

# THE RADIO TIMES

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Every Friday. Two Pence.

## HANS ACROSS THE SEA or The Power of Broadcasting

A Moral Tale by HARRY GRAHAM

In youth her relatives complained  
Of dear Aunt Maud's piano-playing,  
And even those who least disdained  
Her talents (which were quite untrained),  
Could not refrain from saying  
That, when she strummed 'The Merry Peasant,'  
The net result was far from pleasant.

When she began to learn the flute  
The thing became a local scandal;  
Aunt Maud was threatened with a suit  
For bringing into disrepute  
The lighter works of Handel,  
And neighbours laid a stern embargo  
On her performance of the 'Largo.'

Her parents—and one must applaud  
The sacrifice they made for Art's sake—  
Decided that their darling Maud  
Should study harmony abroad  
(Although it made their hearts ache);  
And Dr. Schweinhart, the conductor,  
Became her musical instructor.

'Twas thus—and if one speaks the truth  
One cannot call such conduct prudent—  
She met and loved a foreign youth,  
Long-haired, short-sighted and uncouth,  
A Polish fellow-student,  
And went as far as woman may go  
With what we Britons call a Dago.

His name was Hans; his tenor voice  
Was low, and musical, and mellow;  
To hear it made her heart rejoice.  
And, though one can't commend her choice,  
She loved this foreign fellow;  
And he would stimulate her passion  
By singing love-songs in Circassian.



MAUD.



Dr. SCHWEINHART.



HANS.

To Dr. Schweinhart this affair  
Seemed an intolerable nuisance.  
Though, as a rule, his timid air  
Suggested he would hardly dare  
Say 'Oboe!' to a Goossens,  
This time his courage was not lacking;  
He sent his lovesick pupils packing.

So, with her flute inside its case,  
A chastened and embarrassed spinster,  
Aunt Maud returned in sad disgrace,  
Back to her father's country place,  
'The Laurels,' Kidderminster,  
Where, since her plans have all miscarried,  
She still resides, alone, unmarried.

But poor Aunt Maud remembers yet  
Her first, her last, her one flirtation;  
And when upon her wireless set  
She chanced, last Sunday night, to get  
A distant foreign station,  
And heard, athwart the ether ringing,  
A tenor most divinely singing—

She recognized the mellow note,  
The voice that she had loved so dearly!  
The gutt'ral tone—as when a goat  
Bleats in some Alpine pass remote—  
She heard again, how clearly!  
Love called to her across the ocean.  
You can imagine her emotion!

The keenest now of wireless 'fans,'  
Endowed with joys she never foresaw,  
With what felicity she plans  
To listen in whenever Hans  
Is entertaining Warsaw;  
For thus her heart may still recapture  
The lover's first fine careless rapture.



My Moral—obvious from the start—  
Is this: Though parents go to grave lengths  
To keep two lovers Poles apart,  
Fate cannot sunder heart from heart  
While Britain rules the wave-lengths!

\* \* \* \*

If you're in need of further morals,  
Please send a postcard to 'The Laurels.'



## 'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF  
THE MICROPHONE*I Reveal Nothing.*

THE following brief and sinister letter reached me by yesterday's post: 'You are Mr. Stobart, are you not? Confess!' The direct, unemotional terms of this communication sent a shudder through me. I started at the least sound; dank perspiration started up on my brow like mustard and cress on flannel. I had a vividly pictorial vision of some secret society in North-West London (whence the letter was addressed) whose dastardly intention it was to threaten me



A secret society in North-West London (whence the letter was addressed).

into blurting out my identity. Let me quickly admit that I am *not* Mr. Stobart. It would be very pleasant to be Mr. Stobart, who is the Education officer of the B.B.C., a great wit and scholar. But I was born under another guise, alas! If my sinister correspondent, whom I suspect to possess a long black beard and a pair of piercing blue eyes half concealed behind green spectacles, desires further proof of my complete innocence, let me state that, as my trembling hand pens these words at Savoy Hill, Mr. Stobart is bumping across the prairies of Canada.

*The General Election.*

THE three most important political addresses yet broadcast will be heard from all Stations next week, when the Parties make their final statements prior to the General Election. On Monday, May 27, Sir John Simon will be relayed from the Kingsway Hall; on the following evening, Mr. Ramsay MacDonald's address will be S.B. from the Newcastle Studio; and on Wednesday, May 29, the Prime Minister will speak from the London Studio. Our issue of next week will contain a General Election Chart on which listeners can score results of the poll as they are broadcast on the evening of May 30.

*Alexandra Day.*

THE two greatest Festivals of Charity in the year are Poppy Day, November 11, and Alexandra Rose Day, June 12. The latter was inaugurated in 1912 in honour of her late Majesty, Queen Alexandra, and has been instrumental, in sixteen years, in raising more than a million pounds for hospitals and charities for the sick. Over 2,500 towns and villages are this year joining in the celebration for their local hospitals, etc. The charity is a noble one, in that all the roses sold are manufactured by crippled girls. Helpers in the general organization, stall holders, sellers of roses, etc., are urgently needed. Offers of help, donations, etc., should be sent to Miss May C. Beeman, C.B.E., 33, The Grove, The Boltons, S.W.10.

*A Parisian Idol of Fifty Years Ago.*

JULES EMILE FRÉDÉRIC MASSENET, whose opera, *Le Jongleur de Notre Dame*, we are to hear broadcast on Monday (5GB) and Wednesday of next week, was the darling of Parisian audiences in the last quarter of the nineteenth century. As a composer he was without great depth, but his gift for melody (which d'Indy describes as 'discreet and semi-religious eroticism') makes him very easy to listen to. Massenet was the son of an iron-master whose fortunes were ruined by ill-health. The boy, who might have expected to live a life of ease, was therefore forced to earn his way through the Conservatoire by playing the triangle four nights a week at one theatre and the drum for the remaining three nights at another. His career at the Conservatoire was a brilliant one; he gained the Prix de Rome with a cantata entitled *David Rizzio* and went away to study in Italy. At the age of thirty he won fame with an opera, *Don César de Bazan*, and from that day was established. He wrote twenty operas, of which those most often given are *Manon*, *Thais*, *Werther*, and *Le Jongleur de Notre Dame*, which was first performed at Monte Carlo in 1902 and at Covent Garden in 1906. Of these *Manon* is undoubtedly his masterpiece, though Puccini's setting of Prevost's immortal story is better known to English listeners.

*A Memorable Performance.*

THE piano-duet hardly flourishes today with the vigour it showed in Victorian days. It has become an art, rare and rather isolated. I well remember a village concert at which two ladies entertained us by playing a pianoforte duet. I forget the piece, but, anyway, it involved a snow-scene complete with sleighs. After the landscape (or so I suppose it to have been) had been etched in with appropriate trills and runs and a cold glitter of staccato chords, suddenly the two ladies dived their hands beneath the keyboard and, after a silence, brought them up again furbished with bells at the wrist and fingers. So the piece proceeded to its glorious close. But the art of the duet has become more specialized. Music that is really music has been written for it, whilst artists like Ethel Bartlett and Rae Robertson have given their blessing to the duet for two pianos. Among the best light-hearted duet music is that of Moszkowski, a recital of whose duets will be given from London on the evening of May 28.

*Library List.*

ON May 2, Miss V. Sackville West reviewed, in her broadcast talk, the following books:—*Brothers and Sisters*, by I. Compton Burnett (Heath Cranton); *The Squire's Daughter*, by F. M. Mayor (Constable); *Roon*, by Herbert Asquith (Hutchinson); *The True Heart*, by Sylvia Townsend Warner (Chatto and Windus); *The Best Detective Stories of 1928*, edited by Father Ronald Knox (Faber and Gwyer); *The Agra Double Murder*, by Sir Cecil Walsh (Benn).

*Mendelssohn.*

MENDELSSOHN would have had to be more than human to come unscathed through the ordeal of his early triumphs and consequent flattering career. He appeared publicly, as a pianist, when he was nine; he was composing at eleven (in his thirteenth year alone he wrote five symphonies for stringed instruments, some motets, an opera, not to mention lesser works); he began, at a still early age, a series of Continental tours that brought him adulation everywhere; and before he was out of his early manhood he had achieved a reputation and a popularity that would have been ruinous to the creative genius of any man who had not Mendelssohn's sense of humour and his capacity for hard work in spite of hindrance. As it was, Mendelssohn's music, save in its peaks, shows only too plainly the effect of such a disastrous flattery; the Mendelssohn of the *Lieder ohne Worte*—that were so fondly admired up to the turn of the century—is dead, but the Mendelssohn of such works as some of the overtures, the music to *Midsummer Night's Dream*, and certain choral works, shows the best of the man and lives still. A Mendelssohn programme will be conducted by Stanford Robinson on Friday evening, May 31 (London), Maurice Cole being at the piano.

*A Fine Treat of the '70's.*

AN interesting early experiment with the microphone is recorded in a cutting from *The Yorkshire Post* sent me by a Bournemouth listener. On a fine Sunday in 1879 a number of gentlemen gathered in the telegraph office at the Victoria Railway Station, Manchester, to listen, by means of an apparatus designed by Mr. Louis R. Crossley, to the service at the Square Congregational Chapel, Halifax, thirty-six miles away. The apparatus in question was known as 'The Telephone Transmitter.' A microphone was placed in the pulpit in the chapel, 'on a level with the preacher's knees.' It was 'arranged in an unobtrusive manner in order not to create any feeling of curiosity in the chapel.' The service was relayed to Manchester via the telegraph wires. The party of gentlemen heard the service quite distinctly. There was 'fading' during the sermon (probably due to the fact that the preacher was not talking through his knees) but the Hallelujah Chorus played on the organ was plainly audible and 'afforded a fine treat to the congregation in Manchester.'

*Dr. Coward and the Sheffield Choir.*

MANY listeners will be provided with their first opportunity, on Tuesday evening, May 28, of hearing a broadcast from the new Broadcasting House in Piccadilly, Manchester. The occasion will be a performance, relayed from 5GB, of Coleridge-Taylor's choral work, *Huwatha*, by Dr. Henry Coward and his famous Sheffield Choir. Broadcasting House provides a strange contrast from underground premises that were, until recently, the home of the North Regional offices of the B.B.C. in Manchester. In those days one stepped into a lift (if the lift was working), put one's faith in some none too responsive mechanisms, and slid down until the lift stopped. From that underground hive, teeming with busy workers, one found it hard to realize that the whole of the North of England, from Liverpool to Hull, was being served. Today, however, things are very different. Broadcasting House is among the most imposing of the modern buildings in Manchester, and certainly a more fitting home for such far-reaching activities.



## With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### Lessing Comedy to be Broadcast.

THE next 'Great Play' is to be *Minna von Barnhelm* (June 11 and 12), representing German drama in the series. Listeners who are more familiar with the plays of Goethe, Schiller, and Grillparzer, or such moderns as Hauptmann and Georg Kaiser, may wonder that Lessing has been chosen as his country's spokesman in this symposium of the world's drama. Some may recall *Minna von Barnhelm* through having studied it as a holiday task or crammed it for an examination, experiences stern enough to dim for the reader the radiance of any playwright. Actually, the play is fine comedy, with a good 'story' to it, and should make one of the most successful of the series. It was the first great play of the German theatre. Before the Seven Years' War, the German drama had been pitifully non-existent. The actors' repertory consisted of stilted adaptations and imitations of the French 'classics' and the *commedia dell'arte*, or clownish comedies. *Minna von Barnhelm*, produced in Berlin in 1768, created a furore. Here was a play about real people—and not lords and ladies, either!—a play of psychology and realism. The story is set in the years following the Seven Years' War. The problems faced by Major von Tellheim are much the same as those faced in 1919 by any demobilized and penniless officer with 'a grouch agin the Government.' The drama wears well. As a writer in the booklet issued by the B.B.C., in connection with the forthcoming broadcast, puts it: '*Minna von Barnhelm* was given at the Haymarket Theatre in 1789 under the title of *The Disbanded Officer*. It might well have been revived at the same theatre in 1919, under the title of *Demobbed*.'

### 'English Eloquence—V' (Sunday, May 26).

THE fifth of the 'English Eloquence' series will be 'The Marriage Ring'—a sermon preached by the Rev. Jeremy Taylor, D.D., the famous Divine of the early seventeenth century. The sermon was preached in the heyday of Taylor's life, before he was appointed to the turbulent See of Down and Connor, when, in fact, he was enjoying the patronage of the second Earl of Carbery, whose fine, hospitable mansion, *Golden Grove*, became immortalized in Taylor's most popular manual of devotion, and whose first wife was his constant friend. The great plea of Jeremy Taylor was for tolerance, since 'it is impossible that all should be of one mind; and what is impossible should be done is not necessary it should be done.' His work, even in an age of splendid prose, stands apart for its fine flowers of metaphor and its astonishing felicity of phrase.

### The Burden of a Name.

HAYDN'S String Quartets are to be played by the Brosa Quartet for the 'Foundations of Music' programmes commencing Monday, May 27. The pronunciation of 'Papa' Haydn's name has occasioned many a 'battle of looks' among those to whom a composer by any other name is *not* as sweet. How the Master of Music at Esterhazy himself settled upon his name is hard to imagine; for some of his ancestors spelt it Hajden and Hajdin, while even in his own time it was often spelt Haiden, Hayden, Heiden, and Hyden. Perhaps the fact that he was of Croatian race settled in Austria may account for these variations. Handel, by the way, was another composer suffering from a name capable of queer variations. On the Continent it is still usually spelt Haendel, a pronunciation difficult to the average Englishman. Until Handel finally settled

in England he seemed uncertain of the best way of spelling his unfortunate name, whilst others gave it variations even more various than his own—Handl, Hendel, etc.

### Linen Water-lilies.

MY best thanks to Mrs. Denby, of Croydon, and Miss Davis, of Whitchurch, among others, for revealing to me what I believed to be the lost art of converting a table-napkin into a water-lily. The former sent me an admirable working-model; the latter a chart of unexampled lucidity. From Dogsbody came the following letter on the subject: 'I read your paragraph about the waiter at Richmond. I was not surprised. You have evidently a trivial mind. Instead of worrying how to twist table-napkins you would be better occupied in knocking a little sense into that head of yours. As it happens, I know the water-lily trick—but I should not dream of telling you.'

### Gramophone Records.

AMONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, May 9, were a Vocal Selection from Handel's *Messiah*, Regal G1064; *The Dance of the Seven Veils* from *Salome* (R. Strauss), H.M.V. D1633; *Morgen* (R. Strauss), Lotte Lehmann, Parlo. R020081; the *Bird Song* from David's *Pearl of Brasil* (Gwladys Naish), Winner 4901; the *Prison Scene* from *Faust* (Gounod), Parlo. E10834; *Since First I Saw Your Face*, John McCormack, H.M.V. DA946; Alford's *Old Panama March*, Grenadier Guards Band, Col. 5313; *Burn Brae Medley*, mouth-organ solo by P.C. Hopkinson, Col. 5319; *Alexander's Ragtime Band* (Berlin), Vincent Lopez Orchestra, Brunswick 20072; and *Wake Up and Dream Selection*, New Mayfair Orchestra, H.M.V. D1660.

### How to Keep Cool.

AT 10.45 a.m. on Saturday, June 1, Mrs. Robert Noble is to tell us 'How to Keep Cool during a Heat Wave.' This should be useful as we must all be a little out of practice. There seems to be every likelihood of a hot summer. Aged men tell me with a quavering assurance in their tone that 'a dry March spells a fine summer.' Our English weather is strangely changed since the war. The theory that 'that there wireless' is

responsible, has long since been exploded. But where are the snows of yester-year when Christmas Day lent verisimilitude to the pictures in the Christmas Supplements; where those burning drowsy summers of our youth which browned the croquet lawn in the days when you could buy a pound of Victoria plums for tuppence?

### Befriended by Christina of Sweden.

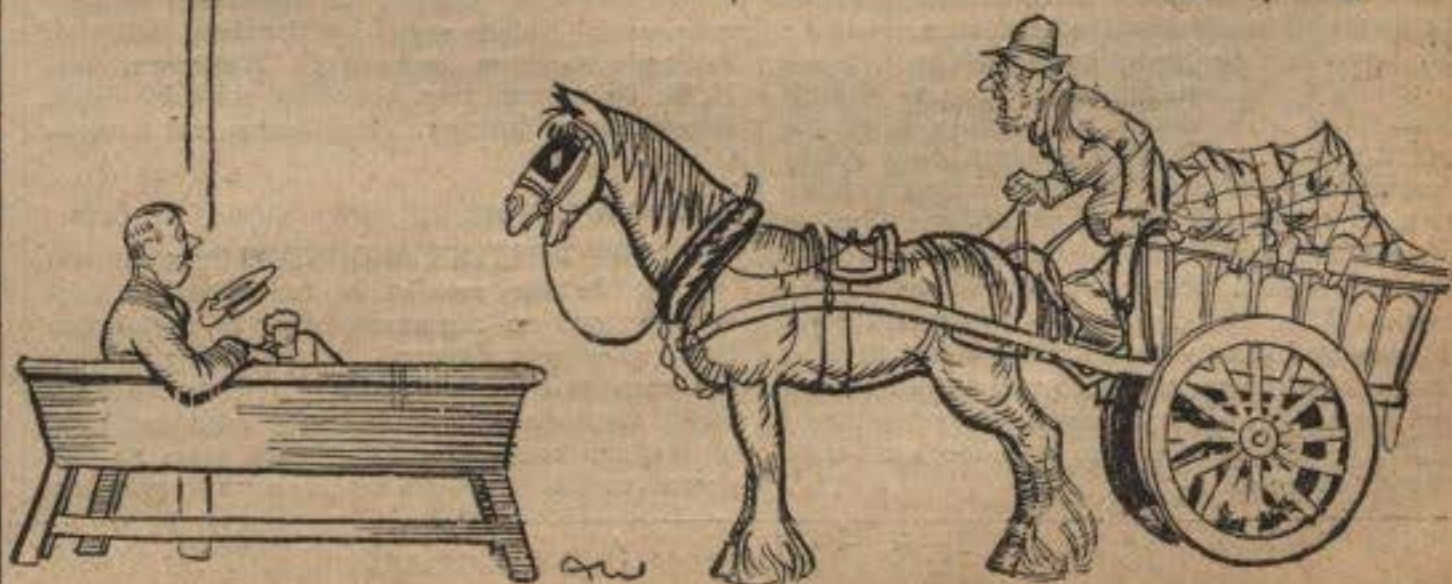
LISTENERS will recall the lively portrait Mrs. Compton Mackenzie gave in these pages recently of Christina of Sweden, 'The Queen who went dressed as a man.' Among the many artists she patronized in her great rôle as champion of liberty, was the Italian composer, Scarlatti. Scarlatti, at twenty years of age, had just had his first opera produced in Rome at the Collegio Clementino. Christina, awake to all the interesting events in Europe, heard of the opera—and heard, too, of the bad odour in which Scarlatti, because of his sister's misconduct, stood with the Vatican. She therefore, at once, proclaimed herself the protector of the unfortunate composer in defiance of the Papal representatives. How far her protectorship extended actual fact is unknown; but, in the libretto of his second opera, he is described as Christina's 'maestro di capella.' Works by Scarlatti will be included in Edith Penville's flute recital from London, on Friday evening, May 31.

### Spanish Music.

FEW who have once heard de Falla's *Nights in the Gardens of Spain* can resist for long the irresistible prompting to hear more of this attractive new Spanish music that has suddenly sprung into life—almost, I was tempted to write, out of nothing; but the seed of Spanish music, with its gypsy-beat and its splash of Moorish colour, is probably the folk-music of the country. However this may be, the music of de Falla, Granados, Turina, and Arbos is, for the average intelligent listener, among the most attractive music that the more romantic among modern composers are writing to-day. Both Turina and Arbos are represented in a programme of chamber-music from London on Monday, May 27: a Trio by Turina and Habanera, Bolera, and *Sequidillas Gitanos* by Arbos. Both of these composers, incidentally, are well known as conductors, Turina being conductor of the famous Madrid Symphony Concerts, and Arbos, at one time, of the Boston Orchestra. The soloist at this concert will be Sarah Fischer—who is singing songs by Beethoven and Gabriel Grovez.



'How to Keep Cool in a Heat Wave.' This should be useful, as we must all be a little out of practice.



'The Broadcaster'

*Both Sides of the Bristol Channel.*

## WAR-TIME STORIES OF THE SMALLEST 'Q' BOAT.

Fascinating New Series for Cardiff Listeners—Play with a West Country Flavour—An Outpost of Gower—Concert by University Students—An Important Episode in Welsh History.

*Secrets of the War.*

CAPTAIN C. E. HARRIS is to give the first of a series of talks on 'Q' Boats on Saturday, June 1, at 7.0 p.m. He was navigator and sailing-master to the smallest 'Q' Boat in the service, a ketch named *The Record Reign*, in honour of Queen Victoria. Nothing could have been more unlike the traditions of the Senior Service than the motley collection of boats and the unkempt men aboard that formed the unit of defence against the U Boats. The crews were recruited from all classes—dock labourer, fishermen, artists, and clerks. The officers and ratings were never in uniform, and as they were under oath to reveal nothing, they were often presented when ashore with white feathers by over zealous flappers. So much secrecy was maintained during the War about these disguised cargo-boats that the story Captain Harris has to tell will be stranger than any fiction.

*A Return to the Cotswolds.*

THE TURN OF THE TRAMP, a one-act play by Constance Smedley, will be broadcast on Thursday, May 30, in a programme introduced by the Station Trio at 9.50 p.m. Constance Smedley, who was actively associated with the Cotswold Players, later founded the Greenleaf Theatre. She is well known as novelist, playwright, and producer; she founded the Lyceum Club and is the wife of Maxwell Armfield, the artist. Although this play begins in town, both the characters, a man and a woman, know and love the West Country and, by the end of the play, they both resolve to return to the Cotswolds.

*Talk on Granada.*

MR. ISAAC J. WILLIAMS, who gives a talk on Granada at 4.45 p.m. on Monday, May 27, will tell of the Alhambra, the colourful and ruined palace of the Moorish kings. He will also tell of the sixteenth-century roofless and unfinished palace of the Emperor Charles V., who changed his mind in the middle of a gigantic enterprise in building construction, peculiar to Spanish architecture of the period it represents.

*Rhosilly.*

THE village of Rhosilly, about which Mr. W. H. Jones is to talk on Friday, May 31, at 6.0 p.m., in his series on 'Village Histories,' may be described as an outpost of the fertile and picturesque peninsula of Gower, in Glamorganshire. It stands on the heights of a sheer cliff, two hundred feet and more above the sea, just where the rocky coast finds its terminal in the bold and sinuous promontory of Worm's Head. The little church of Rhosilly is of the crudest type of architecture, amongst many rudely constructed churches in the neighbourhood. There are many interesting relics of an earlier civilization in the village and its neighbourhood, including an extensive British Camp and a prehistoric open hearth. When this hearth was discovered there still remained charcoal and heating stones used by the man of many centuries ago who cooked his last meal there. Mr. Jones has received many interesting letters from listeners who have heard the other talks in this series.

*Bristol University Madrigal Singers.*

THE Bristol University Madrigal Singers, who are to broadcast from the University Union at 8 p.m., on Tuesday, May 28, consist of some thirty students of the University who meet weekly for the singing of madrigals, etc., under the direction of Mr. A. S. Warrell, Lecturer in Music in the Department of Education. The singers are all members of the University Men's or Women's Choirs, and the music they sing is designedly of a different type from that sung by the larger choirs. The programme on May 28 will include madrigals by Edwardes,



S. G. Huxton.

## BRISTOL UNIVERSITY TOWER,

a beautiful example of modern Gothic architecture. The University Madrigal Society broadcasts a programme from Cardiff on the evening of May 28.

Morley, Weelkes, Wilbye, and Gibbons; and arrangements of folk songs by Vaughan Williams, Rutland Boughton, and W. G. Whittaker. Mr. M. H. Salter will play pianoforte solos by Bach, Handel, Percy Grainger, Yorke Bowen, and Norman O'Neill.

*Afternoon Concert.*

MISS BEATRIX RICHARDS (soprano) will be the vocalist at an Afternoon Concert on Wednesday, May 29, at 4.5 p.m. Miss Richards began her training when she was twelve years of age, and won the Challenge Shield for Junior Vocalists at the Bath and West of England competitions for three years in succession, so that the Shield became her own property.

*Welsh Concert.*

ON Friday, May 31, a Welsh Concert will be given at 8.0 p.m., when Arianwen Price (soprano), Charles Clements (pianoforte), Emlyn Burns (tenor), and Morgan Lloyd (violin) will be the artists. Arianwen Price specializes in singing works of modern Welsh composers, and she has sung at many of the Chamber Music Concerts in Swansea. Emlyn Burns (tenor) won the tenor solo competition at the Treorchy National Eisteddfod in 1928. Charles Clements gained the unique distinction of winning the Lafontaine prize for the A.R.C.O. at the age of eighteen, and the F.R.C.O. twelve months later. This prize is awarded to the candidate receiving the highest number of marks in organ playing, and no candidate hitherto has won the prize at both examinations. He took his Mus. Bac. in 1923, and was appointed assistant to Sir Walford Davies at Aberystwyth University in 1919.

*Llywelyn The Last.*

'Llywelyn THE LAST PRINCE,' is the subject of the Broadcast to Schools by Professor Ernest Hughes on Wednesday, May 29, at 2.30 p.m. Llywelyn was a grandson of Llywelyn the Great, and when Henry III. bestowed most of the Principality upon his son Edward, the outraged people turned to their Prince as one raised to help them in an evil time. He swept North Wales almost free of the oppressors, made an alliance with the Scots, and joined forces with the English barons who were struggling against the power of the Crown. He made an alliance with de Montfort and for a time the King recognized his right to the Principality and to receive homage from the Welsh barons. But Llywelyn loved de Montfort's daughter Elinor, and when she was taken prisoner by the King, she was used as a hostage. The story is a stirring one and the fall of Llywelyn the Last meant, for the time, the fall of the Principality of Wales.

*Short Notes.*

MR. H. W. HYDE, who broadcasts to schools at 2.30 p.m. on Monday, May 27, on *Seaweeds*, was Biology Master at Tonbridge School from 1919 to 1922. His work at the Museum has been the acquisition and organization of collections to illustrate the flora and vegetation of Wales and the utilization of Welsh plants in the service of man.

Mr. Ian Kyrle Fletcher takes 'Pioneers of Experiments in the Theatre' as the subject of his fourth talk on the Theatre on Thursday, May 30, at 3.45 p.m.

On Sunday, May 26, a Light Orchestral Concert will be given at 9.30 p.m. Megan Thomas (soprano) will sing with the Orchestra and she will also be heard in groups of songs.

A Popular Programme has been devised for Saturday, June 1, at 7.45 p.m., when Walter Glynn (tenor) and the National Orchestra of Wales will make music in honour of love and roses.

'STEEP HOLM.'



collars to their short-cut coats, folded neck-cloth, in the place of collars; and grey-faced, sharp-featured men like pen-nibs in smooth blue-grey tweeds, with longish skirts and tight waists to their coats; wearing tall celluloid collars and brocaded ties. Just a few nondescripts, a few down-and-outers, a few country tramps hawking birds; but apart from these, if it were possible to look at once respectable,

smug, and villainous, there you had it.

The whole of every week Club Row—so nearly a *cul-de-sac*, tapering off at the farther end into a narrow sort of passage, crooked as a dog's legs—was a dead place: a few women hurrying off furtively to their shopping—for while some females flaunt their affairs, others are always sidling; some make a parade of spending, eating, while some wouldn't be seen at it—and a few frowsy men scraping the trays of the canaries' cages into the gutter. That was all.

Sunday mornings, however, Club Row was alive with people, every shop was open; and every shop, apart from a pawnshop or two, a bird and small animal shop—finches and blackbirds and larks, vainly and eternally hopping; siskins and bullfinches, a few exotic love birds and paroquets, but for the most part canaries; canaries of all sorts and all prices.

Before every open-fronted shop were cages piled high one above another, a torrent of song and wildly fluttering wings.

Beneath these, upholding them, crates, their fronts covered with wire netting, filled with ducks and fowls and geese, rabbits and guinea-pigs, and pink-eyed, squirming ferrets.

With their feet in the gutter stood men guarding more rabbits, more guinea-pigs set out like wooden toys upon a scrap of sacking: alive and panting, petrified into immobility by the press of human feet about them.

Gold fish, too, in bowls of clouded water, though there is not much in fish; and every sort of small, naturally wild, scared-to-death animal. Though, all the same, birds—and in front of some shops cages are hung close against the wall, high up to the second story, costly birds at that—were, and still are, the great affairs of moment in Club Row of a Sunday morning.

Why? Why? Search me. Why, I, in my turn, would ask, do the police in every big city—London, Paris, Vienna Berlin—forever say, yes and act upon it, too: 'Beware of the man who keeps birds?'

What is it, I ask you? Is it that any human being, the killer even, the brute who kicks his wife to death, must have as a pet something or other that won't answer him back? Is it that a dog, or even a cat, might follow him, give him away?

THE Sunday before, Fenny's father, coming out of his own shop with a cage of canaries in either hand, had slipped on a piece of orange peel, broken his leg and was carried off to the hospital.

He blamed nothing on the boy who had dropped the peel there, that had nothing to do with it. It wouldn't have been dropped if—if—in silent, white-faced fury he shook his fist at the man sitting at the second floor window in the house across the Row.

And that was not the beginning of it either. Ever since he had been there the police had been poking their noses about Club Row; things had been happening—well, if he wasn't an informer he was something darned well like it. And there was more to it, too. See here:—

'Snow Gruddle' had 'seven clean shirts'—three months hard—for something he had done months before and forgotten about; Billy Saunders had let a knife slip on his wife, when before there had been nothing more than a black eye or two; old Boggles's moke had dropped dead in the Row, an' just after a feed o' hay, too; six of Weslem's roll-canaries had died on him; Beelby's girl had turned stool-pigeon—and given him away; while some interfering fool or other—and if the watcher at the window could only have heard what Mrs. Ruggles had to say about it—had drawn attention to the fact that the spots on the face of the Ruggles's youngest were owing to scarlet fever, not fleas. 'As if the kid weren't insured, an' all paid up proper. Call this a free country! Well, I don't think—wiff the likes o' that about.'

And yet, though she, too, shook her fist at the window, it ended there.

They were afraid, that was it: afraid of something they couldn't understand.

'Somefing's come over the something, something Row.' That's what they all said, with a jerk of the chin or a shake of the fist.

But Fenny—and goodness only, knows where her mother had got hold of that name Fenella, which no one ever used—absolutely refused to look up. She had to force herself to resist, but she just would not: 'Givin' in ter the like o' that.'

The men seen about in that short, crowded street were for the most part of two kinds: heavy jowled, pallid, fleshy men with velvet

# The Watcher

By Elinor  
Mordaunt

The Lord only knows, but there it is, and in Club Row, above all places, pounds and pounds of good money change hands over roll-canaries and piping bullfinches.

An altogether pleasant interlude to business, to the gentle art of burgling and such-like, these Sunday mornings—up to the advent of the man at the window: 'That there bloke as they've all gone potty over,' as Fenny put it.

No more than a couple of Sundays before, four policemen, abreast, had swept down the roadway, pressing the people back among the birdcages and crates; while four more police, in pairs, had run up the crooked, dog-leg alley leading into it and met them. Someone trod on a guinea-pig, and it squealed shrilly: there was a deafening outcry from cocks and hens—though far away up on the front o' Bill Smiley's house a lark still poured out its soul, passionate with pain, the illusion of open fields beneath it; while Bill Smiley himself was squeezed out between the two sets o' police, like the rabbit from the hat in a conjuror's show, with the bracelets on his wrists.

It was beyond a joke. 'Narking'—the trail of the narker, the 'stool-pigeon,' over it all. Yes, and more than that, something they didn't understand spoiling their luck, putting it over them—for people with something on their conscience are quickly rendered uneasy—till, by now, Sunday seemed half dead: depression hung like a dark pall over the comparatively depleted Row.

'That there bloke at the window!' It seemed as though people could not keep their eyes from him, were continually glancing up, furtive and sullen: trying not to look, forced to it.

And, curiously enough, though the Sunday trade was so bad, there had been far more people than usual about all the week, while they had all been the same: just like this, continually looking up.

Fenny alone refused not only to look up at 'that there image'—the immobile, fat, white-faced man, with his perfectly unchanging expression and great round dome of bald head, his Buddha-like series of chins, who sat staring down into Club Row; she, alone, refused to be depressed.

She was whistling now as she plucked a pair of white ducks: plucked them like lightning; perched high on a pile of crates, with one leg dangling, soft down flying around her and feathers heaping up at her feet.

It was a June morning, fresh for South London, with a blue sky and silver clouds overhead. Fenny wore a short-sleeved pink cotton gown and a whitish apron; there was white fluff in her frizzy, yellow hair and three or four freckles across the bridge of her short, turned-up nose. From the look of her she

might have been a country girl, and though she wasn't—far from it, bred an' born in Club Row—there must have been some clean streak in her: the same that had impelled her mother without knowing why to give her that same queer name that no one ever used. Anyhow, they all knew her, and they all liked her. 'Hallo, Fenny!' 'Wot ho, Fenny!' was what they said as they passed her; and 'Ow's the old man gettin' on?' with an upward sliding glance at the bloke at the window.

For, if he hadn't been sitting there, Fenny's father wouldn't have broken his leg. Why should he? He'd never done it before.

And see here! If there is one class of humanity extraordinarily superstitious, extraordinarily simple—simple to stupidity, stupid as an ostrich with its head in the sand—it's the criminal class, though you might not believe it.

Fenny, though, Fenny was different: she didn't get all messed up with pretending to be so mighty spry; saw things with crystal clearness. Nothing shocked or surprised her, there was nothing she didn't know; what they called 'her way about,' and more too—much more.

If a girl of eighteen could be said to resemble a god in her knowledge—the sort of things that nothing and nobody could teach you—with the tolerance and kindly contempt of a god, it was Fenny. It seemed as though all blokes—real stiff, too, at the very tops of their professions: fakers, forgers, housebreakers, pickpockets; toffs with black-and-white check trousers and heavy gold watch chains—were just like so many kids to her.

And yet she, too, had her 'boy': knew him for a wrong 'un; loved him all the same.

And that, too, was godlike; though, to tell the truth, give the devil his due, Bert Sennitt was a 'wrong 'un' with a difference. Everything in the way of a safe, or a locked door, or barred window was a challenge to him. If only people had been content to leave things open, it might have been different. But it seemed as though they sort of bet him that he wouldn't get them, with all that paraphernalia of locks and keys—setting their wits against his.

