op. 42, No. 2 }
Danza fiorata, Op. 40, No. 3 }
Pastorale and Capriccio *Scarlatti, arr. Tausig*

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 JAY WHIDDEN'S BAND from the Carlton Hotel

(Friday's Programmes continued on page 316.)



**The World's Finest
Self-Filling Pen,
with clip-cap 18/6**

Waterman's is the pen with over 40 years proved service, the pen with all the recognised good features. Its 14ct. gold nib is unsurpassed. Its patent spoon feed is world-renowned for efficiency. Its self-filling device—also an exclusive Waterman feature—has a special locking action to ensure security.

If YOU want the perfect pen for your own use or for gift purposes, INSIST on Waterman's.

"Regular" Type from 12/6; "Safety" Type from 17/6; "Self-filling" Type from 17/6. (With Clip-Cap 18/6) OF STATIONERS

"The Pen Book" free from

L. G. SLOAN LTD.,
The Pen Corner
Kingsway, London, W.C.2.

Make money at home this easy new way

YOU can do it, too! YOU can surely earn from £5 weekly, perhaps much more. YOU, too, can be independent, free from any money worries, and happily occupied in this profitable work of Home Confectionery Making, that sells at amazingly high prices! Indeed, no man or woman need ever want for extra money of their own, now that the National Confectionery Industry offers them this wonderful money-making opportunity.

NO EXPERIENCE NECESSARY

No special ability or experience is needed for the work. We teach you everything—how to make the confections—and GUARANTEE TO PURCHASE YOUR SWEETS. You have only to follow the simple directions and you quickly learn how to make high-class confectionery, which brings handsome profits. A complete outfit and working materials are supplied FREE to every member of this wonderful organisation.

YOU TAKE NO RISK

You take absolutely no risk in this work. If you do not really make money at it, the experiment won't cost you a penny. But thousands of men and women are reaping rich rewards at the work; and they tell us they enjoy it more than anything they ever did before.

"I am feeling very pleased and very happy, just to know I CAN do it, and CAN earn. I am so glad I saw your advert, and thank you for encouraging me to try," writes one of our members. And hundreds of others have written in terms of the greatest enthusiasm.

FREE BOOK TELLS HOW

Our Free Illustrated Book tells all about the work, shows what others are doing in it, and tells how YOU can earn extra money, too. You can do it in spare or full time. But YOU are bound to make money at it either way. Don't waste another minute wishing you had more money. Get down to brass tacks and send in the coupon at once. It costs no money—but it may be the means of starting you on the road to undreamed fame and fortune.

NATIONAL CONFECTIONERY INDUSTRY, Ltd.,
(Dept. BZ), 87, Regent Street, London, W.1

Please send me, without obligation, your Free Book on how I may earn money at home, without previous experience, by making National Confections for you; also particulars of your money-making guarantee and the special privileges and services of membership in the National Confectionery Industry.

NAME _____
(Print Plainly)

STREET _____

TOWN _____

No conditions are too severe for the

Remington Portable Typewriter



Distinguished for its extreme portability and compactness—sturdiness of construction—mechanical efficiency.

YOURS TO USE
on payment of
ONE GUINEA

Balance by 11 monthly payments of 21/- and a final payment of 10/-

CASH PRICE £12.10.0

Write for Astra folder "T.R."

The REMINGTON TYPEWRITER Co., Ltd.

Head Office: 100 Gracechurch Street, London, E.C.3

Branches and Agents Everywhere.

Asthma, Bronchitis,

Catarrh, Shortness of Breath, or other Chest and Lung Troubles.

My FREE Offer.

The really marvellous successes that have attended a simple, drugless Home Treatment for those in the dread grip of Chronic Chest, Lung, or Throat Troubles have brought new life to thousands of ASTHMATICS and others.

Mr. Richard Haynel, the well-known specialist in Chest and Lung Troubles, who is responsible for this Home Treatment referred to, says:—

"Any Asthmatic sufferer, no matter how long suffering, no matter how violent the paroxysms of coughing or distressing the gasping for breath, can adopt the treatment at once at home. I am willing to send full particulars FREE, and to give all the advice and help I can.

SPLENDID HOPE FOR THE CHEST AND LUNG WEAK.

Already thousands of what were deemed chronic cases of Asthma and Bronchitis have been permanently cured. No drugs are used, and there is no interference with daily business or domestic routine. But it is amazing to find how quickly the heart-straining, body-racking, hacking cough passes away, how quickly the air passages are cleared from poisonous mucus and phlegm, and how quickly not only the lungs, but the whole body, is keyed up to health and strength.

Mr. Haynel is out to help every one of the thousands of Asthmatics who at this time have approached the year's most serious danger-point. If you are a chest or lung weak, write, sending full description of your symptoms, and full particulars of the Home Treatment which has brought health to thousands of others will be sent you freely. You are under no obligation in the matter. It costs you nothing; but you certainly can cure yourself at home. In writing for the free particulars, address your letter personally to Mr. R. HAYNEL, 7 (R.T.) AMBEROSE PLACE, WORTHING.

Friday's Programmes continued (May 17)

5WA CARDIFF 323.2 M. 928 KC.

12.0-1.0 London 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. W. H. JONES: 'Village Histories—III, Llangyfelach'

THERE are many church towers in South Wales which appear to have been intended for places of refuge quite as much as for steeples to carry a ring of bells. Sometimes the suggestion of their being places of retreat is accentuated by the tower being a complete building set apart from the church. There is a notable example at Llangyfelach, and Mr. W. H. Jones will tell the story of this interesting old village in his talk today.

6.15 S.B. from London



SCOTT AND WHALLEY, the popular comedians, who broadcast from Cardiff on Saturday have been appearing frequently in the programmes this week. London listeners heard them on Tuesday.

9.45 West Regional News

9.50-11.15 S.B. from London

5SX SWANSEA 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

9.45 S.B. from Cardiff

9.50-11.15 S.B. from London

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

2.30 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 396.3 M. 767 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:

Ever so long ago there was a princess Marigold—listen today to the story, 'Toffee Apples' (L. E. Brettell)

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.45 Forthcoming Events; Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 Mr. L. F. J. BRIMBLE: 'Experiments with Plants—IV, The conditions necessary in order that a plant may manufacture its food'

2.55 London Programme relayed from Daventry

4.15 The Northern Wireless Orchestra

JENNIE RINTON (Contralto)

5.15 The Children's Hour:

S.B. from Leeds

A HAUGHTICULTURAL SALAD AND HUMBLE HELPINGS

Songs by W. RANSOM and G. LISTEN

6.0 Miss ANNE LAMPLOUGH: Decorated Dinner-Tables at Flower Shows'

6.15-11.15 S.B. from London (9.45 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.5 M. 1,235 KC.

2.30:—Broadcast to Schools: Prof. Arthur Holmes: 'Simple Geology—IV, The Long Record of Earth History'. 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Helen Dwyer: 'Gilbert's Ladies'. 6.15-11.15:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Concert for Schools. Orchest. The Station Orchestra: 'Norwegian Dances'. Andrew Bryson (Pianoforte) and Isaac Lomovsky (Violin): Sonata in C Minor. Andrew Bryson: Norwegian Bridal Procession; To the Spring. Orchestra: Peer Gynt, Suite I. 4.0:—A Concert. The Station Orchestra: Suite, 'Humoristique (O'Brien)'. John B. Dickson (Violoncello): Quintet (Moto Perpetuo) (Cupis Nachter, arr. Squire); Reverie (Dunkler); Tarantelle (Popper). Orchestra: Overture, 'Mirella' (Gounod). 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:—S.B. from Edinburgh. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—S.B. from London. 9.45:—Scottish News Bulletin. 9.50-11.15:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 3.10:—S.B. from Glasgow. 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, from the Picture Playhouse. 5.0:—Miss Bruce (of the Aberdeen School of Domestic Science): 'Some Summer Recipes'. 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—Scott and Whalley (The Popular Comedians). 8.0:—S.B. from London. 9.45:—S.B. from Glasgow. 9.50-11.15:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

12.0:—Organ Recital by Herbert Westoby, from the Grosvenor Hall: Concert Overture in C Minor (Massfield); Second Impromptu in G (Burgess); Allegro from the 'Pathetic' Symphony (Tchailkovsky, arr. Kraft); Serenade (Wheldon); Finale from the Sonata in F (C. V. Stanford). 12.30-1.0:—Musical Comedy. The Radio Quartet: Selection, 'Lucky Girl' (Charig); Selection, 'Good News' (Henderson); Selection, 'Blue Eyes' (Kera). 2.30:—London Programme relayed from Daventry. 4.15:—Dance Music. Bob Dryden's Rivoli Rhythmic Boys from the Plaza. 5.0:—A Violin Recital by Margaret Huxley: Les Folles d'Espagne (Corelli). 5.15:—The Children's Hour. 6.0:—'Pastry-Making' by Mrs. D. B. Sheridan. 6.15:—S.B. from London. 8.0:—An Orchestral Concert. Janie Martin (Soprano), Irene de Marik (the Hungarian Pianist). The Symphony Orchestra, conducted by E. Godfrey Brown. Orchestra: Overture, 'Carnival', Op. 92 (Dvorak). Irene de Marik and Orchestra: Hungarian Fantasia (Liszt). Janie Martin: Tune my Strings, O Gipsy, and Songs My Mother Taught Me (from 'Seven Gipsy Songs') (Dvorak); All Souls' Day (Strauss); It is a wondrous thing (Liszt); I love you (Beethoven). Irene de Marik: Nocturne in E Major (Chopin); Mephisto Valse (Liszt). Orchestra: Hungarian Rhapsody, No. 2 (Liszt); Marche Hongroise from 'Faust' (Berlioz). 9.0-11.15:—S.B. from London.

LISSEN
COMMANDS
THE ORGANIZATION
TO PRODUCE AN
EFFICIENT for
PORTABLE

16
GUINEAS
CASH
OR
£1 DOWN



POST THIS COUPON TO-DAY

The immense resources of the Lissen organisation have been concentrated to produce this unchallenged value in portable receivers. So simple to tune, it's as easy as listening itself—so complete that it will actually play to you as you carry it about. Gets you all the alternative home and Continental stations you want—fine loud-speaker volume and tone really portable and completely trouble-free. Simple switch changes instantly from long to short wave-lengths

NO AERIAL
NO EARTH

As illustrated, in handsome morocco leather cloth case, nickel fittings, ready to switch on. **£16-16** inclusive price CASH, or £1 down and 11 monthly payments of 32/- De Luxe Model in Super-quality hide £19. 10. 0.

Local Trade Demonstration Depots Wanted. Radio and music dealers are invited to communicate with us so that enquiries and requests for demonstrations may be passed on to them.

LISSEN LTD, 200, 220 Friars Lane, Richmond Surrey. (Managing Director, Thos. N. Cole.)

EXTENDED CREDIT TERMS

To LISSEN LTD., Worples Road, Isleworth, Middlesex.

Please deliver to me at my address below one Lissen's Portable Receiver at convenient terms price of £18. 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 refunded in full if within seven days of receipt of instrument I notify you of my desire to return same.

Signature (in full).....

