

FINAL POLITICAL ADDRESSES OF EACH PARTY (see pages 404, 408 and 413).

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 23. No. 295.

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

MAY 24, 1929.

Every Friday. TWO PENCE.

At a Symphony Concert from the London Studio on Sunday evening, May 26, SIR HENRY WOOD CONDUCTS Bach's Third Brandenburg Concerto, etc.

Monday's Chamber Music Recital includes works illustrative of the MUSIC OF MODERN SPAIN by Arbos, de Falla, and Turina.

'The lighter side' is represented on Tuesday, by Gilbert Maurice & Daisy Challener, Mimi Crawford & Ivor Vintor in A 'STAR' VAUDEVILLE SHOW

The 'Libretto' Series of Broadcast Operas will be continued on Wednesday with 'LE JONGLEUR DE NOTRE DAME' by the French composer, Jules Massenet.

Thursday's programme includes the most generally interesting item of the week, THE GENERAL ELECTION RESULTS, to be announced between 9.50 p.m. and 4.0 a.m.

A novel experiment in wireless technique entitled 'Kaleidoscope' was broadcast last autumn. On Friday we will hear a sequel, 'KALEIDOSCOPE II—THE WOMAN'

FOLLOW THE COURSE OF THE GENERAL ELECTION (see page 418).

AMONG THE CONTRIBUTORS TO THIS ISSUE

ARE

STELLA BENSON

*'Chinese Home-Chat.'*

WINIFRED HOLTBY

*'The Listener Comes into His Own.'*

FRANCIS TOYE

*'Le Jongleur de Notre Dame.'*

PERCY A. SCHOLES

*'Fin de Siècle' : Music in the 'Nineties.'*

HARVEY GRACE

*'The Future of Mendelssohn.'*

FRANK HOWES

*'The Music of Modern Spain.'*





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MAY 24, 1929.

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## THE LISTENER COMES INTO HIS OWN.

**A**ND what is it to be read aloud to? The most miserable exercise of the human intellect. Or rather, is it any exercise at all? It is like lying on one's back, with one's hands tied, and having liquid poured down one's throat. Worse than that, because suffocation would immediately ensue and put a stop to this operation. But no suffocation would stop the other.' Thus Florence Nightingale, in the bitter years of her stifled energy, cried out against one favourite occupation of the Victorian Miss.

There is no doubt that many such polite diversions were performed by luckless women who had no opportunity for avoiding them; but not everyone shared Miss Nightingale's aversion. Jane Austen can hardly have known this sense of suffocation, or she would not have made Marianne Dashwood's appetite for choice selections from Scott and Cowper plunge her into an unhappy love-affair with the plausible Willoughby who read too well. If we object that Florence Nightingale was a living genius and Marianne Dashwood a fictitious goose, we have the example of Haworth Parsonage to set against the evidence of 'Cassandra,' with the Brontës reading aloud beside the fire while their father dozed in his study and the wind howled across the moor.

**W**E have to accept a world full of diversity, where one man's meat is another man's poison, and one man's agony of boredom another's stimulating joy. Among many other divisions of society, into the optimists and the pessimists, the listless and exuberant, the combative and docile, the static and dynamic, there is also this division into the seers and the listeners, into those gifted with visual and those with oral perception. We all know that fifty out of a hundred people will say, when confronted with the problem of spelling an unfamiliar word, 'Oh, let me see it written down!' If they have anything to learn, they must read it from a book. If they make a speech they must see it in writing first. Whereas the listeners work by sound. They need not all be musical. That is the trouble; their memory may be for words, not tones and melodies. But they will take in a spoken message, a lecture, a sermon, and remember it, when all the columns of print they ever read have faded from their minds. They cannot spell, since how can phonetics help a listener faced by the eccentricities of the English language? They do not enjoy reading very much, and in a world arranged largely for the visual-minded, they are unjustly handicapped.

Once, indeed, the listeners had the best of it. Before the invention of writing, all

*In this article, Miss Winifred Holtby, the well-known essayist and novelist, reviews the place of Talks in broadcasting and their possible effect on the men and women of today.*

intellectual activity was theirs. When the hunt was over, the deer slain, the feast ended, and the soft smoke billowing up to the corners of the shadowed cave, it was the men with oral memory who learned the songs and chanted the long chronicles. It was they who provided the critical public for the growing art of the bard. The rise and fall of the first rhythms were measured to caress their practised ears; they knew the beat and chime of the proud words; the rush and swing of the full choruses set their feet tramping the hard earth. They were the listeners to song, the critics of literature, the moulders of verse.