HE was the best dancer east of Aldgate Pump was Bert, as light as a fallen leaf on his toes. When Fenny and Bert danced together it seemed that there was nothing on earth could stop or tire them. He was lighthearted too: as lighthearted as he was light footed, light fingered—a regular card. And though he's been in what some people might have called trouble—others call 'stir'—he had done it on his 'ear,' as the saying goes: nothing touched him.

A medium-sized fellow, with broad shoulders and small waist: a clean, inward curve from hip to instep: narrow feet and narrow hands—ideal for a pickpocket: light grey eyes with yellow specks in them, always laughing, very wide open or all screwed up with wrinkles round them: a wide, flexible, thin-lipped mouth like a frog's.

Bert's check cloth cap was always a little fuller in the crown than the other chaps'; a trifle wider in the peak, more on one side: his very nostrils, high and wide and sensitive, had a look as though they'd have just hated

to miss anything, as though each nostril were an individual, alive to every lark.

Gay and game. In all the dreary fraternity of petty crime there was no one touched Bert—a reincarnation of Mercury: the eternal Harlequin—up to the time that silent watcher appeared across the Row from Fenny's father's fowl shop—that's not meant for alliteration either, it's just fact; an' there's another 'f' to it, too; for he was fence as well as bird fancier, was Fenny's father.

On this special Sunday morning Bert was all in, on edge with nerves, fine strung as a wire. He had a big job on that night, and for the first time a premonition of something coming to him.

Leaning against the doorpost at Fenny's side, he raised his fist and shook it at the yellow-white moon of a head and face in the opposite window.

'If so be I get copped over this 'ere, I'll do you in. Sure as God I'll do you in, you blighter, you,' he said.

HE was changed; something had come over him, a thick veil of sullenness, furtiveness and fear overhung him like a cloud across the sun. There seemed, indeed, next to nothing left of the old Bert. Raising her hand to brush the white down from her thick straight, corn-gold eyelashes, Fenny tightened her mouth anxiously, and frowned. She knew her sort when they were like this, these half-grown kids of men; there was no holding them. All the same, she couldn't, couldn't look up at the window opposite.

'Bert, cut it out for to-night, old dear. Nervous as a cat on 'ot bricks, that's wot you are.'

'Not if I knows it. I'm all for it. An' there's others, you know—our push. We're all in it.'

'What time?'

'Nine or thereabouts. The cops are less nose-early on. More to keep 'em interested like. More noise, likewise.'

Fenny rose. She had finished her last duck, looped its neck round under its wing as though to keep it from shame at its nakedness. There was a customer after a pair of goldfinches and she served him, handed him the little cage and his change. She and Bert were both grave. It seemed as though a weight hung over them; a weight on Fenny's feet as she turned into the shop, where the air was heavy with the sickening scent of birds; a weight on Bert following her, feet and spirit like lead.

'Well, I must be getting along; gi'e us a kiss, old girl,' he said, and took her in his arms.

Then suddenly he stiffened himself, looking out of the open door over the piled crates and cages.

'That there bloke—' he began, and broke off, shaking his fist.

There was a light yellow blind in the upper window of the opposite house. It was drawn at night, but the same heavy lump of a figure, the same great rounded dome of a head could be seen silhouetted out against it.

Still Fenny could not look. That was the queer thing about it. What she chose to do later on, I mean, when she had so absolutely refused to allow herself to so much as look. It wasn't as though the thing would cease to be there if she disregarded it for long

enough. Maybe it was that she did not mean to waste her strength.

AT eight o'clock Bert's pal, Alf Grigson, came round to the back door with a watch which he told her to keep for her Pa. She let him in for a few words, and when he left volunteered to let him out by the front door. 'It's better that way,' she said; 'seems to me the cops sorter forget the front doors,' but he would not hear of it.

'It's not the cops,' he said, and added, 'not while that there bloke's at the window.' Then, very kindly: 'Look 'ere, kid, that chap o' you's 'as gone fair dippy. Some 'un got word o' what we'd fixed for ter-night. The whole place fair hums wiff cops.'

'Schuyler's, aint it?'

Alf nodded. Schuyler's was a large corner pawnbroker's shop. They'd had the whole thing, every door and window, lock safe, jewel-case at their finger-tips for weeks, and it seemed almost too easy. 'Like stealin' milk from a blind kitten,' they had said. Now, however, with some queer intuition, they were all off it; all save Bert.

'Seems sorta-ways as if 'e wanted ter force 'em ter take 'im,' was what Alf said. 'Regular set, no turnin' 'im no ways.'

Fenny knew that, knew all about it. Queer how men set themselves to do things. Bert had sworn he'd do in the man at the window if he got copped, an' he meant to get copped; get even with him some way or other, without seeming to be the first to attack. For they were all like that, with that silent figure like an aching tooth in the conscience of the Row.

'Nuffin' goes on 'ere that 'e don't see, hand on ter the cops,' that's what they said; trying to pass it off with the everyday reason for the obsession and dread.

'About time sum'un did 'im in, put 'im out o' the way.' That's what they all said, slithering aside from it themselves.

But, look here: we think that because people don't happen to be subtle in our own sort of way that there's nothing complicated about them, just so much plain sailing. Those sort of fools who write about so-called criminals write like that; sometimes they repent, sometimes they don't; that's all the difference they give them.

But down there—well, the truth is, the people of Club Row were so scared no one of them would have dared to do anything unless he were red hot to it; and that's how Bert felt.

But Bert was like that; the more so because he was more sensitive than most; sensitive from the turned-back tips of his long fingers to the arch of his narrow, pointed foot.

He meant to be took—or nearly took, an' before that he'd do the blighter in.

At nine o'clock Fenny shut the shop door behind her and moved out into the Row. But still she would not look up.

The place was badly lighted. An old Jewess, with her black wig awry, went shuffling past her, muttering to herself; and one stray, sidling cat—but that was all.

The houses were low and smallish, and the sky seemed immense; a deep indigo, pierced with stars, thick as pin pricks.

The fresh air had dropped to nothing, and the whole Row smelt of birds and ferrets.

A quarter past nine struck: then the half hour: another quarter: ten, and yet another quarter.

A drunken man zig-zagged painstakingly down the Row past her.

She was holding herself so tightly that she felt as though she were altogether in—perfectly rigid. At the sound of running feet, however, she leapt to life.

Why she had waited until then she never knew, but she catapulted across the Row and threw herself against the door of the opposite house.

To her amazement it gave—why, it wasn't even shut! Think o' that in Club Row—something wrong there.

A light from above shone down the narrow, straight stairway and she ran up. What was she going to do? Well, of course, warn the bloke—the sappy bloke who left his door open—that whatever he was up to there were others—deserved what he had coming to him? O' course, all the same, she didn't mean to have her man swing for that.

As she reached the top of the stairs she heard the running steps draw up outside the front door and hurtled forward a step or two into the room facing her—another open door, too: down there where no one left their doors open.

The bloke—watcher—narker—worse—a heavy figure in shirt-sleeves, with short legs and immense belly, was still sitting there: still—still—blimey, could you beat that?—still staring out. That alone showed the evil eye—putting it over on them even at night with that pretence of blind to the window.

The pretence of a blind!

The man by the window turned his head and stared, not at her, but at *where she was*.

She had her hand to her throat, suddenly and dreadfully frightened. What was it about those eyes, shaded and blank as the shaded window?—more so, much more so; not so much as a silhouette, the window of a soul behind them: wide open and utterly blank in that immensity of countenance.

'Yer door,' she gasped—'dippy not

ter shut yer door o' nights. There's a fellow coming—'

But Bert was already up the stairs. She would never have believed that anyone could pant like that; like an overworked engine shaken with panting—Bert of all people.

He had his coat off, she could feel his shirt drenched with sweat as she threw herself against him, flung her arms around him, felt something in his hand cutting like fire into hers as she caught it.



Then, suddenly, he stiffened himself, looking out over the piled crates and cages. 'That there bloke —!' he began.

'I said as 'ow——' began Bert.

'No, no, no——' Her face was raised to his as she clung: panting as he panted. She could no longer see the man by the window but she could see Bert's eyes widening, then fixed.

'Oo's there—'oo's there?' inquired a curiously muffled voice. 'The door open? O' course the door's open——'

The words seemed to drip out so slowly that there were weeks between them. Fenny could feel her boy's heart like a piston rod thudding out the days: had time to think: 'If 'e does 'im in 'ere,' to realize other steps—quick-running, sure, and somehow hard—beating down the Row. And with it all

the muffled voice dripping on with a sort of whine in it; a cajoling whine, a sort of pride, too.

'No'un couldn't be so wicked as ter do nought ter me. A poor blind man as couldn't 'urt a fly.'

The Watcher—the man that had held them all, marked on them all.

'A suspected person about enclosed premises, none too good a record either.' Oh, yes, they got Bert right enough, ran him down there—Fenny's Bert.

But what was that? No more than a month, not like murder that.

As for the girl: 'What was the girl doing there?'

Well, look here, you—could anything be more innocent than Fenny chopping up the poor blind man's baccy for him, with a dangerous looking knife? 'Bargin' in on us, that way,' she complained to the police. 'No derved wonder as 'ow I cut my 'and.'

And the old man played up in that, too. 'What I says is,' came the curious far-away muffled voice, 'that the police ain't got the manners as they 'ad when I kept company wiff 'em!'

And that was all that they ever got out of him.

They wave their hands to him now, buying, selling birds in Club Row o' Sunday morning, stumble up the steep stairs with a brimming glass of beer, or nobbler

of whisky, and sit and listen to his stories of when he was in it—a master snider. 'An' it was that as made my eyes go, for there ain't no profession wiff' out its drawbacks.'

'A snider? What's a snider?' you ask. Well, where on earth have you been brought up? Did you never hear tell of men who can sign other men's cheques for them better than they can themselves: and more than that, too, turn out a five-pound note as fresh and neat as though it were straight from the Bank of England printing press?

'The poor blind old man.' 'But what I says is I lost my sight in a good cause,' he tells them.

## DURING THE COMING SUMMER YOU WILL LISTEN OUT OF DOORS

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HARVEY GRACE

FILSON YOUNG

COMPTON MACKENZIE

# CHINA IN PICTURE AND POEM

## PLUCKING THE RUSHES.

(A boy and girl are sent to gather rushes for thatching.)

**G**REEN rushes with red shoots,  
Long leaves bending to the wind—  
You and I in the same boat  
Plucking rushes at the Five Lakes.  
We started at dawn from the orchid-island;  
We rested under the elms till noon.  
You and I plucking rushes  
Had not plucked a handful when night came!  
Anon. (Fourth Century).



Maid bringing a candle to her mistress. By Yu Chia-Ting (A.D. 1684).

## DREAMING OF A DEAD LADY.

'I heard at night your long sighs  
And knew that you were thinking of me.'  
As she spoke, the doors of Heaven opened  
And our souls conversed and I saw her face.  
She set me a pillow to rest on  
And she brought me meat and drink.

I stood beside her where she lay,  
But suddenly woke and she was not there;  
And none knew how my soul was torn,  
How the tears fell surging over my breast.

Anon.

This page will be of interest to those who are listening to the present Thursday series of talks on China. The translations are by Arthur Waley from his 'A Hundred and Seventy Chinese Poems' (Constable). The pictures are reproduced by courtesy of the Trustees of the British Museum.



Tiger. Unknown Painter (Early Nineteenth Century).

## CIVILIZATION.

To the south-east—three thousand leagues—  
The Yüan and Hsiang form into a mighty lake.  
Above the lake are deep mountain valleys,  
And men dwelling whose hearts are without guile.  
Gay like children, they swarm to the tops of the trees;  
And run to the water to catch bream and trout.  
Their pleasures are the same as those of beasts and  
birds;  
They put no restraint either on body or mind.  
Far I have wandered throughout the Nine Lands;  
Wherever I went such manners had disappeared.  
I find myself standing and wondering, perplexed,  
Whether Saints and Sages have really done us good.  
Yüan Chieh (A.D. 740-770).



Studies of flowers. Unknown Painter (Seventeenth Century?)



# THE WITCH OF WESTMINSTER A MODERN FAIRY STORY.

By RALPH DE ROHAN, better known to the Police as 'THE WICKED UNCLE.'

'WHAT is the matter with you, George? You seem—'  
'I am—fed up.'  
'With what?'  
'Everything,' I replied.  
'Never mind,' said Phillida, soothingly, and



Phillida, snatching a knife from the table, sprang to my side, ready for attack or defence.

thereby, of course, increasing my irritation more than ever. 'You'll feel better when you've had your dinner.'

Dinner was late; Elgin, our perfect parlourmaid, was clearly upset about something and bore traces of having been crying. I detected a suppressed snivel more than once during soup, and I was not at all sure that a tear had not splashed on to her hand as she placed the fish on the table. I was overworked, tired out, and had been looking forward to a short motoring holiday with Phillida in the Phibbus two-seater, taking our meals *al fresco* in the warm spring sunshine of Whitsun. But now I had reason to fear that there would not be any sunshine; and I told Phillida so.

'But why?' she asked. 'What reason have you for—'

'The weather's going to be arctic,' I replied, gloomily.

'Pessimist!' she murmured, pleasantly.

'No,' I said. 'Penguins!'

'Penguins? What do you mean?'

'I nearly ran over another of them this afternoon—the place is seething with them. That's why the weather's going to be rotten.'

'I don't see the connection,' said Phillida.

'It's obvious—or ought to be. Penguins are Arctic creatures and their coming here means we are going to have arctic conditions.'

'Oh, perhaps not—perhaps they're only looking in, as it were, on their way to somewhere else—going, for instance, from the North Pole to the South or something like that,' she suggested.

'Well, they're making a long call,' I replied, 'they've been here for at least a fortnight—hanging about the streets and jabbering like so many tub-thumpers, especially when a crowd collects to stand and stare at them.'

'Yes—I watched one of them this morning; he stood there and jabbered just as if he was making a speech.'

'Penguins do that,' I said, 'at least, Darwin says so. I looked them up in the library at the club today. He says they apparently deliver an impassioned speech and then their young come and eat out of their beaks—the parents' beaks, of course.

By the way,' I dropped my voice, 'what's up with Elgin? She seems upset.'

Elgin had just removed the plates and gone out of the room—we hadn't had the service lift installed then.

'A love affair, I fancy,' replied Phillida. 'I'm sorry for her; she's a good girl. Oh, speaking of love affairs, did you get that antique necklace you said you saw somewhere, for Carol's wedding present?'

'No, I went to the shop, but it seems that it changed hands some weeks ago. It's a dingy, cobwebby place now—a herbalist keeps it—a woman; I caught sight of her—looks like an old witch.'

'Where is the shop?' asked Phillida, much interested.

'Oh, you wouldn't know it,' I said; 'it's in that very dirty little street of tumble-down old houses—I always forget the name of it—just round the corner. Ought to be pulled down—it's a blot on this neighbourhood. Don't you go there,' I added.

Phillida's eyes lit up.

'But I've been there often—you mean Hannel Street?' she said.

'Yes.'

'And I know the shop; it is kept by a witch,' she went on, excitedly. 'She sells charms and spells and love-philtres and—things like that.'

'Oh,' I laughed, 'and have you been buying love-philtres to charm me home punctually to dinner?'

'Of course, not, George,' she replied; 'but the witch, sells them.'

'Oh?' I said. 'The witch really sells—!'

'Of course!' Phillida was quite serious. 'She is a witch, and she does sell love-philtres and things.'

'Well, I wish she'd sell a charm or something to make Elgin hurry up with the entrée; she's a dence of a time about it.'

'She was here a minute ago,' mused Phillida. 'I remember—she came in and then suddenly went out—it was just when we were speaking about the love-philtres and things. I daren't ring—she might give notice. And it's so late—just nine o'clock.'

'Time for Weather Forecast and General News,' I said, and, jumping up, switched on the wireless; 'now we'll see what the weather's going to be.'

'This is London calling,' the Announcer began; and then, 'I have here an S O S—which I will read first.'

'We are asked by the Chief Commissioner of Police at Scotland Yard to broadcast the following: Missing from their usual habitats from the third instant, the following persons, all Members of Parliament—'

Then followed a long list of names of the missing members and of their constituencies, together with details of age, appearance, and so on. The announcement continued:—

'It is now known that the persons in question left their homes on the afternoon of the third instant to attend a meeting in connection with the Bill for the Suppression of Sorcery, Witchcraft, and Allied Practices. The suggestion, that they may have been the victims of some malpractice at the hands of opponents of the Measure, is not seriously entertained by those best qualified to judge; and the Chief Commissioner desires to make this clearly understood in view of certain rumours which persist, in spite of common sense and the absence of any grounds for the suggestion. Will anyone able to give information as to the whereabouts of the missing persons please communicate with

the Chief Commissioner of Police, at Scotland Yard, or with any police station.'

'Seems to me pretty obvious what's happened,' I said; 'the missing ones have just missed themselves, so to speak, on purpose, so that their opponents will think they can't be at the House to support the Bill and—'

'I don't see that they need go and vanish themselves just for that,' said Phillida; 'think of their families waiting for them—the anxiety and—'

'Speaking about waiting,' I sighed, 'what about the entrée? What on earth can Elgin be doing?'

It was now nearly a quarter-past nine; I became aware once more of the Announcer's voice:—

'The B.B.C. appeals to all lovers of birds, animals and—particularly—amphibians, not to destroy or injure in any way the numerous penguins which have lately made a mysterious appearance in certain parts of London, chiefly in the Westminster district. These strange visitors, though carnivorous—one of them was seen this morning to take from a butcher's basket and consume greedily a prime point-steak—are not dangerous to human life. On the contrary, they are mostly gentle, and respond to kind treatment, accepting buns, biscuits, lollipops, and other dainties—as well as scraps of meat and fish—with signs of evident relish and appreciation. Dr. Puffin, Regius Professor of Penguimology at the University of Wrangle, who is visiting London, and is making an exhaustive study of the question, strongly deprecates the practice of giving the birds beer or, indeed, any form of alcohol, for which some of them have an evident liking. On no account should the birds be allowed, or enticed, into public-houses where they may be exposed to temptation. . . . We are pleased to be able to announce that Professor Puffin will give a Talk from 2LO tomorrow evening at 9.20.'

'Who wants to entice a penguin into a pub?' I remarked, contemptuously; 'a penguin's quite top-heavy enough without alcoholic aid: besides . . .'

At that moment, there came from the direction of the kitchen a scream of terror, followed by a metallic crash and a noise as of something heavy falling.



'What! You got one of them penguins? Good Lord!' said one of the constables.

We jumped from our chairs, but before we could get clear for the rush, were held still by a queer, pattery, shuffling noise as of something—or someone—crossing the tiled floor of the hall.

'A burglar—perhaps he's murdered the cook and Elgin: and now he's coming . . . ' whispered Phillida, tensely.

'Nonsense!' I answered, and took a step towards the door which stood ajar.

But, before I could take a second step, the door moved—opened an inch or two farther—then another inch or two, and again, until it was half open.

Phillida, snatching a knife from the table, sprang to my side, ready for attack or defence. I held her back, keeping my eyes fixed on the doorway. Whoever the intruder might be, he would find us ready—we would sell our lives dearly!

Again the door moved; we held our breath.

A final movement of the door and then—in walked—a penguin!

In walked that blessed penguin, and, standing before us, commenced an impassioned speech—again I quote Darwin.

Unfortunately, neither Phillida nor I understood one single word the creature said.

'Do you think it has murdered cook and is threatening us?' whispered Phillida.

'What nonsense!' I replied, adding, 'perhaps we'd better go to the kitchen anyway and see what that scream was about.'

So off we went, and the penguin followed, resuming its impassioned speech the moment we came to anchor in the kitchen. But we could not take notice of the bird, for the cook was lying on the floor in a dead faint and needed our attention. Near the door lay our best silver entree dish, the contents scattered messily around.

By strenuous efforts we got cook out of her faint, but she was incoherent and utterly unable to talk intelligently, so we carried her upstairs and Phillida put her to bed whilst I phoned for the doctor.

It was some days before cook recovered sufficiently to give her account of what had happened, and by that time—as I shall tell you—we had cleared up the mystery.

Meanwhile Elgin was still missing, the entree was all over the kitchen floor and we were saddled with a persistent penguin which followed us everywhere and made impassioned speeches. We had not the heart to turn it out into the rainy night, so, giving it some scraps of fish, which had been left over, we shut it—violently protesting by means of 'speech' and struggle—in the conservatory.

Midnight came and still there was no sign of Elgin. We searched every corner of the house, without success. That she had left the house was evident, although she had not, as Phillida assured herself, put on her coat or hat.



A metamorphosis was taking place; the detective was dissolving, changing, re-forming. . . .

I rang up Scotland Yard and the house was soon undergoing a second search—this time by two burly constables whose arrival had been greeted by a fresh outburst of impassioned speech from the penguin in the conservatory.

'What! You got one of them penguins? Good Lord!' said one of the constables, when I explained what the noise was. 'Nice game we've had with them tonight—a grand round-up—dozens of 'em!'

'Only thing to do,' said the second policeman; 'they were all over the place—wonder none of 'em was run over. Silly things, penguins. However, we've got 'em all now, I think, safe.'

'Where?' I asked.

'In Palace Yard—the yard of the Houses of Parliament, you know. You see, sir, as no one claims them, they're Crown property, so to speak.'

'Then,' said Phillida, 'our penguin—the one in the conservatory—is Crown property, too, I suppose?'

'Well, mum,' the constable hesitated, 'I suppose it is, in a manner of speaking, but . . .'

'Then you'd like to take it along with you to put with the rest of the flock or covey or whatever you call it,' I suggested, hurriedly, and hopefully.

The policemen looked at one another rather worriedly, I thought, holding a telegraphic optical consultation which ended in a decision negative to my suggestion.

'Well, no, sir,' said Policeman A: 'if it's all the same to you, we'll leave the bird where it is . . .'

'To be called for, as you might say,' put in Policeman B; adding, 'It'll be happier, more comfortable like, here, perhaps.'

'It doesn't sound like it, the poor thing!' said Phillida. At that moment the bird had begun a fresh speech, more impassioned than ever.

'We'd be very much obliged all the same, if you'd kindly keep it for tonight at any rate,' said policeman A, pathetically.

'All right,' said Phillida, 'you can leave it here.'

'Don't forget, though,' I added, 'you've claimed the bird as Crown property and you leave it here at—er—owner's risk.'

'We'll risk that, sir,' replied the much-relieved constable.

'But about Elgin—what is to be done?' said Phillida; 'here we are—talking about a silly penguin when all the time poor Elgin may have been—well, anything may have happened to her.'

'Don't you worry, mum,' said Scotland Yard; 'she'll turn up—leave it to us.'

'But she may have been . . . ' began Phillida.

'Done in?' I suggested, helpfully.

'Yes, done in—murdered, you know,' said Phillida, looking appealingly at the arms of the law.

'Yes, we know,' replied one; 'but 'tisn't likely. More probable it's loss of memory—generally is. Just you give us full particulars as to appearance, age, clothes. . . .'

Phillida proceeded to give a verbal picture of Elgin, so accurate that it would have done credit to a photographer.

'Thank you, mum,' said the constable, snapping his note-book; 'and now we'll be getting along. Good night, mum, and don't you worry.'

As I showed the men out, I gathered that a hue and cry would be raised without delay for the missing girl. But, for all that, we searched the house and the garden again, and even the roof, and I spent several wet and weary hours in the rain combing the neighbourhood—without success, returning at last to find that Phillida had 'phoned

for and obtained a nurse for cook and was now trying to pacify the penguin with soothing speech and bits of food pushed through a broken pane of glass in the conservatory door. The moment I had gone out, she told me, the bird had started again and, as she expressed it, almost screamed the house down.



'Trying to pacify the penguin with soothing speech and bits of food. . . .'

'We shall have trouble with some of our neighbours,' I said; 'especially the old colonel next door. Perhaps I had better—'

'No, George, you can't shoot a bird sitting—and penguins don't fly; besides, it would be cruel,' Phillida protested.

'Well, something's got to be done—just listen to the brute.' I had almost to shout, for the bird had stepped on to the loud pedal.

'Sleep is what I have to do,' said Phillida; 'I'm tired out.'

'Four fifteen a.m.,' I murmured, glancing at my watch.

In spite of Phillida's best culinary efforts, breakfast was a grey meal; even the offer of a share of our eggs and bacon failed to pacify the persistent penguin. I got so exasperated at last that I am afraid I lost my temper.

'Stop it, you perishing pig,' I yelled, 'or I'll wring your neck for you.' Oddly enough the threat—or something in my tone—stopped it for the time being, and I returned to the dining-room where I found Phillida reading the morning paper.

'Listen, George,' she exclaimed, suddenly, 'the *Daily Post* says—oh, isn't it thrilling!'

'The *Daily Post* says "isn't it thrilling"?' I queried.

'No, George—listen. . . . "A curious scene took place last night when the woman known as the Witch of Hannel Street was arrested by the police. For some reason, the officers were unable at first to cross a semi-circular chalk line drawn on the pavement in front of the door of the witch's house. It was only when, at the suggestion of a bystander, the police crossed their fingers that they were able to surmount the invisible obstacle and enter the house. Even there, the men state, they were compelled to keep their fingers crossed as, whenever they failed to do so, they seemed to become spell-bound and unable to take any action. The so-called witch will be brought up at Bow Street Police Court this morning and charged with necromancy. We direct the attention of readers to the article on page 5 of this issue in which Mr. Leger D. Main urges the importance of the proposed new Act for the Suppression of Sorcery, Witchcraft and Allied Practices."'

'Let's go to Bow Street,' said Phillida; 'I'd love to hear the case.'

(Continued at foot of page 344.)



# SEASIDE MUSIC ONCE UPON A TIME

By COMPTON MACKENZIE



SOMETIMES, when during the summer the entertainment of a seaside concert party is broadcast, I listen in and try to recapture that first fine careless rapture with which thirty years and more ago I would hang over the parapet of the esplanade and listen to the pierrots or niggers on the sands below. I hesitate to accuse the contemporary concert-party of failing to provide as melodious an evening as those that were provided by the entertainers of my youth, for I know that it is my own inability to respond to them, as once I knew how to respond, which makes the modern pierrots sound so much duller than those of the past. My memory is sharpest of a certain pierrot party which performed every morning, every afternoon, and every evening on the south sands of Scarborough, immediately below the crowded promenade of the Spa, in the year 1896. This particular party was known simply as 'The Pierrots,' which makes me inclined to think that pierrots were then a novelty, and I seem to remember that people spoke of listening to the pierrots in preference to the niggers with a certain conscious superiority. I remember, too, that the young women had their favourites among the individual pierrots, which the rowdier bands of nigger minstrels could never have provided so romantically. That summer in Scarborough there must still have been three or four bands of nigger minstrels besides that solitary troupe of pioneer pierrots; but we felt that the day of the nigger minstrel was already done, and that the music of the bones, the humour of the corner man, and the excitable swinging of the concertina would soon pass into the great limbo of out-moded entertainments. Of the songs that summer the one which appealed most poignantly to my emotions was 'Two Little Girls in Blue.' It began:—

*An old man gazed at a photograph  
In a locket he'd worn for years.*

And how well I remember that the pierrot who sang this always said 'photigraph' instead of 'photograph.' There must be

many who can still recall that immortal refrain:—

*One little girl in blue, lad,  
Who won your father's heart,  
Became your mother; I married the other,  
And now we have drifted apart.*

For me, then on the top wave of a tremendous love-affair with two friends, to one of whom I was faithless in the morning and to the other equally faithless in the afternoon, the sense of time's inexorable hostility was overwhelming. I divined with a kind of hopeless foreboding the inevitableness of love's fugacity. For me the words of 'Two Little Girls in Blue' had the poignancy of Catullus or Propertius, of Burns or Byron.

*Had we never lov'd sac kindly,  
Had we never lov'd sac blindly,  
Never met—or never parted,  
We had ne'er been broken-hearted.*

Not even those lines could have matched for my thirteen year-old emotions the eternal yearning regret of *And now we have drifted apart*. If anything were needed to heighten the poignancy of 'Two Little Girls in Blue,' it was found in listening to:—

*After the ball is over,  
After the dancing is done,  
Many a heart is broken  
After the ball . . . .*

the words of which I found printed on the back of an advertisement for somebody's pills! By the way, I am not able to check the words of these lyrics in any book, so I hope accurate readers will forgive misquotations.

However, I must not suggest that my summer holidays of 1896 were passed exclusively in a mood of Byronic melancholy. I remember that I enjoyed equally a duet by two of the pierrots, one of whom was tall and thin and the other short and fat, the refrain of which ran:—

*We are a couple of barmy chaps,  
Hush, not a word!  
A little bit loose in our tiles perhaps,  
Hush, not a word!  
We're lunatics, lunatics, everybody declares,*

*We're a couple of fellows gone wrong in our bellows,*

*As mad as a pair of March hares.*

The tall, thin pierrot also sang the 'Dandy Coloured Coon' every day with much applause, the refrain of which began:—

*My name is John James Peter Henry (with a lot more names I have forgotten)*

*Don't you know me? Go on!*

*Well, you will very soon, for I'm John James Brown,*

*The dandy-coloured coon.*

For some reason or other, I supposed, perhaps from the not too perfect diction of the singer, that 'dandy-coloured' was a kind of complexion which I visualized as café au lait.

One of the pierrettes that year sang:—

*Hi! Di! Say, Di!  
Ain't you kicking high, Di!*

I wanted to use this melody in the recent B.B.C. production of *Carnival*; but, though we searched London, we could not get a copy of it anywhere and 'High-kicking Di,' who, in the words of the song 'was known from St. Petersburg to Utah,' has now apparently kicked herself out of this world into complete oblivion. That was why we fell back on the anachronism of using 'Ta-ra-ra-boom-de-ay' in the pantomime scene. Finally, I remember that the tall, thin pierrot sang a song called 'You can't lose me, Charlie,' which consisted of something like fifteen verses, and so much enchanted my ambition that I persuaded my people into buying me a copy, which I proceeded to learn, to give a performance of it at a party the following Christmas. Only one verse of it still haunts my memory. A husband, after many attempts to get rid of his coloured wife, has finally tried to let her drown, but she grasps the gunwale of the boat and sings:—

*You can't lose me, Charlie,  
'Deed you can't lose me, Charlie,  
You thought you wouldn't grab me,  
But the devil wouldn't hab me  
( 'Um-ah—um' says the baby) . . . .*

and I forget the rest. This verse anticipated by a few years the words of a more famous

(Continued Overleaf.)



(Continued from previous page.)

comic song, 'If your missus wants to drown, let her drown!'

There was an article some time ago in *The Radio Times* which contrasted the cynicism of the present-day songs with the sentiment of twenty-five years ago or more. I cannot agree with that distinction. It would be hard to find a more cynical song than 'You can't lose me, Charlie,' and what could be more cynical than Vesta Victoria's

*There was I, waiting at the church, waiting at the church.*

*Here's the very note,*

*This is what he wrote:*

*'Can't get away to marry you to-day,*

*My wife won't let me.'*

or again:—

*Our lodger's such a nice young man,*

*Such a nice young man is he—*

*He's so good, so kind to all the family.*

*He's never going to leave us now,*

*Oh, dear, Oh, dear, no!*

*He's so good, so very, very good,*

*'Cause Mama told me so.*

It was all very well to sing to Daisy Bell the sweet romance of 'A bicycle made for two' but at the same time there was being sung:—

*At Trinity Church I met my doom,*

*Now we live in a top back room;*

*Cash in the bank of course she'd plenty,*

*I was an M.U.G. . . .*

and here, again, owing to a failure of diction on the part of the singer, I visualized a curious epithet, 'amugee,' which I employed myself for some time as a term of abuse, for I remember once calling a boy with whom I was quarrelling a dirty little 'amugee.'

Pierrots and niggers, the pierrots gradually increasing in quality and quantity, the niggers correspondingly declining, provided us each year with song after song whose tunes will still be easily recalled by those who heard them. 'Good bye, Dolly Gray'; 'Sweet Suzanne, I'll be your young man'; 'Sweet Rosie O'Grady'; 'On the Silvery Sands'; 'The Honeysuckle and the Bee' (which ought to be sung to an accompaniment of Mendelssohn's *Spring Song* to get

its full flavour), and a hundred others which held the sentimental ear.

Then, about 1910, ragtime, which had hitherto only been heard in the shape of coon songs, burst upon the world in a flood of genuine melody, a flood which, to my mind, over-sophisticated perhaps, seems nowadays to trickle very thinly in the syncopation of the moment.

Before I close this article I must go back again to that summer of 1896 and recall the figure of Meyer Lutz, who took charge for the season of the Spa orchestra and superintended those delicious tunes of his own he composed for the burlesques of the Gaiety Theatre, where he was still conductor. I can see him now wielding the baton in that immortal *Pas de Quatre* from—was it *Faust Up to Date* or *Carmen Up to Date*? And I can see him stepping down from the bandstand in the interval, a genial, dumpy little Teuton, to chat with a lean, horsy man whose thin red nose belonged to none other than the great Phil May himself. COMPTON MACKENZIE.

## THE END OF THE WITCH OF WESTMINSTER

(This story begins on page 341.)

'Right!' I replied. And, whilst she was getting ready, I hastily carried out an idea which had come to me, and then 'phoned for a taxi.

'What's in that?' asked Phillida, as I brought out a laundry basket and put it into the taxi.

'Penguin!' I replied, and Phillida kept silence. 'House of Commons,' I instructed the driver.

At Palace Yard we found the gates closed to prevent the escape of the many penguins which kept up an agitated babel within.

To the policeman on duty I explained that I had brought another of the Crown penguins and, persuading him to take delivery of our bird, I handed over the basket.

'I'll call for the empty later,' I said, and, jumping into the taxi, told the driver to take us to Bow Street.

The case had already begun. The witch, now in the dock, was recognizable from her likeness to the portraits in books which I had had as a small boy.

A detective, giving evidence, produced from a box on the floor beside him the 'exhibits,' which consisted of phials containing liquids, powders, and pellets, besides an array of odds and ends including a large crystal ball and a witch's hat—evidently her second-best, as she was now wearing a much smarter one.

'This powder,' the detective was saying, holding a packet in his hand, 'is supposed—'

Some of the contents must have got into his nostrils, for he gave a violent sneeze and then—

'Good gracious!' gasped Phillida, clutching my arm.