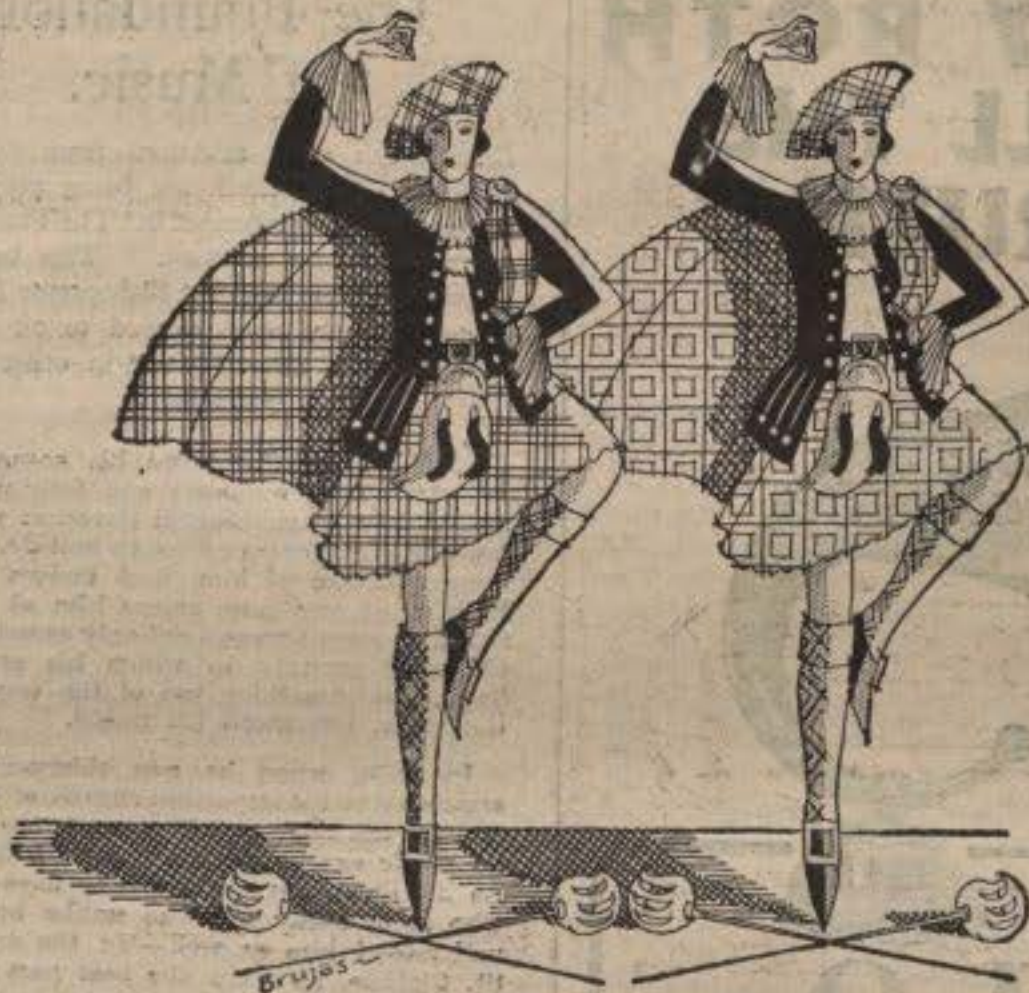
Permanent Address.....

Date..... Present Occupation.....

Are you a householder?.....

Retailer's Name and Address.....

(Leave this blank if no retailer selected at time of ordering.)



Bring a Highland Holiday back

The first day back at work tells you how much you really enjoyed your holiday. If you slip into the work at once, and feel as though you'd never been away, your holiday has meant no change.

Go to the Highlands and bring back the happiness of a wonderful holiday and the joy of life it arouses. A holiday in the Highlands is a complete change—a foreign trip without the trouble. Send for the book of Highland tours.

Send for these Holiday Guides

Send remittance for the holiday guides you want to Divisional Passenger Commercial Superintendent, Euston Station, London, N.W.1.

- Cianland—The Story of the Scottish Clans . . . post free, 2/6d.
- The Track of the Royal Scot, Part 1 . . . post free, 1/-
- " " " " " " Part 2 . . . post free, 1/-
- Fishing and Shooting on the LMS . . . post free, 3d.
- Scottish Apartments Guide . . . post free, 3d.

The following will be sent post free
 Scottish Tours Booklet The Clyde Coast and Loch Lomond
 Through the Trossachs

The booklet "LMS Cheap Fares" containing an outline of the holiday fares to Scottish resorts will be sent post free.

Stay at LMS Hotels

L M S

LONDON MIDLAND & SCOTTISH RAILWAY
 Euston and St. Pancras

"First across the Border"

**THEY BOTH
TELL THE
TRUTH!**



The

H. Q.

incorporates the base of the original HI—the instrument on which **CROWN** success was founded. To-day's greatest loud-speaker value.

REDUCED from **£6.0.0**

To **£3.3s.**

MASCOT

One of the most popular **CROWN** Loud Speakers, the Mascot is providing true Radio reproduction in thousands of homes.

£4.10s.



**THEY'RE
BOTH
MADE BY**

Brown

Adm. S. G. Brown Ltd., Western Avenue, N. Acton, London, W.3.
8561

The Foundations of Music.

During this week selections from the organ works of César Franck are being played each evening by Joseph Bonnet in 'The Foundations of Music' series at 6.45. This broadcast, which originates from the Bishopsgate Institute, London, is, as usual, relayed to all stations. The following note is given in order to help listeners.

CÉSAR FRANCK loved his organ in a way which only organists can fully understand, and with a whole-hearted devotion which only few of them may ever hope to imitate. The best known picture of him, best known to us in Britain, at any rate, shows him at his organ, and the portrait reveals not only something of the cloistered serenity in which his gentle spirit lived, but something too of the way in which the organ influenced his music.

In 1858, when he was thirty-six, he was appointed to the important church of St. Clotilde and for the next twenty years wrote practically no music except for the church and the organ. As his illustrious pupil d'Indy says—the pupil who is in many ways so unlike him and yet understood him so well—'in the organ loft at St. Clotilde, he spent the best part of his life. Here he came every Sunday and feast-day, and, towards the end of his life, every Friday too.' In another place, d'Indy calls the organ loft 'that quiet and fixed haven,' and the phrase is happily chosen to describe the aloofness from his fellows which an organist at his post enjoys. It is no doubt the clue to the spirit of quiet contemplation, of untroubled meditation, which breathes through so much of Franck's music. If one word can sum up its beauty for us, it is 'other-worldly.'

But his organ music is important not only for its own noble qualities, but because it appeared at a time when the repertoire of organists was bare and rather flimsy. It was the beginning of a new French school which has since given the world both players and music of great strength and brilliance.

Not that anyone—even any of his pupils—has followed at all closely in his footsteps. Franck's music, with much of the dignity of the great Bach himself, with the best poetic qualities of what we call 'romantic' music, is wholly his own, easily recognizable as his.

His organ pieces are: Six Pieces which appeared in 1872, Three Pieces, 1878; and his last work, three big and imposing Chorales. There are besides a good many smaller pieces, mainly intended for harmonium. Many of them are already well known, organists in this country, as in France, playing them when occasion offers, and they are all very well able to give their own message without explanation or analysis. But the great Liszt's opinion of the 'Six Pieces' should be quoted. He heard Franck play them himself, and recorded his enthusiastic verdict: 'These poems have their place beside the masterpieces of Bach.'

Monsieur Joseph Bonnet, the distinguished organist who is to play the Franck pieces for us this week, is by no means unknown to British audiences. An eminent representative of an art in which France of today excels, he is regarded as the ideal interpreter of Franck's music. In the organ music of Bach, too, he is thoroughly at home.

Himself the son of an organist, he won many distinctions at an early age, and as quite a young man made a name for himself all over Europe and in America. He first visited this country in 1910, and was warmly acclaimed as a virtuoso of quite exceptional gifts. He has contributed much to the organist's repertoire by scholarly arrangements of the old Masters, and is known, too, as an enlightened writer on musical subjects.

**Daily Bread
needs
Golden Shred**

ROBERTSON—only maker.

WONDERFUL WIRELESS OFFER

The Graves 'VULCAN' 2-Valve Wireless Set is the World's greatest achievement in Wireless Value & Efficiency. Every requisite is included, no extras are required, and full detailed instructions are sent with every Set.

**10/6
NOW**

TEST IT AT HOME

Our inclusive Bargain Price is for Deferred Payments. Send 10/6 now, and complete purchase in 14 monthly payments of 10/6 if you are entirely satisfied after trying the Outfit in your own home. Money back if disappointed.

BRIEF SPECIFICATION. Cabinet of polished figured

Oak, beautifully finished with hinged lid; Mullard Dull Emitter Valves; anti-microphonic valve-holders; H.T. Battery; 2-Volt Accumulator; Tuning Dials of exceptional capacity; and complete Aerial Outfit. **LOUD SPEAKER** specially constructed to co-operate with the Set, and Oak-grained to match the Cabinet. In both reception and reproduction it may be relied upon to give excellent results. The Set Complete **£7.17.6**

CATALOGUE FREE For complete description of this amazing 2-Valve Set, & other powerful installations, write for Illustrated Catalogue to-day.

J. G. GRAVES Ltd. Sheffield



Both Sides of the Bristol Channel.**A RACE UP THE RIGGING.**

Stories and Music of Wind-jammer Days—Interesting Programme from Bristol Seamen's Institute—Variety in the Cardiff Studio—Welsh Service from Ystradyfodwg.

Bristol Wind-jammers.

BRISTOL Wind-jammers' is the title of a programme to be relayed from the Seamen's Institute, Bristol, on Tuesday, May 21, at 8.0 p.m. Bristol is one of the few places in the world where it is quite common to see the bowsprit of a wind-jammer over the footway, right in the heart of the main thoroughfare of the city. Working round the Bristol docks are many of the old deep-water shanty-singing seamen, the survivors of a disappearing race of mariners who will probably crowd the large hall of the Seamen's Institute and join in the Shanties—*Leave her, Johnny, leave her, Blow the man down*, and other favourites. Their memories will surely be stirred by Mr. James Randall's reminiscences of the last of the Bristol wind-jammers, Daniel's West Indiamen, Bennett's Newfoundlanders, King's West African barques, Rider's Guineamen, and others. The music will fit the occasion. The solos and duets will be sung by Mr. Percy Neale and Mr. Oliver Harvey, and will be such staunch old-timers as *The Anchor's Weighed, Bay of Biscay, All's Well, The Larboard Watch*. The Bristol Seamen's Institute is probably known to sailors the world over.

Stories of the Sea.

STORIES will be told by Mr. James Randall, a well-known Bristolian who for many years has been entertaining Bristol audiences with lantern lectures and addresses on the subject of Sailors and the Sea. Mr. Randall obtained his experience in the best of all schools—the fo'castle. He is regarded as an expert on the subject and has been called upon by such well-known authors as Basil Lubbock and John Masefield in connection with their researches into the history of old sailing ships. Mr. Randall told me the interesting story of his first going to sea. He and another boy went over an American ship in Bristol, and they tried to pluck up courage to ask the officer for a job aboard.

Almost a Dead Heat.

EVENTUALLY they did so, and the officer referred them to the captain, who was a sportsman. He asked the boys if they could climb the rigging, then he said to them: 'You start on one side, and you start on the other, run up the shrouds and right up to the main truck, and come down the other side. Whichever finishes first I will take to sea with me.' Randall won and got the job. It was nearly a dead heat, and the skipper was so pleased that he offered to take them both. Randall went to sea, but the other boy, to his sorrow, was forbidden by his parents to go. That was forty odd years ago, and the stories which will be heard on May 21 have been accumulating ever since. It is hoped that the Lord Mayor of Bristol will preside at the concert. He will be supported by the Sheriff. This programme of the sea has been arranged by an old sailor whose literary name, Leigh Woods, is so well known.

In Lighter Vein.

AVARIETY Programme will be broadcast from the Cardiff Studio on Wednesday, May 22, between 9.50 and 11.0 p.m. Mona Jenkyns (soprano), one of the artists, was the Empress of China in the London production of *The Yellow Mask*. She is still studying under Maestro Jose de Moraes, who is shortly taking her to Italy to sing in Opera. Other artists in the programme are Lionel Falkman, the popular Musical Director of the Capitol Cinema Orchestra; Tarrant Bailey (banjoist), well-known in Bath and the West Country; the Ogor Gleemen, whose repertoire of Welsh part-songs is very extensive; Yvette, the 'Quaint Comedienne,' and Vera Ash and Sidney Evans, who will give a sketch by L. du G. entitled *Stung*.

Religious Service from Ystradyfodwg.

ARELIGIOUS Service in Welsh will be broadcast by the Cardiff and Daventry Stations on Sunday, May 19, at 6.30 p.m., from the Parish Church, Ystradyfodwg. The present building was erected in 1894, when the late Canon Lewis was Vicar, but the known history goes back to the fifth century, the age in which St. Dyfodwg flourished. He came from Armorica full of missionary zeal and was one of the three saints to whom Llantrisant is dedicated. From Llantrisant he worked his way to the Rhondda.

The Two Heads.