**I**T is they who still in the forests of Africa stand before the Chief, trained to remember every inflection of his voice as he gives the long complex orders of war or sentences of justice. It is they who thread winding jungle paths swift-footed, confident of ear and mind, ready to halt after the twenty-mile run, panting a little, but able to repeat without mistake or hesitation the words which they have heard.

They were the chroniclers who handed down history. 'We have heard and our fathers have told us'—not 'we have read and our fathers have written'—the wonders which Thou didst in the time of old.' They were the books on which the poets wrote their verses; it was their capacity which limited and measured the movement of Homer's verse; they who learned and repeated the Scandinavian Sagas; they who on winter evenings passed on from father to son, from mother to daughter, the English songs and ballads.

*'Oh, the briary bush, the bush  
That pricks my heart so sore;  
For once I am in this briary bush  
Oh, I shall be free no more.'*

Their briary bush came with the formation of the first alphabet; letters of brick and *billets-doux* on papyrus replaced the verbal messages. By the time of Euripides his messengers, who ran hot-foot from deaths and victories to give news now sent more quickly in an evening paper, were an anachronism. The modern world is organized for those who learn most quickly through their eyes. In schools the old methods of repeated lessons, of passages from Virgil and dates of the Kings of England

chanted sing-song to a dozing master, have been replaced by such systems as the Dalton plan, where more and more use is made of books by the children themselves, discovering their own knowledge. The cinema presented drama to the eyes alone. We read in flickering letters 'Come back to me! I cannot live without you!' and when the blessed demoielle leans over the bars of the farmyard gate and weeps, unlike Rossetti, we cannot hear her tears. A little while ago it seemed as though nothing were left to the listener but music—which he may not fully appreciate—and the dullest and most improving of sermons, lectures, and political speeches. The only thing that he could do was to withdraw into the few remaining primitive communities, armies, lumber camps, the fo'castle of ships, and ranches in the not-too-wild Wild West. Here at least chanties are sung, ballads remembered, and stories told and listened to through the long evenings.

But now the listener is coming back into his own again. Broadcasting has restored to him his proper medium. Now he need no longer depend upon the alien instruction of the written word; he has talks and lectures. His poetry is 'read aloud' to him; he has Bible readings, and plays that are wholly spoken.

**A**ND what will happen? Possibly an entirely new company may find delight in poetry, in history, in tales and monologues. Men and women who had been indifferent to the written word may find enchantment in its spoken sound. Talks may open up new interests to those who would remain bored and uncomprehending when confronted only by books and articles. The secondary medium—visual or oral—is good enough to follow up an interest when once the imagination has been captured; but the listener must hear his ballad before it 'moves his heart like a trumpet'; after that he may return to read it in a book.

We are creating a new public from the listeners with oral memories. They may even react upon the makers of our literature. Ballads and sagas, folk-songs and 'miracles' were formed to suit the spoken word; but lately we have called the pen mightier than the sword, and the pen writes for those with visual perception. Shall we recapture the singing rhythms of verse intended to be spoken? Is Mr. Vachell Lindsey the forerunner of new poets who will chant their poems through the microphone? Shall we refashion the old methods of teaching by word of mouth which Aristotle and Socrates once used? Will the bard return to his old place in society, not at the corner of the hearth, but in the studio of 2LO?

WINIFRED HOLTBY.



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

BOTH SIDES OF  
THE MICROPHONE

## Printers, Please Note.

WHAT with the controversy about the legality of sweep-stakes, and the eviction of the gipsies from the Downs, this year's 'Derby' orso race' is arousing more than usual excitement. Listeners will hear those enthralling three minutes described from the Press



'Those enthralling three minutes.'

Stand at Epsom on Wednesday afternoon, June 5. The broadcast will begin at 2.45 with 'Sounds from the Ring'; five minutes later the commentators, Mr. R. C. Lyle and his assistant will describe the runners, the draw, and the Parade. The race begins at 3.0 sharp. After the description of this—for many the most exciting minutes of the year—there will follow a balanced summary.

## 'Ask the Young. . .'

A FINE opportunity is offered, on June 3 (London), to hear what some of our British composers are doing today. Ernest Ansermet will conduct a symphony concert at which six of the younger composers will be represented: William Walton, E. J. Moeran, Lennox Berkeley, Constant Lambert, Peter Warlock, and Victor Hely-Hutchinson (who, incidentally, will be the solo pianist at this concert). The widest known of them all is Peter Warlock (or Philip Heseltine, as his real name is), because his favourite medium is the song, of which he has written, I should think, well over a hundred, all of them characteristic and some of them extremely good. William Walton, another of the composers on this list, has, considering his age, attained already a remarkable name. When, for instance, his music to *Façade* (originally written as a background of pianoforte music to some of Edith Sitwell's poems as she recited them in a London concert hall) was performed last year at the International Musical Festival, its reception was so enthusiastic that the music had to be repeated.