A metamorphosis was taking place; the detective was dissolving, changing, re-forming and, at last, was no more there. In his place, stood a penguin!

A gasp of astonishment went through the court:



the witch, I noticed, grinned in malevolent triumph.

'This is contempt of court,' stammered the magistrate: 'remove that bird. If there is any further display of penguinism, I shall deal severely with the offender.'

But no one moved. Only the bird, in seeming desperation, nosed—I should say, 'beaked'—amongst the exhibits and, seizing a packet which was marked in large letters 'To convert a penguin to a man,' tore it open with his beak and pecked greedily at the contents.

A minute later, the detective was standing again in the witness box, continuing his evidence—but with considerably less assurance than before. In the end, the witch was remanded in custody.

As we were leaving the court, Phillida stumbled against the witness box and, in saving herself, her hand went through the rails and amongst the exhibits. When, a few minutes later, we got into a taxi, I noticed that she had a handful of greenish powder.

THAT evening, we called at the House of Commons to see our old friend, Colonel Jasset, M.P., really in order to carry out a plan which Phillida had propounded to me. At the entrance, Phillida unobtrusively dropped some powder.

How the plan worked will be gathered from the broadcast announcement made that evening. . . .

A series of mysterious occurrences took place this evening at the House of Commons. The penguins which had been rounded up and were being kept in the yard, suddenly approached the door of the House *en masse*, and, before the astonished door-keepers could recover from their surprise, the birds had passed inside. That no one noticed them immediately thereafter is explained by the fact that a division was about to be taken on the Anti-Sorcery Bill, the opponents of which had anticipated an easy victory owing to the recent disappearance of so many of the supporters of the Measure.

A second mysterious occurrence, however, took place and disappointed the opponents who, to their astonishment, discovered the missing Members assembled in the Division Lobby voting, and, as it proved, carrying the day. The missing—but now returned—Members decline to offer any explanation regarding their absence and sudden return.

The third mystery, not yet cleared up, is that the

penguins which beyond doubt did enter the House, cannot be found, and only the fact that these birds are unable to fly contradicts the theory that they managed to reach an open window and so flew away.

'Amongst the party of returned Members was observed a domestic servant, complete with cap and apron: whom she was and how she managed to elude the vigilance of the officials and escape adds another incident to the tale of mysteries.'

\* \* \* \* \*

Elgin, who had returned just as we reached home after visiting the House, was explaining. She was looking rather bedraggled, by the way: and her walk had a distinct waddle about it.

'That witch ought to be in prison,' she said, indignantly. 'She told me the powder was good for love—and—and . . . It was all Harry's fault,' she sobbed.

We waited sympathetically until she resumed.

'But I got a bit of my own back on him. I saw him looking through the railings and—I gave him a nasty peek—bit him with my beak—' She stopped short: and then, 'Please, mum, I'm sorry about the entrée: I tried to serve it, but—but—it dropped when I got as far as the kitchen door. You see, mum, one can't carry very well with win—'

There was a ring at the front door bell. Elgin answered it and, a few minutes later, happening to cross the hall, I observed her in not-unfriendly conversation with a young man.

His right hand was bound up and rested in a sling!

RALPH DE ROHAN.



# THE BLACKBIRD'S MATE.

## A Short Story by LIAM O'FLAHERTY.

**A** BLACKBIRD was singing on a bough one morning early in the spring. From his black, voluptuous throat he sent aloft fair music in adoration of the rising sun.

The shining star was pouring down upon the dewy earth myriads of beams that rippled like the laughter of a happy god. Its rays danced on the glossy bellies of the naked trees. They warmed the wet buds that were already bursting on the topmost branches. From the earth sweet vapours rose, the smells of countless plants and herbs that were breathing their first breaths. And loud, like the clamour of wild torrents flowing over polished stones in mountain glens, a great chorus of birds made the very air drunk with joy.

Although the blackbird sang in ecstasy there was a strange pathetic cry in every note. His body, trembling on the bough, was calling for a mate.

And then, like a gift from the sun to which he sang, a hen bird dropped gently near him on the bough. She was less dark than he, and her plumage did not shine in the sunlight. Her beak was not golden. But she had a beautiful, slender body. When he saw her, she looked good to him, and her comeliness aroused a desire in him to spread his wings over her and caress her with all his force. So he sang his wildest and sweetest notes to charm her and make her come nearer.

She stretched out her neck and hopped towards him a little way. Then she became motionless, with outstretched neck, blinking her little eyes, as if dazzled by the beauty of his golden beak, his shining feathers, and his voluptuous throat.

Then an overflowing passion made him hoarse and he ceased to sing. He, too, stretched out his neck and blinked his eyes. He spread out his wings and ruffled the feathers on his rotund breast. Uttering passionate cries, he trotted towards her. But instead of receiving him, she fluttered upwards to another bough and then looked down with her head to one side, as if indignant.

He looked at her stupidly for a little while. Then his sudden burst of passion left him. He became subtle like the hen. He chirped and shook himself. He hopped away, raised his beak, and sang a few notes very arrogantly, as if sending out an invitation for another hen.

That fetched her. She in turn grew excited, and approached him once more with outstretched neck. Now he pretended not to notice her. But when she came quite near and made a little chirping sound, he again spread his wings and offered himself. Immediately she flew away from him, downwards, and then turning suddenly, she wound like a swallow through the trees. He became furious. Uttering a wild cry that re-echoed through the wood, he set off in pursuit.

They left the wood and followed the course of a stream that was lined with willow trees, until at last she hid in the bank among the wet roots of an overhanging bush. He found her there. She offered no resistance. Beak to beak, chirping, fluttering their trailing wings, they mated by the silent stream. Then they returned to the wood.

Now she followed him like a captive, and when he hopped along the ground searching for food, she waited behind until he offered

her a morsel, or shook a wriggling worm proudly before her eyes. Later she stood near him on a bough while he sang for her, and when night came she slept beside him in the ivy that grew around an old oak tree.

For many days they wandered through the wood, enjoying their young love without labour or anxiety. For food was plentiful.

The hospitable earth opened her pores and offered to their prodding beaks a choice store of worms and insects and young sprouts. Except when he was feeding, the cock spent all day singing and playing with his mate. At dawn he sang when the sun-rays were chasing the silent, ghoulish shadows of the night. And again at noon he warbled when the sun was high. But his wildest song came with the fall of night, as if he called the departing sun, in fear that it would never shine again.

Then one day the hen bird began to search with great care among the branches of a hawthorn bush. At first the cock bird did not seem to understand her purpose, for he began to chirp and flutter about her as if in play. But she was very serious and not inclined for frolic, so she pecked at him angrily when he brushed against her. Then he stood on a twig and watched her with interest. At last she sat in a little hollow where three branches grew from a single stem, making a cosy nook, and pressed against the branches with her breast. Then, having finished her examination, she hopped upwards a little way and looked down, cocking her head from side to side very wisely. Then she flew around the bush and entered it very hurriedly from various angles. Then she went to neighbouring trees and bushes and looked about her, taking note of the surroundings. Finally she flew to the ground and hopped about. The cock followed her, uttering little cries, questioning her. She paid no heed to him. Now it appeared that he was the captive, following submissively in her tracks.

When she picked up in her beak a little cake of moist earth and grass and flew with it to the hawthorn bush he knew what she was about. He also made a little ball and followed her with it. They had begun to build a nest.

The making of the nest took a very long time, because the hen bird insisted on doing

all the designing. Whenever the cock added a piece of moss or a little chip of a twig, she caught it up and put it somewhere else. The business was carried on very secretly, and both birds made wide circuits with material in their beaks in order to avoid being seen. Sometimes their work was interrupted by the necessity for driving away from their bush

other birds. The smaller birds went quickly, but a pair of thrushes, that were also seeking a home, gave great trouble and were routed only by constant nagging that lasted a whole afternoon. Then, at last, the framework of the nest was finished. Then the hen sat in it, and began to line it with feathers until it looked very beautiful; and it was hard to believe that it had not always been there, or that it had not grown like a flower, fashioned by some genius of the invisible world. Indeed, so beautiful was it that it was almost impossible to believe that two little birds could have made



THE BLACKBIRD AND HIS MATE.

A Woodcut by Eric Daghish.

it with their beaks, using their breasts to plane it and compass its roundness.

Now the hen was very proud indeed. On a tree, within sight of the bush, she sat beside the cock, while he sang for an hour or more, rejoicing in the nest they had built.

They finished their work just in time, because next morning the hen laid an egg in the nest. She laid three more, and then sat on the nest in a queer posture, as if she were in a swoon, or stricken with some sickness. The cock became still more tender. He fetched her food and roamed about the bush, protecting it from enemies.

For eight days after the hen began to sit on her eggs the sun continued to shine all day. The wood was merry with brilliant light and with the joyous smells of growth. Then the sun disappeared. The sky grew dark. The wind rose. Black clouds passed over the wood, dropping slow tendrils of grey mist from their sagging bellies. The air grew icy cold. At dawn the gloomy earth was covered with frost that closed its pores and drove the insects and worms deep into the soil. There was no food for the birds. Growth ceased, and many buds that had been tempted forth by the sun withered on the branches. The blackbird began to sing less gaily. But the hen bird on the eggs still sat

(Continued on page 381.)

# THE RING OF THE NIBELUNGS:

*This simple re-telling of the legend of the Ring should be a considerable help to listeners*

**I**N those days a store of magic gold lay hidden at the bottom of the Rhine; and very zealously it was guarded, night and day, by the lovely Rhine maidens.

Once, as they swam in the green waters, idly playing, a strange and uncouth figure appeared among the rocks, a man dwarfish and hideous, Alberich his name, a Nibelung of the underworld. He watched the maidens, and, watching, lusted for them; but for his protestations of love they gave him only taunts and playful gibes. While they were thus mocking him, suddenly all the water about them glimmered and grew bright. It was, they told him, the glory of the magic Rhine-gold which would bestow boundless power on whoever should possess it. Hearing which, the dwarf forewent his anger at the taunts of the Rhine maidens, clambered up the rock to where the gold lay concealed, and, amid the screams of the frightened guardians, tore it from the pinnacle and fled.

Meanwhile, in a valley of the mountains not far away, the great god Wotan and his wife Fricka were resting in the fields. In the distance they could see the towers of a mighty castle rising above the crags, and the sight of it woke Fricka to wrath.

'Why,' she cried, 'why didst thou ever bargain with the giants Fafner and Fasolt to build us this castle in exchange for our dear daughter Freia?'

And not all Wotan's assurances could calm her, that he had only admitted the bargain because Loge, god of evil, had promised to secure a ransom that would free him from his promise. The assurances counted for nothing in Fricka's ears; and when the beautiful Freia herself arrived, fleeing from the pursuing giants, her wrath grew more unassuageable still. Following close on Freia's heels came the two giants, their work finished, their dreadful payment demanded. But as they stood quarrelling, Loge appeared, only just in time if he were to save the trembling girl. He told how, though he had sought the world over for a proper ransom, none could he find but the precious Rhine gold itself, now in the keeping of Alberich. And, as he described the untold wealth, the greedy giants grew suddenly attentive; for, much as they desired to possess the goddess of beauty, they desired much more to possess such treasure as Loge told them of. Therefore they would, they said, exchange Freia for the gold of the Nibelungs—if Wotan and Loge could secure it.

Away sped the gods, therefore, to Nibelheim, the underground kingdom of Alberich, where the wished-for treasure lay.

Now Alberich had a brother—a dwarf like himself, a magician—Mime. Lately he had fashioned for Alberich a helmet which could make its wearer invisible. Whilst Alberich himself, out of the gold of the Rhine and by his evil arts, had fashioned a ring which would give its wearer unlimited power over the world. The two, then, were amusing themselves with these new toys, when Wotan and Loge descended into their kingdom through a cleft in the rock.

With flatteries the two dwarfs were soon cajoled into giving an exhibition of their

yourself into that also?—a toad, for instance?'

Hardly had the request been made when Alberich vanished again and in his place there hopped a tiny toad. Whereupon the wily gods smiled. Wotan set his foot upon the creature while Loge secured the helmet; and then, together, they hastened home.

Once they were back in the mountain-home of the gods, Alberich, his heart filled with rage and his brain scheming of revenge, was made to yield up ring, helmet, and gold as the proper price of his freedom. He agreed;

'but,' he said, 'as a curse gave me the ring, my curse go with the ring.' Whereupon of his evil art he decreed that ill-fortune and death should follow the ring. Wotan was unmoved; he had what he desired; and now the giants might come as soon as they liked to secure the ransom for Freia. And soon they came, Fasolt and Fafner, leading the frightened Freia between them. Before their greedy eyes the gold was heaped, a gleaming pile; and, hardly was the bargaining well under way, when the curse of Alberich came into effect—in the lust of his greed Fafner fell upon his brother and slew him.

Now might the gods enter into the castle that had been so dearly bought. The lightning flashed; the thunder rolled through the mountains; and, over a splendid rainbow bridging the valleys beneath, they entered Valhalla.

But even as they entered, the wailing of the Rhine maidens, robbed of their gold, surged up to them from the depths.

\* \* \* \*

Valhalla's worst fear, now, was lest Alberich should regain the magic ring. For Wala, earth's wisest woman, had said that once Alberich secured the ring from Fafner who, as a great dragon, guarded it in a woodland cave, then should begin the twilight of the gods, the end. So in defence the gods gathered their forces against the dwarf. Brunnhilde, Wotan's daughter by Wala, massed her Valkyries at Valhalla; and Wotan

himself went down to earth to attempt the capture of the ring. (Whilst he was there he was known as Walse, and of his marriage with an earth-woman sprang the twins, Siegmund and Sieglinde.)

\* \* \* \*

**I**N a rough hut in the woods lived Hunding and his young wife, Sieglinde. One day, when Hunding was out hunting, a stranger staggered into the hut, wounded, blind with the storm, spent. With mead the wife of Hunding comforted him and attended to his wounds.



'But for his protestations of love the Rhine maidens gave him only taunts and playful gibes.'

magic. If it pleased his visitors, said Alberich, taking the helmet, he would change his shape for their amusement. What shape should he assume: a dragon? Very well, nothing could be easier; and forthwith a dragon he became. Loge saw his opportunity and was quick to grasp it. When, once again, the dwarf stood before them in his normal shape, Loge made a further request.

'I see,' he said, 'that you have no difficulty in transforming yourself into something huge—but something very small, can you transform

*Cut out these two pages and save them:*

# —WAGNER'S IMMORTAL WORK

when they hear one or other of the Wagner operas relayed from Covent Garden this season.

It was not long before Hunding himself arrived; and, having questioned the stranger, he asked him to join them at their evening meal. The bond of sympathy was already strong between Sieglinde and the youth; and gradually, effortlessly, as the meal progressed, she won from him his pitiful tale—how that, without father or mother, he had always had to face unending bad fortune—how that he was one of twins, brother and sister, though he had hardly so much as seen her with whom he was born—how that, in his loneliness, his heart continually cried out for the companionship of men and women—and how that, even now, he was but freshly come from an uneven combat with a certain clan. And at those last words, Hunding started up.

'They were my kinsmen,' he cried; 'and here am I returned home only to find you, an enemy, sharing the shelter of my hearth.'

So he drove the youth from the innermost chamber, and bade him sleep in the outer room where, as his guest, he should wait the morning; for then, he sinisterly added, he would join him in open combat.

Meanwhile, Sieglinde had prepared for her husband a draught for the night; and with it she had mixed a sleeping-potion.

Wearily, the stranger slept. Across his dreams at last there broke the sound of footsteps. It was Sieglinde, come to his aid; her heart full of compassion for him, and love. In words he could scarcely comprehend, she told him that in the ash-tree by the door a sword awaited his defenceless hand. Wotan had set it there, against his need, foreknowing that he, Siegmund, should become the mighty hero that must rob the giant Fafner of the ring. Siegmund could not understand. Dazed, he watched the dim figure before him; and then, as the moon, in all the beauty of the young spring night, shone through the open door and lighted the face of the girl, where she stood, he knew that he loved her, loved her beyond life, beyond death. At her bidding he wrenched the sword from the tree—the sword that only Siegmund might loosen—the sword that Wotan himself had set there for him and none other.

Then it was that Sieglinde confessed what she had known since he told her his tale; known even during their passionate love-making; that he and she were twins, brother and sister, children of the great god Wotan. But the confession troubled Siegmund not at all; sword in hand—'Nothung,' he called it—he rushed forth with her into that odorous night of spring, fearful lest Hunding should waken from his drugged sleep.

The all-seeing gods had watched. 'Go,' said Wotan to Brunnhilde; 'see that the victory is to Siegmund.'

Then Fricka, goddess and protectress of wedded love, vented her wrath against the incestuous lovers; so that not all

Wotan's pleas could silence her; they must be punished, she said. And at last Wotan was forced to withdraw his promise of aid, swearing that he would not protect his son. When Brunnhilde returned, therefore, he bade her forget his first command.

Up the hillside came the tired lovers, Siegmund and Sieglinde; fleeing as fast as they might from the oncoming fury of Hunding. But Sieglinde was utterly spent; she could go no farther. So Siegmund urged her to rest and comforted her with his caresses until she fell asleep. Then Brunn-



'Sieglinde prepares Hunding's draught for the night.'

hilde, leading her horse, came to the mouth of the cave and spake to the distressed lover, warning him of his approaching death and telling him that Valhalla awaited him.

'Let Sieglinde be my charge,' she begged; 'I will protect her.'

But Siegmund would not hear of it; none but himself should protect his love; if death was to take him, death should take her also. Whereupon he drew his sword, prepared to slay the sleeping Sieglinde. So to Brunnhilde there seemed no alternative now, but to defy her father's commands and rouse Siegmund with promise of victory in the coming fight.

Hardly had she spoken when Hunding's horn sounded through the forest. Siegmund ran to meet his enemy and, while Brunnhilde hovered above to protect him, the two joined in fierce combat. Then, just as Hunding's death-blow was about to fall, Siegmund's sword shivered on Wotan's spear, and Hunding pierced him through the breast.

Speedily as she might, Brunnhilde, frightened at the awful intervention of her father, caught up Sieglinde, set her upon the horse, and disappeared through the trees.

And Wotan, in his triumph, what of him? With a contemptuous wave of the hand he struck Hunding dead and, vanishing amid thunder and lightning, called down woe upon the offending Brunnhilde.

She, bearing the bereaved Sieglinde, came home to the Valkyries on the mountain-top. As the warrior-maidens rode across the tearing skies, through the storm-clouds came the voice of Wotan, foretelling Brunnhilde's fate.

'Flee,' she said, 'and have done with thy despair; for the sake of the Walsung's child thou shalt bear.'

Into her reluctant hands she gave the broken scraps of Siegmund's sword, whereupon Sieglinde gathered new strength at the sight of it and, blessing and thanking her guide, departed as she was told—to the forest where the dragon Fafner guarded the fateful ring.

'And thou, Brunnhilde,' said the voice of Wotan; 'who hast crossed my wish who gave thee life, thou must suffer as I decree. Robbed of thy divinity, thou shalt sleep upon this naked mountain-top, prey to whoever first may find thee.'

With passionate pleading Brunnhilde begged that this at least might be granted her in her punishment—a circle of magic fire to protect her in her slumbers and to defend her from all but the true hero whom it was decreed should win her. Leaning above her, Wotan kissed her farewell, kissed away her godhead; then, carrying her gently to a mossy bank, he laid her there beneath the shade of a pine tree, and even as she wished, so was it granted to her.

At Wotan's summons a gleam of fire issued from the rock, broke into a flicker of flame, spread, and at last surrounded the sleeping Brunnhilde, where she lay stretched upon the forsaken height.

'The Rhinegold' and 'The Valkyrie' are the two operas covered in this week's re-telling of 'The Ring'; next week's will tell the story of the remaining two operas, 'Siegfried' and 'The Twilight of the Gods.' The third Act of 'The Valkyrie' will be relayed from Covent Garden on Tuesday, May 21.

the conclusion will appear in next week's issue.

## Home, Health, and Garden.

## DINNERS FOR FOUR PERSONS.

To Cost not more than 3s. 6d.

**H**ERE are two alternative economical menus, both of which can be cooked in the oven with a small expenditure for gas, i.e., about 3d.

The first menu is for:—

Brazil Stew with Mashed Potatoes.  
West Indian Cocoa Pudding.

## Brazil Stew.

|   | s. d. |
|---|-------|
| 1½ lbs. stewing beef at 1s. 3d. . . . . | 1 10  |
| 1 lb. tomatoes . . . . .                | 6     |
| 4 ozs. rice . . . . .                   | 1     |
|   | 2 5   |

Cut the beef into one-inch strips, and roll each in flour. Skin and slice tomatoes. Place beef and tomatoes in alternate layers in a casserole, or large jam jar, seasoning to taste. Cook gently for three hours, either in a pan of water over a gas jet, or in a moderate oven. The menu was originally arranged for both meat and pudding course to be cooked in the oven, and this could be utilized for baking, say, a dripping cake, also at the same time. No water is required for this dish, as the tomato juice makes a delicious rich gravy. Boil 4 ozs. rice until soft, put into colander, and run under cold water tap to separate grains. Drain well and reheat in oven. Make a ring of rice in a hot dish and serve beef and tomatoes inside this.

Boil 1 lb. of potatoes (1d.), drain well, and mash with a little butter, and a spoonful or two of milk taken from the pint used for pudding.—Mrs. K. Grace, 26, Montague Road, Clarendon Park, Leicester.

## West Indian Cocoa Pudding.

|                               |     |
|-------------------------------|-----|
| 1 pint milk . . . . .         | 3d. |
| 2 eggs . . . . .              | 4d. |
| Cocoa, sugar, bread . . . . . | 2d. |
|                               | 9d. |

Bring one pint of milk to the boil, and pour it over two tablespoonfuls of fine breadcrumbs. Add one tablespoonful of cocoa and two slightly-beaten eggs, then two tablespoonfuls of sugar. Mix very thoroughly by beating together with a fork. Bake in a pie-dish in a moderate oven.—Mrs. Nora McNeill, 18, Leinster Gardens, W.2.

The second menu is for:—

Stuffed Mutton,  
Baked Potatoes,  
Queen Victoria's Tapioca.

## Stuffed Mutton.

|   | s. d. |
|---|-------|
| 2 lbs. neck of mutton (boned) . . . . . | 2 1   |
| 3 large onions (1 lb.) . . . . .        | 4     |
| 1 egg . . . . .                         | 1½    |
| Herbs, seasoning, breadcrumbs, etc.     | 1     |
|   | 2 7½  |

Boil onions for ten minutes, then chop finely. Take two thick slices of stale bread and crumble. Add onions to breadcrumbs, together with one teaspoonful mixed herbs. Beat the egg and mix with other ingredients. This is to be fairly stiff. Spread out meat (which should be boned) and put mixture evenly on same. Roll up and tie round with string, or sew up if preferred. Bake for forty-five minutes, basting the roll frequently.



RENOVATING LAST SUMMER'S DRESS.  
In her talk at 10.45 on May 25, Miss Ida Todd will describe the above designs.

Peel 1 lb. potatoes (1d.), put round meat in baking tin, turning at intervals and basting thoroughly.—Mrs. K. R. Hedgcombe, 61, Cromwell Road, Beckenham, Kent.

## Queen Victoria's Tapioca.

|                                    |       |
|------------------------------------|-------|
| 3 tablespoonfuls tapioca . . . . . | } 2d. |
| 2 ozs. sugar . . . . .             |       |
| 1 pint milk . . . . .              | 3d.   |
| 1 egg . . . . .                    | 1½d.  |
|                                    | 6½d.  |

Soak the tapioca in water for 12 hours, then let it simmer gently in the milk for twenty minutes. When cool, add the yolk of an egg and the sugar. Then beat the white well, stir in gently, and bake in a quick oven for fifteen minutes. The success of this simple pudding depends on letting the milk and the tapioca cool before adding the egg, otherwise it curdles.—Miss Acland, 7, Park Town, Oxford.

## THIS WEEK IN THE GARDEN.

**I**F plants on the herbaceous borders have made sufficient growth to require staking, this should be attended to before the plants are broken down by wind or heavy rain. Delphiniums are amongst the first to require attention, and if this is not given in time irreparable damage will result. For such plants strong bamboo canes or hazel stakes will be found best.

Daffodils and tulips may be lifted as they go out of flower to make room for the summer bedding plants. The bulbs can be laid into reserve beds, but care should be taken to preserve the green foliage as long as possible so that they will be useful for next year.

Where a good strain of polyanthuses or primroses is grown, the old plants may be lifted and divided as they pass out of flower. Choose a cool, moist partially shaded border for growing these plants through the summer months.

As apples pass out of flower, search for insects, and if aphid or scale are present, apply a nicotine wash. If there are caterpillars, spray with lead arsenate, and where scab was troublesome last year, spray as soon as the petals have fallen with Bordeaux mixture.

French beans, scarlet runners, and beetroot can be sown now, as the likelihood of frost will be past before these are through the ground. Continue to sow for succession such things as peas, radishes, and lettuces, as the early ones go out of use.—Royal Horticultural Society's Bulletin.

## HOUSEHOLD FATIGUE AND HOW TO AVOID IT.

**I**N her talk on 'The Problems of Household Fatigue' on Monday, May 6, Miss Winifred Spielman, B.Sc. (of the National Institute of Industrial Psychology) told how the Institute, by co-operating with employers, had found out how to eliminate a great deal of unnecessary work by fatigue-saving methods, and how this had benefited both the workers and their output. Miss Spielman then explained that they were starting a new section to study how to diminish fatigue and strain in housework, and that the Institute in this work badly want the help and co-operation of housewives all up and down the country, and that she very much hoped listeners would be able to assist her.

There are many ways in which fatigue-saving can be carried out. For instance, Miss Spielman mentioned several in connection with what seems to us the simple operation of washing-up. What is the right height for your sink? Do you clear the table in the easiest way? Is the china cupboard sufficiently near to the sink to prevent waste of

time and energy in putting the dishes away, etc.? All these may seem quite trivial things, but in the sum total of the day's work they make all the difference to your comfort. And this is only one subject among the many with which the housewife has to concern herself.

And now how can you help to discover what are the greatest problems in domestic fatigue, and those most often met with? The Institute of Industrial Psychology has prepared a short questionnaire, which is printed below, and in her talk on May 20 Miss Spielman will ask for your assistance and give you details of how you can work together. So in the meantime, just be thinking which of your household jobs you find most tiring, and Miss Spielman will probably be able to help you with advice as to how your fatigue may be lessened.

## QUESTIONNAIRE

Please answer the questions given below on another sheet of paper, each answer under its own number. The answers will be kept completely confidential. If possible please give some answer to all the questions.

1. Name?
2. Address?
3. Type of house (bungalow, flat, etc.)?
4. Number of people living in house: (a) fourteen years of age or older? (b) Under fourteen years of age?
5. Number of rooms in house?

6. Do you do all the work of the house yourself, or if not, what assistance is given by others in housework?

7. On an average over the week, how many hours do you spend a day on: (a) care of children? (b) Cooking? (c) Washing-up? (d) Cleaning? (e) Laundry? (f) Mending and sewing? (g) Other household duties?

8. What kind of household work do you like most?

9. What kind of household work do you dislike most?

10. What kind of household work tires you most?

11. What plans or arrangements have you which lessen household fatigue?

12. If you were choosing for us (the Household Section of the National Institute of Industrial Psychology) the order of importance of our investigations, which of the following A, B, C would you put first? Mark 1st, 2nd and 3rd in order of preference:—

A. Planning easily-run houses.

B. Improved household appliances.

C. Easier methods of doing housework.

13. Planning easily-run houses. What points should be specially studied, and why?

14. Improved household appliances. What type of appliances should be specially studied, and why?

15. Easier methods of doing housework. What particular type of work do you think it most important to study, and why?

16. What other topics would you like to see studied by the Household Section?

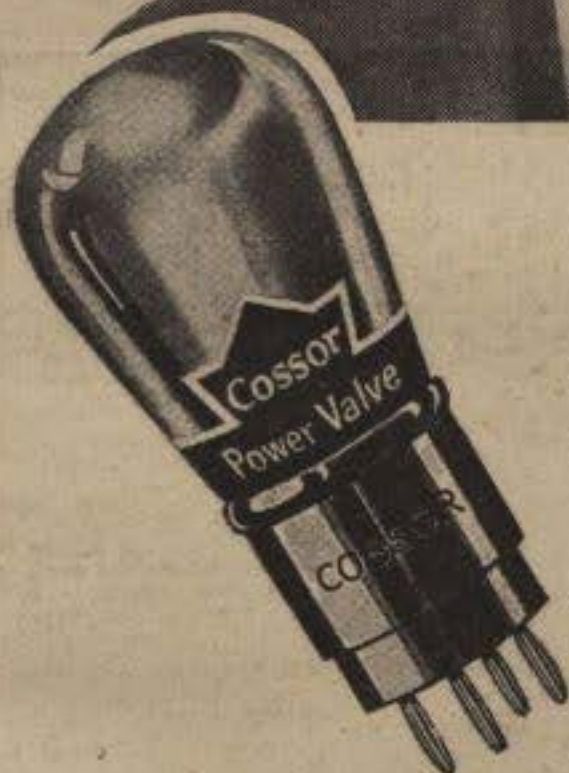
When the paper is complete, please send it to the National Institute of Industrial Psychology, Aldwych House, Aldwych, W.C.2, marking the envelope 'Broadcast.'





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George  
-that's  
better!"**

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**BRITAIN'S FINEST VALVES**

**3.30**  
**The Gershom**  
**Parkington**  
**Quintet**



**JOHN DONNE.**

This grim portrait of the seventeenth-century Dean of St. Paul's was the frontispiece to the first edition of 'Death's Duel,' his last sermon, which is being read in the 'English Eloquence' series this afternoon.

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

**3.30 A CONCERT**

LINDA SEYMOUR (Contralto)

WALTER GLYNNE (Tenor)

THE GERSHOM PARKINGTON QUINTET

Selection, Mendelssohn's Songs Without Words

THESE pieces of Mendelssohn's, written originally for pianoforte solo, are so aptly described by the name which he gave them that it is difficult to understand why the original English edition fought shy of the title. On their first appearance in this country they were called *Instrumental Lieder for Klavier*, or *Songs for the Pianoforte Alone*. In 1832 the first set appeared in London as *Original Melodies for the Pianoforte*, and only some years later did the original German title, and eventually the English translation of it which is now so universally known, make their appearance. Another astonishing thing about them, in view of the way in which they have since made themselves at home throughout this country, is that very few copies were sold in the first years after their publication here.

Mendelssohn himself regarded them as rather trifling works, and on one occasion spoke of them as 'Animalcula'; none the less, they do embody many of his freshest melodic ideas, and are clearly destined to keep the strong hold which they have on the affections, not only of pianists, but of those who like them in the many arrangements which have been made of them.

**3.42 WALTER GLYNNE**  
Recit., 'Deeper and deeper still' . . . } *Handel*  
Air, 'Waft her Angels' . . . . . }

**3.50 QUINTET**  
Irish Fantasia . . . . . *Mulder*

**4.0 LINDA SEYMOUR**  
Fair House of Joy . . . . . *Quilter*  
Johnnie . . . . . *Stanford*  
Do not go, my Love . . . . . *Hageman*

**SUNDAY, MAY 19**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**4.8 QUINTET**  
Selection of Chopin's Preludes

**4.20 WALTER GLYNNE**  
I hear a thrush at eve . . . . . *Cainman*  
Gathering Daffodils (Seventeenth Century)  
*arr. Somercell*  
Jeunesse (Youth) . . . . . *Kathleen Barry*

**4.28 QUINTET**  
Three Eighteenth Century Pieces . . . . . *Maffat*  
Lady Sybilla's Fancie; Arioso and Saraband;  
The Admiral's Galliard

**4.38 LINDA SEYMOUR**  
A Feast of Lanterns . . . . . *Bantock*  
Loveliest of Trees . . . . . *Graham Peel*  
Song of the Genie . . . . . *Bantock*

**4.45 QUINTET**  
Si mes vers avaient des ailes (If my songs had wings) . . . . . *Hahn*  
Poem . . . . . *Fibich*  
Hear my Prayer . . . . . *Mendelssohn*  
(For 4.55-5.30 Programmes see opposite page)

**5.30 ENGLISH ELOQUENCE**  
**'Death's Duel'**  
or  
A Consolation to the Soul  
Against  
The Dying Life and Living Death  
of the Body

THE planet among preachers, Lancelot Andrewes, went out in 1626. In the subsequent five years he was succeeded and surpassed in public estimation by that angel preaching from a cloud—John Donne.

Chronologically, Andrewes and Donne were contemporaries. As preachers, the former was Elizabethan, the latter Jacobean. As men, it has been said that Andrewes was of the born spiritual, while Donne, even in death, had not done with earth. The contrast is reflected in the quality of their eloquence. The brilliant imperfection of Donne's is more interesting but less exemplary than Andrewes's.

In the early days of Charles I, Donne's sermons provided the most brilliant public entertainment London had to offer. The last of them, 'Death's Duel,' was the prologue to the most spectacular death of the time. For Donne, like Webster, was 'much possessed with death.' The portrait reproduced above was one of the preparations he made for his final rendezvous with the skeleton and scythe; in T. S. Eliot's words—

'He knew the anguish of the marrow,  
The Ague of the skeleton,  
No contact possible to flesh,  
Allayed the fever of the bone.'

(For 5.45-8.45 Programmes see opposite page)

**8.45 The Week's Good Cause:**  
Appeal on behalf of Kingsley Hall, by Miss MURIEL LESTER

KINGSLEY HALL, which was started in 1915, housed in a dilapidated building, shaken to pieces by a Zeppelin bomb, and subsequently re-housed last autumn, is the only place of its kind in England. It is entirely at the service of the neighbourhood—a local centre of fellowship, organized by 'Tom, Dick, and Harry,' and their womenfolk. It allows men and women to meet on an equal footing, organize their sport, their dancing, and their culture, and run their own canteen; and it closes each evening with a period of silent prayer. Nothing has yet been paid for cooking, gardening, cleaning, etc., all of which is done by the men and women themselves. Though the club itself is self-supporting, the help of the general public is required for rates, taxes, light, heat, insurance, and the maintenance of the community. The

**9.5**  
**A Military**  
**Band**  
**Concert**

new building cost about £14,000, and carries a debt of some £3,300.

Subscriptions should be sent to Miss Muriel Lester, at Kingsley Hall, Bow, E.3, or to the Hon. Treasurer, C. P. Lester, Esq., Westminster Bank, 147, Moorgate, E.C.2.