LEGEND says that Dyfodwg was so eloquent that his enemies were at their wits' end how to counteract the wonderful influence he wielded over the people. The only thing to do

was to deprive him of his silvery tongue, and in due course his enemies succeeded in carrying out their evil design. But he was so full of enthusiasm that he still continued to preach by means of signs and actions! On the extension of the west wall of the Parish Church, there are two heads carved in stone, the one representing Dyfodwg in the act of preaching with fiery eloquence, and the other showing him in the act of making frantic efforts to convey the message to the people, when he had lost the power of speech.

'The Gem of Glamorganshire.'

THE late Rev. Canon W. Lewis was made Vicar of Ystradyfodwg in 1869, when it was one of the largest and most beautiful parishes in the country. A traveller who visited the place wrote: 'It is the gem of Glamorganshire.' When coal was discovered the population grew apace. In 1801 the population was 669 and in

1921 it was 162,729. The church at Ystradyfodwg is regarded as the Mother Church of the district, for with the growth of the population many new parishes were formed. The present vicar is the Rev. D. Spenser Jones, late Minor Canon of St. David's Cathedral.

Short Notes.

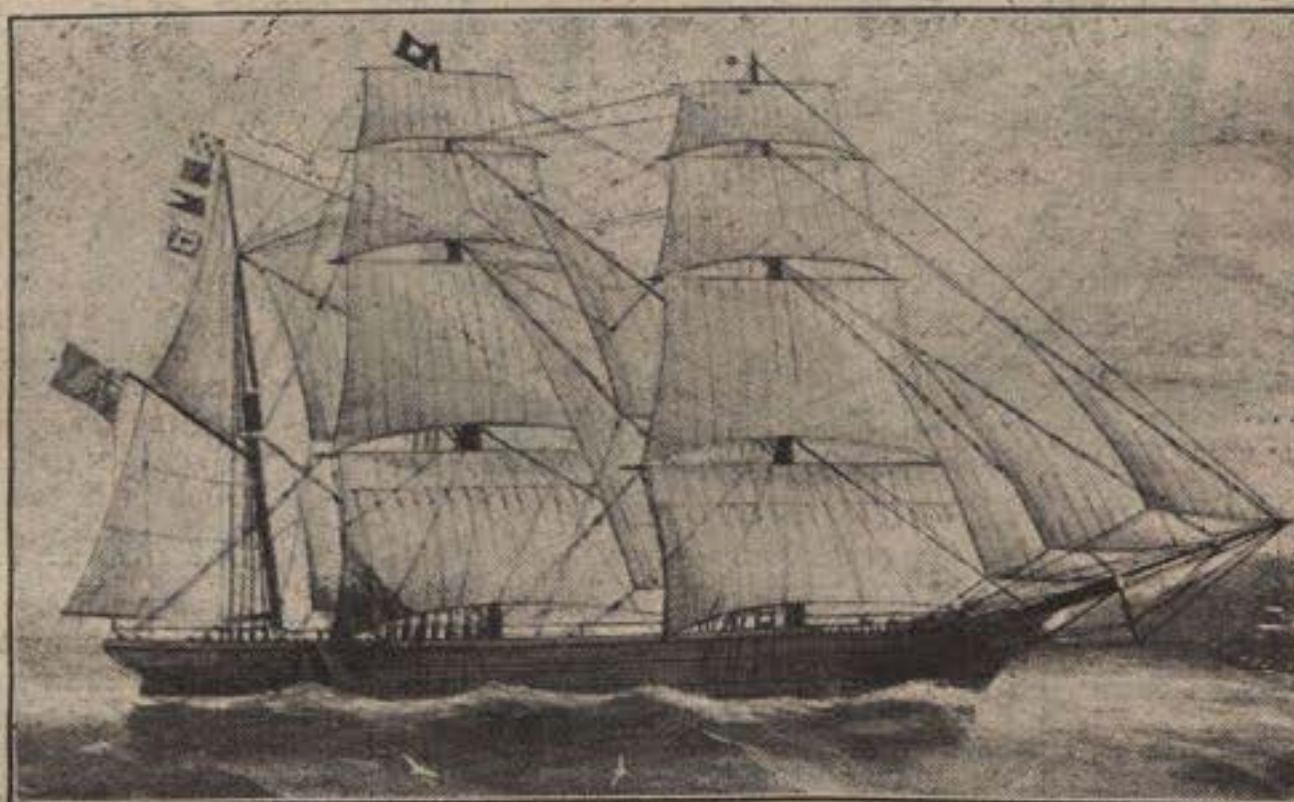
THE talks by Mr. F. O. Miles on the relation between the film and the other Arts will be continued on Thursday, May 23, at 3.45 p.m. He will show that the film influences all forms of modern creative art.

Mr. Thomas Lewis, of the Cardiff Technical College, will give a talk from Cardiff on 'Pharmacy as a Career,' on Friday, May 24, at 6.30 p.m. This talk is in the series on Careers which was introduced by Principal Charles Coles on April 12.

Costumes and Colour is the subject of Miss Consuelo de Reyes' fifth talk on 'Masques and Pageants' on Tuesday, May 21, at 5.0 p.m. Citizen House has a very extensive wardrobe and very beautiful historical costumes, and these may be had on loan by amateur dramatic societies.

On Sunday, May 19, the Popular Concert at the Park Hall, Cardiff, will be broadcast from 9.5-10 p.m. Leila Megane (contralto) is the artist.

'STEEP HOLM'



A FAMOUS BRISTOL WIND-JAMMER.

The *Frances* of Bristol, one of the most famous ships that ever sailed out of Bristol Harbour, and still a vivid memory among the old seamen around the docks. A programme recalling the wind-jammers will be relayed from the Seamen's Institute, Bristol, on Tuesday, May 21.

Honolulu.

MR. EDDIE WILLIAMS, who is to give a talk on Honolulu on Saturday, May 25, at 7.0 p.m., says that in all his travels only the Taj Mahal made so profound an appeal to his imagination as this beautiful spot in the Pacific. 'Every moment of my visit,' says Mr. Williams, 'was crowded with fascination, excitement, and activity.' He will tell of dining at the Elks Club with the searchlights all around playing on the sea, of the specially-arranged Hulu Dance party which wound up in a Japanese tea-garden. A return to the hotel made it possible for the party to slip into bathing costumes and to take a moonlight dip on the famous Waikiki Beach.

Welsh Interlude.

NATHAN VAUGHAN is, I gather, a kind of village oracle. There is nothing he does not know. His friend who accompanies him when he visits the Cardiff Studio on Tuesday, May 21, at 7.0 p.m., tries to take a rise out of him and very seldom succeeds. Nathan is armed at all points. His one regret is that he did not cultivate his voice—he might have been a great singer. He will probably insist on singing before he leaves. The collaborators, who prefer to remain anonymous, will probably be recognized by the discerning.

7.30
A Ballad and
Orchestral
Concert

SATURDAY, MAY 18
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,592.5 M. 192 KC.)

9.35
A New Revue
by Ernest
Longstaffe

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

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

10.45-11.0 **Mr. HENRY WREN: 'The Making**
of Baskets'

1.0-2.0 **THE CARLTON HOTEL**
OCTET

Directed by **RENE TAPPONNIER**
From the Carlton Hotel

3.30 **A Ballad Concert**

ALICE LILLEY (Soprano)
HARRY BRINDLE (Bass)

HARRY BRINDLE

I fear no foe..... *Pisanti*
The Windmill..... *Nelson*
A Banjo Song..... *Homer*

ALICE LILLEY

The Dawn has a Song... *Phillips*
The Garden of Your Heart
Francis Dorel
Still as the Night... *Carl Böhm*

HARRY BRINDLE

The Ringers..... *Lohr*
Stoncersacker John... *Eric Coates*

ALICE LILLEY

The Early Morning..... *Graham Peel*
The Swallows..... *Cowen*
Sing Merrily Today..... *Phillips*

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

5.15 **THE CHILDREN'S HOUR:**
A Play, entitled 'THE GOOSE GIRL'
Adapted by
M. H. ALLEN from the Fairy Tale by **GRIMM**

6.0 **Musical Interlude**

6.15 **TIME SIGNAL, GREENWICH; WEATHER FORE-**
CAST, FIRST GENERAL NEWS BULLETIN; AN-
NOUNCIEMENTS and Sports Bulletin

6.30 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**

CÉSAR FRANCK'S ORGAN WORKS

Played by **JOSEPH BONNET**

Relayed from the Bishopsgate Institute

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

7.15 **Miss E. E. HELMA: Eye-Witness Account of**
the Ladies' Open Golf Championship (S.B. from
Dundee)

7.30 **A CONCERT**

ENID CRUICKSHANK (Contralto)

TOM PICKERING (Tenor)

REGINALD KING'S ORCHESTRA

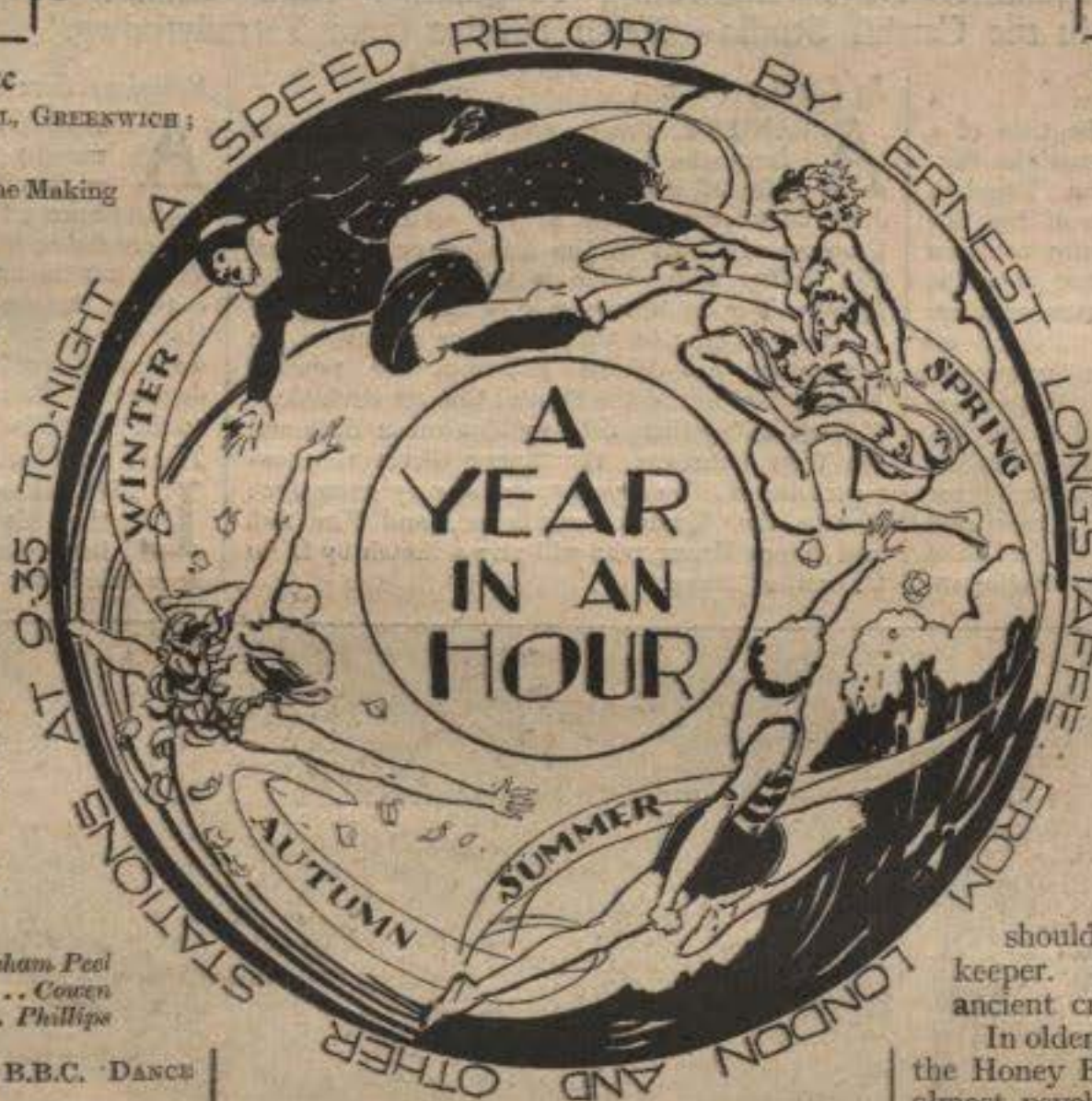
Piqué Dame..... *Tchaikovsky*

TOM PICKERING

Eleanor..... *Coleridge-Taylor*
Slave Song..... *del Riego*

ORCHESTRA

Carmen..... *Reginald King*
Grasshoppers' Dance..... *Bucalossi*
Garden in the Rain... *Carrol Gibbons, trans. King*



With the assistance of:

JACK MORRISON
ANONA WINN
DONALD MATHER
J. HUBERT LESLIE
ANN STEPHENSON

Pianofortes:

HARRY PEPPER and DONIS
ARNOLD

More Musicians and **THE REVUE**
CHORUS

Conducted by **ERNEST LONG-**
STAFFE

10.35-12.0 **DANCE MUSIC:**

AMBROSE'S BAND, from the May
Fair Hotel

(Saturday's Programmes continued
on page 322.)