## Politics—Then and Now.

WHAT, one wonders, would be the comments of Peel and Palmerston or Disraeli if they could return to visit the House of Commons today, when it is in session? The great and rapid growth of parliamentary business has necessarily changed the procedure not a little. Again, although there still persist not a few curious survivals full of historical significance—formalities now occupying a few seconds, but which represent, in symbolical form, proceedings once occupying hours or even days—even these must give way before the exigencies of the modern 'speed-up' in parliamentary affairs. In every way, in fact, the House has become an utterly different body from the august senate of Victorian times. The change is coincident with the development of modern England; and it is Mr. R. H. Gretton's purpose, in the six talks comprising his series on 'Some Makers of Modern Politics' (beginning on June 14), to show the phases of the change by associating them with the careers of six great Victorian statesmen, from Peel to Gladstone.

## Of Nightingales and So On.

BY the time you read this you may already have heard the song of the nightingale from the woods of Pangbourne, for it is the expressed purpose of the O.B. Engineers to relay this broadcaster as soon as the warm evenings set him singing. Classical mythology has it that the song of the nightingale is a sad song; for both Philomela and Edon were turned by the Gods into nightingales, and these two ladies were the saddest of all legend, Philomela having been involved in a family scandal surpassing in 'human interest' the imagination of the most lurid Sunday newspaper, and Edon, who was Queen of Thebes, having killed her own son in mistake for somebody else's. However, it is the male nightingale who sings—and in any case, I beg leave to question mythology, for there never was a woman yet whose weeping struck a note of mingled pain and ecstasy such as the nightingale's, behind which there is not a hint of reddened eyes.

## Landscapes of China.

THE present series of talks on China is to be continued on Thursday, June 6, with a talk on the Language, Art, and Literature. Chinese art and Chinese literature are interrelated in a fashion without parallel in the case of any other country. The technique of writing, that is of the actual formation of the letters of the alphabet with a hairbrush dipped in ink, closely influenced the development of a fine strong line in painting. The attitude of the Chinese artist towards his work has always been literary. There is an old saying in China that 'a picture is a voiceless poem.' It is equally true that Chinese poems (of which several examples were given in our issue of last week) are 'pictorial' in their effect. The poet devotes no more attention to psychology than the artist does to the physical; both are governed by a love of Nature. In Occidental art and literature 'the proper study of mankind is man.' In Chinese poetry and painting, man plays second fiddle to Nature; poems and pictures portray flowers and birds, mists and sunsets, rather than human doubts and fears or the agonized nude figures of the Italian masters. It is this contemplation of sheer natural beauty which enchants us in Chinese painting and makes so delicious those gardens and mountain tops whose occupants are less like human beings than like smiling flowers. All is simple, lucid, and ideal. An exquisite escape from life would be to walk into a painted silk by Wang Wei. One would not find such peace among the tortured shapes and colours of our moderns. I know no Western picture in which one could so happily live unless it be in the spring landscape of Botticelli's 'Primavera.'

## Three Poets.

WHAT is true of the painting is true also of the poetry. These poems are an escape from self; they describe flowers, landscapes and journeys. The poets themselves must have been charming creatures. Of Meng Haojan (689-740) it is said that he was so timid that when the Emperor came to visit him, he hid under the bed and had to be coaxed forth by a brother poet. Li Po (705-762) was known as 'the banished angel,' for his most heavenly poems were scribbled off under the influence of wine. He met his death, when tipsy, by leaning out of a boat to embrace the reflection of the moon. Ti Fu (712-770) had such a high opinion of his own poetry that he prescribed it in cases of malarial fever. He died of eating too much roast beef.