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

**9.5 A MILITARY BAND CONCERT**

NOEL EADIE (Soprano)

ROY HENDERSON (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Sapphire Necklace' . . . *Sullivan*

**9.18 NOEL EADIE**  
Ah fors è lui ('Tis he of whom I dreamed) ('La Traviata') . . . . . *Verdi*

**9.25 BAND**  
Sea Pieces . . . . . *MacDowell*  
To the Sea; Starlight; Nautilus

**9.38 ROY HENDERSON**  
King Charles (Cavalier Song)  
*Maud Valerie White*  
The Fighting Téméraire . . . . . *Pascal*

**9.45 NOEL EADIE**  
Whene'er a snowflake leaves the sky  
*Liza Lehmann*  
At Dawning . . . . . *Cadman*  
Where the Bee sucks . . . . . *Sullivan*

**9.52 BAND**  
Rhapsody, No. 2 . . . . . *Liszt*

**10.5 ROY HENDERSON**  
The Traveller . . . . . *Godard*  
At Tankerton Inn . . . . . *Howard Fisher*

**10.12 BAND**  
The Londonderry Air . . *arr. O'Connor Morris*  
Introduction, Act III, and Bridal Chorus,  
'Lohengrin' . . . . . *Wagner*

**10.30 Epilogue**



*Lacalle*

**NOEL EADIE**

will sing some soprano solos in the Military Band Concert that will be broadcast from London and Daventry between 9.5 and 10.30 tonight.

4.55

**The British Legion Service**

(For 3.30-4.55 Programmes see opposite page)

**4.55 The British Legion Service**

Conducted by the  
DEAN OF WESTMINSTER

The Very Reverend  
W. FOXLEY NORRIS, D.D.

Relayed from the Cenotaph,  
Whitehall

Hymn, 'O God, our help in ages past'

Prayers

Anthem: Wisdom iii, 1-2, 'The Souls of the Righteous'... Elvey

Collects

Hymn, 'All people that on earth do dwell'

The Benediction

Drummers will Take Post

The Placing of the Legion Wreath

The Last Post

Reveille

THE NATIONAL ANTHEM

(For 5.30-5.45 Programmes see opposite page)

**5.45-6.15 app. Church Cantata (No. 34), Bach**

Relayed from the Guildhall School of Music

'O EWIGES FEUER, O URSPRUNG DER LIEBE'

(O Light Everlasting, O Love never failing)

DORIS OWENS (Contralto)

TOM PURVIS (Tenor)

STANLEY RILEY (Bass)

LESLIE WOODGATE (Organ)

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA

(Trumpets, Tympani, Flutes, Oboes and Strings)

Conducted by STANFORD ROBINSON

WE know from a set of older parts in existence, that this Cantata must be founded on another with the same title. The music, besides, for the alto aria hardly seems to be born from its present text in the way that Bach leads us to expect. But it is a splendidly impressive work, and the opening chorus, in aria form, is on a very big scale. The German text means Eternal Fire rather than Light, and the vivid leaping figures in the orchestral introduction and the accompaniment to the first great chorus suggest the tongues of flame that are to set the worshippers' hearts on fire. The whole of the first chorus is worked out with lavish adornment and was clearly one on which Bach worked with enthusiasm.

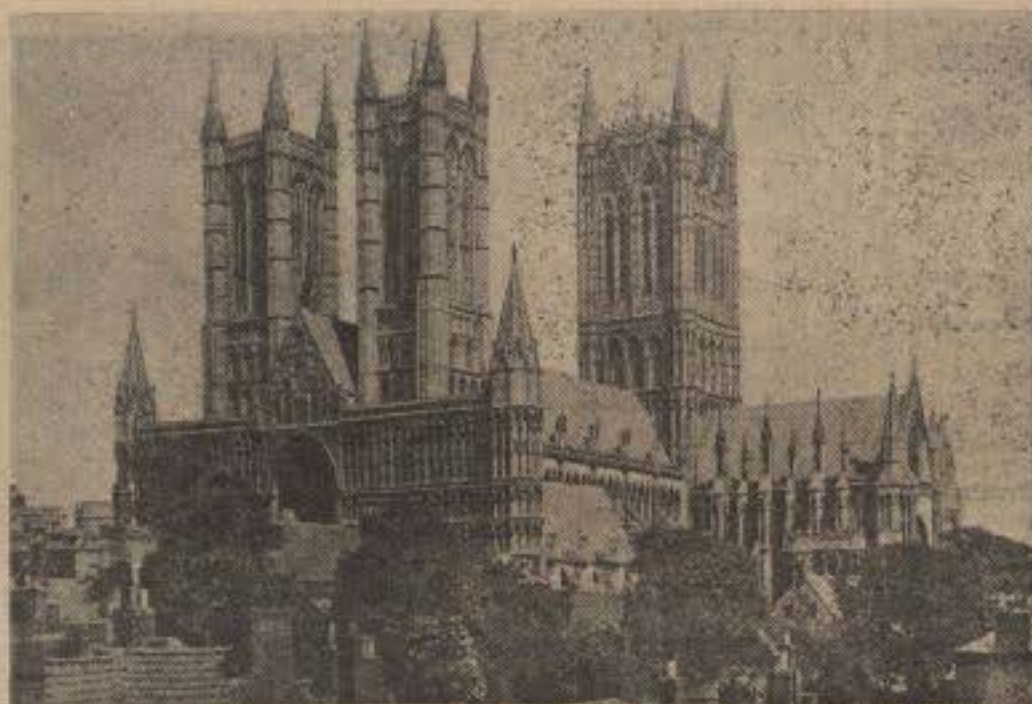
There are two short recitatives, one for Tenor and one for Bass, and between them is a beautiful aria for Alto in which the music, both for the voice and the orchestra, has a wonderful sense of peace and soothing. Instead of the usual simple chorale, there is another big imposing chorus, fully accompanied, and with an orchestral interlude in the middle of it, to close the Cantata. By though it is, Schweitzer assumes that this last chorus has been cut down from a fuller original form.

The orchestra used is a larger one than in many of the Cantatas: 2 flutes, 2 oboes, 3 trumpets and drums, are all called on, besides the usual strings and continuo.

The text is reprinted from the Novello edition by permission of Messrs. Novello and Co., Ltd.

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

From 2LO London and 5XX Daventry.



S. Smith, Lincoln

**Broadcast Churches—XIV.**

**LINCOLN CATHEDRAL,**

from which a service will be broadcast tonight at 8.0.

By the Very Rev. T. C. FRY, D.D., Dean of Lincoln.

NO building in England embodies more strikingly the difference between Gothic and Classical architecture than does Lincoln Cathedral. It is in itself a complete history of the effort of the Middle Ages to express itself in stone, from the last days of Norman to the first days of the Renaissance. The West Front is a Norman picture set in an Early English frame; the western towers for half their height give us some of the earliest English Norman. Spared by the earthquake that is said to have destroyed the first nave and choir of Remigius, they were happily kept intact by Grosseteste when the present nave was built. By shortening the last two bays, he contrived to bring them within the compass of his new nave, but the new nave being wider, with its aisles wider, forced on the Early English builders the widening of the west front.

The choir, begun by St. Hugh before 1200, was carried by him as far as his new centre tower, which, being insufficiently supported, fell while Grosseteste was at work. With his usual energy, the great Bishop at once carried up a new tower, to which was added later the Present perpendicular upper story, such as was also added to each western tower. Most lovers of Gothic will maintain that the centre tower is the most beautiful possessed by any English cathedral.

But perhaps the best-known feature of Lincoln is the Angel Choir, built out and completed about 1285 A.D. as a shelter, so to speak, for the shrine of St. Hugh, who was buried behind the high altar. This second choir is called by some the last Early English, by others the first Decorated.

It is lamentable to think how much damage has been irreparably done by the religious and political divisions of the past. The greed of the Tudors took all gold, silver, and precious gifts that could be carried off. The Civil Wars broke up most of the stained glass. Lincoln had no such good fortune as York had in finding a native Fairfax in command of the Puritan forces, so not only are the windows almost all gone, but the wonderful sepulchral brasses, of which we had 203—more, indeed, than in any other such building—were torn up for bullets; and the usual damage done to carvings. But all this, though ever regrettable, is not the cause of our recent anxiety. The wide cracks in the building itself are the result of the mistaken methods trusted to when the Minster was put up. The inner core of the walls was formed of mere rubble, which the centuries have robbed of supporting power. We have been reconstructing the inner core of the larger part of the walls, and only just in time.

Space fails me to speak of the interesting basaltic font, the cloisters with just a piece of Christopher Wren at his best; the Chapter House where the first and greatest Edward held two Parliaments; and the three perpendicular chapels, largely undamaged.

In recent years all but one of the many chapels have been simply restored, and all are in use; the nave altar has been re-erected and fenced with a worthy wrought-iron screen, modelled on the beautiful thirteenth-century screens of the choir. The organ, erected in George IV's reign, and blocking the clear space over the choir screen, would seem to invite removal under George V and replacements by the destroyed rood. The most interesting of the internal restorations has been the voluntary act of Lincolnshire soldiers and sailors and Air Force, that of the three north-west chapels, in memory of their fallen comrades. Something more will be said on Whit-Sunday evening; but a special feature then will be the ringing of the old peal of eight bells fortified by the four new bells—themselves again memorials of the fallen ringers. No place has more memories than Lincoln now.

7.55

**A Broadcast from Lincoln Cathedral**

I.—Chorus:

O Light everlasting, O Love never failing,  
Our darkness illumine and draw us to  
Thee,  
May we from Thy spirit receive inspira-  
tion  
And grant us, most Highest, Thy temple  
to be.  
In Thee may our souls find their peace  
and salvation.

II.—Recitative (Tenor):

Lord, in our inmost hearts we hold Thy  
word the truth to be.  
With us Thou dost vouchsafe to dwell,  
O knit our hearts to Thee: Lord, ever  
near us be! If Thou within us but  
abide, we need not aught beside.

III.—Aria (Alto):

Rejoice, ye souls, elect and holy,  
When God His dwelling deigns to make,  
He doth His great salvation send us,  
And all from God's own hand we take.  
Unnumbered mercies still attend us.

IV.—Recitative (Bass):

The Lord doth choose a holy dwelling,  
whereon to shed His peace: His bound-  
less grace our lips would fail in telling:  
how He to bless His chosen doth not  
cease. It is our Father's everlasting will  
to bless His children still.

V.—Chorus:

Peace be unto Israel.  
Thank the Lord whose love attends us,  
Thank Him who on us hath thought,  
Yea, His love this grace hath brought.  
Peace and rest our Saviour sends us,  
Peace be unto Israel.

**7.55 A Religious Service**

From Lincoln Cathedral  
CATHEDRAL BELLS

**8.0 THE SERVICE**

Hymn, 'O Holy Spirit, Lord of Grace' (English Hymnal, No. 453, A. and M., No. 208)

Psalm 46

Lesson, Galatians, ch. v, vv. 16 to end

Magnificat—Wood in F (Double Chorus)

Anthem, 'My Soul, there is a Country'..... C. H. H. Parry

Sermon by The Very Reverend the DEAN OF LINCOLN

Hymn, 'Praise to the Holiest in the Height' (English Hymnal, No. 471 (A. and M., No. 172)

The Blessing. (Dresden Amen)

(For 8.45-10.30 Programmes see opposite page)

**10.30 Epitogue**

'PRESERVE, O LORD, TO OUR USE THE KINDLY FRUITS OF THE EARTH'

(For details of this week's Epitogue see page 379)

**THE RADIO TIMES.**

The Journal of the British Broadcasting Corporation.

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# Kolster-Brandes Sunday Concerts

**HILVERSUM** (1071 METRES)  
at 5.40 p.m. on Sunday night,  
May 19th, by the Kolster-Brandes  
Radio Orchestra,  
conducted by Hugo de Groot

## PROGRAMME

1. Overture, "Tancred" . . . . . *G. Rossini*
2. Seid Umschlungen Millionen . . . *Joh. Strauss*
3. Scenes Pittoresques . . . . . *J. Massenet*
  - I. Marche.
  - II. Air de Ballet.
  - III. Angelus.
  - IV. Fête Bohême.
4. Serenade de Mandolines . . . . . *Desormes*
5. Third Movement from "Scheherzade"  
(The young Prince and the Princess)  
*N. Rimsky-Korsakoff*
6. Selection from "Merry Widow"  
*Franz Lehar*
7. An Egyptian Love Song . . . . *Haydn Wood*
8. Selection from the Opera "Carmen"  
*Bizet*

Also

# HUIZEN

(1875 Metres)

from 7.40 p.m. to 10.10 p.m. on  
Sunday night, May 26th.

For best reception—use  
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CRAY WORKS, SIDCUP, KENT.**

# SUNDAY, MAY 19 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

## 9.0 The Midland String Orchestra

### 3.30 Chamber Music

ARTHUR CRANMER  
(Baritone)  
THE LONDON WIND  
QUINTET  
ROBERT MURCHIE  
(Flute),  
LEON GOOSSENS  
(Oboe),  
HAYDN DRAPER  
(Clarinet),  
FRED WOOD  
(Bassoon),  
EDWIN CHAPMAN  
(Horn)  
GUIRNE CREITH  
(Pianoforte)  
Quintet for Oboe, Clari-  
net, Bassoon, Horn and  
Pianoforte, Op. 16, in  
E Flat . . . . . *Beethoven*  
Grave, Allegro ma non  
troppo; Andante  
cantabile; Rondo:  
Allegro ma non tanto

ARTHUR CRANMER  
The Christ is risen  
*Tchaikovsky*  
Night . . . *Rimsky-Korsakov*

QUINTET  
Quintet in C  
*August Klughardt*  
Allegro non troppo; Allegro vivace; An-  
dante grazioso; Adagio—Allegro

ARTHUR CRANMER  
Japanisches Regenlied . . . . . *Joseph Marx*  
Aufenthalt (Resting Place) . . . . . *Schubert*

QUINTET and GUIRNE CREITH  
Sextet . . . . . *Guirne Creith*

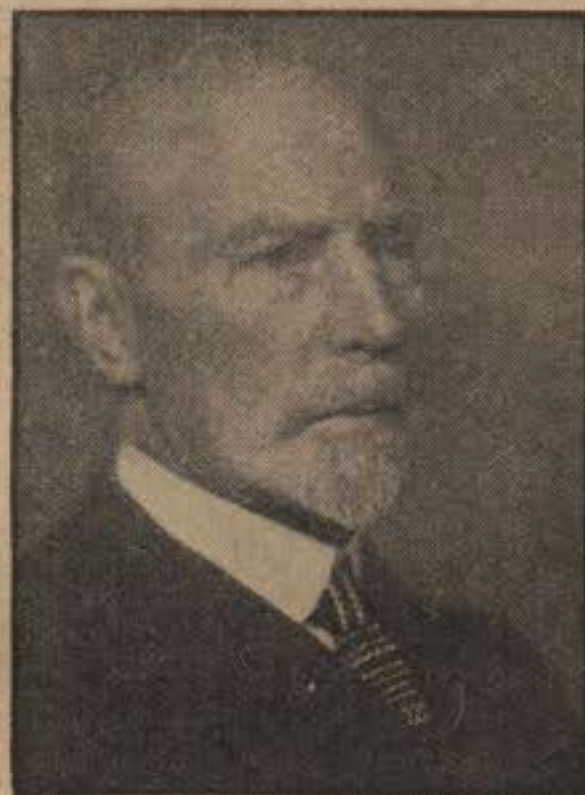
ARTHUR CRANMER  
The Wanderer's Song . . . . . *Julius Harrison*  
The Cloths of Heaven . . . . . *Dunhill*

QUINTET  
Aubade . . . . . *Barthe*  
Pastorale . . . . . *Gabriel Pierne*  
Pastorale and Burlesque *Scarlatti, arr. Greenbaum*

4.55-5.30 **British Legion Service**  
Relayed from the Cenotaph, Whitehall  
(See London)

8.0 **A Religious Service**  
Relayed from the Central Hall, Birmingham  
Conducted by Principal W. LOTHOUSE, D.D. (of  
Handsworth College)  
*Order of Service:*  
Introit, 'Spirit Divine attend our prayers'  
(Methodist Hymnal, No. 254)  
Reading—St. John xiv, 4-14  
Prayers  
Anthem, 'Holy Spirit, come, O come'  
*George Martin*  
Hymn, 'Spirit blest, Who art adored' (Metho-  
dist Hymnal, No. 253)  
Address  
Hymn, 'The day Thou gavest' (Methodist  
Hymnal, No. 645)  
Benediction

8.45 **The Week's Good Cause.**  
(From Birmingham)  
An Appeal for Radium for the City of Birmingham  
Hospitals, by Sir GILBERT BARLING, Bt., F.R.C.S.,  
Pro-Chancellor of Birmingham University  
Donations should be sent to the House Governor,  
The Queen's Hospital, Birmingham



H. J. Whitlock and Son

Sir GILBERT BARLING,  
Pro-Chancellor of Birmingham Uni-  
versity, will appeal for radium for the  
Birmingham Hospitals tonight.

8.50 WEATHER FORECAST,  
GENERAL NEWS BULLE-  
TIN

9.0 **A String  
Orchestral Concert**  
(From Birmingham)  
THE MIDLAND STRING  
ORCHESTRA  
Conducted by JOSEPH  
LEWIS  
Overture, 'Orpheus'  
*Gluck, arr. Whittaker*  
MARY POLLOCK  
(Soprano) and Orchestra  
Aria, 'No, no, I'll take no  
less' ('Semele') *Handel*  
ORCHESTRA  
Larghetto, ('Concerto  
Grosso in B Minor')  
*Handel, arr. Esposito*  
Three Traditional Scot-  
tish Tunes  
*Gerrard Williams*  
Green grow the Rushes  
O; My Faithful  
Fond One; Kate  
Dalrymple

9.30 TOM BROMLEY (Piano-  
forte) and Orchestra  
Concerto in F Minor  
*Bach*  
Allegro moderato; Largo;  
Allegro con fuoco

9.42 ORCHESTRA  
Symphony No. 3 . . . . *William Boyce, ed. Lambert*  
Allegro; Vivace; Menuetto

DR. WILLIAM BOYCE held more than one  
of the positions, which entitle a musician to  
the whole-hearted respect of his fellows. He  
was in turn composer to the Chapel Royal,  
conductor of the Three Choirs (Gloucester,  
Worcester and Hereford), Master of the King's  
Music, and latterly one of the organists of the  
Chapel Royal. Born in London in 1710, he was  
a choir-boy at St. Paul's Cathedral, and after-  
wards an articled pupil for the organ there. At  
the age of twenty-four he was organist of a  
London church, continuing his studies under Dr.  
Pepusch. He was still quite a young man when  
the gravest of all calamities which can befall  
a musician overtook him—he became almost  
deaf. In spite of that, however, he continued  
his musical career with unabated enthusiasm,  
and for many years was one of the foremost  
English composers. Most of his original music  
is for the Church, anthems and services, but he  
wrote a large number of stage pieces, too.  
There is much fine music buried in these, which  
would be well worth reviving.

MARY POLLOCK and Orchestra  
Song Cycle, 'A Sprig of Shamrock' . . . . *Brewer*  
When the World of the Eyes; A Queer Story;  
When I went out a walking; Don't say No

ORCHESTRA  
Canzonetta, Op. 62 . . . . . *Sibelius*  
Traumerei (Dreaming) *Schumann, arr. Woodhouse*

10.7 TOM BROMLEY  
St. Francis of Assisi—The Sermon to the Birds  
*Liszt*

ORCHESTRA  
Serenade in E Minor . . . . . *Elgar*

10.30 **Epilogue**

**WURLITZER**  
"The Living Organ"  
IS REGULARLY BROADCASTED FROM  
5NO, NEWCASTLE — Havelock, Sunderland.  
5GB, BIRMINGHAM — Lozella Cinema  
2LO, LONDON — Madame Tussauds  
2BE, BELFAST — Classic Cinema  
Also played at the New Gallery, New Empire,  
Tivoli, Plaza and Madame Tussauds  
WURLITZER, 33, KING STREET, W.C.2

# Sunday's Programmes continued (May 19)

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

3.30-6.15 app. *S.B. from London*  
**6.30 A Religious Service in Welsh**  
 Relayed from the Parish Church, Ystradfydwg  
 Relayed to Davenry 5XX  
*Trefn y Gwasanaeth*  
 Emyr 131 (Gorymdeithiol)  
 Prynhawnol Weddi  
 Y Salm Briod  
 Llith Gyntaf, Isaiah xi, 1-9  
 Af Lith, Rhuf viii, 18  
 Unawd Gan GEORGE VOYLE  
 Arglwydd, arwain drwy'r Anialwch  
*J. Pryce Hughes*  
 Anthem, 'Buddugoliaeth Calfari'  
*Dr. David Evans*  
 Gweddian  
 Emyr 136  
 Pregeth, Y Parch D. SPENSER JONES, B.A.,  
 Ficer  
 Emyr 396  
 Y Fendith  
 Cymerir yr Emyrau o Lyfr 'Hymnau'r Eglwys'

7.55-8.45 *S.B. from London*

8.50 WEATHER FORECAST, NEWS

9.0 West Regional News

9.5 **A CONCERT**

Relayed from the Park Hall  
**NATIONAL ORCHESTRA OF WALES**  
 (Corddorfa Genedlsethol Cymru)  
 Leader, PAUL BEARD  
 Conducted by WARWICK BRAITHWAITE  
 Symphonic Poem, 'Danse Macabre' *Saint-Saëns*  
 LEILA MEGANE (Contralto)  
 Irish Cradle Song ..... } *arr.*  
 Myle Charaine ..... } *Somervell*  
 Eriskay Love Lilt. .... } *arr. Kennedy Fraser*  
 ORCHESTRA  
 Symphonic Poem, 'Les Préludes' ..... *Listz*

10.0 *S.B. from London*

10.30 Epilogue

10.40-11.0 The Silent Fellowship

**5SX SWANSEA.** 288.5 M. 1,040 KC.

3.30-6.15 app. *S.B. from London*

6.30 *S.B. from Cardiff*

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 Victoria Home and Residential School for Crippled Children, by the Rev. ERIC SOUTHAM, M.A.

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

10.30 Epilogue

**5PY PLYMOUTH.** 306.3 M. 767 KC.

3.30-6.15 app. *S.B. from London*

8.0-8.45 **A Religious Service**

Relayed from St. Andrew's Parish Church  
 Introit, 'God is a Spirit' ..... *Moreton*  
 General Confession and Prayers  
 Psalm 122 (Chant—*Moreton*)  
 Lesson: Galatians v, Verses 13-26  
 Nunc Dimittis (Chant—*Moreton*)  
 Prayers  
 Anthem, 'King all Glorious' ..... *Barnby*  
 Hymn, 'Our Blessed Redeemer' (A. and M., No. 207)  
 Address by the Rt. Rev. J. H. B. MASTERMAN,  
 Lord Bishop of Plymouth  
 Hymn, 'Praise my soul, the King of Heaven' (A. and M., No. 298)  
 Blessing  
 Vesper, 'God be in my head' .. *Walford Davies*

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

10.30 Epilogue

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

3.30 **An Orchestral Concert**

THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 MARGARET COLLIER (Soprano)  
 CLAUD BIGGS (Pianoforte)

4.55-6.15 app. *S.B. from London*

8.0 **A Religious Service**

Relayed from Holy Trinity Church, Leeds  
*S.B. from Leeds*  
 Hymn, 'When God of Old came down from Heav'n' (A. and M., No. 154)  
 Psalm 91  
 Anthem, 'I waited for the Lord' (*Mendelssohn*)  
 Address by the Rev. W. THOMPSON ELLIOTT,  
 Vicar of Leeds  
 Hymn, 'O Holy Ghost, Thy People Bless' (A. and M., No. 211)

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

An Appeal on behalf of the Dewsbury and District General Infirmary, by Mr. HAROLD FRANCE, Chairman of the Building Committee.  
*S.B. from Leeds*  
 Donations should be sent to the Hon. Treasurer, Dewsbury and District General Infirmary

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

10.30 Epilogue

## Other Stations.

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

3.30-6.15 app. —London. 7.55:—London. 8.45:—The Week's Good Cause: Appeal on behalf of the Newcastle Hospital for Diseases of the Skin, by Mr. J. B. Hall, D.L., J.P. (Chairman of the Hospital Committee). 8.50:—London. 10.30:—Epilogue.

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

3.30:—The Station Orchestra, Margaret Arnell (Soprano), Professor Louis Kéo, Madame Suzanne Rée (Pianoforte). 4.55-6.15 app. —London. 8.0:—Religious Service from the Studio, conducted by the Rev. Duncan Birr, M.C., B.D. Psalm 148 (2nd Version), Vv. 7-15. Reading, 2nd Kings 6, Vv. 9-10. Prayer. Hymn, 'Hark, hark, my soul' (H.C.H., No. 580). Address. The Lord's Prayer. Hymn, 'Fight the good fight' (H.C.H., No. 517). Benediction. 8.45:—The Week's Good Cause: The Scottish National Memorial to David Livingstone. 8.50:—Weather Forecast, News. 9.0:—Scottish News Bulletin. 9.5:—London. 10.30:—Epilogue.

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

3.30-6.15 app. —London. 8.0:—Religious Service from the Studio, conducted by the Rev. E. L. Sneddon, M.A., of Woodside Parish Church, assisted by the Choir of the Church, directed by Mr. Forbes G. Smith. 8.45:—Glasgow. 8.50:—Weather Forecast, News. 9.0:—Glasgow. 9.5:—London. 10.30:—Epilogue.

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

3.30-6.15 app. —London. 6.50:—Organ Voluntary. Organist, Mr. J. McKeown, relayed from St. James's Parish Church. 7.0-8.0:—Evening, relayed from St. James's Parish Church. 8.45:—Appeal on behalf of The National Society for the Prevention of Cruelty to Children, by Viscountess Craigavon. 8.50:—London. 10.30:—Epilogue.



## THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

**Orchestral and Band.**  
**LOHENGRIN, Introduction to Act III.**  
 Sir Henry J. Wood and New Queen's Hall Orchestra (No. L1005—6s. 6d.).  
**MARRIAGE OF FIGARO, Overture.**  
 Gaubert and Société des Concerts du Conservatoire (No. L1975—6s. 6d.).  
**RIGAUDON DE DARDANUS.**  
 H.M. Grenadier Guards Band (No. 9051—4s. 6d.).  
**PIQUE DAME OVERTURE.**  
 Sir Dan Godfrey and the Bournemouth Municipal Orchestra (No. 9406—4s. 6d.).  
**IOLANTHE, Selection.**  
 H.M. Grenadier Guards Band (No. 3152—3s.).  
**CARMEN, Selection.**  
 Percy Pitt and B.B.C. Orchestra (No. 9125—4s. 6d.).  
**FAUST, Ballet Music.**  
 Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1794-L1795—6s. 6d. each).  
**L'APPRENTI SORCIER.**  
 J. Gaubert and Société des Concerts du Conservatoire Orchestra (Nos. L1974-1976—6s. 6d. each).  
**FLYING DUTCHMAN, Overture.**  
 Bruno Walter and Royal Philharmonic Orchestra (Nos. L1961-L1962—6s. 6d. each).  
**LILAU TIME, Selection.**  
 London Theatre Orchestra (No. 9290—4s. 6d.).  
**PARADE OF TIN SOLDIERS.**  
 H.M. Grenadier Guards Band (No. 516—4s. 6d.).  
**BLUE DANUBE, WALTZ.**  
 Johan Strauss and Symphony Orchestra (No. 9218—4s. 6d.).  
**WEE MACGREGOR, HIGHLAND PATROL.**  
 Royal Guards Band (No. 1549—3s.).  
**GIACONDA, Dance of the Hours.**  
 Norman O'Neill and Court Symphony Orchestra (No. 9298—4s. 6d.).

**Instrumental.**  
**SI MES VERS AVAIENT DES AILES.**  
 W. H. Squire, Cello (No. D1623—4s. 6d.).  
**POEM.**  
 W. Steff-Laughton, Cinema Organ (No. 4320—3s.).  
**AT DAWNING.**  
 Suseha Jacobsen, Violin (No. 4535—3s.).  
**LONDONDERRY AIR.**  
 Felix Salmendy, Cello (No. L1956—6s. 6d.).  
**TRAUERLIED.**  
 Custumall Quartet (No. 9244—4s. 6d.).  
**LIEBESSTRAUM.**  
 J. H. Squire, Cello Octet (No. 9242—4s. 6d.).  
**RONDO CAPRICCIOSO.**  
 Sydney Crooke, Piano (No. 9170—4s. 6d.).  
**LE CYGNE.**  
 W. H. Squire, Cello (No. L2126—6s. 6d.).  
**VALSE TRISTE.**  
 G. T. Partman, Church Organ (No. 5165—4s. 6d.).  
**POUPPE VALSANTÉ (DANCING DOLL).**  
 Suseha Jacobsen, Violin (No. 4771—3s.).  
**MOLLY ON THE SHORE—IRISH REEL.**  
 London String Quartet (No. L1019—6s. 6d.).  
**SONGS MY MOTHER TAUGHT ME.**  
 W. H. Squire, Cello (No. D1620—4s. 6d.).

**Vocal.**  
**I HEAR A THRUSH AT EVE.**  
 William Martin, Tenor (No. D1561—4s. 6d.).  
**HEAR MY PRAYER.**  
 (Soloist, T. L. J. Grant Anderson) St. George's Chapel Choir (No. 9235—4s. 6d.).  
**KING CHARLES.**  
 Rex Palmer, Baritone (No. 4482—3s.).  
**GREEN GROW THE BASHES, O.**  
 Alex. Carmichael, Baritone (No. 5040—3s.).  
**MY FAITHFUL POND ONE.**  
 Greenock Male Voice Choir (No. 4521—3s.).  
**BIRD SONGS AT EVENTIDE.**  
 Hubert Elsdell, Tenor (No. 4812—3s.).  
**MAIRE, MY GIRL.**  
 Arthur Jordan, Tenor (No. 3506—3s.).  
**PASSING BY.**  
 Rex Palmer, Baritone (No. 5128—3s.).  
**O, MISTRESS MINE.**  
 Frank Mullings, Tenor (No. 4817—3s.).  
**O, THAT WE TWO WERE MAYING.**  
 Dame Clara Butt (No. X359—6s.).  
**ERL KING.**  
 Muriel Brunskill, Contralto (No. 9080—4s. 6d.).  
**HOMING.**  
 Muriel Brunskill, Contralto (No. 3328—3s.).  
**ARROW AND THE SONG.**  
 Edgar Cuyb, Baritone (No. 3900—3s.).  
**SAMSON AND DELILAH, Softly Awakes My Heart.**  
 Muriel Brunskill, Contralto (No. 3328—3s.).  
**ESMERALDA, O, Vision Entrancing.**  
 Tom Burke, Tenor (No. L1951—6s. 6d.).  
**I HEARD YOU SINGING.**  
 Fannie Russell, Tenor (No. 4150—3s.).

Now on Sale at all Stores and Dealers.

## COLUMBIA ARTISTS IN THE PROGRAMMES

Sir HENRY J. WOOD.  
 Sir DAN GODFREY and the BOURNEMOUTH MUNICIPAL ORCHESTRA.  
 WIRELESS SYMPHONY ORCHESTRA.  
 DORIS VANE, Soprano.  
 ROY HENDERSON, Baritone.  
 B.B.C. WIRELESS CHORUS.  
 RONALD GOURLAY, Entertainer.  
 RAY STARITA.  
 JACK PAYNE and the B.B.C. DANCE ORCHESTRA.  
 PICCADILLY PLAYERS, directed by AL STARITA.

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**6.30**  
**The Platform**  
**of**  
**The Ether**

**MONDAY, MAY 20**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**7.45**  
**The 'B.B.C.'**  
**Becomes**  
**Light-Headed**

*This evening*

at 7.45

**'SUITABLE SONGS'**  
*A Light-headed Programme*  
Arranged by GORDON McCONNEL  
(Air: Loch Lomond)

*Ye'll tak' the high-brow,  
An' I'll tak' the low-brow,  
And I'll be in head-phones afore ye!*  
ANON.

Artists:

JACK MORRISON  
JOHN ARMSTRONG  
STUART ROBERTSON

ANN WELCH

THE WIRELESS CHORUS  
and

THE WIRELESS ORCHESTRA:  
Conducted by JOHN ANSELL

*The Tunes and Songs will be of the pre-syn-  
copation era*

**5.0 THE CHILDREN'S HOUR:**

'ALICE THROUGH THE LOOKING-GLASS'

Adapted by CECIL LEWIS for the microphone from the book by LEWIS CARROLL, with music by V. HELY-HUTCHINSON

**6.0 A BONNET LAIRD:** 'Summer Days'—Mr. Bonnet Laird continues his discursive talks on Nature, rambling, and the 'out-of-doors' generally.

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

**6.30 'What the Younger Generation Thinks'**—A Discussion between Miss N. HOOKER, Warden of the Jamaica Club, and a Girl Member

THIS is the third of the series of twelve broadcasts which aim at bringing some of the problems of the various younger peoples clubs and societies to the notice of the general public. Following upon the first four talks, or discussions, by the girls or boys them-

selves, under the chairmanship of men or women connected with work among young people, there will be a discussion by the four Chairmen, who will deal with some of the points brought out by the previous talks. This, in turn, will be followed, it is hoped, by talks on various aspects of young people's organizations, such as self-government in Clubs, the lost years, athletics for boys and girls, etc.

**6.45 THE FOUNDATIONS OF MUSIC**

DEBUSSY'S SONGS

Sung by

ANNE THURSFIELD (Soprano)

Beau Soir (1878) (Fair Evening)

Voici que le printemps (1880) (See how the Spring)

Mandoline (1880)

Air de Lia (1884) (Lia's Song, The Prodigal Son')

Romance (1887)

DEBUSSY'S songs are all laid out with a fine sense of the importance of the accompaniment; they might quite fittingly be called duets for voice and pianoforte. Like most Frenchmen, he had a highly-cultured literary sense, and the poems he chose to set were much more than mere pegs on which to hang music. His settings do indeed seem to grow out of the text in a very spontaneous way, not merely illustrating it, but expressing it, with a wholly satisfying completeness. He was equally at home in songs of many different moods; some of his love songs, tender, sensitive, or passionate, are very beautiful, and there are others of more intimate personal feeling, varying between humour and rather weird tragedy. He left a number of fresh and breezy open-air songs, and there are three fine settings of 'Villon' ballads, expressing the most varied emotions.