WONDERS OF A
CITY OF WAX

(Continued from page 287)

cerning the hive and its
inmates, except that they
affirm the head of the hive to
be a King, instead of a Queen.

The Fourth Book of Virgil's
'Georgics,' simply teems with
most valuable bee lore, and

should be read by every keen bee-
keeper. This will show us what an
ancient craft is that of Bee-Keeping.

In olden days it was firmly believed that
the Honey Bee was possessed of marvellous,
almost psychical perceptions, and was very
sensitive to conditions, not only material
and physical, but mental and even moral,
which we humans cannot always under-
stand. . . . Pliny solemnly cautions all thieves
and criminals against approaching a hive
of bees at any time, or they will certainly
issue forth and sting him.

In medieval times, Butler was perhaps
the most learned Bee-Master, and a book
he published on Bees, during the reign of
Queen Anne, is a choice classic: it is called
the 'Feminine Monarchie,' and is rich in the
quaint bee lore of his day. His advice on
the deportment of a good Bee-Master makes
most interesting reading and is well worth
quoting:—

'If thou wilt have the favour of thy Bees
that they sting thee not, thou must avoid
such things as offend them: thou must not
be unchaste or uncleanly: for impurity
and sluttishness (themselves being most
chaste and neat) they utterly abhor; thou
must not come among them smelling of
sweat, or having a stinking breath, caused
either through eating of leekes, onions,
garlecke, and the like: or by any other
means. Thou must not come puffing or
blowing unto them, neither hastily stir
among them, nor violently defend thyselfe
when they seem to threaten thee: but
softly moving thy hand before thy face,
gently putting them by: and lastly, thou
must be no stranger unto them.

'In a word thou must be chaste, cleanly,
sweet, sober, quiet, and familiar, so will
they love thee and know thee from all
other.'
M. G. KENNEDY BELL.

ENID CRUICKSHANK

Robin Redbreast.....
Sweet chance that leads my steps } *Michael Head*
abroad.....
What's in the air today?..... *Robert Eden*

ORCHESTRA

The Ode in the World
B. H. Eckersley, trans. King
Norwegian Dances, Nos. 1 and 2..... *Grieg*

TOM PICKERING

Ninetta..... *Brewer*
My Lute..... *Liddle*
A Song of Sleep..... *Somerset*

ORCHESTRA

Someday, Somewhere..... *Rapce, arr. King*
Danse Espagnole..... *De Falla*
Sleepy Time..... *K. A. Wright, arr. King*

ENID CRUICKSHANK

Secrecy..... *Hugo Wolf*
Bermudas..... *Anthony Collins*
Fainter and fainter grow my steps... *Brahms*

ORCHESTRA

Nautical Scenes..... *Fletcher*

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

9.35 **'A Year in an Hour'**

Another Speed Record

Set up by **ERNEST LONGSTAFFE**



Grandpa

says :

“That’s
great
 My
 Boy!”

You can't
 beat
 Cossor
 Valves

Loud, clear and lifelike comes the melody from Cossor Valves. Cossor Valves give greater volume, sweeter tone and longer range to any Receiver. Use them in yours. Every Wireless Dealer sells Cossor Valves in 2, 4 and 6-volt types.



Cossor

BRITAIN'S FINEST VALVES

**3.30
Military
Band
Concert**

SATURDAY, MAY 18
5GB DAVENTRY EXPERIMENTAL

**8.0
Vaudeville
from
Birmingham**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

March of the Mountain GnomesEilenberg
Overture, 'Benvenuto Cellini'.....Berlioz
ALICE VAUGHAN (Contralto)

Two Bright EyesClutsam
A Request Woodforde-Finden
In an Old-fashioned Town.....Squire

BAND
Intermezzo, 'Rendezvous' Aletter
The 'Ox' Minuet..... Haydn

VERNON OWENS (Entertainer)
Bridegroom Oratory.....Glanvill
Is it Safe? Scerson

BAND
Selection of Popular Songs Sanderson

ALICE VAUGHAN
Early One Morning.....English Air
Ye banks and braes.....Scots Air

Eileen Aroon Irish Air
All through the night Welsh Air

VERNON OWENS
If Life were a Play.....} Grey and Townsend
MacPherson's Dinner..}

BAND
Czardas, 'Ritter Pasman' Strauss
Galop, 'Champagne'.....Lumbya

5.0 A RECITAL

by **ELSIE COCHRANE** (Soprano)
and **ANTHONY PINI** (Violoncello)

ELSIE COCHRANE
Porgi Amor (Soothing Spells) } ('Figaro') Mozart
Voi che sapete (Ye who know)}

ANTHONY PINI
Wiegenlied (Cradle Song)..... Schubert
Melodie, Op. 8, No. 3 Paderowski, arr. Grunfeld
Ballet Music, 'Rosamunde' Schubert



Roy Henderson (Baritone) and Ethel Walker (Piano-forte) are the soloists in the Symphony Concert from Birmingham tonight.

ELSIE COCHRANE
Fairy Tales Erich J. Wolff
Chère Nuit (Dear Night)A. Bachelet

5.30 The Children's Hour:
(From Birmingham)
'The Powder Monkey,' by Bladon Peake
RONALD GOURLEY will Entertain
URSULA HUGHES (in Light Songs)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.30. Sports Bulletin (From Birmingham)

6.35 Light Music

TOM KINNIBURGH (Bass)
THE GERSHOM PARKINGTON QUINTET
Selection, 'Madame Butterfly'Puccini
Arabesque.....Debussy

7.2 TOM KINNIBURGH
The Brightest Day } Easthope Martin
Hatfield Bells }
The Crown of the Year .. }

7.10 QUINTET
Intermezzo }
Chanson du Matin (Morning Song).. } Elgar
Moths and Butterflies }
Fountain Dance..... }

7.30 TOM KINNIBURGH
She is far from the Land Lambert
Bantry Bay..... Molloy
The Fishermen of England Phillips

7.38 QUINTET
Three Dances ('Tom Jones').....German
Selection, 'The Garden of Allah' Landon Ronald

8.0 Vaudeville
(From Birmingham)

URSULA HUGHES (in Light Songs)
RONALD GOURLEY (in Music and Humour)
MASON and ARMES (Entertainers with a Piano)
ALVIN KEECH (and his Ukulele)
WILL GARDNER (Comedian)
PHILIP BROWN'S DOMINGOS DANCE BAND

9.0 Symphony Concert
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CASTELL
Conducted by JOSEPH LEWIS

ORCHESTRA
Overture, 'The Magic Flute' Mozart
ROY HENDERSON (Baritone) and Orchestra
Aria, 'Woo thou thy Snowflake' ('Ivanhoe')
Sullivan

9.15 ETHEL WALKER (Pianoforte) and Orchestra
Pianoforte Concerto in C..Kathleen Bruckshaw

9.47 ORCHESTRA
Tone Poem, 'From Bohemia's Woods and Fields'
Smetana

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Symphony Concert (Continued)

ORCHESTRA
Prelude, 'Carmen'.....Bizet
ROY HENDERSON
Der Doppelgänger (The Ghostly Double) }
Heidenröslein (Wild Rose) } Schubert
Tartarus }

ETHEL WALKER
Sung outside the Prince's Door }
Of a Tailor and a Bear } MacDowell
From the Depths }
Of Brer Rabbit..... }

10.40-11.15 ORCHESTRA
Symphony, No. 4, in D Minor.....Schumann
Andante allegro; Romance; Scherzo; Finale

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



**SPRING
RASH**

Every year they come, those unsightly spots—signs of spring-time impurities in the blood. The surest way to get rid of Spring Rash is to use *Germolets* as well as *Germolene*. *Germolets* purify the blood and so prevent any more pimples coming out. *Germolene* soothes the itching at the first touch, and soon heals the punctured skin, leaving it smooth and unblemished. Ask for "A bottle of *Germolets* and a small tin of *Germolene*."

From All Chemists.

RINGWORM

**CHILBLAINS
CUTS SCALDS**

BURNS ETC

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

Saturday's Programmes continued (May 18)

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

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Suite, 'Casse-Noisette' ('Nutzacker')
Tchaikovsky
Waltz, 'The Blue Danube'*Strauss*
Prelude, Act III
Dance of the Apprentices ('The Mastersingers')... *Wagner*
Entry of the Masters

3.20 London Programme relayed from Daventry
5.15 **League of Nations**
The World's Wireless Message of the Children of Wales, given by the Rev. GWILYM DAVIES

5.20 app. **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 Mr. ALFRED VOWLES:
'The Doone Valley, Exmoor'

7.15 S.B. from Swansea
7.30 **SCOTT AND WHALEY**
(The Popular Comedians)

7.45 **A Popular Concert**
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Overture, 'Light Cavalry'
Suppe



GWGLADYS NAISH
sings during the Popular Concert which Cardiff is relaying from the City Hall this evening.

VON SUPPE, of Belgian descent, was born in Italy in 1820. He occupied posts as conductor in several centres, and guided the musical destinies of one of the Vienna theatres from 1865 till his death in 1895. He is credited with the composition of over one hundred and fifty operettas and similar light-hearted works for the stage; two, at least, of these have been given in London, *Faust* and *Boccaccio*, and others are still occasionally given in Continental theatres.
The Overture to *Light Cavalry*, with its trumpet call, answered by the horn, and with its swift trotting melodies in which the jingle of bits and harness may be easily imagined, is so happily described by its own title as to need no further commentary to enable listeners to enjoy it.
GWGLADYS NAISH (Soprano) and Orchestra
Ah! fors e lui ('Tis he of whom I dreamed) ('La Traviata') *Verdi*

THIS, one of the best known and most universally popular of all the Verdi arias, is sung in the first Act of *La Traviata* by the heroine, Violetta.
Guests have been in her salon, making merry, and Alfred, in whose arms she dies at the end of the opera, after all the obstacles to their wedding have been overcome too late, has sung a merry drinking song. Meditating on the love which he has declared for her, she repeats the melody of his song and then, suddenly changing, as though doubtful whether so true an affection can come to one like her, she dashes into the brilliant 'ever free shall I still hasten madly on from pleasure to pleasure.'

A. H. TROTMAN (Trumpet) and Orchestra
Serenade *Schubert*

VIOLINS
Moto Perpetuo *Ries*
SUZANNE STONELEY (Flute), FRED TILLEY (Oboe) and Strings
Fugal Concerto *Holst*
ORCHESTRA
Symphonic Poem, 'Phaeton' *Saint-Saëns*

SAINT-SAËNS' Tone Poem is based on the 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; 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.

GWGLADYS NAISH and Orchestra
Micaela's Air ('Carmen')
Bizet

ORCHESTRA
Spanish Capriccio
Rimsky-Korsakov

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

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

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

6.35 S.B. from London

7.0 S.B. from Cardiff

7.15 Mr. D. B. JONES: 'South Wales Motor Cycling Topics'

7.30 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

6BM **BOURNEMOUTH.** 289.5 M. 1,040 KC.

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15 S.B. from London

7.15 S.B. from Dundee (See London)

7.30-12.0 S.B. from London (9.30 Local Announcements)

(Saturday's Programmes continued on page 324.)

The **FINEST CYCLE** 'in the WORLD' FOR 10/9 DOWN

This small sum brings you the famous Humber 'Cob' Model, carriage paid. You pay the balance in eleven monthly instalments of 10/9 only. Post the Coupon below for full details to MESSRS. HUMBER, Ltd., Dept. C.8, Coventry.
Cash Price - £5/17/6 Tyres by Dunlop.