## The Greatness of the Last Great Play.

WHEN the series of Great Plays was first planned, the twelfth play was left undecided. It was thought then that on that occasion Mr. Bernard Shaw might be persuaded to make his microphone debut with a full-length play (he had hitherto been represented by a short play, *The Man of Destiny*). But *Saint Joan* came earlier—and the last play of the series is, therefore, to be Shakespeare's *Henry VIII*, which will be broadcast in August. Those responsible for this choice have doubtless their own good reason for it. The best reason is that *Henry VIII* is good, colourful stuff, full of the pageantry of coronations, christenings, and the like. It should make an excellent microphone performance. This takes us rather far away, though, from the original purpose of the Great Play series, which was to give us representative examples of the finest drama. *Henry VIII* can hardly be said to be either great drama or great Shakespeare. The truth is that, though Shakespeare sketched a scenario for three acts and wrote the first, it was completed by John Fletcher and another dramatist believed to be Massinger. Shakespeare gave us a *Wobsey* magnificent in his power, and, had he written the final acts, would no doubt have made something equally fine of his downfall. As it is, Fletcher and Company, being without guide to Shakespeare's intentions after Act Three, made a Louis N. Parker pageant of the ending. *Henry VIII* was given at the Globe Theatre in 1613. No expense was spared. Real cannons were used, the wadding from which set fire to the theatre and burned it to the ground.

## An Inventor Writes:—

THE Reverse Gramophone continues to attract excited correspondence. Of the 'Inver-tone,' which, advertised in our columns has aroused the curiosity of our readers, Mr. C. K. Ogden, who broadcast his own reversed machine, says: 'This is an ingenious and amusing toy with which I was unacquainted when I spoke from the London Studio. Fixed below the turntable of an ordinary machine, it reverses the action. Only to be used with old records and as a source of amusement.' A Lancashire listener writes, 'You may be interested to know that more than twenty years ago I made quite a simple device for playing gramophone records backwards. This consisted of a bicycle hub mounted on a pedestal carrying an extra twelve-inch turntable; each turntable had a large elastic band stretched round its rim, the two were held in close contact and there you were,



'A source of amusement.'

The tone-arm swung across and tracked quite well on the additional reversed turntable. Incidentally, this same cycle hub has, for about eighteen years, carried a windmill in the back garden, and as the slightest breeze makes it revolve, it must have done a few million revs. by now.' We borrowed two turntables, elastic bands and a bicycle hub—but there we weren't. Still, we never were technically minded.





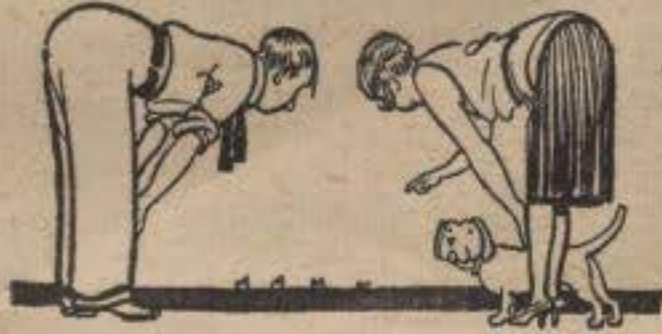
With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### The Great Open Spaces.

ON Friday, June 7, Mrs. Doreen Joad will talk on 'Filling up Spaces in the Flower Border.' We mean to listen attentively to this for the spaces in our flower border have long been a source of worry to us. One year we bought a penny packet of seeds and gaily scattered them



'Four very girlish lettuces'

around. The picture on the packet promised us gigantic crimson and yellow blossoms, but four very girlish lettuces came up and died before we had time to get the salad bowl down from the attic. A case of 'every picture tells a story.'

### The Colour of Sound.

THAT there is a certain parallel between sound and colour is a notion that most of us would subscribe to in a certain degree. The chord of C, for instance, may have for some a cold white light about it; the chord of A Flat, again, a suggestion of royal purple; whilst the chord of F Sharp is almost orange in its brightness. The distinctions, obviously, must be quite arbitrary; what is blue to you, when music is played, may very well be the greenest of greens to me. The theory of sound-colour, however, is one which has often occupied the attention of serious composers—chiefly, for instance, Alexander Scriabin, the Russian composer who died in the first year of the war. So definite were Scriabin's ideas on the subject that, after much experimenting, he evolved a kind of organ, called the 'keyboard of light,' which should project on a screen the colours of the music played. The principal work for which this instrument was designed (it proved unsatisfactory) was *Prometheus: the Poem of Fire*, which was the nearest Scriabin ever got towards his ultimate aim to knit up the arts in the service of religion. Experiments apart, however, some of Scriabin's finest work is to be found in his pianoforte music, from the simple lyrical Preludes and Poems and Mazurkas to the tremendously difficult Sonatas (Scriabin was himself a superb pianist). It is from the pianoforte works that the 'Foundations' will be chosen for the week commencing June 3, Irene Marik being the pianist.