However little, as an instrumental composer, he may appeal to some of the older generation who like their music to be formal, there has never been any doubt that his songs are among the best things which French music of the last generation gave us.

**7.0 Mr. DESMOND MACCARTHY:** Literary Criticism

**7.15** Musical Interlude

**7.25 Signor S. BREGLIA:** Italian Talk—Reading from the Second Novella by Castelnovo. Page 43, from the beginning to 'La parole nella gola,' on page 46

**7.45 'Suitable Songs'**

A Light-headed Programme

Arranged by GORDON McCONNEL

(See top of column 1)

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

**9.15** Topical Talk

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

**9.35 Vaudeville**

including

A Variety Item relayed from

THE LONDON COLISEUM

(See below)

**11.0-12.0 DANCE MUSIC:** REG BATTEN and his BAND, from the New Princes Restaurant

**12.0-12.15**

Experimental Transmission of Still Pictures by the Fultograph Process

(Monday's Programmes continued on page 357)

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

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

**10.45 Miss SPIELMANN:** 'The Problem of Household Fatigue'—II

THIS is the second of Miss Spielmann's two talks on Domestic Fatigue. The Institute of Industrial Psychology is shortly conducting a series of researches into household conditions in this country, and it is Miss Spielmann's wish to interest listeners in this and to obtain their useful co-operation. In this connection a questionnaire is printed on page 348.

**11.0 (Daventry only) Gramophone Records**

**12.0** A BALLAD CONCERT  
RUTH ACLAND (Soprano)  
TOMLIN OSBOURNE (Bass)

**12.30** VARIETY  
MUNRO and MILLS  
(Syncopated Pianists)

**1.0-2.0** ORGAN RECITAL  
by EDGAR T. COOK  
From Southwark Cathedral  
MONA LEIGH (Violin)

EDGAR T. COOK  
Fantasia in F Minor ..... Mozart

MONA LEIGH  
Violin Sonata in D ..... Handel

EDGAR T. COOK  
Theme and Variations ..... Bossi

Pastorale ..... Vierne

Carillon de Westminster, from Third Suite

MONA LEIGH  
The Bard's Legacy ..... arr. O'Connor Morris

Allegro ..... Fiska

EDGAR T. COOK  
Toccatina and Fugue in F ..... Bach

**3.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**  
CONSTANCE SAXER  
(German Folk Songs with Guitar accompaniment)

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

A VARIETY ITEM  
RELAYED FROM  
THE LONDON COLISEUM

LESLIE SARONY COMEDIAN

GEOFFREY GIBSON SAXOPHONE SOLOS

FROM 9.35

**VAUDEVILLE**

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

BERT COPLEY COMEDIAN

TO 11.0

GERALD AND PHYLLIS SCOTT

IN OLD-TIME SONGS

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FYFFES!**

Would you eat unripe strawberries? Unripe plums you know are bad for you. Therefore, buy ripe bananas. How can you tell? By seeing that the skin is a rich golden-yellow with no green at the tip. To ensure getting them ripe, ask your Fruiterer for Fyffes' bananas.

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sunny tropics to your home.**

Only an organisation like Fyffes'—the first to do it—with its own ships and inland transport bringing bananas straight to the special ripening rooms of the leading wholesalers, can deliver perfectly ripe bananas. Over thirty years' experience is behind this claim. So insist on Fyffes' bananas.

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# BANANAS

**THE ALL-FOOD FRUIT**



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For instance, if 'Kodak' film were any faster than it is, it would be fickle in temper. You would not be able to take such perfect snapshots alike in brilliant sunlight and under cloudy skies. Your negatives would be either over-exposed or under-exposed, and your prints

would either be flat and lifeless or look like a mixture of soot and whitewash. This essential property that 'Kodak' film has of accommodating itself to varying conditions of light, and thus correcting possible errors of exposure, is what is technically known as 'latitude.' Freakishly fast film cannot show you this kindly indulgence. Here then is one sound reason why you should use only 'Kodak' film—the film that is known all over the world as "the dependable film in the yellow carton."



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*in the yellow carton*



# MONDAY, MAY 20

## 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, 'Norma' ..... Bellini

JOHN LEAK (Tenor)

Bird Songs at Eventide ..... Eric Coates

Maire, my Girl ..... Athén

ORCHESTRA

Ballet Music, 'The Four Seasons' ..... Verdi

Suite, 'Woodland Pictures' ..... Fletcher

Romance, 'The Evening' ..... Gounod

Suite, 'A Lover in Damascus' Woodforde-Finden

### 4.0 A Ballad Concert

WINIFRED FISHER (Mezzo-Soprano)

ARTHUR HOSKING (Baritone)

WINIFRED FISHER

The Fairy's Lullaby ..... Alicia Needham

Go from my Window, go ..... } arr. Somervell

Gathering Daffodils ..... }

ARTHUR HOSKING

The Vagabond

Vaughan-Williams

The Monkey's

Carol ..... }

The Bold Unbiddable

Child ..... } Stanford

WINIFRED FISHER

English Folk Songs:

Flowers in the Valley

arr. Baring Gould and

Cecil Sharpe

The Berkshire Tragedy

Fuller Maitland and

Lucy Broadwood

ARTHUR HOSKING

I be hopin' you remem-

ber. Coningsby Clarke

'B' for Barney (A

Fragment) ..... Hughes

The Outlaw of Loch Lene

Charles Wood

### 4.30 JACK PAYNE

and THE

B.B.C. DANCE ORCHESTRA

### 5.30 The Children's Hour:

(From Birmingham)

'Came the Camel,' by Mary Haras.

TONI FARRELL and a Piano

JEAN HARLEY and GEORGE BARKER will

Entertain

'The Wonder Walk,' by E. M. Griffiths.

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

### 6.30 QUATUOR VOCAL RUSSE-MOUSSORGSKY

### 6.45 Light Music

JAN BERENSKA'S PIANOFORTE QUINTET

Overture, 'The Marriage of Figaro' ..... Mozart

Valse, 'The Beautiful Blue Danube' ..... Strauss

MARJORIE PLAYLE (Contralto)

Love's Coronation ..... Aylheard

A Birthday ..... Coven

Mifanwy ..... Dorothy Forster

QUINTET

Selection of Irish Airs ..... arr. Mulder

TOM FREEMAN (Violoncello)

The Phantom Melody ..... Ketelbey

Oriental Dance ..... W. H. Squire

QUINTET

Passing By ..... E. C. Purcell, arr. Berenska

Carita ..... Berenska

MARJORIE PLAYLE

Arise, O Sun ..... Day

Coming Home ..... Willeby

The Bailiff's Daughter of Islington. Traditional

TOM FREEMAN

Liebestraume ..... Liszt

Tarantella ..... W. H. Squire

QUINTET

Love Song ..... Berenska

Rondo Capriccioso ..... Mendelssohn, arr. Mulder

### 8.0 Jazzing the Classics

Being an hour of Light Music

Arranged by

TONI FARRELL

Assisted by

JEAN HARLEY and GEORGE BARKER

and

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

### 9.0 Light Classics

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH

LEWIS

Overture, 'The Marriage

of Camacho'

Mendelssohn

THE little two-act

comic opera, 'The

Wedding of Camacho,

based on an episode

taken from 'Don

Quixote,' is an even

more youthful work of

Mendelssohn's than the

'Midsummer Night's

Dream Overture. He

was only sixteen when he

composed it.

The story goes that he

submitted it to Spontini,

who was at that time

largely responsible for the

music of Berlin, one with

whom the Mendelssohns

had very little in com-

mon. Oddly enough,

Spontini was at the time

living in a house which

had once been the Men-

delssohns', and we are told that when Felix was

visiting him there, about the possibility of pro-

ducing 'Camacho,' Spontini led the boy to the

window and pointed to the great dome of a Roman

Catholic church across the street, telling him, 'My

friend, you must have ideas as great as that

cupola.' The little opera was, however, produced

in Berlin two years later, in 1827, and met with a

very warm reception, although, through various

accidents, it was never again performed there.

### 9.10 ETHEL BARTLETT and RAE ROBERTSON

(Two Pianofortes) and Orchestra

Concerto for Two Pianofortes in E Flat

C. P. E. Bach

(1) Allegro di Molto; (2) Larghetto; (3)

Presto

ORCHESTRA

Graceful Valse ..... German

### 9.38 ETHEL BARTLETT and RAE ROBERTSON

Hardanger ..... Arnold Bax

Les Larmes ..... Rachmaninov

Andalusian Dance ..... Infante

### 9.45 ORCHESTRA

Three Bavarian Dances ..... Elgar

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC: TEDDY BROWN and his BAND, from Ciro's Club

### 11.0-11.15 REG BATTEN and his BAND from the New Princess Restaurant

(Monday's Programmes continued on page 358.)

## 8.0 Jazzing the Classics



## Suffered 11 years from Arterio - Sclerosis

(Hardened Arteries, High Blood Pressure, Heart Weakness)

## was told there was no remedy

London, S.W.14

Dear Sirs,

March 3rd, 1929.

I am writing to let you know the benefit I have received through taking 'Phyllosan.'

I have been a sufferer from Arterio-Sclerosis for the past eleven years, accompanied by severe pains in my back (through the hardened arteries) so that I was unable to walk without difficulty.

I have always been told there was no remedy. But seeing the advertisement for 'Phyllosan' I thought I would try it. I started taking it at the beginning of December, having had one 3s. and four 5s. bottles, and now feel a different man. The pain has gone from my back. I can now walk much better, it has reduced the blood pressure, steadied my heart.

I wish I had had 'Phyllosan' five years ago, I should not have had to resign a good position.

Yours sincerely,

R— C—

If you are beginning to "feel your age," if you are run-down, overworked, lacking in vitality and energy, if you suffer from hardened arteries, high blood pressure or heart weakness [arterio-sclerosis]—

## Start taking PHYLLOSAN

Pronounced **TO-DAY!**  
FIL-O-SAN

Prepared under the direction of E. BUERGI, M.D. (Professor of Medicine at the University of Berne, Switzerland), for the treatment of PREMATURE OLD AGE, HARDENED ARTERIES, HEART WEAKNESS, HIGH BLOOD PRESSURE, LOWERED VITALITY, DEBILITY, ANAEMIA, NEURASTHENIA, MALNUTRITION, etc.

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Monday's Programmes continued (May 20)

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

3.0 An Orchestral Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
Overture, 'Leonore,' No. 3 ..... Beethoven  
Berceuse ..... Järnefelt  
Praeludium ..... Mendelssohn  
Pilgrim's March ..... Macdowell  
Suite, 'Woodland Sketches' ..... Macdowell

4.15 London Programme relayed from Daventry  
6.15 S.B. from London  
9.30 West Regional News  
9.35-11.0 S.B. from London

**5SX SWANSEA.** 288.5 M. 1,040 KC.

3.0 S.B. from Cardiff

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

3.0 The War of the Roses  
Lancashire v. Yorkshire  
A Running Commentary on the County Cricket Championship Match by Mr. A. E. LAWTON (Ex-Captain of the Derbyshire Cricket Eleven)  
Relayed from the Old Trafford Ground  
With Interludes by  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
From the Studio

5.15 The Children's Hour:  
PECULIAR PEOPLE  
Songs sung by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry  
6.15 S.B. from London



THE QUATUOR VOCAL RUSSE MOUSSORGSKY, whose singing is a feature of this week's programmes. The artists are (reading from left to right) Worestchaguine, Trounenke, Zakharoff, and Salivon. Tonight they are broadcasting from 5GB and on Tuesday from Cardiff. London listeners will hear them on Saturday.

7.45 A White Rose Concert  
Arranged by Capt. W. A. WORSLEY (Captain of the Yorkshire County Cricket Eleven)  
S.B. from Leeds  
THE BAND OF THE YORKSHIRE HUSSARS (Alexandra, Princess of Wales, Own)  
By kind permission of Lieut-Col. W. G. CHARLESWORTH, T.B., and Officers  
Bandmaster, R. S. KITCHEN and THE SMILESMITH

4.15 London Programme relayed from Daventry  
6.15 S.B. from London  
9.30 S.B. from Cardiff  
9.35-11.0 S.B. from London

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

3.0 London Programme relayed from Daventry  
6.15-11.0 S.B. from London (9.45 Local Announcements)

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

3.0 London Programme relayed from Daventry  
5.15 The Children's Hour:  
On the King's Highway we discover 'The Farmer's Boy' (Traditional) talking with 'The Lass of Richmond Hill' (Traditional), during which time great discoveries are made at 'Wheal Kitty' (Le Breton Martin)  
6.0 London Programme relayed from Daventry  
6.15-11.0 S.B. from London (9.30 Local Announcements)

9.0 S.B. from London (9.30 Local Announcements)  
9.35 QUATUOR VOCAL RUSSE-MOUSSORGSKY  
9.50-11.0 A Red Rose Concert  
Arranged by Mr. P. T. ECKERSLEY (Captain of the Lancashire County Cricket Eleven)  
THE LANCASHIRE MILITARY BAND  
Conducted by PAT RYAN  
Selection, 'Iolanthe' ..... Sullivan  
Entr'acte, 'In the Shadows' ..... Finck  
THORNLEY DODGE  
Actor Comedian  
BAND  
Two-Step, 'Lancashire Clogs' ..... Grimshaw  
Selection, 'The Girl Friend' ..... Rodgers  
THORNLEY DODGE  
BAND  
Entr'acte, 'O sole mio' (O my Sun) ... di Capua  
March, 'National Emblems' ..... Bagley



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**5% (tax free) Dividend,**  
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**Programmes for Monday.**

(Continued from page 358.)

**Other Stations.**

**5NO NEWCASTLE.** 343.9 M. 1,250 KC.  
3.0.—London Programme relayed from Daventry. 5.15.—The Children's Hour. London Programme relayed from Daventry. 5.50.—Letters and Birthdays. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.45.—Song Recital by Robert Strangeways (Baritone); Aria, 'Never More' ('Marriage of Figaro') (Mozart); A Lover's Garland (Parry); Ettrick (Peel); Port of Many Ships, and Mother Carey (Keel); By the Gaily Circling Glass (Arne). 8.0.—Concert by The Municipal Orchestra, directed by Frank Gomez, relayed from the Spa, Whitby. Fantasia, 'Il Trovatore' (Verdi); Medley, 'Waldteufel Memories' (arr. Finck); Serenata (Toselli); Melodies from 'The Gondoliers' (Sullivan); Oboe Solos: 'Musette' (Clement Lenon), and 'Historiette' (Alex Petit) (Soloist, John Craen); Prelude, 'Goyescas' (Granados); Pizzicato, 'Spanish Serenade' (Ellenberg); Fantasia, 'Faust' (Gounod). 9.0-11.0.—S.B. from London.

**5SC GLASGOW.** 401.1 M. 745 KC.  
3.0.—Broadcast to Schools: Schools Bulletin. 3.10.—Musical Interlude. 3.15.—S.B. from Aberdeen. 3.30.—Dance Music from the Locarno Dance Salon. 4.0.—A Light Variety Concert. The Station Orchestra: Selection, 'Chu Chin Chow' (Norton); Dan Seymour (Baritone); Selected. Orchestra: Selection, 'Oh, Oh, Delphine' (Caryl); Jessie Macdonald (Scots Elocutionist); 'Lookin' for Lodgin's (J. Macdonald); Dan Seymour: Selected. Orchestra: Selection of New Dance Numbers. 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Talk for Juvenile Organizations—Sir Robert Wilson, D.L., J.P.: 'That Job—A Talk to Boys leaving School' 6.40.—Bulletin of Juvenile Organizations. 6.45.—S.B. from London. 9.30.—Scottish News Bulletin. 9.35-11.0.—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—IV, Caterpillars and Butterflies.' 3.30.—An Afternoon Concert. The Station Octet: Overture, 'Quo Vadis?' (Scassola). 6.45.—Ethel Fyfe (Soprano): Wake Up (Montague Phillips); Columbine's Garden (Maurice Bost); The Dawn has a Song (Montague Phillips). 3.55.—Octet: Ballet, 'La Source' (Delibes). 4.5.—T. K. Forrest (Baritone): The Rebel, Son of Mine, and Up in the Saddle (Wallace). 4.15.—Octet: Suite, 'Minnelaha' (Coleridge-Taylor). 4.30.—Ethel Fyfe: I'm owre young to marry yet, The Rowan Tree, and Jock o' Hazeldean (Traditional). 4.40.—Octet: Bourree and Masette (Morgan); Czardas (Michiels). 4.50.—T. K. Forrest: Love that's True, and Ye Verdant Hills (Handel); Isis and Osiris (Mozart) 5.0.—Octet: Fantasia, 'Faust' (Gounod). 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. 6.40.—Juvenile Organizations' Bulletin. 6.45.—S.B. from London. 7.45.—Scottish Programme. The Orchestra of the Aberdeen Strathspey and Reel Society: Strathspey, 'Stumpie' (Traditional); Strathspey, 'Laird o' Drumblair'; Reel, 'Angus Cameron,' and Air, 'Music of Spey' (Skinner); Strathspey, 'Delvinside,' and Reel, 'Sweet Molly' (Traditional). 7.51.—Helen McIntosh (Moxo-Soprano): Down the Burn, Davie Lad (Moffat); Caller Ou (Gray). 7.58.—George C. Masson (Entertainer): A Curu mair wylins fae the pyck (Masson). 8.6.—Ian MacPherson (Baritone): O gin I were a Baron's Heir (arr. Moffat); Lang, lang syne (arr. P. J. Mansfield). 8.12.—Orchestra: Strathspey, 'The Miller o' Dervil' (Young); Reel, 'Charlie McIntosh' (J. Macintosh); Slow Strathspey, 'The Moor o' Dinnet' (Sim); Air, 'The Bonnie Lass o' Bon Accord' (Skinner); Strathspey, 'Highland of Handshire' (Fraser); Reel, 'Clydeside Lassies' (Johnston). 8.18.—Hall Russell's Male Voice Choir: Scotland Yet (Kenneth Finlay); The Presbyterian Cat (G. T. Francis); Farewell (W. Rigby); The March of the Cameron Men (J. Bell); Turn ye to me (W. S. Roddie); The Weary Pund o' Tow (W. Lister). 8.33.—Helen McIntosh: The Winter It is Past (Stephen); Cam ye by Athol (Macfarren). 8.40.—G. C. Masson: A curu mair wylins (Masson). 8.47.—Ian MacPherson: O a' the airts (arr. Henderson); I am a son of Mars ('Jolly Beggars') (Burns, arr. Bishop). 8.54.—Orchestra: Strathspey, 'Struan Robertson's Rant' (Gow); Reel, 'Flora MacDonald' (Traditional); Pastoral, 'The Wind in the Heath' (Sim); Strathspey, 'Miller o' Hiron,' and Reel, 'The Auld Wheel' (Skinner). 9.0.—S.B. from London. 9.30.—S.B. from Glasgow. 9.35-11.0.—S.B. from London.

**2BE BELFAST.** 302.7 M. 991 KC.  
12.0-1.0.—Concert. The Radio Quartet: Selection, 'Mignon' (Thomas, arr. Alder); Serenade (Toselli); Suite, 'Four Ways' (Eric Coates); Minnie Hampton (Soprano); Lullaby (Strauss); The Nightingale (Batten); Cuttin' Rushes (Butler); Bid me discourse (Bishop). Quartet: Selection, 'Tell me more' (Gershwin); Three Dances from 'Tom Jones' (German). 3.30.—British Composers. Orchestra: Overture to the Cantata, 'The Gilly of Christ' (E. Norman Hay); Rhapsody, 'A Shropshire Lad' (Butterworth). 3.50.—A Norfolk Rhapsody (R. Vaughan Williams). 4.0.—A Vocal Interlude, William Magill (Tenor): She is far from the Land (Lambert); 'I'll sing thee songs of Araby' (F. Clay); Go, lovely Rose (Quilter); At Dawning (Cadmán). 4.12.—Orchestra: Suite, 'Famous Beauties' (P. Flotcher); Sunshine and Shadow Sketches (Frank E. Tours); Movements from Suite, 'Dance Revels' (Montague Phillips). 4.45.—Organ Recital by Charles Howlett from the Classic Cinema. 5.15.—The Children's Hour. 6.0.—'Summer Days,' by A. Bonnet Laird. 6.15.—S.B. from London. 7.45.—Chamber Music. Dora Bates (Violin); Margaret Huxley (Viola); Marjorie Brown (Violoncello); May Johnson (Pianoforte). Quartet in E Flat, Op. 47 (Schumann) (Allegro ma non troppo; Scherzo and Trio; Andante Cantabile; Finale). 8.15.—Elizabeth Cooper (Moxo-Soprano): In the Night, My Mother she had said, Rejoicing in Spring, Song of Night, and The Petticoat (Richard Trunk). 8.25.—Quartet: Sketches Nos. 1 and 2 from Quartet, 'Watercolours' (Alec. Rowley). 8.35.—Elizabeth Cooper: Nymphs and Shepherds (Purcell); I blame thee not (Schumann); A Blackbird Singing, and Nocturne (Michael Head). 8.47.—Quartet: Sketches Nos. 3 and 4, from Quartet, 'Watercolours' (Alec. Rowley). 9.0-11.0.—S.B. from London.



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ALBERTO  
VOLONNINO



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

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

**10.45 'The Cheaper Cuts of Beef and How to Cook Them,' by A VICE-PRESIDENT of the National Federation of Meat Traders' Association, Incorporated**

IN these days, when the prime cuts of home-produced meat are too expensive for many of us, it is of particular interest to hear from an expert exactly how we can reduce our weekly meat bills and yet obtain meals which are both nutritious and palatable.

**11.0 (Daventry only) Gramophone Records**

**12.0 A CONCERT**  
OLIVE JENKIN (Soprano)  
THE MADELINE MOONEY QUIN-  
TET

**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

**3.0 A Ballad Concert**  
HILDA SEARLE (Soprano)  
LEO SHEFFIELD (Baritone)  
DORIS VEVEBS (Violoncello)  
ROSA SPIER (Harp)

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

**5.15 THE CHILDREN'S HOUR:**  
Lady Tree Entertains

**6.0 A Reading of**  
FRANCES CORNFORD'S POEMS

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

**6.30 Musical Interlude**

**6.45 THE FOUNDATIONS OF MUSIC**  
DEBUSSY'S SONGS  
Sung by

ANNE THURSFIELD (Soprano)  
*Ariettes oubliées* (Forgotten ariettes) (Little songs) (1888)  
*C'est l'extase langoureuse* ('Tis the languorous ecstasy)  
*Il pleure dans mon cœur* (Within my heart I weep)  
*L'ombre des arbres* (The Shade of the Trees)  
*Chevaux de bois* (Wooden horses)  
Green

**7.0 'Holidays at Home and Abroad'—IV, Mr. FRANK BIRCH: 'Dalmatia'**

**7.15 Musical Interlude**

**7.25 Mr. H. J. MASSINGHAM: 'Adventures among Birds—IV, Woodland Birds'**

AMONG the birds that come under Mr. Massingham's close scrutiny this evening are the Tree-creeper that is so like the bark on which it searches for food that to the untrained eye it is invisible; the gay little Nuthatch, sturdy and bright, that is such a ready visitor to the nut trees; the olden Wood-wren; the brilliant and amorous Bullfinch; the Long-tailed Tit that lives in flocks and haunts the wood edge, and the Woodpecker whose hammer-beat is like the pulse of the green wood where he lives. This is the fourth talk in Mr. Massingham's series, in which this well-known writer on Natural History is telling his own personal impression of birds in their natural settings.

**7.45 A MILITARY BAND CONCERT**  
ALBERTO VOLONNINO (Tenor)  
BEATRICE EVELINE (Violoncello)



'FLICKERING FIRE, ENCIRCLE THE ROCK WITH THY FLAME!'  
The Third Act of the *Valkyrie*, culminating in the doom of Brünnhilde, will be relayed from Covent Garden Opera House tonight.

THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture, 'Benvenuto Cellini' ..... *Berlios*  
ALBERTO VOLONNINO  
Chansonette ..... } A.  
Green ..... } Volonnino  
Stornellata di Maggio (Song of May) }

BAND  
Three Dances ..... *Gerrard Williams*  
Burmese; Spanish; English  
Shepherd Fennel's Dance ..... *Balfour Gardiner*

BEATRICE EVELINE  
Adagio ..... *Bargiel*  
Les Cherubins ..... *Couperin, arr. Salmon*  
The Dove (Old Welsh Air).... *arr. Somervell*  
Chanson Villageoise ..... *Popper*

BAND  
Norwegian Rhapsody ..... *Lalo*

ALBERTO VOLONNINO  
Stornello Pugliese (Song of Puglia)... *Geni Sadero*  
La Girometta ..... *Sibella*  
Rêve (Dream) ('Manon')..... *Massenet*

BAND  
Rigodon de Dardanus ..... *Ramcou*  
A Musical Snuffbox ..... *Liador*

**8.0-8.30 (Daventry only) Mr. NORMAN WALKER: 'Next Steps in Biology—IV, The Yeast Organism and How it Lives.' S.B. from Leeds**

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

**9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener (Series VIII)—Handel at the Harpsichord'**

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

**9.40 A Recital of Gramophone Records**

of music from the Opera to be broadcast at 9.53 p.m.

BEFORE the third act of the *Valkyrie* is relayed from the Royal Opera House this evening, gramophone records chosen from the first and second acts are to be broadcast, with brief explanations of the points in the tale at which they occur. In this way, listeners who know the opera will be reminded of it sufficiently well to hear the third act as the culmination of the whole beautiful work, and those who are not familiar with it will, it is hoped, learn something of its beauty, and gain a more coherent sense of the story than would be possible if the third act broke in without any introduction.

**9.53 'Die Walkure'**  
(THE VALKYRIE)  
ACT III

Relayed from The Royal Opera House, Covent Garden

THE third act begins with the stirring 'Ride of the Valkyries' as the Warrior Maidens gather on their grim rock. It is one of the best-known extracts from the whole Cycle, and is indeed music which is well able to present its own picture without the aid of scenery. Each of the Valkyries has a slain hero across her saddle, whom she is bearing to Valhalla, but when Brünnhilde, the last to come, reaches the rock, it is Sieglinde whom she is carrying. She hides Sieglinde in the forest, and then Wotan hastens to the crag, in angry pursuit of his disobedient daughter. The sisters plead with him to spare her, but he bids them go, and the last part of the act is a splendid duet between the god and Brünnhilde. Gradually she recalls his former pride in her, and prevails on him to let her punishment be less severe than he had thought. She is to be laid to sleep on the summit of the rock with a great fire about her, so that none may come to her save a hero who knows no fear. The opera comes to an end with Wotan's splendid farewell as she is laid to sleep, the wonderful music of the fire blending with the other motives to form one of the finest of all Wagner's conceptions.

**11.0-12.0 DANCE MUSIC; THE PICCADILLY PLAYERS, directed by AL STABITA, and the PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel**

# TUESDAY, MAY 21

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
From the Rivoli Theatre

### 4.0 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

- Overture, 'Sakuntala' ..... Goldmark
  - HERBERT CAVE (Tenor)
  - Fair House of Joy .....
  - O Mistress Mine .....
  - Now sleeps the crimson petal .....
- } *Quilter*
- ORCHESTRA
- Suite, 'Chelsea China' ..... *Besly*
  - MARIE WILSON (Violin)
  - Nocturne, Op. 27, No. 2 .. *Chopin, arr. Wilhelmj*
  - Mazurka in A Minor (Posthumous)  
*Chopin, arr. Kreisler*

HERBERT CAVE  
The Bitterness of Love *Dunn*  
The Star ..... *Rogers*  
Dolorosa ..... *Phillips*  
Oh! that we two were may-  
ing ..... *Nevin*

ORCHESTRA  
Norwegian Rhapsody .. *Lalo*  
MARIE WILSON  
La Fille aux Cheveux de Lin  
(The Maid with the flaxen  
hair) *Debussy, arr. Hartmann*  
Pièce en forme de Habanera  
(In Spanish dance-form)  
*Ravel*  
Jota (Spanish Dance)  
*de Falla, arr. Kochanski*

ORCHESTRA  
First 'Maid of Arles' Suite  
( 'L'Arlésienne' ) .... *Bizet*

### 5.30 The Children's Hour:

(From Birmingham)  
Mrs. Smitherkins at the  
Sale of Work, by Norman  
Timmis  
MARIE WILSON (Violin)  
Songs by HAROLD CASEY  
(Baritone)

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

6.30 JACK PAYNE  
and the  
B.B.C. DANCE ORCHESTRA  
THE COBURN SISTERS  
(Harmonised Duets)

### 8.0 Vaudeville

(From Birmingham)  
TOM CLARK (at the Piano)  
GABLE and KEMP (Light Songs)  
NAN ELLIS (Syncopated Pianisms)  
STAINLESS STEPHEN (Entertainer)  
F. W. WILSON (Mirimbaphone Solos)  
PHILIP BROWN'S ORIGINAL DANCE BAND

### 9.0 'The Invention of Dr. Metzler'

(From Birmingham)

By JOHN POLLOCK  
Dr. Metzler  
Hungarian Officer  
Austrian Officer  
Rosa Von West  
Fanny

An April evening in the year 1849. Rosa Von West, an Austrian, is working at a piece of embroidery, by the light of a reading lamp, in the salon of a country house near a fortified town besieged by the Austrians.

Incidental Music by

THE MIDLAND PIANOFORTE TRIO

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 An Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

Overture, 'Festal Prelude' .... *Norman O'Neill*  
HERBERT SIMMONDS (Baritone) and Orchestra  
Aria, 'Song of Galitsky' ( 'Prince Igor' ) *Borodin*

PARTS of the Opera, *Prince Igor*, by Borodin are often heard, the Dances, in particular, having long ago established themselves as real favourites.

In a Prologue to the Opera we see the Prince setting forth at the head of his armies to do battle with ancient enemies of his land, although an eclipse of the sun seems to his devoted people to be a bad omen. He leaves his wife's brother, Prince Galitsky, as Regent in his absence.

In the first Act, Galitsky is taking the fullest advantage of his position, as temporary ruler, to make merry in the most wild and boisterous spirit. In this song, he extols the joys of wine, woman and song, proclaiming how happy all the world will be when he is really placed on the throne in place of his absent Prince.

ORCHESTRA

Second 'Maid of Arles' Suite  
( 'L'Arlésienne' ) .... *Bizet*

HERBERT SIMMONDS  
Serenade ..... *Moussorgsky*  
The Erl King ..... *Schubert*  
Sunset ..... *Delius*

ORCHESTRA

Second 'Wand of Youth'  
Suite ..... *Elgar*

March; The Little Bells; Moths and Butterflies; Fountain Dance; The Tame Bear; The Wild Bears

AS in the first Suite from this 'Music to a Child's Play,' the names which the composer has given to the several movements are practically all that is needed by way of guidance to the listener.

The first movement is the longest and most elaborately worked out in the Suite; major and minor sections, with contrasted tunes, alternate throughout its course.

As a sub-title of the second movement the word 'Scherzino' (a little joke) is added; actual bells are included in the score, but the music is so happily laid out that the other instruments could produce the required effect almost equally well without them.

In the third movement we are to suppose moths and butterflies dancing in the sun, and in the fourth the sparkling water of the fountain is vividly presented to us by flowing figures on the strings and wood winds, with an effective drum part, played very softly.

Although in the fifth movement the bear is for the most part tame and well-mannered, we are here and there reminded that he is, nevertheless, a bear and can still growl; the wildness in the last movement is at times no more than playful good spirits, but these give way to real ferocity from time to time, although the music always preserves the character of a light-footed dance. It brings the Suite to an end with great energy.

(Tuesday's Programmes continued on page 362.)

9.0

### 'The Invention of Dr. Metzler'



# She saw it in the Melso Book!

At first she was a little sceptical about the advertisement which said, "Melso is the World's finest artificial silk at trifling cost." So she wrote for the Melso Book. And the Melso Book proved to her by actual samples that the claim was true.

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B.T.

## Tuesday's Programmes continued (May 21)

# BUY A Brown LOUD SPEAKER



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## £6

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### The H.Q.

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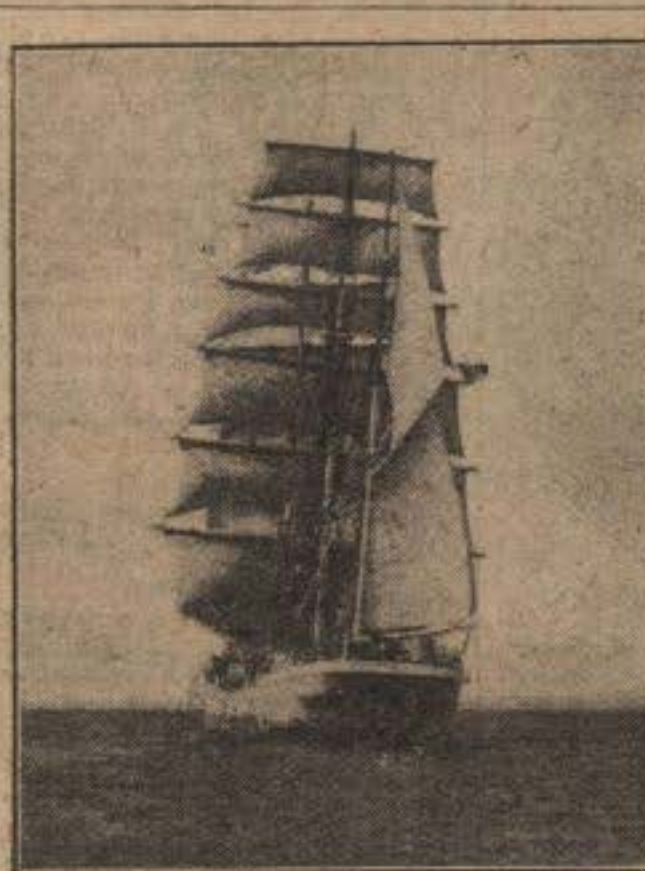
## £3. 3s.

Height: 20 ins.