Humber



Also write in block capitals. Send me your free folder, "All about the Humber 'Cob.'" Name Address Humber Ltd Dept. C.8, Coventry.

Suppliers to IMPERIAL AIRWAYS and AIR MINISTRY Contractors.

TEST IT By the TIME SIGNAL

THE ORIGINAL **AEROPLANE**

PILOT WATCHES BUILT TO WITHSTAND VIBRATION

Timed to a Minute a Month. Recommended by users in all parts of the world for accuracy under changing temperature, trying atmospheric conditions, and shock.



15 Jewelled lever movement. Non-Magnetic. 2 adjustments. Damp and dust proof. Price 22/6 Ladies' or Gents' sizes in Silver 30/- Luminous dials 2/6 extra. In Pocket Watches 21/- 7 days approval.

22/6 POST FREE

CATALOGUE FREE: Sole Suppliers: G. & M. LANE & CO. (Dept. R.T.), Aircraft Watch Specialists, 26, LUDGATE HILL, LONDON, E.C.4.

10 YEARS GUARANTEE

THE ONLY **WORLD-PROGRAMME PAPER.**

SEE **World Radio**

FOR DOMINION AND FOREIGN PROGRAMMES.

Every Friday - - - 2d.

Saturday's Programmes continued (May 18)

THERE MUST BE A REASON—

Why the vast majority of the thousands who listen-in prefer Celestion.

DESIGNED WITH MARKED DISTINCTION

The only sure proof of our Statement is to hear Celestion yourself. You can do so without obligation at any good Wireless Dealers. Models range from £5. 10. 0 in oak or mahogany. British Throughout. Made under Licence



Model C. 1.

CELESTION

LOUD SPEAKERS

The Very Soul of Music

The new Celestion Booklet is free and gives you briefly and interestingly all particulars.

Write to

CELESTION LTD. (DEPT. A);
KINGSTON-ON-THAMES.

SHOWROOMS:

106 VICTORIA STREET,
LONDON, S.W.1

WHEN A BETTER LOUD-
SPEAKER IS MADE—CELESTION
WILL MAKE IT

5PY PLYMOUTH. 396.3 M. 757 KC.

- 12.0-1.0 A GRAMOPHONE RECITAL
DANCE PROGRAMME
Waltz, 'Hungarian Dance' ('The Two Pigeons')
Message
Jig *Charles Wood*
'Nell Gwyn' Dance, No. 3. *German*
Slav Dance. *Dvorak, arr. Kreisler*
Brahms' Waltzes, Nos. 4, 5, and 6, Op. 39
A la Gavotte and Minuet. *Finck*
La Valse *Ravel*
Latest Fox-trots and Waltzes
- 3.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:
A MEDLEY OF MELODIES
Jack Tars and Soldier Boys
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Sports Bulletin
- 6.35 S.B. from London
- 7.15 S.B. from Dundee (See London)
- 7.30-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 THE NORTHERN WIRELESS
ORCHESTRA
- Gipsy Suite *German*
BESSIE WILLIAMS (Contralto)
A May Morning *Danza*
Have I lost thee? ('Orpheus') *Gluck*
In the Chimney Corner. *Cowen*
- ORCHESTRA
Waltz, 'Tales from the Vienna Woods'.. *Strauss*
BESSIE WILLIAMS
When Song is Sweet *Sans Souci*
My heart is weary *Goring Thomas*
My Shrine *Russell Phillips*
- ORCHESTRA
Selection, 'Kissing Time' *Caryll*
Galop, 'Romain' *Gauvain*

- 3.30 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
SYDNEY WRIGHT (Violoncello)
ELEANOR LOMAS (Soprano)
- 5.15 The Children's Hour:
THE NORTHERN WIRELESS ORCHESTRA will play
THE TOM CASE QUARTET will sing Sea Shanties
- 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 Alderman MILES E. MITCHELL, J.P.: 'Emigration to Canada'
- 7.15 Mr. F. R. STANTON: The Cricket Season—Yorkshire Prospects

- 7.30 Light Orchestral Music
and a Play
From Manchester
THE NORTHERN WIRELESS ORCHESTRA
Selections:
Iolanthe } *Sullivan*
H.M.S. Pinafore. }
- 8.0 *From Liverpool*
'The Wonder Hat'
A Harlequinade
by
DEN HECHT and KENNETH SAWYER GOODMAN
Produced by EDWARD P. GENN
Performed by THE LIVERPOOL RADIO PLAYERS
Harlequin
Pierrot
Punchinello
Columbine
Margot

The Scene is a park by moonlight. As the curtain rises, Harlequin and Pierrot saunter in from the left, arm in arm. They both have on long cloaks, and are swinging light canes with an air of elegant ennui.

From Manchester

- 8.35 app. ORCHESTRA
Overture, 'Orpheus in the Underworld'
Offenbach
Melodious Memories. *Finck*
- 9.0 S.B. from London
- 9.30 Regional Sports Bulletin and Local Announcements
- 9.35-12.0 S.B. from London

Other Stations.

- 5NO NEWCASTLE. 243.9 M. 1,230 KC.
12.0-1.0:—Music 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. 7.15:—S.B. from Dundee. 7.30:—Scott and Whaley (The Popular Comedians). 7.45:—Concert. Relayed from the Festival Hall, North East Coast Exhibition. 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:—Comedy and Syncopation. The Station Orchestra Nixon and Walls (Entertainers at the Piano). 4.45:—Dance Music by Charles Watson and his Orchestra. From the Playhouse Ballroom. 5.15:—The Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 7.0:—Mr. James G. Fyfe: 'Queen Elizabeth through Scottish Eyes.' 7.15:—S.B. from Dundee. 7.30:—Scottish Music by the Station Orchestra. 8.0:—S.B. from Dundee. 9.0:—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:—Recital of Gramophone Records. 3.30:—Studio Concert. Madge Ogston (Contralto). Mollie Forbes (Pianoforte). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from Dundee. 7.30:—S.B. from Glasgow. 8.0:—S.B. from Dundee. 9.0:—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:—A Popular Programme. The Orchestra: Overture, 'The Barber of Seville' (Rossini); Variations on a Once Popular Humorous Song. 'If you want to know the time, ask a Policeman' (Haydn Wood). 4.0:—Selection, 'Lido Lady' (R. Rodgers). 4.12:—Samuel Adams (Baritone); Lorraine, Lorraine, Lorraine (Capel); The Sweet Little Girl that I Love (arr. Lane Wilson); Hedgin' and Ditchin' (Easthope Martin); Yarmouth Fair (P. Warlock). 4.24:—Mark Hemingway (Cornet) and Orchestra: I'll sing thee songs of Araby (Clay); I know of two bright eyes (Clubsam); Post Horn Galop (Koenig). 4.36:—Orchestra: March, 'Great Big David' (Lotter). 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. 7.15:—S.B. from Dundee. 7.30:—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown. Constance Wentworth (Soprano). Frederick Lake (Tenor). 9.0-12.0:—S.B. from London.

NEW B.B.C. BOOK OF HOUSEHOLD TALKS.

PUBLISHED MAY 20.

An illustrated book of 176 pages containing a selection of the best Household Talks of 1928.

Sections on

Furnishing.	Dressmaking.
Cooking and Recipes.	Gardening.
On Keeping Fit.	Beekeeping.
Poultry.	Rabbits.
Careers for Girls.	Jams.
Oriental Rugs.	Empire Shopping.

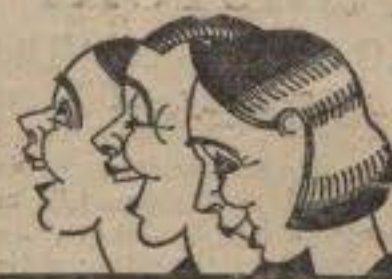
1/- Diagrams and Photographs. 1/-
(Postage 3d.)

ORDERS MAY NOW BE PLACED
with

Newsagents, Booksellers, and Bookstalls; or
from the B.B.C. Bookshop, Savoy Hill, W.C.2.

WHAT THE OTHER

LISTENER THINKS



E. DODS

The Virtues of Broadcast Opera—Transmissions from Covent Garden—An Appeal for More Chamber Music—Did Joan of Arc Desire to be a Soldier?—The Successful Cup Final Broadcast.

IN DEFENCE OF 'COQ D'OR.'

I HAVE read with mingled astonishment and irritation the letter of 'Wagnerite' which you recently published. No one could be more ready to admit the greatness of Wagner's music-dramas than myself, but to term Rimsky-Korsakov's *Coq d'Or* a 'laughably dull monstrosity' seems to be a very unjust criticism of one of the Russian master's most delightful and charming works. I do not know whether many listeners found this opera dull, but I most certainly did not. I heard both broadcast performances of *Coq d'Or*, and I was charmed by the rich orchestral colour and suave Eastern melodies with which the opera abounds. The fantastic story upon which this work is based is indeed 'laughable,' and even a little ridiculous, as fables usually are, but surely the serious character of a Wagnerian drama is not necessarily an essential element of a text for an opera. And how admirably is the bizarre story and Oriental atmosphere reflected in the music!—*J. H. Fryer, Winstanley, 34, Audley Park Road, Hull.*

THE FLYING DUTCHMAN.

IN the issue of April 19 I stated that the first British performance of *The Flying Dutchman* in the original language was at Covent Garden in 1897. This is incorrect. It was given at Coventry Lane in 1887. Richter conducting. The veteran Benoit Hollander has written to put me right on the point, and as he was Richter's leader on the occasion, I accept his correction with confidence as well as gratitude.—*Percy A. Scholes, A Vol' Poissant, Hällre de Courvaux, près Chambly, sur Montreux, Switzerland.*

OPERA WITHOUT TRAPPINGS.

IN reading Mr. Harker's amusing article on Opera in a recent issue of *The Radio Times*, one naturally recalls William Morris's horror of 'a sandy-haired German tenor's tweedle-deeing over the unutterable woe' which he treated so greatly in 'Sjurd the Voisung.' The B.B.C., however, can do a great service for opera by divesting it of these absurd trappings of scenery. Who ever believes that the Dragon in the *Ring* is the awful Father of the Nibelungenlied? But broadcast gives us the imperishable and stupendous music of the Valkyrie unadorned with tawdry staginess. Let the B.B.C. give us more Wagner.—*O. Spots, Woburn Place, W.C.1.*

COVENT GARDEN BROADCASTS.

MAY I be allowed to congratulate you on the excellence of the broadcast of *Die Walküre*, Act II, on a recent Friday evening? The balance between the singers and the orchestra was perfect. In earlier broadcasts from Covent Garden it was not always so good; the voices used to drown the orchestra.—*Francis R. Rushton, Nailsworth, Glos.*

THE MUSICAL HOUSEWIVES.

IN a recent issue one of your correspondents doubted whether an item such as a Beethoven Sonata can be easily memorized. It may interest him, or her, to know that it is quite easy. Some years ago we bought a gramophone, partly for our own enjoyment and partly to educate ourselves and our children in what we consider, rightly or wrongly, good music. Among our earlier records we bought Beethoven's Fifth Symphony. Quite unexpectedly one morning, when engaged in my housework, I found myself humming, bar for bar, this Symphony, and as I hummed the air, the other orchestral parts passed through my mind and I was able to enjoy the whole of this immortal work and found my tasks far easier than before.—*One of the Housewives.*

THE MODERN SINGER.

I SHOULD like to endorse the opinions of some of your correspondents that the vocal music is most distressing to musical people, with that dreadful wobble and out of tune-ness, described by a great prima donna as 'that most obnoxious of vocal vices.' I and several friends close down directly those items come on.—'O would the gods the faculty give us to hear ourselves as others hear us' (with apologies). The present generation will never know what purity of real singing is like, as we older folk used to listen in the days of such artists as Patti, Sherrington, Sims Reeves, Santley, Ed. Lloyd, etc.—*G. C. B., Cambridge.*

MORE CHAMBER MUSIC?