### Let's Write to the Papers.

ALGERNON ASHTON, I notice, is among the composers to be represented in a forthcoming concert of 'Lighter English Music' (5GB, Thursday, June 6). Although Mr. Ashton has published a large number of compositions, including concertos, sonatas, quartets, and trios, the general public is much more familiar with his name as a voluminous correspondent to the Press. He is certainly an ace among the world's letter-writers. Over two thousand of his letters, on all sorts of subjects, have appeared in the columns of various newspapers, more than half of them having afterwards been collected and published in book form. Letter-writing, he confesses, is his favourite recreation.

### The 'Concert Dance Orchestra.'

JACK PAYNE has increased the size of his orchestra. The reason for this is that he intends to include in his programmes a number of items more ambitious musically than the ordinary 'dance number'—symphonic music written for the dance orchestra, such, to quote three well-known examples, as Coates' *The Three Bears*, Gershwin's *Rhapsody in Blue*, and Grofé's *Mississippi Suite*. Composers are now devoting their attention to the possibility of what may be termed the 'concert dance orchestra'—and there seems no doubt that the repertory of music available will soon be considerably increased. Mr. Payne will include an occasional item of this sort in his regular dance music broadcasts for the particular benefit of those who listen without dancing—and he will continue to give, from time to time, special concerts of non-dance music written for the dance orchestra.

### A Neglected Genius.

WITH the broadcasting on June 11 and 12 of *Minna von Barnhelm* many listeners will have their first introduction to its author, Gotthold Ephraim Lessing. The work of Lessing is almost completely unknown over here—though *Minna von Barnhelm* was played in London before the war. With the comedy which we are to hear broadcast, Lessing laid the foundations of the German theatre; his *Hamburgische Dramaturgie* is the source from which all modern dramatic criticism flows; his *Laokoon* is among the world's greatest treatises on aesthetics—and yet his genius has escaped the world-wide recognition awarded to Goethe, Schiller, and their successors. His life was not a sensational one. He attached himself to no court, except, in his later years, in the peaceful capacity of librarian. For fifty-two years the victim of debt, bereavement, and disappointment, he employed his critical genius in the fearless pursuit of truth. Had his life been easier, he might have found that pursuit more difficult.

### An Historic Address at Newgate.

IT was not often that Dr. Johnson wrote speeches expressly to be delivered in public. One such remarkable effort, however, was his 'Convict's Address to his Unhappy Brethren,' a speech written for Dr. William Dodd, who delivered it in the Chapel of Newgate, on Friday, June 6, 1777. Dr. Dodd had been Prebendary of Brecon and Chaplain in Ordinary to the King; but having, as Boswell naively expresses it, 'unhappily contracted expensive habits of living, partly occasioned by licentiousness of manners, he in an evil hour, and dreading exposure of his circumstances, did forge a bond . . . ' and so had been capitally convicted. The name he forged was the Earl of Chesterfield's, to whom he had once been tutor, and who, he therefore hoped, would generously pay up the money in case of an alarm, rather than allow him to suffer the extreme penalties of violating the law against forgery; but the noble earl chose rather to appear against his former tutor. It says much for Johnson's wide humanity that he penned this persuasive address. How earnestly he viewed the whole affair is shown by the account of Johnson's landlord and neighbour, Mr. Allen, who carried the request to the great doctor: Johnson read it, he said, walking up and down his chamber, and seemed much agitated, after which he said, 'I will do what I can—'

### 'Acis and Galatea.'

WHEN Handel returned to England in 1717, after a visit to Hanover, he was made Kapellmeister to the Duke of Chandos—a post that had been previously held by Dr. Pepusch, chiefly remembered by us today as the compiler of the music for *The Beggar's Opera*. It was while he was enjoying the benign airs of Cannons, the palace of the Duke of Chandos, that Handel wrote *Acis and Galatea*, a work hard to define, since it combines the several qualities of masque, pastorate, oratorio, and opera. This, perhaps, is not so much to be wondered at, considering the state of flux in which choral music existed at that particular juncture. Purcell and his good pupil Blow were dead, and English music seemed to have died with them; anyway, English composers then writing hardly lived up to the refined and aristocratic expectations of the royal lords and ladies. Opera, therefore, had been imported from Italy—imported, too, in all the glory of its rodomontade, its cadenzas, and its highfalutin stories. All music born in England at this time caught something of these affected airs and graces; but *Acis and Galatea* rides above them, fresh and brilliant, and speedy of story. It is too seldom heard today. It is to be broadcast, however, from 5GB on Tuesday, evening, June 4.

### The Big Show.

IT is true to say that Londoners know far less of London than visitors from the provinces and abroad, who make a point of 'seeing the sights.' One of the finest 'sights' of all is the Royal Tournament—and yet how many Londoners there must be who have never as yet made the pilgrimage to Olympia for this annual pageant of skill and colour. The Royal Tournament opened yesterday, May 23, and will continue until June 8. There will be no relays from Olympia this year—but the Tournament is something to be seen.