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| 5WA  | CARDIFF.   | 923.2 M.<br>928 KC. | 5SX       | SWANSEA.                               | 288.5 M.<br>1,040 KC. |
|------|--|---------------------|-----------|--|-----------------------|
| 3.0  | London Programme relayed from Daventry   |                     | 3.0       | London Programme relayed from Daventry |                       |
| 5.0  | Miss CONSUELO DE REYES, 'Masques and Pageants—V, Costumes and Colour'  |                     | 5.0       | S.B. from Cardiff                      |                       |
|      | THIS is a subject on which Miss de Reyes will have much of very great interest to say, for the loan collection of the Citizen House Players is unique both in range and in colour. |                     | 6.0       | London Programme relayed from Daventry |                       |
| 5.15 | The Children's Hour  |                     | 6.15      | S.B. from London                       |                       |
| 6.0  | London Programme relayed from Daventry   |                     | 7.0       | S.B. from Cardiff                      |                       |
| 6.15 | S.B. from London   |                     | 7.25      | S.B. from London                       |                       |
| 7.0  | Egwyl Gymraeg<br>NATHAN VAUGHAN A'i Gyfaill Eto<br>A WELSH INTERLUDE<br>NATHAN VAUGHAN and his Friend pay a Return Visit to the Studio   |                     | 7.45      | S.B. from Cardiff                      |                       |
| 7.25 | S.B. from London   |                     | 9.0       | S.B. from London                       |                       |
| 7.45 | QUATUOR VOCAL RUSSE-<br>MOUSSORGSKY  |                     | 9.35      | S.B. from Cardiff                      |                       |
|      |  |                     | 9.40-12.0 | S.B. from London                       |                       |



### BRISTOL BOUND!

An old wind-jammer off the Bishops with all sails set. 'Bristol Wind-Jammers' is the title of the programme of yarns and shanties Cardiff is relaying from the Seamen's Institute tonight.

### 8.0 Bristol Wind-Jammers

A Sailor's Yarn  
with  
Songs and Shanties  
Relayed from Mission to Seamen's Institute,  
Bristol  
Stories by JAMES RANDALL  
Old Sea Songs and Duets by  
PERCY NEALE (Bass) and OLIVER HARVEY  
(Tenor)  
Shanties by A CHORUS OF OLD BRISTOL DEEP-SEA  
SAILORS  
Directed by JOSEPH JENKINS  
THE LORD MAYOR OF BRISTOL,  
Supported by THE SHERIFF,  
will preside

9.0 S.B. from London

9.35 West Regional News

9.40-12.0 S.B. from London

| 6BM       | BOURNEMOUTH.   | 288.5 M.<br>1,040 KC. |
|-----------|--|-----------------------|
| 12.0 1.0  | London Programme relayed from Daventry   |                       |
| 3.0       | London Programme relayed from Daventry   |                       |
| 6.15      | S.B. from London   |                       |
| 7.0       | Major F. ST. MAUR SHELL: 'The River we Fish—Its Management and Cultivation'—II |                       |
| 7.15-12.0 | S.B. from London (9.35 Local Announcements)                                    |                       |

| 5PY       | PLYMOUTH.  | 396.5 M.<br>757 KC. |
|-----------|--|---------------------|
| 12.0-1.0  | London Programme relayed from Daventry.  |                     |
| 3.0       | London Programme relayed from Daventry   |                     |
| 5.15      | The Children's Hour:<br>A New Pirate Play, 'THE ISLES OF GOLD'<br>(J. B. Morton)                               |                     |
| 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—IV, Nature's Pantomime' |                     |
| 7.15-12.0 | S.B. from London (9.35 Local Announcements)  |                     |

| 2ZY     | MANCHESTER.  | 378.5 M.<br>793 KC. |
|---------|--|---------------------|
| 12.0    | Gramophone Records                                     |                     |
| 1.0-2.0 | London Programme relayed from Daventry                 |                     |
| 3.0     | THE NORTHERN WIRELESS<br>ORCHESTRA                     |                     |
|         | March, 'The Elite' ..... <i>Biigood</i>                |                     |
|         | Overture, 'Chal Romano' (Gipsy Lad) .. <i>Ketelbey</i> |                     |
|         | May Song ..... <i>Elgar</i>                            |                     |
|         | MEIBION MORRIS (Baritone)                              |                     |
|         | Credo ('Othello') ..... <i>Verdi</i>                   |                     |
|         | Song of the Flea ..... <i>Moussorgsky</i>              |                     |
|         | ORCHESTRA  |                     |
|         | Caucasian Sketches ..... <i>Ippolitov-Ivanov</i>       |                     |
|         | Berceuse ..... <i>Frank Bridge</i>                     |                     |
|         | F. V. WADSWORTH (Entertainer)                          |                     |
|         | ORCHESTRA  |                     |
|         | Suite, 'Romanesque' ..... <i>Beoly</i>                 |                     |
|         | Maypole Dance ..... <i>West</i>                        |                     |
|         | MEIBION MORRIS   |                     |
|         | Why do the Nations? ..... <i>Handel</i>                |                     |
|         | Recit., 'It must be so' ..... <i>Handel</i>            |                     |
|         | Aria, 'Pour forth no more' ..... <i>Handel</i>         |                     |

(Manchester Programme continued on page 365.)

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**Golden Shred**

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S.E.C.

**Programmes for Tuesday.**  
(Manchester Programme continued from page 362.)

**ORCHESTRA**  
Selection, 'A Midsummer Night's Dream'  
*Mendelssohn, arr. Finck*  
Shepherd Fennel's Dance .... *Balfour Gardiner*  
F. V. WADSWORTH

**ORCHESTRA**  
Selection, 'The Balkan Princess' ..... *Rubens*  
The Turkish Patrol ..... *Michaelis*

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

6.0 Mr. A. E. LAWTON: An Eye-Witness Account of the concluding day's play in the Lancashire v. Yorkshire Cricket Match, at Old Trafford today.

6.15 *S.B. from London*

7.0 Trade Tendencies in the Industrial North—VI. Professor HENRY CLAY, 'The Human Effect' of Trade Depression in the Industrial North';  
7.15 *S.B. from London*

7.45 **Famous Northern Resorts**  
**Blackpool.**  
THE DELLA ROSA NEOPOLITAN PLAYERS, relayed from the Winter Gardens  
MURIEL GEORGE and ERNEST BUTCHER, with  
'A JOLLY GOOD COMPANEE'  
including:  
PERCY KAHN (Accompanist); OLIVE KAVANN (Contralto); ARTHUR DUNBURY (Tenor); ANITA CREIGHTON (Soubrette); CLAUDE CHANDLER (Comedian); ETHEL BRIDGESTOCK (Pianist); BILLY SELDOM (Comedian)

8.40 HERMAN DAREWSKI'S DANCE BAND relayed from the Empress Ballroom, the Winter Gardens

9.0 *S.B. from London* (9.35 Local Announcements)

10.55-12.0 DANCE MUSIC; BERTINI'S DANCE BAND from the Tower Ballroom, Blackpool

**Other Stations.**

5NO NEWCASTLE. 245.9 M. 1,250 KC.  
12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.30:—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. T. Russell Goddard, F.L.S., Northumberland Birds—I. Birds of the North-East Coast. 7.15:—*S.B. from London*. 7.45:—Popular Concert. Relayed from the Festival Hall, North-East Coast Exhibition. 8.45:—Quatuor Vocal Russe-Monssorgsky. 9.0:—*S.B. from London*. 10.55-12.0:—Dance Music from the Oxford Galleries.

5SC GLASGOW. 401.1 M. 740 KC.  
11.0:—A Recital of Gramophone Records. 11.45 app. 1.0 app.:—*S.B. from Edinburgh*. 3.0:—Broadcast to Schools. 3.15:—Musical Interlude. 3.20:—Monsieur Jean Jacques Oberlin, assisted by Madame Oberlin, 'Elementary French—IV.' 3.45:—Dance Music. From the Locarno Dance Salon. 4.0:—The Station Orchestra. James Adair (Reciter), Helen Frame (Soprano). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. A. G. Hutchison: 'Week-ends in the Open—I. Camping with a Rucksack.' 6.15:—*S.B. from London*. 7.45:—Roadways. Some Music, Song, and Verse of the Open Road, presented by the following Artists: Jean Downs, Maurice Milbourn, Reginald Talbot, The Waverley Male Voice Quartet, and The Station Orchestra. 9.0:—*S.B. from London*. 9.35:—Scottish News Bulletin. 9.40-12.0:—*S.B. from London*.

2BD ABERDEEN. 511.2 M. 964 KC.  
11.0:—Programme relayed from Daventry. 11.45 app. 1.0 app.:—*S.B. from Edinburgh*. 3.0:—*S.B. from Glasgow*. 3.45:—Studio Concert. The Station Octet. Lewis Charles (Tenor). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London*. 7.45:—*S.B. from Glasgow*. 9.0:—*S.B. from London*. 9.35:—*S.B. from Glasgow*. 9.40-12.0:—*S.B. from London*.

2BE BELFAST. 302.7 M. 991 KC.  
3.30:—Massenet, Orchestra. Kathleen Daunt (Soprano). 5.15:—The Children's Hour. 6.0:—Miss Edith Gregg, 'The Empire Marketing Board—II. How it helps the Home Producer.' 6.15:—*S.B. from London*. 7.0:—The Rt. Hon. J. Milne Barbour (President of the Royal Ulster Agricultural Society). 'The Forthcoming Show at Balmoral.' 7.15:—*S.B. from London*. 7.45:—A Military Band Concert. A Wagner Programme. The Station Military Band, conducted by E. Godfrey Brown, Hugh Carson (Baritone). 9.0:—*S.B. from London*. 9.40:—A Recital of Gramophone Records of music from the Opera to be broadcast at 9.53 p.m. 9.53-12.0:—*S.B. from London*.



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**7.45**  
**A Chamber Music Concert**

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'
- 11.0 (*Daventry only*) **Gramophone Records**
- 12.0 **A BALLAD CONCERT**  
MURIEL MICHELL (Contralto)  
ERIC CROSS (Tenor)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**  
Directed by GEORGES HAECK  
From the Frascati Restaurant
- 3.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

3.15 *Daventry only*  
School Broadcasting  
Special Transmission for Demonstration Purposes: Mr. CLIFFORD COLLINSON, 'India: The Coming of the Monsoon'

- 3.30 Professor F. T. G. HODGKIN, C.M.G., F.R.C.V.S., F.R.S.E., 'Talks about Animals—IV, Animals for Pleasure and Profit'

- 3.45 **A Light Classical Concert**  
CLIFTON BELLWELL (Pianoforte)  
THE WESTMINSTER STRING QUARTET

- 5.15 **THE CHILDREN'S HOUR:**  
'My Programme' by UNCLE STUART

- 6.0 **Musical Interlude**

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

- 6.30 **The Week's Work in the Garden, by the Royal Horticultural Society**

- 6.40 **Musical Interlude**

- 6.45 **THE FOUNDATIONS OF MUSIC**  
SONGS OF DEBUSSY  
Sung by ANNE THURSFIELD (Soprano)  
(Fêtes Galantes) (Gala) (1892)  
En Sourdine (Ticking)  
Fantoches (Marionettes)  
Clair de Lune (Moonlight)  
Le jet d'eau (Jet of water) (1890)  
Le son du cor s'afflige (The sound of the cornet) (1891)

- 7.0 Dr. H. E. WOODMAN: 'Dried Grass Cakes' (Under the auspices of the Ministry of Agriculture)

- 7.15 **Musical Interlude**

- 7.25 Sir JOHN RUSSELL, D.F.C., F.R.S., 'The History of the English Countryside—IV, Rural England: The Eastern and South-Eastern Regions'

**WEDNESDAY, MAY 22**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

IN his survey of the English countryside, Sir John Russell has now reached the Eastern and South-Eastern regions, with the fruit lands of Kent, the clays of Essex, the light lands and loams of East Anglia, and the Fens. From these, his survey passes to the Lincolnshire and Yorkshire Wolds and the chalk-lands of the South-east and the South. He will tell how these lands have been cultivated and the changes they are now undergoing.

**7.45 Chamber Music**

ASTRA DESMOND (Contralto)  
THE VIRTUOSO STRING QUARTET  
MARJORIE HAYWARD (Violin); EDWIN VIRGO (Violin); RAYMOND JEREMY (Viola); CEDRIC SHARPE (Violoncello)

of one or other of the movements, were suggested by him to Beethoven.

ASTRA DESMOND

Star vicino ..... *Salvatore Rossi*  
Se Florindo è fedile (If Florida is faithful)

*Scarlatti*

Come raggio di sol (Like a ray of sunshine)

*Caldara*

Nocturne ..... *Cyrl Scott*

E'en as a lovely Flower ..... *Frank Bridge*

Minnelied (Love Song) ..... *Brahme*

Meine Liebe ist grün (My love is fair)

**QUARTET**

Fantasy Quartet for Strings .. *Eugene Goossens*

Two Serenades for String Quartet *Joseph Jongen*

**9.35 THREE GREAT PLAYWRIGHTS**

A Programme consisting of passages from

**THE PERSAE, by Aeschylus**

Translated by Lewis Campbell.

Characters: Messenger, Atossa

*The Scene is laid at Susa, before the Palace of Xerxes.*

**DOCTOR FAUSTUS, by Marlowe**

Characters: Faustus, Mephistopheles.

*The Scene is the study of Faustus.*

**ULYSSES, by Stephen Phillips,**

Characters: Calypso, Ulysses, Hermes

*The Scene is the shore of Ogygia with the sea-cave of Calypso.*

THE scenes included in this hour's programme form an interesting study in comparison. They are instances of what may be called rhetorical drama—drama entirely dependent upon the spoken word—drawn respectively from two of the classic periods of dramatic literature, and from comparatively recent years.

In the first scene, Aeschylus tells, through the mouth of a Persian messenger, sent to the Queen-mother, Atossa, by her son, Xerxes, the story of the immortal sea-fight at Salamis, where, united, Hellas, but especially the Athenians, defeated the second Persian invasion.

In the next, Marlowe, Shakespeare's finest predecessor and possibly his master in pure rhetoric, is represented by the conclusion of his version of the famous Faust legend.

The last scene is taken from Stephen Phillips, who has been claimed to be in direct descent from the great poetic dramatist. This scene is chosen from his play, *Ulysses*, and deals with the episode of the Island of Ogygia, where the hero, on his return from the capture of Troy, was held captive for months by the nymph Calypso.

It has been said that the microphone is the ideal medium for the rhetorical play. It is hoped that this evening's experiment will contribute something towards proving the theory.

Quartet for Strings in E Minor, Op. 59, No. 2

*Beethoven*

Allegro; Molto adagio; Allegretto, Trio—  
Theme russe; Finale—Presto

THE three Quartets which make up Op. 59 belong to a period of Beethoven's career when things were going anything but happily for him. Vienna was occupied by the victorious French troops, and the unfortunate people had to suffer all manner of irksome restraints and privations. The Court and all Beethoven's important friends had left Vienna, and the tragic affliction of his deafness was beginning to make itself seriously felt. It may thus well be true that some of the sadness which can be heard in this music is a real reflection of his own depressed spirits. The Quartets are all dedicated to Count Rasoumowaky, and are affectionately known to chamber music lovers all over the world by his name. He was Russian Ambassador at the Viennese Court, and it is supposed that the Russian airs which in each Quartet form the basis

Translated by LEWIS CAMPBELL

Characters: Messenger, Atossa

*The Scene is laid at Susa, before the Palace of Xerxes.*

**Doctor Faustus**

by

Marlowe

Characters: Faustus, Mephistopheles

*The Scene is the study of Faustus*

**Ulysses**

by

Stephen Phillips

Characters: Calypso, Ulysses, Hermes.

*The Scene is the shore of Ogygia with the sea-cave of Calypso.*

(See centre of page)

10.35 **A Pianoforte Recital**

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

(Wednesday's Programme continued on page 366.)

**9.35**  
**Three Studies in Rhetoric**

EUGENE GOOSSENS.

THE third bearer of the name to achieve distinction as conductor, bids fair to add greater lustre to the family annals as a composer, than his distinguished father and grandfather. Sturdily English in spite of his Belgian descent, he owes less than most of his contemporaries to English folk song. His music is quite definitely original, and though in many ways as modern as most of the music of the present day school, it is not so strange in its idiom as some by which listeners have been rather baffled.

He is equally at home in composing for the orchestra, where his unusually wide experience as a conductor stands him in good stead, or in the more restricted domain of chamber music.

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

9.15 'GREENHORN': 'Before the Mast—a true story of adventure'

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

**9.35 Three Great Playwrights**

A Programme consisting of passages from

**The Persae**

by

Aeschylus

Translated by LEWIS CAMPBELL

Characters: Messenger, Atossa

*The Scene is laid at Susa, before the Palace of Xerxes.*

**Doctor Faustus**

by

Marlowe

Characters: Faustus, Mephistopheles

*The Scene is the study of Faustus*

**Ulysses**

by

Stephen Phillips

Characters: Calypso, Ulysses, Hermes.

*The Scene is the shore of Ogygia with the sea-cave of Calypso.*

(See centre of page)



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| Less Income Tax at, say, 2/- ..... | 3 : 7 : 5     |
| Nett annual cost .....             | 30 : 7 : 3    |
| Total nett cost .....              | £910 : 17 : 6 |

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|-------------------------|---------------|
| Sum assured .....       | 1,000 : - : - |
| Estimated Bonuses ..... | 630 : - : -   |
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## WEDNESDAY, MAY 22

### 5GB DAVENTRY EXPERIMENTAL

(432.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**8.0**  
**A**  
**Post-Prandial**  
**Pot Pourri!**

**3.0 A BAND CONCERT**  
 THE CITY OF BIRMINGHAM POLICE BAND  
*(From Birmingham)*  
 Conducted by RICHARD WASELL  
 March, 'Admirals All' Bath, arr. Winterbottom  
 Overture, 'Pique Dame' (Queen of Spades) *Suppé*  
 MILDRED WATSON (Soprano)  
 I know a lovely garden ..... *d'Harlelot*  
 The Dream Wall ..... *K. A. Wright*  
 Can't Remember ..... *Alma Goatley*  
 An Old-time Mother Song .... *Mary Nightingale*

**3.20 BAND**  
 Suite in F ..... *Holst*  
 March; I'll Love my Love; Song of the  
 Blacksmith; Fantasia on the Dargason

BEN LAWES  
 (Entertainer)

**3.45 BAND**  
 Trombone Solo,  
 'Lend me your  
 aid'  
*Gounod, arr. Ord*  
*Hume*  
 (Soloist,  
 P.C. PACK)  
 Two Hungarian  
 Dances *Brahms*

**4.0 H.R.H. THE PRINCE OF WALES**  
 Opening Ceremony of the  
 New Nottingham Exchange  
 Relayed from  
 Nottingham

**4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**  
 COBURG SISTERS  
 (Harmonious Duets)

**5.30 The Children's Hour:**  
*(From Birmingham)*  
 'Basher gets a Bump'—a School Story by  
 T. DAVY ROBERTS  
 Songs by MARJORIE HOVERD (Soprano)  
 ARTHUR LINDSAY will Entertain  
 'How Gas and Oil Engines Work,' by Major  
 Vernon Brook

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

**6.30 Light Music**  
*(From Birmingham)*  
 THE BIRMINGHAM STUDIO ORCHESTRA  
 Conducted by FRANK CANTELL  
 Overture, 'La Tonelli' ..... *Thomas*  
 FRANK LESTER (Baritone)  
 Once I loved a maiden fair ..... } *arr. Hughes*  
 Down by the Sally Gardens ..... }  
 The Jolly Carter ..... *arr. Moran*

**6.50 ORCHESTRA**  
 Fantasia, 'Don Pasquale' .. *Donizetti, arr. Tavan*  
 DOROTHY WILSON (Pianoforte)  
 Variations Brillantes, Op. 12 ..... *Chopin*  
 ORCHESTRA  
 Selection, 'La Boutique Fantasque' (The  
 Fantastic Toyshop) ... *Rossini, arr. Respighi*

**7.23 FRANK LESTER**  
 The Lute Player ..... *Allitsen*  
 Death of Robin Hood ..... *Eva Pain*  
 My Son ..... *del Riego*

ORCHESTRA  
 Festal Polonaise ..... *Svendsen*

**7.42 DOROTHY WILSON**  
 Bagatelle, No. 3, in D, Op. 119 ..... *Beethoven*  
 Second Prelude ..... *Debussé*  
 Prelude ..... *William Baines*  
 Nocturne in E Flat, Op. 55, No. 2 ..... *Chopin*

ORCHESTRA  
 Three Arabian Dances ..... *Ring*

**8.0 'Cabaradio'**  
*(From Birmingham)*  
 A Post-Prandial Pot Pourri  
 With Book and Additional Numbers by CHARLES  
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Members of the  
 Night Club:  
 PHYLLIS LONES  
 EDITH JAMES  
 BRIAN VICTOR  
 HARRY SERNETT  
 HARRY SEXTON  
 ALFRED BUTLER  
 JACK VENABLES  
 GERALD ARMES

**9.0 A CONCERT**  
 KENNETH ELLIS  
 (Baritone)  
 THE GERSHOM  
 PARKINGTON  
 QUINTET  
 QUINTET  
 Fantasia on  
 the works of  
 Grieg  
*arr. Godfrey*



THE EXCHANGE, NOTTINGHAM,  
 (architect, T. Cecil Howitt), which the Prince of  
 Wales will open this afternoon.

KENNETH ELLIS  
 My Old Shako ..... *Trotter*  
 Rouse Up ..... *Howard Fisher*

QUINTET  
 To the Sea ..... *MacDowell*  
 Folk Tune and Fiddle Dance ..... *Fletcher*

KENNETH ELLIS  
 The Emigrant ..... *Helen Fothergill*  
 Hedgin' and Ditchin' ..... *Easthope Martin*  
 The Dip ..... *Martin Shaw*

QUINTET  
 Selection, 'L'Enfant Prodigue' ('The Prodigal  
 Son') ..... *Wormser*

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

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

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

**11.15-11.45**  
 Experimental Transmission of Still Pictures  
 by the Futograph Process

(Wednesday's Programmes continued on page 368.)

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## Wednesday's Programmes continued (May 22)

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

- 1.15-2.0 **A. Symphony Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfa Genedlaethol Cymru)  
Overture, 'The Magic Flute' ..... } *Mozart*  
Symphony in G Minor ..... }  
Rhapsodic Dance, 'The Bamboula' ..... } *Coleridge-Taylor*
- 3.0 London Programme relayed from Daventry
- 3.45 **The Beethoven Trios—No. XIV**  
**FRANK THOMAS (Violin)**  
**RONALD HARDING (Violoncello)**  
**HUBERT PENGELLY (Pianoforte)**  
Trio in G (Variationen), Op. 121  
Introduction; Theme and Variations



**LIONEL FALKMAN**  
plays in the Variety programme from  
Cardiff at 9.35 tonight.

- 4.5 **PERCY EDMONDS (Tenor)**  
It was a lover and his lass ..... *Eric Coates*  
As over I saw ..... *Peter Warlock*  
Under the Lilac Bough .. *Schubert, arr. Clutsam*
- THE STATION TRIO**  
Hungarian Rhapsody, No. 9 ..... *Liszt*
- PERCY EDMONDS**  
O Mistress Mine ..... *Quiller*  
Love is a Sickness ..... *Armstrong Gibbs*  
The Milkmaid ..... *Mary Carmichael*
- TRIO**  
Novelettes, Op. 29 ..... *Gade*
- 4.45 London Programme relayed from Daventry
- 5.15 *S.B. from Swansea*
- 5.30 **The Children's Hour**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London (9.30 West Regional News)*

- 9.35-11.0 **Variety**  
**MONA JENKYNs (Soprano)**  
**LIONEL FALKMAN (Violin)**  
**TARRANT BAILEY, JUNR. (Banjo)**  
**YVETTE and a Telephone (May)**  
**THE OGMOR GLEEMEN**  
**VERA ASHE and SIDNEY EVANS**  
In a Sketch by L. DU G., entitled 'STUNG'

**5SX SWANSEA.** 288.5 M.  
1,040 KC.

- 1.15-2.0 *S.B. from Cardiff*
- 3.0 London Programme relayed from Daventry
- 3.45 *S.B. from Cardiff*
- 4.45 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
- 5.30 *S.B. from Cardiff*
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 9.30 *S.B. from Cardiff*
- 9.35-11.0 *S.B. from London*

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

- 3.0 London Programme relayed from Daventry
- 6.15-11.0 *S.B. from London (9.30 Local Announcements)*

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

- 3.0 London Programme relayed from Daventry
- 5.15 **The Children's Hour:**  
**DATA AND DATES**  
When we hear all about 'The Passage of Arms  
at Poissey' (*W. P. Shervill*)
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 *S.B. from London (9.30 Mid-week Sports  
Bulletin, Local Announcements)*

**2ZY MANCHESTER.** 375.3 M.  
793 KC.

- 3.0 **NORTHERN WIRELESS ORCHESTRA**  
Overture, 'Der Gascogner' ('The Gascon') *Suppl*  
Waltz, 'Artist's Life' ..... *Strauss*  
Selection, 'The Passing Show' ..... *Finck*
- 3.30 London Programme relayed from Daventry
- 3.45 **ORCHESTRA (Continued)**  
Selection, 'The Beggar's Opera' ..... *Austin*
- 4.0 **Famous Northern Resorts**  
**Southport**  
A Municipal Band Concert  
Relayed from the Bandstand  
**ST. HILDA'S COLLIERY BAND**  
Musical Director, **JAMES OLIVER**  
Selection from The Works of Tchaikovsky  
*arr. Douglas*  
Cornet Solo, 'Carnival at Venice' .. *Hartmann*  
(Soloist, **W. OUGHTON**)  
Selection, 'Poliuto' ..... *arr. Douglas*  
Romance, 'Pierrot and Pierrette' .... *Rimmer*  
Trombone Solo, 'Joy Wheel' ..... *Sutton*  
(Soloist, **E. BOAM**)  
Descriptive Fantasia, 'A Sailor's Life' .... *Cope*
- 5.0 **PHYLLIS and DOROTHY PEPPER (Syncopated  
Duets)**  
My Ohio Home ..... *Donaldson*  
King for a Day ..... *Ted Fiorito*  
I kiss your hand, Madame ..... *Erwin*  
Some day, somewhere, we'll meet again .. *Rapée*  
Chloe (Song of the Swamp) ..... *Neil Moret*  
Japansy ..... *Klenner*
- 5.15 **The Children's Hour:**  
**A GOLDEN OPPORTUNITY**  
Songs sung by **DORIS GAMBELL** and  
**HARRY HOPEWELL**  
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(Manchester Programme continued)

- 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 (9.30 Local Announcements)
- 9.35-11.0 A Wagner Programme  
(Wagner born this day, 1813)  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
BELLA BAILLIE

Other Stations

**5NO NEWCASTLE.** 243.9 M., 1,220 KC.  
3.0:—London Programme relayed from Daventry. 3.45:—Fred Mayall (Violin). 3.52:—Constance Hay (Contralto). 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-11.0:—London.

**5SC GLASGOW.** 401.1 M., 748 KC.  
3.0:—Broadcast to Schools: Mr. George Burnett: 'Scott and his Contemporaries—IV, Sir Walter Scott—I.' 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—An Instrumental and Orchestral Concert. The Station Orchestra. Jeannette Lamb (Pianoforte). 4.45:—Dance Music from the Locarno Dance Salon. 5.15:—The Children's Hour. 5.57:—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:—Mr. Dudley V. Howells: 'The Flower Garden and the Greenhouse,' and Topical Gardening Notes. 6.45:—London. 7.0:—Edinburgh. 7.15:—London. 7.25:—Edinburgh. 7.45:—Quatuor Vocal Russe-Moussourzky. 8.0:—Edinburgh. 9.0:—London. 9.30:—Scottish News Bulletin. 9.35:—A Mixed Menu. Served by The Radioptimists. 10.35-11.0:—A Recital of Hebrew Sacred Songs by The Rev. A. Fuchsman.

**2BD ABERDEEN.** 311.2 M., 994 KC.  
3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—Steadman's Orchestra, directed by George Steadman, from the Electric Theatre. 5.0:—Song Recital by John Cooper (Baritone): A Soft Day (Stanford); Slow-coach (Sterndale Bennett); Annabel Lee (Martin Shaw); Thinkin' of Mary (Sterndale Bennett); A Song of Hope (Haydn Wood); Keep on Keeping On (Longstaffe). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45:—Quatuor Vocal Russe-Moussourzky. 8.0:—S.B. from Edinburgh. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—Variety. Edward Smith (Entertainer); Robert Freeland (Hard Saw Soles); The Massiot Sisters (Syncopated Duettists); Jimmie Ross and Nan Main (Speciality Pianists); Stephen Mitchell and Eddy Low in a Cross Talk Act. W. M. Carnegie (Bass Baritone). Interludes by the Station Orchet.

**2BE BELFAST.** 302.7 M., 991 KC.  
12.0-1.0:—Gramophone Records. 3.30:—Concert. The Radio Quartet. A Vocal Interlude by Adelaide Beattie (Mezzo-Soprano). Harold Harper (Violin). 5.0:—Miss Eileen Phillips, 'Ireland's Lake District.' 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 7.45:—A Programme of American Music. John Collinson (Tenor); The Radio Singers; The Orchestra. 9.0:—S.B. from London. 9.30:—Regional News. 9.35:—Tommy Atkins. Hugo Thompson (Baritone). Orchestra. 10.30-11.0:—Dance Music: Sibbald Treacey's Syncopated Four.

**The Listener**  
THE B. B. C. NEW WEEKLY

Special Features:

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By Dr. LIONEL GILES

'THE NEGLECTED NORTH'  
By H. V. MORTON

POLITICAL ADDRESSES OF EACH PARTY

By A WOMAN REPRESENTATIVE

will appear in next Wednesday's issue.

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The B.B.C. Popular  
Orchestral  
Concerts

Eighth Concert  
Thursday 23rd May  
at 8 o'clock  
Relayed to 5GB

Relayed from the  
People's Palace  
Mile End Road

Overture, 'The Barber of Bagdad' . . . . *Cornelius*  
**C**ORNELIUS, author, poet, and composer, and one of the leaders of the self-styled 'New German' School of music which gathered round Liszt at Weimar in the middle of last century, had been dead a good many years before his work began to receive anything like

the recognition which is its due. Even now, neither his poetry nor his music takes the position to which their many fine qualities entitle them. The Comic Opera, *The Barber of Bagdad*, of which text and music are both by Cornelius, was performed only once in his lifetime, meeting with a wholly unfavourable reception. It was not revived until nearly thirty years later, at Munich, and was afterwards given in London and elsewhere. There is nothing Eastern about it, though the story is an old one in the manner of the 'Arabian Nights.'

The Barber rejoices in the imposing name of Abdu Hassan Ali Ebe Bekar, and is renowned not only as the greatest of all barbers, but one of the greatest of all talkers. Like his still more famous brother of Seville, he has a large hand in the destinies of the other people in the tale, and it is largely through his intervention that the young hero, Nureddin, is happily wedded to Margiana, the fair lady of his choice.

The Overture begins with an introductory section, presenting two little themes which are heard a good deal in the course of the work, and then in flowing waltz rhythm the solo cello introduces one of the principal tunes. The other principal tune, a very lively figure, appears first on the woodwinds. Towards the end there is a little passage for woodwinds alone, in which it sounds as though the instruments were too shy to carry on, but soon the whole orchestra joins, and the Overture finishes with a robust and vigorous section.

Vocal Scene, 'Adonais' . . . . . *Landon Ronald*

**T**HIS finely conceived dramatic scene for Soprano voice and orchestra, by Sir Landon Ronald, is a setting of parts of Shelley's beautiful Elegy on the death of his friend Keats, in which he speaks of him as the beautiful youth of the old legend.

Hungarian Phantasy . . . . . *Liszt*

**L**ISZT, himself a Hungarian by birth, was a devoted enthusiast on behalf of the national music of his country. He wrote no fewer than twenty Hungarian Rhapsodies, and in them much of the spirit of the land is vividly embodied.

This Phantasy for pianoforte and orchestra is practically a transcription of one of the Rhapsodies,

and consists, like most of them, of two chief parts, one slow and melancholy, after the manner of the tune which the gipsies call 'Lassan,' and the other very lively and vigorous, like the melodies known in Hungary as 'Friszka.' The latter part is made up of a number of short sections suggesting the national dances.

he chooses, he can be as thoroughly English as any of the folk-song enthusiasts of the modern school.

This Rhapsody, which will be new to most listeners, is based throughout on English folk-songs.

L'apprenti Sorcier . . . . . *Dukas*

**P**AUL DUKAS, although having already many works of real distinction to his credit, is known in this country as yet almost solely by this very clever Scherzo, a musical jest in which the orchestra is used with remarkable skill. Music attracted him strongly in his boyhood, and while he was still at school he produced two dramatic Overtures. He was barely seventeen when the Paris Conservatoire admitted him, and when he left it with the coveted Prix de Rome he was still a mere youth.

Youthful fun and merriment can be heard throughout the piece which listeners are to hear this evening, and there are few examples in existence in which music tells a coherent story so vividly. The tale is a very old one: the original wizard who clothed broomsticks, changing them into slaves to do his bidding, learned his magic from the Egyptian goddess Isis. Dukas' music was inspired by the German poet Goethe's version of the story, in which the magician's apprentice, left alone with the broomstick, pronounces the magic syllables which set it to work on the drawing of water and bringing it to the house. But the boy cannot remember the words which undo the spell, and the carrying of water goes on until the house is well-nigh engulfed. In desperation the apprentice seizes an axe and chops the stick in half, only to find that his predicament is twice as bad as before,

since both halves carry on the work with equal energy. Luckily, the master magician returns in time to avert complete disaster, and the work ends happily.

Dream Music, 'Hansel and Gretel' . . . *Humperdinck*

**T**HE traditional German children's prayer which Humperdinck has embodied in his fairy opera, asks for no fewer than fourteen angels to stand guard until the morning. Two are asked to stand at the sleeper's head, two at his feet, two at his right side, two at his left, and so on, to guard his (and equally, of course, her) thoughts, ways, heart, and so on. In the opera angels do come down from heaven and take their stand about the sleeping children, as the curtain falls at the end of the second act.

The tune of the prayer is a very simple and beautiful one, and Humperdinck has set it with the happiest blend of solemnity and childlike simplicity.