MAY I venture to suggest that a little more Chamber Music should be broadcast? Undoubtedly this type of music is best suited to the radio, and would be very much appreciated by many listeners, who like myself are unable to hear any except over the radio. The question arises where more Chamber Music could be fitted in or for what could it be substituted; personally I should welcome the elimination of the Ballad Concert. Better still, if there could be some fixed time as for the 'Foundations of Music.'—*Christopher A. Eyre, Red Gorth, White Knuckle Road, Buxton.*

THE SONG OF A BIRD.

IN our issue of April 19 there appeared a letter from a Sussex listener who heard a bird singing through the music of the bells from York Minster on Easter Sunday morning. Among others who have written to us also remarking upon this delightful and unexpected incident are: J. Glenister, 68, Chapel Street, Luton, Beds; M. N. M., Stratford, E.15; J. Arthur Taylor, 121, New Line Britannia, nr. Baeup, Lancs.—*Ed., The Radio Times.*

THE CUP FINAL TRIUMPH.

HEARTY congratulations, both to the B.B.C. and the special eye witnesses, whose clear and detailed account of the play in the Cup Final was greatly appreciated by football enthusiasts everywhere. It was really splendid from start to finish and reflects great credit to all concerned. Furthermore, it proved the truth of a very old saying—'Where there's a will there's a way.'—*Ernest C. Scruby, 115, High Street, Collier's Wood, S.W.19.*

The above letter is typical of hundreds addressed to the B.B.C. in congratulation on the broadcast of the Cup Final. We regret that space does not permit insertion of a greater selection, but would like to thank all our correspondents who have appreciated, both in letter and spirit, the memorable afternoon of April 27.—*Ed., The Radio Times.*

PIRATES!

IT is difficult, indeed, from now on, to comprehend how the B.B.C. can allude to unlicensed owners of wireless receiving sets as 'Pirates' when on Saturday, April 27, they carried out the greatest act of piracy it is possible to conceive. I wonder what would happen if some outside body endeavoured to carry out the same tactics from the premises of the B.B.C. at Savoy Hill.—*E. Brain, 28, Hillgrove Street, Stokes Croft, Bristol.*

No licence is required for the privilege of reporting football matches, and the B.B.C. does not regret the giving of pleasure to many thousands of listeners, including blinded and disabled men. Although the second sentence conveys no analogy, we also wonder!—*Ed., The Radio Times.*

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*.

MISS WILLA MUIR ON ST. JOAN.

IN the interesting article on Saint Joan by Miss Willa Muir appearing in this week's *Radio Times*, the statement is made that 'Anstole France argues convincingly that they (the voices) expressed Joan's natural desires, and never gave her any information she did not already possess.' Now, in this case, does Miss Muir explain Joan's prophecies, made before the event and afterwards fulfilled, or her fore-knowledge of the Dauphin's secret? Also, if it was her 'natural wish' to be a soldier, why did she tell De Meis 'far rather would I spin beside my mother to fight is not my calling,' and state at her trial that 'she would sooner have been torn in pieces' than go on her mission, without the command she believed she had received. Why did she say to Dunois at Rheims 'Would to God I might lay down my arms'? These sayings recorded in Procès give a different impression from that stated in Miss Willa Muir's article.—*K. Close, Pollards Wood, Limpsfield, Surrey.*

FROM THE WESTERN ISLES.

MY lot being cast on one of the lonely Western Isles, I write to endorse the letters which recently you have published in appreciation of the Sunday 'Epilogue.' There are no English services held here, save during the summer months. For the rest of the year we have only Gaelic. Therefore, Sunday broadcast services are all particularly appreciated by one who has no knowledge of 'the Gaelic.' I also thoroughly enjoy vaudeville broadcasts from your London studios and from the London music-halls.—*C. M., Inland of Jura, N.B.*

THE DAILY SERVICE.

A GRATEFUL Daventry listener wishes to express her appreciation of the 10.15 a.m. 'Daily Service.' The whole tone of it is so reverent and earnest, whether rendered by one or two, or several, and no one is forgotten in the beautiful prayers.—*F. Chacebrough, 2, S. John's Road, Queen's Park, Chester.*

HOW DOES MUSIC AFFECT YOU?

LISTENING alone, the other night, to the broadcast of some orchestral piece of music—I do not even know its name—I found myself picturing a familiar scene out of my childhood: a stream in a copse where I always went when I was in trouble. I could see it all quite clearly—the stony bed, the old dark rain-house with its mysterious thud-thud, the rusty tins left by the gnomes, and the myosotis by the bank. I had no occasion to recall the scene; indeed, I have not recalled it for years. Clearly, it was some suggestion in the music that was responsible for awaking the picture in my sleeping mind. The incident has made me attempt an analysis of my own response to music; and I find that, when I am really enjoying it, a picture, or a memory, or a scene inevitably comes into my mind. Is this, I wonder, a common reaction to music? How does music affect you? Do you enjoy it for what it suggests to you, the emotion it evokes, the picture it awakens? Or do you merely enjoy it for its form, its shape, its pattern—for, in fact, its technique? It would be interesting if your readers were to set their honest answer to this question.—*T. A. Jursie, Bournemouth.*

IN PRAISE OF POETRY READINGS.

I HAVE just listened to the quarter of an hour in the whole week's programme that I could least endure to miss—the Tuesday evening poetry reading broadcast from London. This is only a short and entirely inadequate appreciation of the delight it gives me. Lovers of every kind of music are so aptly catered for, that it does not seem to me to be making an exorbitant request (on behalf of many whose appreciation of the rhythm of verse is as much, or more, than that of melody) by asking if the regular poetry reading may not be extended.—*Phyllis Knight, Redhill.*

GENTLER CRITICISMS.

IT is pleasing to note that the tone of the letters which you publish is getting much less violent and aggressive. Such extreme and meaningless phrases as 'that horrid cacophony called jazz' or 'dreary chamber music and squeaking sopranos' are becoming more rare. Listeners still find fault, but criticisms are stated in a reasonable manner and not with single-minded and harshly-worded assertions.—*C. Musford, 293, Beulah Hill, Upper Norwood, S.E.19.*

MORE SPORTS.

ALTHOUGH I greatly appreciate all 'Sporting Events' that are broadcast, I think people such as myself would like to hear more of the big 'sporting events' taking place. While there are thousands who are able to witness these big 'events,' such as boxing matches, football matches, races, etc., there are thousands more who are unable to witness them for themselves, but would greatly appreciate anything of this kind that is broadcast. There are many who live in the smaller towns and are unable to attend these 'sporting functions.'—*H. H. N., Lomister.*

HOW OLD ARE THEY?

I HAVE read with great interest the replies to the suggestion of B. W. W. for anti-jazz correspondents to attach their ages, and feel that I must give my support to the lovers of music. I am twenty-one, and my brother, who joins me in these remarks, is seventeen, and we have not yet felt the 'old man' creeping on us, but, on the contrary, feel very fit. When I see letters like the one that appeared last week, on trying to dance to symphony music, I am completely annoyed. I agree with Mr. J. Bowberry's remarks on Wagner's music: one could not wish for anything more beautiful in music and setting as the last scene in *Parsifal*.—*Wagnerite, Widnes.*

SELECTIONS FROM ORATORIO.

PLEASE allow me to thank you for the 'Oratorio Concert' broadcast on the evening of Sunday, April 28. I am an elderly woman and my singing days are over, but in my younger years I have been a member of several of the best London choirs. I sat by my fireside listening to this programme and sang my (contralto) part in all the choruses without any music, they were all such old favourites. I thought at the time that doubtless hundreds of old singers were doing the same, and were thanking the B.B.C. for the opportunity.—*A. Bevan, Salvington, Worthing.*

AMONG the many who have addressed letters to *The Radio Times* in praise of our Sunday evening programmes are: C. Mould, The Bungalow, Northend, Leamington Spa; D. A. Woods, Caerkon, 10, Trinity Road, Chelmsford; M. Anderson, 2, Webbs Cottages, Newgate Street, Morpeth; A. Crowther, Fairfield, Stockton-on-Tees; Irish Free State Listener; Listeners, Wednefield.

MONDAYISH.

AT the moment of writing, Monday and its attendant evils is with us again. Would it be asking the artists too much to give us 'Cheer up!' numbers on this day of days? We have listened to 'The Lost Chord,' etc., beautifully rendered I will own, but it is the type of music that agrees with our feelings—and our cold beef and pickles—rather too well. Forgive this appeal.—*The Mondayish Ones, Mansfield, Notts.*

Notes from Southern Stations.

HISTORY OF A FAMOUS MARCH TUNE.

How the R.A.O.C. Adapted 'The Village Blacksmith'—Professor Gilbert Murray's Lecture from the Royal Academy of Dramatic Art—A Suggestion for 'Good Cause' Contributors.

THE recent appearance, in *The Radio Times*, of an article by Col. J. C. Somerville on 'The Quicksteps of our Regiments,' has occasioned a welcome letter from the Editor of the Royal Army Ordnance Corps Gazette. It gives an interesting account of the origins of the well-known R.A.O.C. march. When, soon after the War, a Corps Band was formed, compositions were invited for an R.A.O.C. march. The favoured piece, though not the march as now played, provided a happy basis for such a work by quoting, in its opening bar, *The Village Blacksmith*. After several 'trial runs' with revisions and recastings, it was finally decided to orchestrate *The Village Blacksmith* as a whole; and this, when played at the Kneller Hall, won such entire satisfaction that it was unanimously selected—and, later, approved by the Colonel-in-Chief, H.R.H. the Duke of York. No theme could be more appropriate than the 'smithy,' on which the history and fortunes of the Corps have been founded; whilst, in their adoption of a familiar tune and poem, the R.A.O.C. have a fine old usage in the matter of regimental marches.

THE first of a number of religious services to be relayed this summer from St. Andrew's Parish Church, Plymouth, will be broadcast from the local station on Sunday evening, May 19.

THE final talk of the series by Mr. F. S. Russell, of the Marine Biological Laboratory, Plymouth, entitled 'Life in Tropic Seas,' will be given at 7 p.m. on Tuesday, May 21.

IN these days, when the strangest accidents—anything in fact, from being a hangman to winning a beauty competition—set people in the lime-light of the stage, it is as well, sometimes, to remind ourselves that there is such a thing as the profession of acting. Popular attention, standing rapt before the latest brief meteoric display, is apt to forget the enduring stars. It is good, therefore, that the next address by the Royal Academy of Dramatic Art should be on 'The Good of Training'; and who could better enlarge upon this theme than Professor Gilbert Murray, whose verse translations of Euripides have occasioned some of the finest acting of today? This is the fourth lecture of the series to be broadcast: tickets may be obtained from the R.A.D.A., Gower Street, W.C.1. The date is Friday, May 17 (5GB).

UP to the 19th of April, the Week's Good Cause Fund (whereby listeners contributed a lump sum to be divided amongst the various causes pleaded at the microphone on Sunday evenings throughout the year), has this year received £900, the sums contributed ranging from 52s. to £52 and over. A good suggestion, by the way, has recently been made by a listener in regard to direct contributions to individual causes. The suggestion is that new contributors to the Fund should enclose a stamped addressed envelope for an acknowledgment should they so desire it. Such a course would relieve charities of the cost of postage, which is always a very considerable item.

THE second of a series of talks on 'The River We Fish—Its Management and Cultivation,' will be broadcast from Bournemouth by Major F. St. Maur Sheil on Tuesday, May 21.

MISS G. V. McFADDEN, the well-known Dorset novelist and lecturer, will give a talk on 'Royal Sherborne' from the Bournemouth Studio on Thursday, May 23.

HERE are some items of interest to those who listen to the Children's Hour from 5 G.B.:-

On May 20 Mary Haras will tell the story of 'Camo the Camel,' and Harley and Barker will entertain. There will be syncopated pianisms by Toni Farrell, and a tale by E. Maud Griffiths, entitled 'The Wonder Walk.'

On May 22 there will be a school story 'Basher Gets a Bump' by T. Davy Roberts, songs by Marjorie Hoverd (soprano) and Arthur Lindsay will entertain. Major Vernon Brook will tell 'How Gas and Oil Engines Work.'

On May 23 there will be items by the Midland Pianoforte Sextet, Jacko in songs at the piano, and an adventure play—*The Stranger from the Sea*, by Una Broadbent.

On May 24 we have a topical programme. A talk entitled 'May 24,' by Charles Brewer, songs by Alex Penney (soprano), folk dances by Margaret Ablethorpe (pianoforte), and a talk entitled 'Our Empire and Cricket,' by Maurice K. Foster.