### Pronunciation of Place Names.

MR. LLOYD JAMES has received so many letters in reply to his request for place-names of strange pronunciation that he is unable to reply to them all individually. He promises, however, to communicate in due course



'The last stand of the Danes'

with those correspondents who raised special points. A listener has taken exception to our spelling the local pronunciation of 'Daventry' as 'Daintry.' This, she says, should be 'Dane-tree.' Daventry was the scene of the last stand of the Danes, and the town's crest is 'a Dane under a tree.' We thank her for this information, which was new to us. The next time we see a Dane under a tree anywhere, we shall think of Daventry.

"The Broadcaster."



## The Midlands Calling!

# A GOOD WEEK FROM BIRMINGHAM.

Sir Frederic Cowen to Conduct His Own Works—Handel's 'Acis and Galatea'—A Saturday Evening Symphony Concert—Vaudeville, Military Bands, and Light Music Programmes.

### Back from Australia.

THE Military Band Concert on Sunday afternoon, June 2, will include items by Minnie Hamblett (pianist). Miss Hamblett has only just returned from a successful Australian tour, travelling out and back with the victorious Test team. In addition to concert work, Miss Hamblett broadcast on many occasions from the Australian stations, and after one of her first appearances before the microphone out there she was rung up on the telephone by a leading Sydney business man, who inquired whether she came from Birmingham or the neighbouring district. It transpired that, when he started out to Australia to seek his fortune, his first testimonial to help him on his way was from Miss Hamblett's father.

### Old French Dances.

MISS HAMBLETT is including in her programme on, June 2, *Three Old French Dances* from a recently discovered suite arranged by H. J. L. J. Massé. The little leather-bound volume which contained these dances was found on a second-hand bookstall in Paris. Only the melody was given, and instructions for performing the dances. The price asked was rather high, so that Mr. Massé returned to England without purchasing it. Thinking it over, he felt that the opportunity was too good to lose and wrote to some friends in Paris to secure the volume for him. Only then did he realize that he did not know the name of the shop—nor the name of the street. Ultimately the bookstall was found, and the valuable little book came into Mr. Massé's possession.

### A Wolverhampton Singer.

ROY ELLETT (pianist) and May Somerfield (soprano) appear in the Light Music programme on Friday, June 7. Miss Somerfield, who hails from Wolverhampton, recently toured the country as supporting vocalist to Mr. Norman Allin for a series of Celebrity Concerts. In the past she has taken many first prizes at musical festivals and is also the winner of the Leamington Challenge Cup. On June 7 she is including a new song, *Underneath the Lilac*, which has been composed specially for her by her teacher, Mr. Hubert Brown.

### The Lure of the Roundabouts!

SOME singers have been accused of over-estimation concerning their own powers, but when I tackled Miss Somerfield on the subject of her career she was quite the reverse. 'I have never had, right down in my own heart,' she said, 'a very great opinion of myself as a singer or anything else, for that matter—but I think the following incident would knock the conceit out of the most self-opinionated person. I was singing last summer at a very fashionable seaside resort, where we had been assured that we should 'pack the place.' The audience was chiefly conspicuous by its absence, and after my first song—I suppose I was looking somewhat sad—the gentleman who pushed the piano about when necessary, and did other odd jobs, remarked to me, 'Not a very good 'ouse, Miss!' I smiled faintly, but as sweetly as possible, and agreed with him. 'I know wot's done it, though,' he continued. I showed a little more interest. 'Yes,' he went on, 'there's one of them roundabouts on 'Iggins's field'—a local piece of waste land—' and with one of them things 'ere you can't expect em to come and listen to singing.'

### Never Mind!

A VAUDEVILLE programme on Tuesday, June 4, includes Pauline and Diana (instrumental duo), Mabel Constanduros (in a 'Buggins' Sketch), Ernest Jones (banjo), and Sara Sarony in *An Act of Reminiscence*. Miss Sarony, whose songs at the piano have delighted so many listeners, has sung her way through many countries, including Africa and America. Naturally she has many tales to tell of her travels, and there is a special history attached to a song *Never Mind* which she is singing on June 4. On one occasion it was the means of preventing a panic in a Johannesburg Theatre. During her act all the lights went out, the audience became alarmed, but, thanks to the fact that she never looks at the piano while playing, she broke into the refrain of *Never Mind*, improvising 'If the lights have gone out, you can still all shout "Never Mind"!'. This appealed to the audience's sense of humour, and trouble was averted. During the same week, while she was singing this same song, a leg came off the piano stool, but she still continued, practising what she preached!