## PROGRAMME

### PART ONE

- 8.0 Overture, 'Barber of Bagdad' . . . . . *Cornelius*  
DORIS VANE (with orchestra)  
Vocal Scene, 'Adonais' . . . . . *Ronald*  
Meditation, 'Thais' . . . . . *Massenet*  
EFFIE KALISZ  
Hungarian Fantasia for Pianoforte with Orchestra . . . *Liszt*  
An English Rhapsody . . . . . *Percy Pitt*

### 9.0 INTERVAL

### PART TWO

- 9.15 Scherzo, 'L'Apprenti Sorcier' . . . . . *Dukas*  
DORIS VANE (with pianoforte)  
Songs: (a) A Little Winding Road . . . . . *Ronald*  
(b) The Silver Swan . . . . . *Eric Thiman*  
(c) My Dearest Heart . . . . . *Sullivan*  
Dream Pantomime ('Hansel and Gretel') . . . *Humperdinck*  
(a) Scherzo, 'Midsummer Night's Dream' . . *Mendelssohn*  
(b) Pomp and Circumstance No. 1, in D . . . *Elgar*

DORIS VANE

(Soprano)

EFFIE KALISZ

(Pianoforte)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Kneale Kelley)

Conducted by

Sir LANDON RONALD and PERCY PITT

English Rhapsody . . . . . *Percy Pitt*

**M**R. PERCY PITT, whom the B.B.C. is proud to claim as its Music Director, is known to the whole world of music not only as a distinguished conductor of opera and concert, one who has had a large share in raising Covent Garden opera to the high position it holds, but also as a composer who has contributed a good deal to the honourable regard in which present-day British music is held.

Spending some years in France, as a young man, and carrying on his musical education in Germany, he gained a familiarity with Europe as a whole, and a breadth of outlook on music which is unique among his contemporaries in this country; there is certainly no other Englishman, and there are very few people alive, who can claim so wide a circle of real friendship among the world's musicians. His wide experience naturally lends most of his own music something of a Cosmopolitan air, but, when

**7.25**  
**How China**  
**Became**  
**a Republic**

10.15 a.m. The Daily Service

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

10.45 'The Growth of the Child'—IV. The Hon.  
Mrs. G. ST. AUBYN, 'The Difficult Child'—I

THIS is the first of two talks, within the series, on 'The Difficult Child.' Today Mrs. St. Aubyn will discuss the problem in general, and in the second she will deal with it rather more particularly. Despite the attention it now receives, the 'difficult' child is probably no more a problem of today than of yesterday; but education tends more and more to attempt an understanding of the individual child rather than children collectively, and this has brought to light the need to understand all special characteristics and idiosyncrasies, since therein, probably, lies the key to the child's development.

11.0 (*Daentry only*) Gramophone Records

12.0 A CONCERT

KATHLEEN STUART BAKER (Soprano)  
LEONARD HUBBARD (Baritone)  
DOROTHY HOGGEN (Pianoforte)

1.0-2.0 A RECITAL OF GRAMOPHONE RECORDS  
By CHRISTOPHER STONE

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

3.0 EVENSONG

From Westminster Abbey

3.45 'Life in Foreign Lands'—III. Madame  
KALLAS, 'How we live in Estonia'

FEW of us know much about the little country that stretches along the south coast of the Gulf of Finland, Estonia. The Estonians, who number close on a million, are, nevertheless, a picturesque people, given, from morning till night, anywhere and everywhere, to singing the national songs, of which they have so rich a store. Madame Aino Kallas, who is giving this talk, is the wife of the Estonian Minister in London and the author of 'The White Ship' and other volumes of stories.

4.0 A Concert

MICHAEL HEAD  
(Baritone)

THE GERSHOM PAB-  
KINGTON QUINTET

5.15 THE CHILDREN'S  
HOUR:

Songs and Imitations  
by RONALD GOURLY

The Story of 'Baley  
the Potter' (*Stephen  
Southwold*)

'Lambs Wool' (*Matthew  
Mole*), told by  
HUGH CHESTERMAN

6.0 Musical Interlude

**THURSDAY, MAY 23**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,502.5 M. 192 KC.)



EFFIE KALISZ

is the solo pianist in the last of the series of Popular Concerts, which will be relayed from the People's Palace tonight.

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

DEBUSSY'S SONGS

Sung by

ANNE THURSFIELD (Soprano)



THE OLD WALLS OF ESTONIA'S CAPITAL.

The Viru Gate of Tallinn, or Reval, as it is more commonly known to us, the capital of Estonia, about which Mme. Aino Kallas will talk this afternoon.

**8.0**  
**Concert from**  
**the**  
**People's Palace**

Chansons de Bilitis (1898) (Songs of Bilitis)  
La flûte de Pan (Pipes of Pan)  
Le chevelure (The Coil)  
Le tombeau des Naiades (The Tomb of the  
Naiades)  
La Grotte (1904) (The Grotto)  
Colloque sentimental (1904) (A sentimental  
colloquy)  
Le temps a laissée son manteau (1904) (Time has  
cast its mantle)

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

7.15 Musical Interlude

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

LAST week Dr. Lionel Giles carried his illuminating survey of the historical and political development of China from the mythical and legendary periods to the stability under the Han dynasty. This week he will carry the survey forward to the birth of the Chinese Republic, discussing *en route* the invasion of barbarian tribes and the division of the Empire into North and South, the 'Twilight Ages,' the reunification of the Empire, the Golden Age of the T'ang dynasty, the Manchu conquest and the great emperors of the seventeenth and eighteenth centuries.

7.45 WILL VAN ALLEN  
(The Tramp Comedian)

8.0 The B.B.C. Popular  
Orchestral Concert

EIGHTH CONCERT

The Last of the Series

Relayed from the People's Palace,  
Mile End Road

THE B.B.C. SYMPHONY ORCHESTRA

Leader, S. KNEALE  
KELLEY

Conducted by

Sir LANDON RONALD  
and

PERCY PITT

DORIS VANE (Soprano)

EFFIE KALISZ (Piano-  
forte)

(See also page 370)

9.0 WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN

9.15 B.B.C. Popular  
Concert

Part II

10.0 Local Announce-  
ments; (*Daentry only*)  
Shipping Forecast

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

10.20-12.0 DANCE  
MUSIC: JACK PAYNE  
and THE B.B.C. DANCE  
ORCHESTRA

# THURSDAY, MAY 23

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**10.15**  
**Two**  
**Short**  
**Plays**

### OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

## "His Master's Voice" RECORDS

**KING CHARLES**—John Brownlee—  
E 483, 4/6, Sunday 9.38, London and  
Daventry.

**BAYARIAN DANCES**—(Elgar)—  
London Symphony Orchestra—D1367,  
6/6, Monday 9.45 London and Daventry.

**SHEPHERD FENNEL'S  
DANCE**—Royal Opera Orchestra—  
C 1469, 4/6, Tuesday 8.5 London and  
Daventry.

**LA GIROMETTA**—Schipa—DA729,  
6/- Tuesday, 8.45 London and Daventry.

**LA FILLE AUX CHEVEUX DE  
LIN**—Heffetz—DB1246 8/6, Tuesday  
4.55 Daventry Ex.

**SONG OF GALITSKY**—Chaliapine  
—DA891, 6/- Tuesday 10.15, Daventry  
Ex.

**LA BOUTIQUE FANTASQUE**—  
Royal Albert Hall Orchestra—D1018 6/6  
Wednesday 7.20 London and Daventry.

**BALLET MUSIC FROM "FAUST"**  
—Royal Opera Orchestra—C1462 and  
C1463, 4/6 each, Wednesday 2.45 London  
and Daventry.

**LE CYGNE**—Casals—DA776, 6/-,  
Thursday 9.15 London and Daventry.

**FLYING DUTCHMAN OVERTURE**  
—State Orchestra Berlin—D1290, 6/6,  
Thursday 3.0 London and Daventry.

**HOMING**—D'Alvarez—DA 790, 6/-,  
Thursday 5.0 London and Daventry.

**ORGAN CONCERTO IN B FLAT**  
—Dr. Bullock—B2990, and B2991, 3/-  
each, Thursday 6.30 London and Daventry

**INTERMEZZO-GOYESCAS**—Casals  
—DB1067, 8/6, Friday 7.30 London.

**MASTERSINGERS-SACH'S  
MONOLOGUE**—Schorr—D1351, 6/6,  
Friday 8.30 Daventry Ex.

**DANCE OF THE HOURS**—New  
Light Symphony Orchestra C 1403,  
Saturday 6.30 Daventry Ex.

**LOVE DUET—MADAM BUTTER-  
FLY**—Sheridan & Pettie—DB 1119,  
8/6, Saturday 10.20 Daventry Ex.

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Schorr. London Symphony and Berlin  
State Opera Orchestras; Conductors Leo  
Blech and Albert Coates. Price in  
Album £4. 11. 0. D1320 to D1333.  
Records separately 6/6 each. Tuesday  
10.0. London and Daventry.

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### 3.0 Symphony Concert

No. II of the Summer Season

Relayed from the New Pavilion, Bournemouth  
THE Bournemouth Municipal Augmented  
ORCHESTRA

Conducted by Sir DAN GODFREY  
EDA KERSEY (Violin)

ORCHESTRA

Overture, 'The Flying Dutchman' ..... Wagner  
Serenade for Strings ..... Elgar  
Allegro piacevole; Larghetto; Allegretto

EDA KERSEY and Orchestra

Violin Concerto in A Minor ..... Dvorak  
Allegro ma non troppo; Adagio ma non  
troppo; Allegro giocoso, ma non troppo

ORCHESTRA

Symphony No. 4, in E Flat Minor .... Glazounov  
Andante—Allegro moderato; Scherzo—Allegro  
vivace; Andante—Allegro

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

8.0 'The Man who Worked Miracles' by H. G.  
WELLS. Read by V. C. CLINTON BADDELEY

### 8.30 A MILITARY BAND CONCERT

PHYLIS EVENNETT (Contralto)  
RONALD GOURLEY (Entertainer)

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

March, 'The Stars and Stripes' ..... Sousa  
Overture, 'Banditen Streiche' (The Merry Rob-  
bers) ..... Suppé

PHYLIS EVENNETT

The Arrow and the Song ..... Balfe  
O Western Wind ..... Brahe  
In Norley Wood ..... Brahe

To be broadcast tonight between 10.15 and 11.15—Two Plays

### 'THE PIERROT OF THE MINUTE'

A Dramatic Fantasy by  
ERNEST DOWSON

With Music specially composed by  
STANFORD ROBINSON  
Conducted by the Composer

Characters:

A Moon Maiden  
Pierrot  
A Singer

The dimness of twilight rests upon a glade  
in the Parc du Petit Trianon. It still reveals  
a Doric temple and, near by, upon a pedestal,  
the statue of a little Cupid. Pierrot comes into  
the glade, with his hands full of lilies. He is  
burdened with a little basket. He stands gazing  
at the temple and the statue.

### 'THE MAN WITH FLOWER IN HIS MOUTH'

A Dialogue by LUIGI PIRANDELLO

Characters:

The Man with the Flower in his Mouth  
A Customer (with Time on his Hands)

Twice, during the dialogue, a melancholy  
woman, in a black dress and an old hat with  
drooping flowers, will come round the corner.

An avenue, lined with trees; electric lights  
gleaming through the foliage. Among the  
houses, a miserable all-night café, with tables  
and chairs on the sidewalk. In front of the  
houses a street lamp, lighted. It is shortly  
after midnight. The Man with the Flower  
in his Mouth is seated at one of the tables,  
silently observing the Customer, who is sipping  
a mint frappé through a straw.

### 4.30 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

Overture, 'Marinarella' ..... Fucik  
Entr'acte, 'Thistledown' ..... Bath

ROSIE GROVES (Soprano)

Gentle Shepherd ..... Pergolesi  
Ecstasy ..... Rummel

ORGAN

Selection, 'Lilac Time' .. Schubert, arr. Cluissam  
Intermezzo, 'Bummel Petros' .. Werner-Kersten

ROSIE GROVES

Homing ..... Del Riego  
Where the Bee sucks ..... Sullivan

ORGAN

Valse Song, 'I'm Lonely' ..... Eric Coates  
Three Dream Dances ..... Coleridge-Taylor

### 5.30 The Children's Hour:

'The Stranger from the Sea,' an Adventure Play  
by Una Breadbent  
JACKO will Entertain

Selections by THE MIDLAND PIANOFORTE SEXTET

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

### 6.30 ORGAN RECITAL

Relayed from Coventry Cathedral  
FRANK EDWARDS (Organist)

Andante and Allegretto from Organ Concerto in  
B Flat ..... Handel  
Two Preludes ..... Stanford  
Larghetto from Clarinet Quintet Mozart, arr. Higgs  
Fantasia and Fugue ..... Parry

BAND

Malaguena ('Boabdil') ..... Moszkowski  
(Soloist, CHARLES LEGGETT)

Polonaise ('A Life for the Czar') ..... Glinka  
The Parade of the Tin Soldiers ..... Jessel

RONALD GOURLEY

Imitations  
Song, 'The Green Grass'

BAND

Selection, 'Carmen' ..... Bizet

PHYLIS EVENNETT

Jude ..... Quilter  
My Little Garden World ..... Molly Carrow  
A Prayer in Absence ..... Brahe

BAND

Waltz, 'The Blue Danube' .... Johann Strauss

RONALD GOURLEY

Song, 'Drake is going to Sea' ..... Bennett  
Improvisation

BAND

Valse Triste ..... Sibelius  
Shepherd's Hey ..... Percy Grainger  
Patrol, 'Wee Macgregor' ..... Amers

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 Two Plays  
(See centre of page.)



# Thursday's Programmes continued (May 23)

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

3.0 London Programme relayed from Daventry  
 3.45 Mr. F. O. MILES: 'The Film and the Other Arts: A Contrast—IV, Film Influence in Prose Narrative and Poetry'

MR. MILES will show that the film influences all forms of modern creative art, whether the creators are definitely conscious of it, or not.

4.0 ORGAN RECITAL  
 by  
 EDGAR H. DANIELS  
 Relayed from the Parish Church, Pontypridd  
 Postlude in B Flat ..... West  
 Evening Song ..... Schumann  
 Salut d'Amour ..... Elgar  
 'St. Ann' Fugue ..... Bach  
 Barcarolle ..... Hofmann  
 Spring Song ..... Hollins  
 Allegro moderato (Sonata I) ..... Mendelssohn

Ave Maria Arcadelt ..... Liszt  
 Marche Triomphale ..... Guilmant

4.45 BOBBY'S STRING ORCHESTRA  
 From Bobby's Café, Clifton, Bristol

5.15 The Children's Hour  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for Farmers  
 6.35 S.B. from London  
 10.0 West Regional News  
 10.5-12.0 S.B. from London

## 5SX SWANSEA. 288.5 M. 1,040 KC.

3.0 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  
 10.0 S.B. from Cardiff  
 10.5-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.45 Miss G. V. McFADDEN, 'Royal Sherborne'  
 4.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for Southern Farmers  
 6.35-12.0 S.B. from London (10.0 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry

5.15 The Children's Hour:  
 A Musical Combat between the AUNTS and UNCLE. They will equip themselves with Staves—treble and Bass—and fight to a Grand Finale

6.0 London Programme relayed from Daventry  
 6.15-12.0 S.B. from London (10.0 Local Announcements)

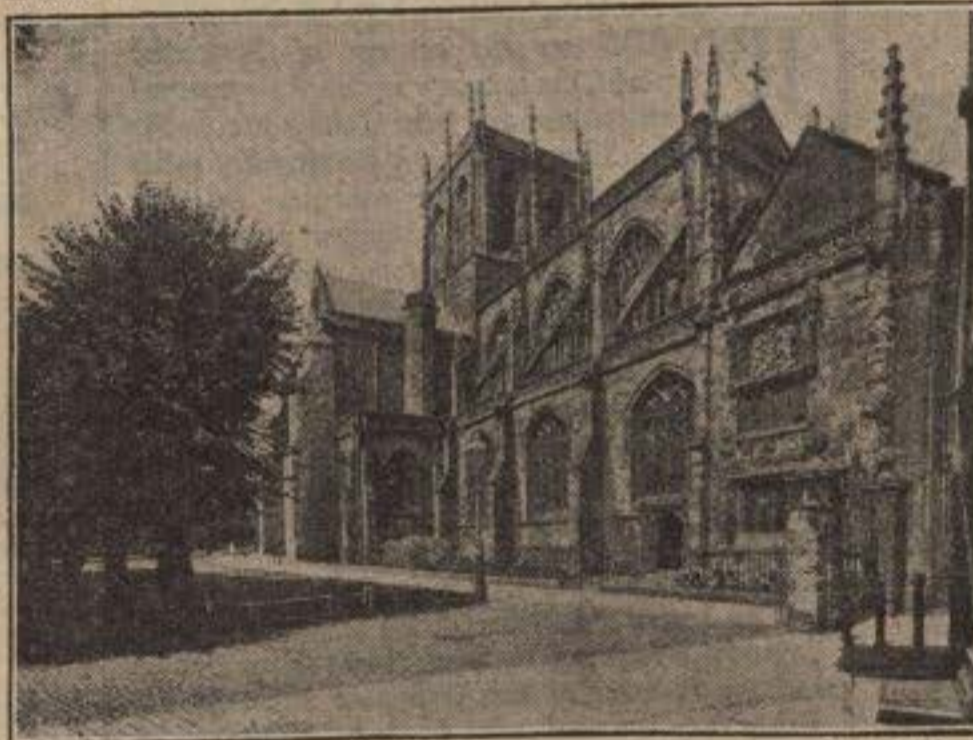
## 2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 A Light Concert.  
 S.B. from Liverpool  
 IVEY BRUNSKILL (Pianoforte)  
 Humoresque ('A Miniature') ..... York Bowen  
 Study in Thirds ..... Chopin  
 Hexentanz (Witches' Dance) ..... MacDowell

Overture, 'The Merry Wives of Windsor' Nicolai  
 Introduction, Act III, 'L'Amico Fritz' ('Friend Fritz') ..... Mascagni  
 Grand Fantasia, 'Carmen' .. Bizet, arr. De Groof  
 Canzonetta (Violin Concerto) Benjamin Goddard  
 Ballet Music, 'Dance of the Hours' .. Ponchielli

5.15 The Children's Hour:  
 S.B. from Leeds  
 A Silver Lining, or Treasure Trove  
 Songs sung by WINIFRED ANSON and J. WOODS SMITH  
 A Sketch by JACK SAYES  
 A Silver Prize for a Silver Competition

6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for North of England Farmers  
 6.45-12.0 S.B. from London (10.0 Local Announcements)



THE ANCIENT ABBEY OF SHERBORNE.  
 In her talk from Bournemouth this afternoon Miss G. V. McFadden will describe 'royal Sherborne.' This picture shows the Lady Chapel and part of the old Abbey buildings, now put to many different uses.

DOROTHY REID (Contralto)  
 None but the weary heart ..... Tchaikovsky  
 In the silent night ..... Rachmaninov  
 Black Roses ..... Sibelius  
 J. H. CURPHY (Tenor, Banjo, and Guitar Soloist)  
 Uncanny Banjo ..... }  
 Food for the Soul ..... } *Fillis and Bright*  
 Tamin' the Terror ..... }  
 Sort of Uncertain ..... }  
 IVEY BRUNSKILL  
 Study in D Flat ..... Liszt  
 The Nightingale ..... Liszt, arr. Alabiéff  
 DOROTHY REID  
 I love thee ..... Grieg  
 A Blackbird singing ..... Michael Head  
 A Feast of Lanterns ..... Bantock  
 Lullaby ..... Cyril Scott  
 J. H. CURPHY  
 Just Nothing ..... }  
 Butter Fingers ..... } *Fillis and Bright*  
 That's my weakness now ..... }  
 My Pet ..... }

3.45 'Holidays in the North of England'—V.  
 Mr. A. W. RUMNEY, 'Cycling in the Lake District'

4.0 Famous Northern Resorts (Buxton)  
 AN ORCHESTRAL CONCERT  
 Relayed from the Pavilion Gardens  
 THE PAVILION GARDENS ORCHESTRA  
 Musical Director, HORACE FELLOWES  
 March, 'Star of the North' ..... Armandola  
 Introduction, Act III, 'Lohengrin' .. Wagner

## Other Stations.

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

12.0-1.0:—Gramophone Records. 2.30:—Broadcast to Schools: Prof. J. L. Morrison, M.A., D.Litt., 'Some Important People in the Reign of Queen Victoria—V. How a Jewish Novelist became Prime Minister of Great Britain.' 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. J. Pitt Watson, B.D., of Sandyford Parish Church. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—S.B. from Aberdeen. 4.0:—Concert Music. The Station Orchestra: Suite of Old Dances (Drysdale). Elsie E. Ross (Soprano): Depuis le jour (Since the day) (Louise) (Charpentier); Sérénade Française (French Sérénade) (Leonavallo); Gavotte Song (Manon) (Massenet); Les Millions d'Arlequin (Serenade) (Drigo). Orchestra: Suite, 'Waltz Sketches' (H. Hodge). Elsie E. Ross: A Pastoral (Rosalinda) (Veracini, arr. A. L.); Crying Water (B. Hamblin); Cupid (Sanderson); Blue Days of June (M. Bing). Orchestra: Woodland Scene (Moonie). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—An Organ Recital by S. W. Letch, from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Musical Interlude. 6.45:—S.B. from London. 10.0:—Scottish News Bulletin. 10.5-12.0:—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: 'Some Women Poets.' 4.0:—An Afternoon Concert. The Station Octet: March, 'The Trumpet Call' (Fueck); Overture, 'Coriolanus' (Beethoven). 4.15:—Fay Nicol and Barbara Ramsay (in Duets): Sweet and Low (Barnby); Down in the Forest (London Ronald); Come to the Fair (Easthope Martin). 4.25:—Octet: Suite, 'Cobweb Castle' (Lehmann); Norwegian Rhapsody, No. 1 (Svendsen). 4.45:—Fay Nicol and Barbara Ramsay: The Keel Row, Afton Water, and Ye Banks and Braes (arr. Moffat). 4.55:—Octet: Andante Cantabile from Fifth Symphony (Tchaikovsky); Chanson Indoue (Rimsky-Korsakov). 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. 10.0:—S.B. from Glasgow. 10.5-12.0:—S.B. from London.

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

3.30:—A Religious Service. 3.45:—'Life in Foreign Lands—III. How we live in Estonia,' by Madame Kallas. 4.0:—Sibbald Treacey's Synopated Four. 5.0:—A Pianoforte Recital by May Shepperd: Cat's Fugue (Scarlatti); French Suite in E Major, No. 6 (Bach). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.30:—An Orchestral Concert. The Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'Roman Carnival,' Op. 9 (Berlioz); 8.10:—Arnold Trowell (Violoncello): Concerto in D Major, for Violoncello and Orchestra (Dittersdorf, arr. Trowell). 8.30:—A. J. O'Farrell (Baritone): I'll breathe my soul's deep yearning; The Rhine, that holdest River; I blame thee not; If only the flowers could know it; I wept as I lay dreaming; and The Rose and the Lily (Schumann). 8.42:—Orchestra: Variations on a Theme of Haydn, Op. 56a (Brahms). 9.0:—Weather Forecast, News. 9.15:—Orchestral Concert. Orchestra: Movements from Suite 'The Wasps' (R. Vaughan Williams). 9.30:—A. J. O'Farrell: A Legend; Fitful; and Nay, though my heart should break (Tchaikovsky); The Wanderer, and The Wraith (Schubert). 9.40:—Arnold Trowell: Creole Song (Trowell); Minuet, No. 1 (Mozart, arr. Trowell); Nocturne in E Flat (Chopin); Mazurka (Trowell). 9.52:—Orchestra: Triumphant March from 'Caractacus,' Op. 85 (Elgar). 10.0:—Regional News. 10.5-12.0:—S.B. from London.

7.50  
In Honour  
of  
Empire Day

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

10.45  
Something  
Quite  
Unexpected

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH WEATHER FORECAST

10.45 Dame MERIEL TALBOT: 'Why we should buy from the Empire'

THIS week is Empire Shopping Week, and Dame Talbot's talk has been arranged in connection therewith.

11.0-11.30 Empire Day Celebration for Schools

Messages by the Rt. Hon. the EARL OF MEATH, P.C., K.P., G.C.V.O., G.B.E., and the Rt. Hon. Field-Marshal LORD PLUMER, G.C.B., G.C.M.G., G.C.V.O., G.B.E.

A short Empire Tour by Mr. J. C. STOBART  
Hymns and National Songs by the WIRELESS CHOIR

12.0 A SONATA RECITAL  
CLIFFORD HELLIER (Pianoforte)  
CYRIL HELLIER (Violin)

Suite in D ..... York Bowen

12.30 ORGAN RECITAL  
by  
GEORGE RYAN, F.R.C.O.  
Organist and Director of the Choir, St. Mary  
Boltons, South Kensington  
Relayed from St. Mary-le-Bow  
Imperial March ..... Elgar  
Morning Song ..... Hollins  
Fugue in G Minor ..... Bach  
Gavotte Moderne ..... Lemarc  
Scherzo (from 5th Organ Sonata) ..... Guilmant

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

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

3.30 A Ballad Concert  
LILIA COOPER (Soprano)  
SEYMOUR DOSSOR (Tenor)  
ENID BAILEY (Violin)

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

5.15 THE CHILDREN'S HOUR:  
Leaves from The Empire Story-Book (C. E. Hodges)

With Incidental Music by the OLOF SEXTET

6.0 Mr. COURTNEY PAGE: 'Exhibiting Roses'

THE Englishman's fondness for the rose survives all the onslaughts made upon its popularity by the various 'fashionable' flowers of the moment. Mr. Courtney Page, who is the Secretary of the National Rose Society, gives some timely advice to all

EMPIRE - BUILDERS, OF THE SWORD—AND MIND



ALEXANDER — TAMERLANE — CAESAR — CHARLEMAGNE — QUEEN ELIZABETH

EMPIRE DAY.

WORDS are the cot. age of the mental world, the currency in which we transact all the give and take of daily life, public or private. They have been wonderfully made and adapted for their purpose, and in their present usage are capable of giving our experiences, wishes, and ideas with great force and subtlety.

But they have also certain defects. A coin is plainly stamped with its value—the value may fluctuate in purchasing power, but at any particular moment there can be no dispute as to the authoritative figure which it supplies for making up an account. A word, on the other hand, has no stable authority; it has merely the value for which the giver and receiver use it as a token, and they may differ widely in their valuation.

The word Empire, with its derivatives, Imperial, Imperialist, and Imperialism, is a striking instance of this difference in valuation. When they are used today in the political Press of Europe and America, do they not often carry the impress of the ancient world, in which conquest was a main source of power and military glory was the surest way to fame? On the other hand, is there not to be found, both in the poetry and political creeds of modern England, an aspiration towards a dominion of the spirit, a desire for a union of peoples which should be as wide as any known in history, but based on alliance in place of conquest, repudiating force as an instrument of policy, and founding an Imperial life not on power or military glory, but on the common fellowship and mutual service of men rather than on their subjection?

Henry Newbould

POETS, EMPERORS, SOLDIERS AND KINGS



CHARLES V — BLAKE — NAPOLEON — SHELLEY — LOUIS THE FOURTEENTH

those who intend exhibiting roses during the season.

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

6.30 Empire Day Rally in Hyde Park Under the auspices of the Daily Express

7.15 Mr. ERNEST NEWMAN: The B.B.C. Music Critic

7.30 Mr. E. L. WOODWARD: 'How to Approach Modern European History—IV, Diplomacy in the Nineteenth Century: The Problem of Discovering the Facts'

7.50 Empire Day Programme (See centre of page, and for full Programme foot of page 375)

LISTENERS who have heard previous broadcasts from Hyde Park on Empire Day will know how deeply moving these ceremonies can be. This evening's is to be arranged on somewhat different lines from its predecessors. Massed choirs from the London churches will lead the community singing, and the massed bands of the Guards will play, and the ceremony will close with a message personally delivered by the Prime Minister, followed by the singing of 'Auld Lang Syne.'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

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

9.35 A Vocal and Instrumental Recital by

HANS CLEMENS (Tenor)  
ZOLTAN SZEKELY (Violin)  
PAUL HERMANN (Violoncello)  
ZOLTAN SZEKELY and PAUL HERMANN  
Duo for Violin and Violoncello.....Mozart  
Allegro; Adagio; Rondo  
HANS CLEMENS  
Songs  
ZOLTAN SZEKELY and PAUL HERMANN  
Duo for Violin and Violoncello.....Haydn  
Adagio—Menuetto con Variazioni—Allegro  
Roumanian Folk Songs.....Bartok  
(Transcribed by Zoltan Szekely and Paul Hermann)

10.45 SURPRISE ITEM

11.0-12.0 DANCE MUSIC: REG BATTEN and his BAND, from the New Princes Restaurant

12.0-12.15

Experimental Transmission of Still Pictures by the Fultograph Process

# FRIDAY, MAY 24

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 8.40 Second Act of 'The Master- singers'

- 3.0 ORGAN RECITAL  
by  
YELLAND RICHARDS, F.R.C.O. (Organist and  
Director of the Choir, Crouch Hill Presbyterian  
Church)  
VIVIAN GASTER (Baritone)
- YELLAND RICHARDS  
Prelude and Fugue in B Minor ..... *Bach*
- VIVIAN GASTER  
Songs
- YELLAND RICHARDS  
Overture, 'Semele' ..... *Handel*  
Fantasia in F Minor ..... *Mozart*  
Pedal Sketch, No. 3 ..... *Schumann*
- VIVIAN GASTER  
Songs
- YELLAND RICHARDS  
Sonata in F Minor ..... *Rheinberger*  
Allegro non troppo; Andante; Grave—vivo—  
moderato
- 4.0 JACK PAYNE and B.B.C. DANCE  
ORCHESTRA  
MCCUBURN SISTERS (Harmonized Duets)
- 5.30 The Children's Hour:  
(From Birmingham)  
'May 24th,' by Charles Brewer  
Songs by ALEX PENNEY (Soprano)
- MARGARET ABELTHORPE (Pianoforte) will play a  
Selection of Folk Dances  
'Our Empire and Cricket,' by Maurice K.  
Foster
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS
- Overture, 'Rosamunde' ..... *Schubert*
- ALEX PENNEY (Soprano)  
A Blackbird Singing ..... *Michael Head*  
Sea Wrack ..... *Stanford*  
The Woodpigeon ..... *Lehmann*  
The Night Wind ..... *Roland Farley*
- 6.52 ORCHESTRA  
Praeludium ..... *Järnefelt*

- HILDEGARDE ARNOLD (Violoncello)  
Adagio ..... *Schubert, arr. Fuchs*  
Allegro ..... *Bocherin;*
- ORCHESTRA  
Suite, 'A Doll's House' ..... *Engleman*
- 7.25 ALEX PENNEY  
Morning Hymn ..... *Henschel*  
Cuckoo Song ..... *Quilter*  
Back o' the Moon ..... *Coates*
- HILDEGARDE ARNOLD  
Chant de Veslemoy ..... *Halvorsen, arr. Van Lier*  
Chanson Flamande (Flemish Song) ..... *Floudret*  
Intermezzo from 'Goyescas'  
..... *Granados, arr. Cassado*
- Tambourin ..... *Gossec, arr. Burmeister*
- 7.41 ORCHESTRA  
Selection, 'Tom Jones' ..... *German*
- 8.0 A Recital  
GEOFFREY DAMS (Tenor)  
THE MIDLAND STRING QUARTET  
NIGEL DALLAWAY (Pianoforte)  
'On Wenlock Edge'  
(A Song Cycle for Tenor Voice, String Quartet  
and Piano) ..... *Vaughan Williams*  
(1) On Wenlock Edge; (2) From far, from Eve  
and Morning; (3) Is my Team ploughing;  
(4) O, when I was in love with you; (5) Bredon  
Hill; (6) Chun.
- 8.40 'Die Meistersinger'  
ACT II  
Relayed from the Royal Opera House, Covent  
Garden
- 9.35 Vaudeville  
JAMES DONOVAN (Saxophone)  
MASON and ARMES  
(Entertainers at the Piano)  
PHILIP BROWN'S DOMINGOS DANCE BAND
- 10.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN
- 10.15 DANCE MUSIC: THE PICCADILLY  
PLAYERS, directed by AL STARITA, and THE  
PICCADILLY HOTEL DANCE BAND, directed by  
JAMES KELLEHER, from the Piccadilly Hotel
- 11.0-11.15 REG BATTEN and his BAND, from the  
New Princes Restaurant  
(Friday's Programmes continued on page 377.)

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6.30 From London, Daventry and other stations and to the British Empire, from 5SW (Chelmsford)

## AN EMPIRE DAY PROGRAMME

Organized by *The Daily Express*  
Relayed from Hyde Park

SERVICE CONDUCTED by The Rt. Rev. John Primatt Maud, Lord Bishop of Kensington. MASSES CHOIRS, conducted by Dr. Malcolm Sargent. MASSES BANDS OF THE BRIGADE OF GUARDS, H.M. Coldstream, Irish and Welsh (by Kind Permission of Col. C. P. Heywood, C.M.G., D.S.O., Coldstream Guards, Lt.-Col. The Hon. H. R. L. G. Alexander, D.S.O., M.C., Irish Guards, Colonel R. E. K. Leatham, D.S.O., Welsh Guards).

- 6.30 p.m. 'War March of the Priests' (from 'Athalie') ..... *Mendelssohn*  
(Played by the Massed Bands)
- 6.34 p.m. 'Onward, Christian Soldiers'  
(Played by the Massed Bands)  
Arrival of Procession headed by the Bishop of Kensington, representatives of the combined Churches, and Massed Choirs
- 6.44 p.m. Breaking of the Union Jack and flags of the Empire  
'Land of Hope and Glory,' by Massed Bands and Choirs, conducted by Dr. Malcolm Sargent

- 6.50 p.m. Prayer by the Bishop of Kensington
- 6.55 p.m. Anthem: 'The Heavens are Telling the Glory of God' ..... *Haydn*  
(Massed Choirs)
- 7.0 p.m. Message to the Empire by the Prime Minister, the Rt. Hon. Stanley Baldwin, M.P.
- 7.10 p.m. 'O God Our Help in Ages Past,'  
(Massed Choirs and Bands)
- 7.14 p.m. The Blessing  
Sevenfold Amen ..... *Stainer*  
(Massed Choirs)

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## Friday's Programmes continued (May 24)

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

11.0-11.30 London Programme relayed from Daventry  
 12.0-1.0 London Programme relayed from Daventry  
 3.0 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 S.B. from Swansea  
 6.15 S.B. from London  
 6.30 Mr. THOMAS LEWIS, M.P.S.: 'Carcers—Pharmacy'  
 6.45 S.B. from London  
 9.30 West Regional News  
 9.35-11.0 S.B. from London

**5SX SWANSEA.** 289.5 M.  
1,040 KC.

11.0-11.30 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 5.0 S.B. from Cardiff  
 6.0 Miss JESSIE NEWSTEAD: 'Holidays at Home—Mumbles'  
 6.15 S.B. from London  
 5.30 S.B. from Cardiff  
 6.45 S.B. from London  
 9.30 S.B. from Cardiff  
 9.35-11.0 S.B. from London

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

11.0-11.30 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 6.45-11.0 S.B. from London (9.30 Local Announcements)

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

11.0-11.30 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 5.15 The Children's Hour

6.0 London Programme relayed from Daventry  
 6.15-11.0 S.B. from London (9.30 Forthcoming Events; Local Announcements)

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

11.0-11.30 London Programme relayed from Daventry  
 3.0 NORTHERN WIRELESS ORCHESTRA  
 PHYLLIS WILLIAMS (Child Soprano)  
 TOM HORLOCK (Saxophone)  
 5.15 The Children's Hour  
 6.15 S.B. from London  
 6.30 For Farmers. Mr. E. S. W. DALE: (Secretary of the Royal Counties Agricultural Society): 'A Talk on Agricultural Shows (with special reference to the forthcoming Royal Counties Show at Southampton)'  
 6.0 'Roaming Abroad—I, Miss FAY KERSHAW: 'The Legend and Fates of the Holy Maries—Les Saintes Maries de la Mer'  
 6.15-11.0 S.B. from London (9.30 Local Announcements)

## Other Stations.

**5NO NEWCASTLE.** 348.9 M.  
1,230 KC.

11.0-11.30:—London Programme relayed from Daventry  
 2.30:—Broadcast to Schools. 3.0:—London. 5.15:—The Children's Hour. 6.0:—Mr. George E. Moore: 'Electioneering.'  
 6.15:—London. 6.30:—For Farmers. 6.45-11.0:—London.