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.

1. 'Jongleur de Notre Dame' only

Please send me.....copy (copies) of *Jongleur de Notre Dame* I enclose.....stamps in payment, at the rate of 2d. per copy post free.

2. A Complete Series

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

3. The Remaining Four of the Series.

Please send me.....copy (copies) of each of the remaining four Librettos. I enclose P.O. No.....or cheque valuein payment, at the rate of 8d. for the remaining four Librettos.

'MINNA VON BARNHELM.'

Minna von Barnhelm, by Lessing, to be broadcast on June 11 and 12, is the tenth 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 *Minna von Barnhelm* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining three of the series for 6d.

1. 'Minna von Barnhelm' only.

Please send me.....copy (copies) of *Minna von Barnhelm*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.

2. A Complete Series.

Please send me.....copy (copies) of Great Plays Booklets as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series (includes back copies).

3. The Remaining Three of the Series.

Please send me.....copy (copies) of the remaining three Great Plays Booklets. I enclose P.O. No.....or cheque value.....in payment, at the rate of 6d. for the remaining three Great Plays Booklets.

PLEASE WRITE IN BLOCK LETTERS.

Name

Address

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays Booklets can be obtained from your usual Newsagent or Bookstall.

**Is your wireless
reception
clear and full
of tone?**



Satisfied users of
EVER READY Regd
BRITAIN'S BEST BATTERIES

will assure you that their reception is perfect

TRY ONE AND TELL YOUR FRIENDS ABOUT IT!

The
WINNER

<i>HIGH TENSION</i>	
60 volts - -	7/-
66 volts - -	7/6
99 volts - -	11/6
120 volts - -	14/-
<i>GRID BIAS</i>	
9 volts - -	1/3

As delicious as they
are moderate in price

**Emblem
Assorted
BISCUITS**

Made only by
CARR'S
of
CARLISLE

**These are
the real thing—
New Green Peas!**



No need to wait till July, Farrow's bring you new green peas all the year round. Far superior to ordinary packet peas, plump, tender, delicious, with all the natural flavour, colour and sweetness. Insist on FARROW'S.

FARROW'S PEAS are gathered fresh and green, just when they are at perfection, and the only method of preservation is by sun-drying.

FARROW'S PEAS are rich in "proteins" and "vitamins," particularly suitable for growing children and workers.

FARROW'S PEAS possess very thin skins. Consequently they are the easiest of all peas to cook and the sweetest and tenderest to eat.

They are so cheap—a 7½d. packet serves 8 people.

Avoid having substitutes "palmed off" on you; most of them are no more like FARROW'S PEAS than "chalk is like cheese." If your grocer cannot supply, send us his name and address and 7½d. in stamps. We will send full size packet post free. In packets 7½d. and 5½d. from all grocers.

JOSEPH FARROW & Co. Ltd. 206A, Fletton Avenue, Peterborough 1
**Farrow's
GREEN PEAS**

**Baby thrives
Mother benefits
from**
ROBINSON'S
"patent"
BARLEY & GROATS

Write for free
booklet:
KEEN ROBINSON
& CO. LTD.
Dept. R.T.4.
Carrow Works,
Norwich.

EVERYTHING *The G.E.C.* ELECTRICAL
your guarantee

*Extra Quality
 without extra cost—*

“Tenacious Coating” in Osram Valves gives added purity, power and range to any Set. Portable set users should see that they are equipped with Osram Valves—recommended by the leading makers.



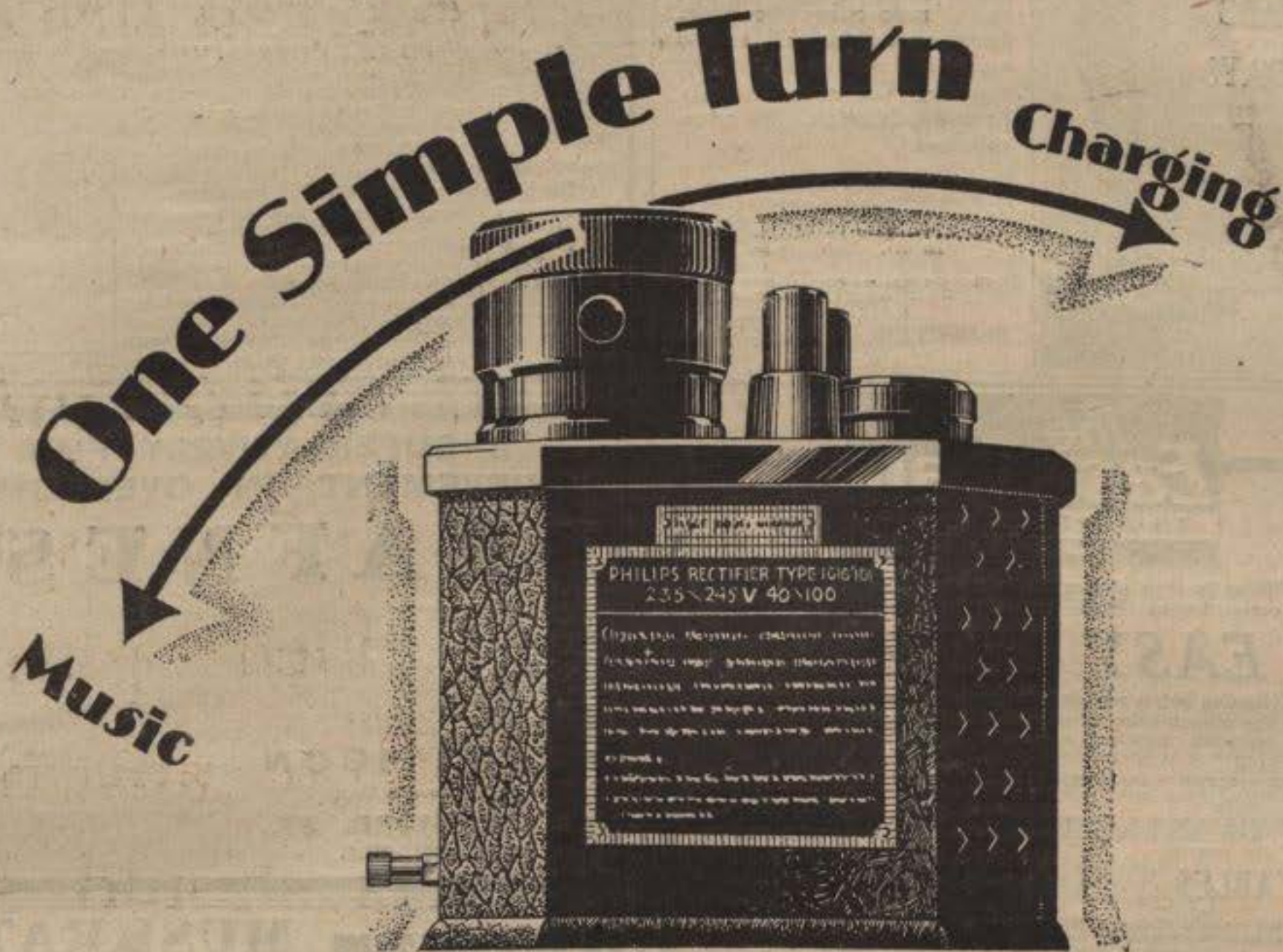
**Osram
 Valves**
with the

“TENACIOUS COATING”

MADE IN ENGLAND.

SOLD BY ALL WIRELESS DEALERS.

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2



Keep your L.T. Accumulator always fully charged by using a Philips Trickle Charger. It works automatically. One half-turn of the switch connects the accumulator to the Set, and switches on the H.T. Supply Unit (if used).

Another half-turn switches off the Receiver and H.T. Supply Unit, and connects the Trickle Charger to the Accumulator; the accumulator is automatically recharged until you want to listen again.

Your radio set is then always on top form and your accumulator always fully charged.

Ask your radio dealer to show you a PHILIPS TRICKLE CHARGER for your A.C. Mains.

Price 55/-

PHILIPS

for Radio

Advt. of Philips Lamps, Ltd., Radio Dept., Philips House, 145, Charing Cross Road, London, W.C.2.

Arts

NORFOLK BROADS HOLIDAYS



£2 PER WEEK

is the average cost per head of hiring a fully furnished wherry, yacht, motor-cruiser, houseboat, bungalow, camping skiff, etc., to explore 200 miles of inland rivers between Cromer, Yarmouth, Lowestoft, Norwich. No extras, only food.

FREE—Our 250-page Broads Booklet, containing details of 500 yachts, wherries, motor-boats, houseboats, bungalows we have for hire. Send p.c. to-day.

Train Service Fees, and other information from any L.N.E.R. & L.M.S. Enquiry Office.

BLAKE'S LTD., 19, Broadland House, 22, Newgate Street, London, E.C.1.

The Easy Way TO PERFECT RADIO

In addition to their own extensive range, PETO-SCOTT offer you every known Radio receiver or component—all on

EASY TERMS!

The following list is merely representative, and we ask you to fill in the coupon below or send us a list of your requirements.

- COSSOR MELODY MAKER.** Send only 10/-, balance in 11 monthly instalments of 14/7.
- MULLARD MASTER THREE STAR.** Send only 10/-, balance in 11 monthly payments of 15/1.
- LEADING MAKES OF H.T. ELIMINATORS AND ACCUMULATORS** from 4/7 first payment.
- BRANDESET THREE.** Send only 12/10, balance in 11 monthly payments of 13/4.
- PHILIPS ALL-MAINS 3-VALVE RECEIVER.** Send only 42/2, balance in 11 monthly payments of 42/2.
- CELESTION C.12 SPEAKER.** Send only 13/9, balance in 11 monthly payments of 13/9.

PORTABLES ALL THE LEADING MAKES—BOVEE, P.P.E., GEOPHONE, REES-MACE, ROLLS-CAYDON, etc.—in stock and supplied from ... **21/-** down.

Our beautiful illustrated Art Catalogue contains all leading makes of Receivers, Accessories, and Constructors' Kits—32 pages crammed with good opportunities for the radio enthusiast. Mail Coupon in unsealed envelope under 4d. stamp.

PETO-SCOTT Co., Ltd.

Free demonstrations and advice by Qualified Engineers at our shops:—

- 77, City Road, London, E.C.1.
- 82, High Holborn, London, W.C.1.
- 4, Manchester Street, Liverpool.
- 33, Whitelaw Road, Chorlton-cum-Hardy, Manchester.

POST TO-DAY.

Please send me your big illustrated lists.

Name

Address

R.T. 10/5

HOLIDAYS AT HOME or ABROAD

The sign of a good firm.



20,000 people booked with the W.T.A. last year. Arrangements are being made this year for 40,000. W.T.A. "All-in" prices are remarkably low and contain no undisclosed extras or high season catches. Write now for programme.

The W.T.A., Ltd., Transport House, Room 77, Smith Sq., S.W.1. City Branch: 59, Queen Victoria Street, E.C.4.



from **25/-** per pair. made from selected Lignum Vitae. Superior finish, perfect running and true bias.

E. J. RILEY, LIMITED, MIDLAND MILLS, ACCRINGTON. Bias testers to the I.B.B. Jack makers to B.C.G.A.B.A.

HONEST GOODS for BARGAIN SEEKERS

Ladies' Umbrellas, latest styles, choice of six colours. Shop price 12/11. Our price 7/6. Alhambra Quilts white or coloured, large bed size 7/9. Bleached Twill Sheets 72 x 90 12/- per pair. Bleached Tablecovers 54 x 54 3/6. Turkish Towels, large selection. All post free. Send post card for price lists. No Rubbish Satisfaction guaranteed.

POSTAL DIRECT TRADING Co. (Dept. R.T.), 8, Lever Street, MANCHESTER



Learn SYNCOPATION It's the "Key" to Popularity



Can you add those extra notes which make all the difference between "syncopation" as it is written and as you hear it on radio or record. Don't spoil your playing for lack of Rhythm. Billy Mayerl himself will teach you through the post in your spare time, and after one lesson you will see how easy it is.

No big fees—no heartrending exercises. A grateful student says: "It is the most successful course I have ever undertaken, and has been exactly what I required." Summer time is best for practice. Now is the time to start. Evenings are long—work seems easier. Master syncopation now and surprise your friends. Write to-day for a FREE copy of Billy Mayerl's latest book, marking your enquiry "Syncopation," and learn how you can enrol NOW for 10/- and pay while you learn.