Claude Harris

SIR FREDERIC COWEN.

### Sir Frederic Cowen.

THIS distinguished conductor and composer was born in Jamaica in 1852. From his earliest years he showed promise of an exceptional musical career, publishing a waltz at the age of six, and composing an operetta at eight. His first festival commission was obtained for him by the eminent conductor, Costa, as a result of which he wrote *The Corsair* for the Birmingham Festival of 1876. He has filled the position of conductor to the Philharmonic Society, the Hallé Orchestra, the Liverpool Philharmonic Society, and the Scottish Orchestra, in addition to special festival engagements. Sir Frederic Cowen's most successful compositions have a strong vein of phantasy running through them. The fairy folk have a great appeal for him, and lovers of his graceful music will be delighted to learn that 5GB is broadcasting a programme of his works on Monday, June 3, which will be conducted by Sir Frederic himself. Olive Sturgess (soprano) is the singer, and the orchestral items will include his Ballet Suite—*The Language of Flowers*, two of his *Old English Dances*, and *Indian Rhapsody*.

### Birmingham vice Bournemouth.

ON Tuesday afternoons 5GB usually relays a Symphony Concert by the Bournemouth Municipal Augmented Orchestra conducted by Sir Dan Godfrey. Owing to orchestral holidays the Birmingham Studio Symphony Orchestra will take the place of Bournemouth's on Thursday, June 6. The singer is Bergitte Blakstad (contralto) and the programme includes Schubert's *Symphony No. 5 in B Flat*, and Mary Abbott will play Saint-Saëns *Pianoforte Concerto No. 2 in G Minor*. It is said that Rubinstein, the great pianist, suggested that Saint-Saëns and he should together appear in a concert as soloist and conductor respectively. There were three weeks before the event was due and the composer promised to write this new concerto for the occasion. He did it easily, with several days to spare, and, as ever, played his work brilliantly.

### A Symphony Concert.

THE weekly Symphony Concert takes place on Saturday, June 8. For the symphony itself, which forms the whole of the second half of the programme, Mr. Joseph Lewis has put down Beethoven's *No. 3 in E Flat* ('The Heroic'). As everybody knows, the hero who first gave this symphony its name was Napoleon Bonaparte, and the dedication with Napoleon's name stood on the original title page. Again, everybody knows how Beethoven made the change of 'To the memory of a great man' on hearing of Napoleon's adoption of the Imperial crown. It was a liberator of mankind that he had sought to honour, not one who was winning power and position for himself. Eda Kersey (violin) will play Max Bruch's *Scottish Fantasy* (incidentally, at the request of fifty working-men listeners) and the programme will also include Gretry's Ballet Music—*Cephale and Procris*.

### 'Acis and Galatea'

ON Tuesday, June 4, 5GB is broadcasting Handel's *Acis and Galatea*. This is a Serenata or Pastoral Opera, composed at Cannons, probably in 1720. The words are by J. Gay, with additions by Pope, Hughes, and Dryden, and it was staged at Drury Lane by Macready on February 5, 1842. The work relates the love of Acis, a shepherd, for Galatea, a sea nymph, and the conflict of the mortal with his rival, the giant Polyphemus. The artists on June 4 are Margaret Harrison (soprano), Tom Pickering (tenor), and Howard Fry (bass), with the Birmingham Studio Symphony Orchestra and Chorus under Joseph Lewis.

### An Operatic Record.

HERBERT THORPE (tenor), who sings in the Light Music programme on Wednesday, June 5, is well known to audiences of the Old Vic. He has taken almost every important tenor rôle there from Tristan to Don Cesar, and created a record by playing Canio in *I Pagliacci* at every performance in three years with only one exception, which was due to missing the midnight train from Perth to London. He has also made frequent appearances at London ballad concerts with his famous townsman, John Coates. The combination of ballad singing with that of oratorio and opera is not always to be found, particularly when a distinctive success is made in each branch of the art, yet these tenors have achieved this undoubted end.

'MERCIAN.'



Another Delightful Essay on China by STELLA BENSON.

# CHINESE HOME-CHAT

Listeners who have read *The Little World* and other of her books will be aware that Miss Benson is one of the most understanding of modern writers on China. The present essay gives an informal sidelight on the great people whose Politics, History, and Art are at present the subject of an important series of weekly Talks (Thursday evenings).