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

11.0-12.0 (app.):—S.B. from Edinburgh. 2.30:—Broadcast to Schools. 3.15:—A Concert for Schools. The Station Orchestra. Robert Watson (Baritone). 4.0:—A Light Concert. The Station Orchestra. 4.15:—An Organ Recital. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Norman Morrison, D.Sc.: 'The Adder and its Ways.'  
 6.15:—London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—London. 9.30:—Scottish News Bulletin. 9.35-11.0:—London.

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

11.0-12.0 (app.):—Edinburgh. 2.30:—Broadcast to Schools. S.B. from Edinburgh. 3.10:—Glasgow. 4.0:—The Playhouse Orchestra. Directed by R. E. Cahill from the Playhouse. 5.0:—Miss Margaret MacGregor: 'Through Czecho-Slovakia.'  
 5.15:—The Children's Hour. 6.0:—London. 6.15:—London. 6.30:—Glasgow. 6.45:—London. 9.30:—Glasgow. 9.35-11.0:—London.

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

11.0-11.30:—London. 12.0:—Organ Recital by Herbert Westerber. Relayed from the Grosvenor Hall. 12.30-1.0:—Light Music. The Radio Quartet. 3.30:—Tchaikovsky Orchestra. 4.35:—A Vocal Interlude by Mayo Martin (Soprano). 4.47:—A Violin Recital by Hylda Hemingway. 5.0:—Favourite Waltzes. Orchestra. 5.15:—The Children's Hour. 6.0:—'Rose Culture', by Mr. Courtney Page. 6.15:—London. 9.35:—At the Sign of the Tabard. Tom Kinniburgh (Bass). The Radio Singers. 10.25:—A Pianoforte Recital by Claude de Ville. 10.45-11.0:—S.B. from London.

## SAMUEL PEPYS, LISTENER.

April 23 (St. George's Day).—This night to Zion College, at the bidding of Mr Wellard, the President, and here dined with the Fellows. Where was such an infinity of clergy as I never sat to dinner with before; so as at first I did put on my staidest airs, but soon found them merrier company than I had looked for, to my very good content. With us 4 Bishops, they of London, Worcester, Willesden and Kensington (but Lord! How fine to see in their full-evening clarets!); also the Dean of Paul's, and (of Seculars) the Recorder of London (Sir E. Wild). All these at high-table, to right and left of Mr Wellard, and I in row with them; which was a proud thing to be set at high-table in row with 4 Bishops, the Dean of Paul's and the Recorder of London.

Home, mighty happy with myself, and find that my wife, in trying for Vienna, hath so disabled our sett that naught will it do but whistle. Which any other time had vexed me into rating her roundly. But was now in so fayr a humour that I let it goe.

By R. M. FREEMAN.  
 Part-author of the New Pepys'  
 Diary of the Great Warr, etc.

April 24.—To Epsom to the City and Suburban, by favour of my friend Mr A. Churchill, who carries me thither in his car; with us his lady and one Mr Ford that hath a nose for winners and gets 4 of them to my none—bating onelic Parwiz with 5s. my wife gave me to put on for her. And the worst of it is my having told my wife she was as good as throwing away her money in betting on Parwiz (instead of Fohanaun). But now the damned horse goes and wins her 3' 10', and, gives her the laugh of me besides; which is a devilish thing. However, had in other respects a great day, with very good refreshment in both kinds; in particular an out-sizeable steak-pye with kidneys in it; the noblest pye that ever, I believe, I did eat, and came thrice for it.

So away and home, pretty merrie, all of us; and—our sette now mended—to listen to *The Flying Dutchman* (R. Wagner) with great pleasure alike in the musique and in my wife's forgetting to throw-up Fohanaun at me, to my great content.

## 5GB Calling.

'MERCIAANS' NOTES  
ON FUTURE PRO-  
GRAMMES ARRANGED  
BY BIRMINGHAM.

## Another Young Prodigy.

IN recent weeks I have referred to the astonishing successes achieved at an early age by Ebe Novarini and Winifred Flavell. In Peggy Cochrane, who appears in the 5GB Orchestral Concert on Tuesday, May 28, we find another young violinist who made amazing progress, one might say, from the time she started to walk and talk. She was playing tunes on the pianoforte at three, and at six was studying both that instrument and the violin. She entered the Royal Academy at eleven under an Ada Lewis Scholarship and at fourteen obtained her certificates, i.e., highest awards, for violin, pianoforte, and sight-singing—believed to be a record. At sixteen Miss Cochrane was awarded the Dove Prize, which is given to the most distinguished student of the year for versatility—in her case, the violin, pianoforte, accompanying, and composition—also understood to be a record for the Royal Academy.

## A Successor to 'G. P.'

I ALWAYS used to revel in the profound perplexities and ingenuous meanderings of the late-lamented G. P. Huntley. Everyone will remember him as Lord Playne and his delightful conversation with the parrot in *Betty*. Myles Clifton, who ably played this part on tour for three consecutive years with only one small break (which must constitute almost a record), and will be remembered for his clever character study of the dude in that most successful of all broadcast sketches, *The Hole in the Road*, appears in the vaudeville programme from 5GB on Saturday, June 1. As Lord Fitzwoolly he will gently amble through the portion of the programme allotted to him. Hector Gordon (Scots comedian) and Jack Venables (syncopated pianisms) are also in the bill. The latter is now well known as one of the accompanists in the bright and entertaining revues which frequently appear in the Birmingham programmes.

## A Symphony Concert.

MR. JOSEPH LEWIS has arranged an attractive Symphony Concert for Saturday, June 1. The artists are Ina Souez (soprano) and Geoffrey O'Connor Morris (pianoforte), who was at one time on the Birmingham Studio staff. He will be heard in Beethoven's *Concerto No. 2 in B Flat*, which although numbered 2 is known to be the first of his five pianoforte concertos. The main work of the evening is Tchaikovsky's *Symphony No. 5 in E Minor*, which will form the whole of the second half of the programme.

## 'Cupid and the Cutlets.'

TO those who like the tuneful fare of real English musical comedy and comic opera I can heartily recommend a twist of the dials to 5GB on Thursday, May 30, when the first performance of a new burlesque operetta, *Cupid and the Cutlets*, will form the main feature of a programme of musical comedy. The lyrics are the work of Percy Greenbank, whose name has been connected with some of the most popular light musical stage productions during the last thirty years. If a good lyric inspires a good melody, then Percy Greenbank's work can certainly be described as of a high order. Who does not remember the lilting tunes of *The Orchid*, *The Spring Chicken*, and *San Toy* of the early years of this century, with *To-night's the Night*, *Tina*, and *The Street Singer* to represent modern musical comedy. The music of *Cupid and the Cutlets* is from the pen of Patrick Barrow, whose name is also to be found on the covers of musical comedies. The artists in this production include Olive Groves, John Armstrong, Gladys Palmer, and Arthur Hosking.

(Continued on page 382.)



9.35  
OLIVE GROVES  
SINGS  
MUSICAL COMEDY

**SATURDAY, MAY 25**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,522.5 M. 192 KC.)

10.35  
AMBROSE AND  
HIS  
DANCE BAND



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

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

10.45-11.0 Miss IDA TODD: 'Renovating Last Summer's Wardrobe'

THIS talk is intended to be of particular use to those home dressmakers who, having very little experience of renovation, are anxious to make the best possible use of last season's dresses.

12.0-12.45 School Prize Giving

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

3.30 A BRASS BAND CONCERT

S.B. from Newcastle

Artists from the London Studio  
GARDA HALL (Soprano)  
WATCYN'S WATCYN'S (Baritone)  
THE MARSDEN COLLIERY BAND  
Conducted by JACK BODDICE

THE Brass Band came into being originally as a mounted band, most of the instruments being easier to manipulate in one hand, while the player holds the bridle rein with the other, than the woodwinds would have been. The French call it a 'Fanfare,' applying the same term to a cavalry band on mounted duty. It has naturally not the same fullness and variety as the complete Military Band, but can produce very rich, sonorous tone with gradations of quality and strength which are remarkable when one knows its limitations. In this country, almost more than anywhere else, brass bands have long been popular apart from any military use, and many societies and industrial concerns have their own brass bands, which often reach a very high pitch of excellence. Our British brass band contests are unique in their own way.

March, 'Punchinello', . . . arr. Rimmer  
Overture, 'Boccaccio' . . . . . Suppé

VON SUPPE, best known to us by such evergreen favourites as the Overtures *Poet and Peasant* and *Light Cavalry*, wrote for the light opera stage with such tireless industry that, according to one authority, he left the amazing number of 165 light operas and smaller works, as well as at least two grand operas. *Boccaccio* was one of the comparatively few which were heard in London. It was given here at the Comedy Theatre in 1882, and was warmly welcomed. The music is full of that charm and brightness which we associate with the Viennese stage, and though only the Overture is now played, it, at least, bids fair to keep its place as a favourite concert piece.

It is interesting to note that Suppé anticipated *Lilac Time* by a little opera which he called *Franz Schubert*, and in which some of Schubert's own melodies were incorporated.

GARDA HALL

Voci di primavera (Voices of Spring)

Johann Strauss

I heard a piper piping . . . . . Arnold Bax  
BAND

Ballet Music from 'Coppélia' . . . . . Delibes  
Intermezzo, 'The Piper's Wedding' . . . . . arr. Glen

DELIBES' most successful Grand Opera was broadcast at the end of February, so that listeners had an opportunity of deciding for themselves whether or not he was as successful

in that serious vein as he is with Ballets and similar light music. In his own day there was no doubt at all about the popularity of his Ballets and of some of his lighter stage pieces, but like many men who have won success in that way, he was anxious to achieve a similar position on the serious opera stage, an ambition which he only partially realized. Suites or Selections from the music of three of his Ballets are frequently played—*Sylvia*, *Coppélia*, and *La Source (The Fountain)*—and it would be difficult to say which of the three is the most popular. All are tuneful and melodious with that lightness of touch and airy grace which we call French, and all lend themselves well to arrangement for military band and in other ways.

5.15 **THE CHILDREN'S HOUR:**  
Selections by THE POPLAR TRAINING SCHOOL BOYS' BRASS BAND  
(Winners of the Southern Counties Boys' Brass Band Championship)  
'How Jackhals fed Oom Leeuw'  
from Outa Karel's (South African) Stories (Sanni Metelerkamp)  
'Tin Cows'—a story of the Far West (Tom J. Hopkins).

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and Sports Bulletin

6.30 Musical Interlude

6.45 **THE FOUNDATIONS OF MUSIC**  
DEBUSSY'S SONGS

Sung by ANNE THURSFIELD (Soprano)  
Crois mon conseil chère Climene (Take my advice, Climene) (1910)  
Je tremble en voyant ton visage (I tremble on seeing your face) (1910)  
Quoy qu'on tient belle Langagieres (Although you keep your beauty Langagieres) (1910)  
Soupir (Sighs) (1913)  
Placet futile (Idle Pleasure) (1913)  
Noël Des enfants qui n'ont plus de Maisons (The Waifs' Xmas) (1915)

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

7.15 F. GORDON LOWE: 'Lawd Tennis this Year'

7.30 **Vaudeville**

including  
QUATUOR VOCAL RUSSE-  
MOUSSORGSKY:  
W. WORESTCHAGUINE (First Tenor)  
A. TROUNENKE (Second Tenor)  
B. ZAKHAROFF (Baritone)  
W. SALIVON (Bass)

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA  
(See centre of page)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. GEBALD BARRY: 'The Week in London'

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

9.35 **Musical Comedy Programme**

OLIVE GROVES (Soprano)  
ROBERT CHIGNELL (Baritone)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

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

|  |  |   |           |
|--|--|---|-----------|
| FROM<br>7.30   | <b>VAUDEVILLE</b>  |   | TO<br>9.0 |
| <b>FRED<br/>DUPREZ</b><br><small>WHO WILL COMPÈRE<br/>THE SHOW</small> | <b>CLIFFORD<br/>MOLLISON</b><br><small>AND</small>         | <b>YVETTE<br/>DARNAC</b><br><small>IN LIGHT BALLADS</small>           |           |
| <b>THE<br/>QUATUOR<br/>VOCAL RUSSE<br/>MOUSSORGSKY</b>                 | <b>ANITA ELSON</b><br><small>IN A MUSICAL DIALOGUE</small> | <b>BILLY<br/>THORBURN</b><br><small>SYNCPATED<br/>PIANO SOLOS</small> |           |
| <b>FLORENCE<br/>BAYFIELD</b>   | <b>HAROLD<br/>KIMBERLEY</b>                                |   |           |
| <small>WILL KEEP BUTTING IN WITH SOME FAVOURITE CHORUSES</small>       |  |   |           |

WATCYN WATCYN'S  
A Lover's Garland . . . . . } Farry  
At the Hour the Long Day Ends . . . . . }  
Love is a Bable . . . . . }

BAND  
Trombone Solo, 'Men of Harlech' . . . . . Round  
(Soloist, Master W. BLACKETT)  
Dance Humoresque, 'The Merry Men' . . . . .  
arr. Rimmer

GARDA HALL  
Lullaby (1915) . . . . . Kreisler  
A Funny Fellow (A Song of Fantasy) . . . . . Head

BAND  
Military Overture, 'La Militaire' . . . . . arr. Raymond  
Mary . . . . . Richardson

WATCYN WATCYN'S  
The Tramp . . . . . Stanley Taylor  
The Pibroch . . . . . Stanford

BAND  
Selection from Sanderson's Popular Songs  
arr. Ord Hume

# SATURDAY, MAY 25

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 10.20 A Ballad Concert

- 3.30 An Instrumental Hour**  
 GEORGES PITSCH (Violoncello)  
 Sonata ..... *Sammartini, arr. Salmon*
- 3.42 WALTER RANDALL (Pianoforte)**  
 Polonaise, Op. 26, No. 1 ..... *Chopin*  
 Romance ..... *Sibelius*  
 Miniature Valse ..... *Poldini*  
 Poupée Valsante (Dancing Doll) ..... *Poldini*
- HAROLD MILLS (Violin)  
 Meditation ..... *Glazounov*  
 Variations on a Theme of Corelli  
*Tartini, arr. Kreisler*
- GEORGES PITSCH  
 Adagio ..... *Haydn, arr. Gavaert*  
 Spanish Serenade ..... *Glazounov*
- 4.8 HAROLD MILLS and WALTER RANDALL**  
 Sonata in F ..... *Beethoven*
- 4.30 Thé Dansant**  
*(From Birmingham)*

- 8.0 Symphony Concert**  
*(From Birmingham)*  
 THE BIRMINGHAM STUDIO AUGMENTED  
 ORCHESTRA  
*(Leader, S. KNEALE KELLEY)*  
 Conducted by SIR HENRY WOOD
- 10.0 WEATHER FORECAST, SECOND GENERAL  
 NEWS BULLETIN**
- 10.15 Sports Bulletin (From Birmingham)**
- 10.20 A Ballad Concert**  
*(From Birmingham)*  
 CONSTANCE WENTWORTH and FREDERIC LAKE  
 (Tenor)  
 Love Duet ('Madam Butterfly') ..... *Puccini*  
 BLODWEN CAERLEON (Contralto)  
 Oh! for a breath o' the Moorlands  
*Benjamin Whillphey*  
 Early in the Morning ..... *Phillips*  
*Stanford*

- BILLIE FRANCIS  
 and his BAND  
 Relayed from the  
 West End Dance  
 Hall
- NORMAN PHILLIPS  
 (Light Songs)
- 5.30 The Children's  
 Hour:**  
*(From Birmingham)*  
 'A further Snooky  
 Adventure,' by  
 Phyllis Richard-  
 son  
 Songs by ALFRED  
 BUTLER (Bari-  
 tone)  
 JAMES DONOVAN  
 (Saxophone)  
 'The Bogeys of  
 Boo,' by G.  
 Bernard Hughes



GEORGES PITSCH will give some violoncello solos from 5GB in the 'Instrumental Hour' this afternoon.

- 6.15 TIME SIGNAL,  
 GREENWICH;  
 WEATHER FORECAST, FIRST GENERAL NEWS  
 BULLETIN; Announcements and Sports Bulletin**
- 6.35 Light Music**  
 DUDLEY STUART WHITE (Baritone)  
 THE VICTOR OLOF SEXTET  
 Overture, 'The Merry Wives of Windsor' *Nicolas*  
 Polonaise in A ..... *Chopin*  
 Four Characteristic Waltzes .. *Coleridge-Taylor*
- DUDLEY STUART WHITE  
 O Lovely Night ..... *Landon Ronald*  
 The Roadside Fire ..... *Vaughan Williams*  
 Requiem ..... *Sydney Homer*  
 At Tankerton Inn ..... *Howard Fisher*
- SEXTET  
 Fantasia, 'Carmen' ..... *Bizet, arr. Woodhouse*
- DUDLEY STUART WHITE  
 You lay so still in the Sun-  
 shine ..... *Coleridge-Taylor*  
 Thou hast bewitched me,  
 Beloved ..... *Coleridge-Taylor*  
 The Rainbow Child ..... *Coleridge-Taylor*  
 Thou art risen, beloved ..... *Coleridge-Taylor*  
 This is the Island of Gardens
- SEXTET  
 Sur le Lac (On the lake) ..... *Godard*  
 (Violoncello Solo, EDWARD ROBINSON)  
 Molly on the Shore (Irish Reel) ..... *Grainger*  
 Orientale ..... *Cui*  
 Guitarre ..... *Lalo*  
 Dance of the Hours ('La Gioconda') .. *Ponchielli*

- LEONARD NEEDHAM  
 Prelude, Op. 16, No. 3 ..... *Scriabin*  
 Etude, Op. 8, No. 5 ..... *Rebikov*  
 Three Musical Boxes

- 11.5-11.15 BLODWEN CAERLEON**  
 If all the dreams of London ..... *Coates*  
 When the Swallows Homeward Fly .... *White*  
 I heard you singing ..... *Coates*

- CONSTANCE WENTWORTH and FREDERIC LAKE  
 Friendship ..... *Marziale*

**11.15-11.45**  
 Experimental Transmission of Still Pictures  
 by the Futograph Process

*(Saturday's Programmes continued on page 380.)*

*This Week's Epilogue*  
 'Preserve, O Lord, to our use the kindly  
 Fruits of the Earth.'  
 Hymn, 'The Summer days are come again.'  
 Psalm 65, v. 9—End  
 Hymn, 'There is a book.'  
 Matthew vi, vv. 31-33.

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# Saturday's Programmes continued (May 25)

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

**12.0-12.45 A Popular Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfa Genedlaethol Cymru)  
March, 'Pomp and Circumstance,' No. 1, in D  
*Elgar*  
Ballet from 'Samson and Delilah'...*Saint-Saëns*  
Suite, 'Water Music'.....*Handel, arr. Hartly*  
Entr'acte and Sevillana (Don César de Bazan)  
*Massenet*

**SIR EDWARD ELGAR** is understood to have six Military Marches in mind, and four are already among the most popular of all his music. His idea is to make the Marches in every way suitable for parade use without losing any of the qualities which make them welcome on concert platforms, and no one who has ever heard them in either way—and most of us have heard them in both—has any doubt of the complete success with which he has done this. Nor has anyone ever doubted the aptness of the name which Elgar gave to the set.

The first one begins with a rousing Introduction, and then all the strings together have a fine march tune. Its continuation is afterwards cunningly used in the bass. The first tune is repeated, and then the Introduction is made to serve as a sort of bridge to the middle section corresponding to the conventional 'Trio.' As everybody knows, the tune of it is the one to which in the Coronation Ode we sing 'Land of Hope and Glory.' It is here set forth with a regular march beat and then repeated. The first part returns, the 'Land of Hope and Glory' tune is also heard again, and the March finishes with a reminder of the first tune.

**SAMSON AND DELILAH**, the favourite Opera of Saint-Saëns, was broadcast to all the B.B.C. listeners last November, and is no doubt too fresh in their memory to need any reminder of the way in which the Old Testament story is set forth in it. It is interesting, in view of its world-wide popularity, to recall that it was refused by the authorities of the Paris Opera, and produced by Liszt, who spent so much of his enthusiasm on other people's behalf, at Weimar. Not till some years after that (1877) did the Paris Theatres welcome Saint-Saëns as a composer for the stage, but though a whole series of operas followed one another from his industrious pen, none has ever achieved anything like the world-wide fame of this.

The Dances in the Opera are entrusted to the Priestesses of Dagon, who have two appearances, one in the first Act, after Samson has slain Abimelech, and the Hebrews are rejoicing. It is then that Delilah contrives to enslave the mighty Samson. The other Dance is in the last scene, and forms part of the ceremonies of the Temple, before Samson overthrows it on the heads of his enemies.

**3.30 Brass Band Concert**  
Relayed from Daventry  
(See London)  
**5.15 The Children's Hour**  
**6.0 London Programme relayed from Daventry**  
**6.15 S.B. from London**  
**6.30 Local Sports Bulletin**  
**6.35 S.B. from London**  
**7.0 Mr. EDDIE WILLIAMS: 'Travellers' Tales—**  
**I. Honolulu'**  
**7.15 Mr. L. E. WILLIAMS: Topical Sport**  
**7.30 S.B. from London**  
**9.30 West Regional News; Sports Bulletin**  
**9.35-12.0 S.B. from London**

## 5SX SWANSEA. 288.5 M. 1,040 KC.

**12.0-12.45 S.B. from Cardiff**  
**3.30 Brass Band Concert**  
Relayed from Daventry  
(See London)  
**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**  
**7.30 S.B. from London**  
**9.30 S.B. from Cardiff**  
**9.35-12.0 S.B. from London**



**ROYAL PALMS IN HONOLULU.**  
Mr. Eddie Williams will tell some 'travellers' tales' of Honolulu, from Cardiff this evening at 7 o'clock.

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

**12.0-1.0 Gramophone Recital**  
**3.30 Brass Band Concert**  
Relayed from Daventry  
(See London)  
**5.15 London Programme relayed from Daventry**  
**6.15-12.0 S.B. from London (9.30 Local An-**  
**ouncements; Sports Bulletin)**

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

**12.0-1.0 A GRAMOPHONE RECITAL**  
**OF SELECTIONS AND SONGS**  
Selection, 'Mr. Cinders'.....*Ellis and Myers*  
Song, 'Red, Red Rose'.....*Cottenc*  
Selection, 'The Geisha'.....*Jones*  
Song, 'She is far from the land'.....*Lambert*  
Selection, 'Lilac Time'.....*Schubert*  
Songs { 'Green grow the rushes, O' } *arr.*  
{ 'Kitty of Coleriane' (Old Irish) } *Macquarrie*  
Selection, 'The Windmill Man'  
Songs { 'Oft in the Stilly Night' } *Traditional*  
{ 'The Tar's Farewell' }.....*Adams*  
Selection, 'The Vagabond King'.....*Friml*  
**3.30 Brass Band Concert**  
Relayed from Daventry  
(See London)  
**5.15 The Children's Hour:**  
Some people seem to have all the luck  
Listen today for 'Lloyd's Luck' (Burton)

**6.0 London Programme relayed from Daventry**  
**6.15 S.B. from London**  
**6.30 Sports Bulletin**  
**6.35-12.0 S.B. from London (9.30 Items of**  
**Naval Information; Local Announcements;**  
**Sports Bulletin)**

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

**12.0-1.0 THE NORTHERN WIRELESS**  
**ORCHESTRA**  
Overture, 'Si J'étais Roi' (If I were King) *Adam*  
Scène de Ballet (Ballet Scene).....*Percy Pitt*  
**ANNIE BAKER (Contralto)**  
Night Winds.....*Wilfred Jones*  
Spring is at the door.....*Quilter*  
Now sleeps the Crimson Petal.....*Quilter*  
My Ships.....*Del Riego*

**ORCHESTRA**  
Suite, 'Egyptian Pictures'.....*Ewing*  
Berceuse.....*Järnefelt*  
**ANNIE BAKER**  
The Wanderer.....*Schubert*  
June.....*Quilter*  
Blackbird's Song.....*Cyril Scott*

**ORCHESTRA**  
Selection, 'The Rose'...*arr. Myddleton*

**3.30 Brass Band Concert**  
(See London)  
**5.15 The Children's Hour:**  
*S.B. from Leeds*  
'For it was in the golden prime  
Of good Haroun-al-Raschid.'  
'Al-Raschid and the Invisible Cloth,'  
an acted proverb by M. CHURCHILL.  
Songs sung by DORIS NICHOLS and  
GUNNELLE HAMLIN  
**6.0 London Programme relayed from**  
**Daventry**  
**6.15 S.B. from London**  
**6.40 Regional Sports Bulletin**  
**6.45 S.B. from London**

**7.0 Mr. F. AUSTIN HYDE: Some Yorkshire Dialect**  
**Verse. S.B. from Leeds**  
**7.15 Mr. F. STACEY LINTOTT: Sports Talk**  
**7.30 S.B. from London**  
**9.30 Regional Sports Bulletin and Local An-**  
**ouncements**  
**9.35-12.0 S.B. from London**

### Other Stations.

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

**12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 3.30:—**  
**Brass Band Concert. Garda Hall (Soprano). Watcyn Watcyns**  
**(Baritone). The Marsdon Colliery Band. Conducted by Jack**  
**Hodder. Relayed to London and Daventry. 5.15:—The**  
**Children's Hour. 6.0-12.0:—London.**

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

**11.0-12.0 A Recital of Gramophone Records. 3.30:—The**  
**Playtime Revels Concert Party. From the Bandstand, Kel-**  
**vingrove Park. 5.0:—Richard L. Maguire (Tenor). A Recital**  
**of Scottish Songs. 5.15:—The Children's Hour. 5.57:—Weather**  
**Forecast for Farmers. 6.0:—Richard L. Maguire. Recital**  
**(Part II). 6.15:—London. 7.0:—Mr. J. C. Fyfe: 'Queen Anne**  
**through Scottish Eyes.' 7.15:—Musical Interlude. 7.30:—**  
**London. 9.15:—Lord Dunedin, 'Edinburgh 1329-1929.' 9.30:—**  
**Scottish News and Sports Bulletins. 9.35-12.0:—London.**

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

**11.0-12.0:—Recital of Gramophone Records. 3.30:—The**  
**Station Octet. Aileen Milne (Soprano). 4.13:—Christine Goldie**  
**(Pianoforte). 5.15:—The Children's Hour. 6.0:—London.**  
**7.0:—Glasgow. 7.30:—London. 9.15:—Glasgow. 9.35-12.0:—**  
**London.**

#### 2BE BELFAST. 502.7 M. 991 KC.

**3.30:—Orchestra. 3.55:—Dance-Phantasy. 'The Nursery'**  
**(Adam Carse). 4.5:—Thomas Fairley (Baritone). 4.17:—**  
**Pauline Barker (Harp), with Orchestra. 4.32:—Orchestra.**  
**4.45:—Organ Recital by Charles Howlett. 5.15:—The Children's**  
**Hour. 6.0:—Gramophone Records. 6.15-12.0:—London.**





## 5GB Calling.

## AN ELECTION NIGHT 'MIX-UP.'

'Vote-ville' in the Birmingham Studio—Sierra's Comedy, *Love Magic*, to be broadcast—Appeal for Birmingham's Children's Hospital—The Midland String Orchestra.

THE instructions were that on Election Day, May 30, the Birmingham Studio programme-builders had to put up an hour of vaudeville. What, therefore, more obvious than to change the spelling of the word, call it *Vote-ville*, and there's the best part of an election revue already to hand—at least, I've always understood that once you've got the title, a revue can be considered half finished! However, Alfred Butler has taken the task in hand, and with assistance in the shape of additional numbers from Graham Squires, will submit what he terms 'a budget of variety—a conservative labour treated with liberal independence.' The electorate consists of Betty Bond, Edith James, Harry Sennett, Alfred Butler, Ewart Mason, Harry Saxton, with Jack Venables and Gerald Armes at the pianos.

G. MARTINEZ SIERRA'S fantastic comedy, *Love Magic*, is to be broadcast from 5GB on Wednesday, May 29. It has been translated into English by John Garrett Underhill and reveals the fact that married life in the land of fantasy is not the perfect 'bliss unalloyed' one might expect it to be. 'The lover in the husband may be lost,' but in the end Columbine overcomes the indifference and regains the love of her husband, Pierrot. She is assisted in the task by the old magician, Polichinelle, Harlequin, and Columbine's maid, Pierrette. The first scene shows Pierrot's Garden in Spring. The air is perfumed with the scent of flowers and the breezes sing with the voices of the birds. Then comes Autumn—the flowers are gone and gusts of wind drive the dry leaves into jostling, dancing circles.

THE Birmingham Children's Hospital has a warm spot in the heart of 5GB. Last October the Radio Circle connected with our Children's Hour endowed a bed, and on Sunday, May 26, the House Governor, Mr. Harold F. Swinton, is to make an appeal for funds to assist this Institution to carry on its good work. Let me give you just one typical instance of everyday life in the Hospital. A child of ten was admitted with a diseased leg-bone. The surgeon made every effort to save it, but ultimately amputation was necessary. The child—a girl—came from a poor home, which could not possibly provide her with toys, and her delight when the Hospital presented her with a real doll was most affecting. Eventually she was sent to a convalescent home at the sea and gradually she grew stronger. The story goes that, when her time for returning drew near, the united private prayers of the children, when they went to church on the last Sunday before she left, were centred on an appeal that she need not have to go back just yet.

WALTER LANHAM, who styles himself 'The Human Ark,' appears in the Vaudeville Programme on Friday, May 31. Mr. Lanham seems to have solved the secret of conversing with animals and birds. On one occasion he saw some wood-pigeons talking vigorously amongst themselves. Quite naturally he joined in the conversation and one of the birds followed him for nearly half a mile, holding a conversation all the time. Other artists in the programme are Mark and Alma Vane, Joseph Bull (banjo), and Norman Timmis in a sketch *Off for the Holidays*.

THE Studio Service on Sunday, May 26, will be conducted by the Rev. H. McDonnell, of St. Patrick's Catholic Church, Walsall. This will be followed by an organ recital given by Gilbert Mills and relayed from the Church of the Messiah.

Betty Hutchings (soprano) and Winifred Morland (mezzo-soprano), who has won many first prizes in Midland Competitions, sing in the relays from Lozell's Picture House on Monday and Thursday May 27 and 30 respectively.

Dudley Stuart White, a young baritone who appeared in the London productions of *Betty in Mayfair*, *Lumber Love*, and *Song of the Sea*, is the singer in the Concert of Light Music on Monday, May 27. As a singing scholar at Loretto School his voice broke at fourteen years of age, and he was given bass solos to sing at fifteen—something of a record. The other artist in this programme is A. V. Baker (pianoforte).

Margaret Wilkinson (soprano) appears with the City of Birmingham Police Band on Wednesday, May 29.

Norman King (tenor) and Edith Lake (violin) are the artists in the Light Music programme on Wednesday, May 29, while Linda Seymour (contralto) and Arthur Kennedy (viola) appear in a similar programme on Friday, May 31.

The Midland String Orchestra appears again in 5GB's programme on Tuesday, May 28. The programme includes Sir Hubert Parry's *English Suite*. The singer is Sinclair Logan (baritone), who has chosen his items from amongst the most successful given by him at a recent recital in London.

'MERCIAN.'

## B.B.C. PUBLICATIONS.

## 'JONGLEUR DE NOTRE DAME.'

On May 27 and 29 there will be broadcast the ninth of the series of twelve well-known operas, this time *Jongleur de Notre Dame*, by Massenet. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Jongleur de Notre Dame* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining four of the series for 8d.

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## '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.

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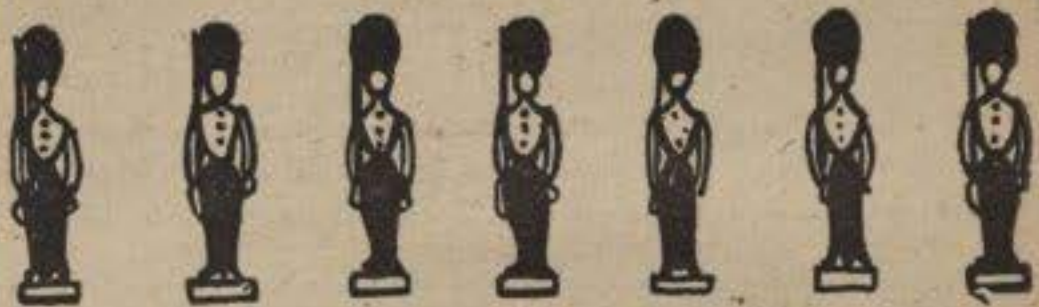
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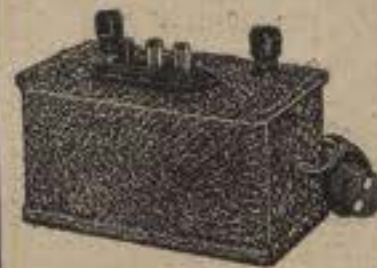
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