FREE OFFER. An entirely new book of 40 pages, written by Billy Mayerl specially for those who cannot even play a note, describing a new system by which you can easily learn to play your favourite songs or dance tunes. Mark your inquiry "Beginner."

BILLY MAYERL SCHOOL, Studio 9, 23, Oxford St., London, W.1

A SUPERLATIVELY FINE ACHIEVEMENT IN OVERCOMING DEAFNESS

You can't realise how marvellously the new "DIME" ANNIVERSARY ACOUSTICON brings back hearing to the deaf. It's quite beyond the imagination. Just fancy yourself listening to anyone breathing, or catching what is said in a whisper! You wouldn't think it possible. And we quite agree that, on the face of it, it does seem incredible. But you've only to come to our demonstration rooms to have irrefragable

proof given you that it is no myth. Hearing is bettering. The whole outlook on life can so readily be changed for you by wearing the master creation of a remarkable brain—this miniature aid which practically defies detection and is so light that it can be worn and forgotten—that YOU WILL HARDLY BELIEVE YOUR OWN EARS!

ACOUSTICON

(General Acoustics, Ltd.).

77, WIGMORE ST., LONDON, W.1.

Technical Adviser: **PROFESSOR A. M. LOW, A.C.G.I., M.I.A.E., F.C.S.**

Branches: 14, St. Ann's Sq., Manchester; 14, New St., Birmingham; 75, Buchanan St., Glasgow; 19, Sandwick Place, Edinburgh. Australia: Lawson's Store Service, Melbourne, Sydney, Adelaide, etc. New Zealand: Auckland, Christchurch, etc.



MUSKRATS

(Musquash)

investigate this profitable market.

There is a rapidly-growing demand for Musquash skins and high prices are obtained. Pen raised Muskrats are easy to breed, very hardy, and feeding costs are very low. Write for informative folder.

MUSKRAT DEVELOPMENT ASS., LTD., 101, LEADENHALL STREET, E.C.2.

THE ONLY WORLD-PROGRAMME PAPER

WORLD-RADIO

FOR DOMINION AND FOREIGN PROGRAMMES EVERY FRIDAY - - - 2d.

Come to S. Devon!
The Riviera of the West

BRIDHAM, DAQMOUTH, DAWLISH, EXETER, NEWTON, ABBOT, PLYMOUTH, SALCOMBE, TAVISTOCK, TEIGNMOUTH, TORQUAY, TOTNES, YELVERSTON

Guide free from the Town Clerks of the Resorts concerned

Express Trains—Whitsun and Summer Holiday Excursions—Tourist and Week-end Tickets by G.W.R. All information at G.W.R. Stations and Offices.

Go to RADIO REPAIRS Goldsman

For Radio Repairs. Every Type of Set—BRITISH, AMERICAN, CONTINENTAL. Every Type of Moving Coil Loudspeaker, Power Amplifier, All-Electric Set and Component.

J. L. Goldsman Assoc. I.R.E. A.I.E.E. 4, GREAT QUEEN STREET, W.C.2 (Opp. minute from Holborn Restaurant). Telephone: HOLBORN 5185.

PRIDE OF POSSESSION



THE Pye Portable holds pride of place for popularity. Pye owners are proud of their choice and praise the Pye enthusiastically. Radio experts recommend it for its tone, volume, sensitivity and reliability.

The Pye Portable is entirely self-contained and gives a wide choice of radio programmes without the inconvenience of an external aerial and earth or other connections. Indoors or out it will give you unending pleasure.

Pye Portable absolutely complete. £23. 10s.

Write or phone now for the beautifully illustrated "Book of the Pye."

PYE RADIO LTD.,

Paris House (Dept. R.T.10), Oxford Circus, London, W.1
Telephone: Regent 6999.

Any good radio dealer will be proud to demonstrate the Pye Portable to you.

Pye All-Electric Receivers, from £17. 10s. 0d.
Battery-operated Sets, from £12. 0s. 0d.

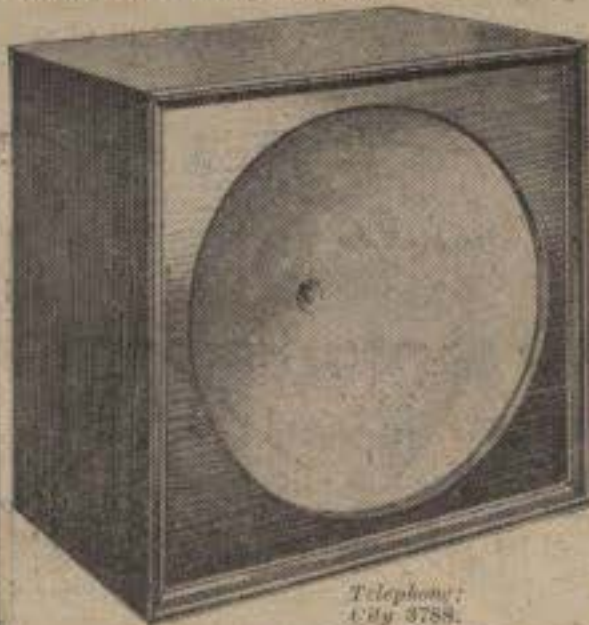


YOU WILL BE PROUD TO OWN A PYE

5/- BRINGS THIS SPEAKER TO YOU

DOWN. SEND FOR ONE FOR ONE WEEK'S TRIAL. TO-DAY.

Test it at your leisure against ANY Speaker at ANY price. We know it is the equal of any.



Telephone: City 3788.

Talking won't convince you, but hearing it on your set will. If you are not fully satisfied, pack it up and return it to us within a week, and your money and postage will be refunded.

If you decide to keep it—remember your judgment is final—remit the balance 30/-, or if you prefer it, 2/6 a week for fourteen weeks. C.O.D. 5/6.

Remember P.R. Speakers are all British Made.

SPECIFICATION. Full balanced electro-magnetic armature and powerful cobalt steel permanent magnets. The special P.R. paper Cone is perfectly free to move and floats against the baffle; the cabinet is of oak heavily reinforced by a special frame designed to prevent sympathetic resonance. The whole is finished in highly french-polished natural oak, and measures 13 1/2" x 13 1/2" x 6" with 11" cone.

GUARANTEE—Money refunded without question if not satisfied.

P.R. PRODUCTS, 17L, PATERNOSTER SQUARE, LONDON, E.C.4.

Matched Valves — the Set Maker appreciates them — and he knows

It means everything to the Set Manufacturer to know that the valves he incorporates in his Receivers are carefully matched, chosen to work together as a team, and capable of being replaced, should the occasion arise, by equally efficient and consistent valves purchasable at any time from your local dealer.

That's why the Set Manufacturer to-day uses Six-Sixty — the valves that are setting up a new standard in this country for reliability, efficiency and consistency.

Be fair to your Set and use

Six-Sixty Valves

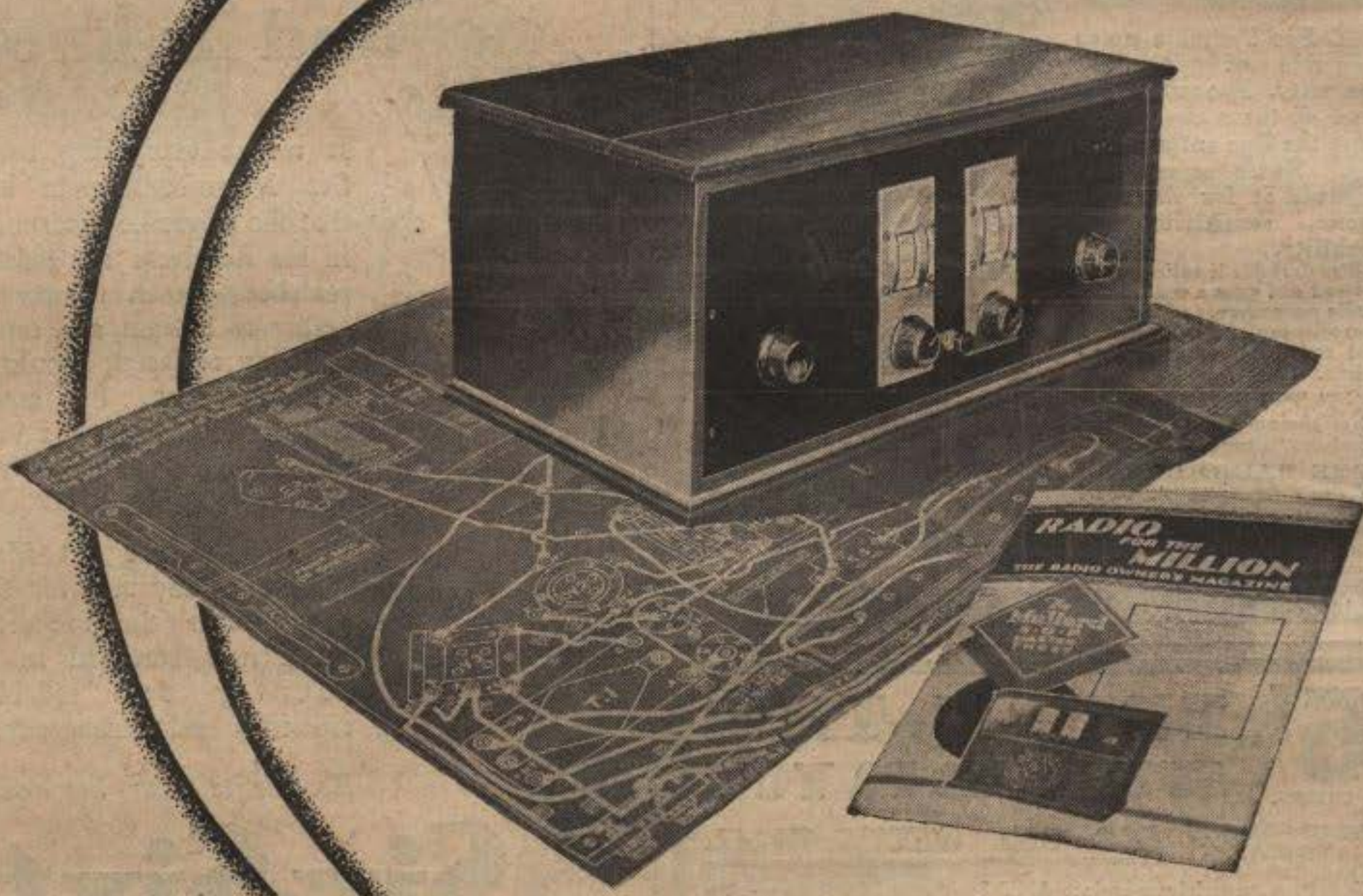


An interesting Booklet containing curves and technical data concerning Six-Sixty Valves will be sent on request.

If you experience difficulty in obtaining Six-Sixty Valves, write, giving name and address of retailer, to
SIX-SIXTY RADIO COMPANY, 122, CHARING CROSS ROAD, LONDON, W.C.2.
Telephone: Regent 4366.

ROLLS-CAYDON

Free MULLARDS Latest Greatest Circuit



Here's the Screened Grid Pentone set that you've been waiting for and what's more it's a Mullard Master circuit.

The new Mullard S.G.P. Master Three is designed round the wonderful Mullard Pentone and Screened Grid valves and takes the fullest possible advantage of their amazing capabilities. It puts you right up alongside those distant stations—they become really enjoyable instead of being merely audible. Tuning is razor sharp, volume terrific.

This new Mullard set is as easy to build and operate as the original Master Three—need we say more!

Post the attached coupon to-day and receive your FREE COPY of "Radio for the Million," together with blueprints and full working instructions of this latest, greatest circuit by Mullard.

Mullard

S · G · P 3

MASTER 3

CUT HERE AND POST TO-DAY.

To the Publishers:
 "Radio for the Million," 63,
 Lincoln's Inn Fields,
 London, W.C.2

Please send me Simplified Plan of Assembly of the new Mullard S.G.P. Master Three, and Free copy of "RADIO FOR THE MILLION" Vol. 3, No. 2.

Name.....
(BLOCK LETTERS)

Address.....