IT is very difficult to learn anything about the home life of the Chinese if you only know enough of the language to say to servants—with the terseness of the domestic autocrat: 'Boil the water,' 'This egg is bad,' 'Feed the dogs,' 'What is that smell?' 'Go away.' To be a bad linguist gives one a prosaic view of life abroad. To recognize only a few words here and there robs eavesdropping of most of its charm; since charm, of course, is something neither here nor there.

At a Chinese dinner party once, for instance, to which the wives of officials had also been invited (an exceptional circumstance), I watched and listened to Mrs. Ch'ang and Mrs. Ch'u sitting near me—and goodness knows what inscrutable Oriental philosophies or mysticisms of the changeless East they may have been discussing! True, the words I caught were not in the purest tradition of mysticism—'babies . . . lice in the hair . . . pimples . . . babies . . . two sen too dear . . . sick on the floor . . . three yen a foot . . . babies . . . rice . . . raw pork . . . tea . . . babies . . .' Still, you never can tell. At one point, at any rate, the purport of the conversation was unmistakable. Mrs. Ch'ang obviously whispered to Mrs. Ch'u the Chinese equivalent of, 'My dear, you are smart today—those green satin trousers—the very latest Shanghai cut, I can see. . . . But tell me, dear, what underclothes do you wear?' and so saying, she lifted up, uninvited, the flap of tunic over Mrs. Ch'u's stout lower back and disclosed scarlet satin underclothes. 'Scarlet satin, eh? . . . H-m-m! . . . My dear, quite too practical, of course. . . . But have you seen . . .' and here her motive for making the inquiry became evident, 'My dear, I want you just to glance at my new undies . . . rather dinky, darling, what?' And she lifted up the braided back hem of her own tunic and displayed white fur underclothes.

I remember that on that occasion Mrs. Ch'u had brought her four-year-old daughter with her. The child stood between its father and mother's chairs, only its coiffure, its egglike brow, and its glittering, narrow eyes showing above the table. Could that hair, I wondered, have been arranged with an eye to beauty, or is the fond maternal idea actually to raise a smile? This child had its hair divided in square phrenological plots, and from the centre of each plot sprang a very tight plait of hair, of the thickness of a small garden worm but of far greater rigidity, bound along half its length with red cotton. There were about five plots and five plaits—not one free hair on the head. If the child had been a boy, it would have been topped equally fantastically but differently—a little crescent, square, diamond, or circle of bristling hair isolated on the top of an otherwise shaven skull—like the last few yards of corn left standing in an almost harvested field. A baby in the street will

have a scarlet peaked jockey cap or a tiger's mask in cotton—deliberately comic—a jacket without trousers—trousers without a tunic—all in clownish designs; its shoes will be parodies of rabbits' or dragons' heads. I believe that Chinese mothers do not want onlookers to say, 'What a beautiful child!' and feel sentimental, as our mothers do. Chinese mothers want them to say, 'What a funny symbol for posterity!' and smile in delighted amusement. And why not? We have, as a heritage in our sentimental Anglo-Saxon blood—now accentuated by the infection of American false sentiment—a tendency to look upon the baby as a thing in itself—an end, not a means, and therefore to be sentimentalized over and made pretty. The Chinese, I suggest, look upon the baby not as an end in itself, much as they love it, but as the priceless embryo of eternity—queer, funny, for the time being, and to be made queerer and funnier by external decoration—but by and by to be a Descendant. 'It doesn't matter whether you laugh or cry over it,' an unusually articulate Chinese parent might say. 'There it is. It's alive—it's a Descendant.'

Both the father and mother of the child at the dinner party inclined one ear continually towards its prattlings, and gave it pieces of food out of their bowls. They had no respect for the cloth. They hooked shark's fins or bits of duck out of lakes of gravy, and water chestnuts out of seas of syrup with their dripping chopsticks, and blobbed them on the tablecloth in front of the child. It had no bib, nor were its fingers, mouth, or nose once wiped in the course of the entertainment. Yet its parents were evidently perfectly satisfied with its appearance. 'Here is a growing child—ours—dirty but alive—what more do you want?'

Husbands and wives usually sit next to each other at a Chinese dinner party—if the wives are invited, which they very seldom are. It makes talk, I find, difficult. To turn to the too-familiar ear of a husband or wife and say that the weather looks like frost, or that business seems to be looking up, inspires a certain self-consciousness, both in speaker and hearer. Of course, Chinese do not feel this inconvenience. Shared talk, to them, is not necessarily an accompaniment

of shared food, and, if talk there must be, one's partner in the Chinese etiquette of precedence is one's opposite number or *vis-a-vis*, not one's mere neighbour. Without the certain prospect of a worthy *vis-a-vis* the Chinese invitee would refuse to attend a dinner. The hosts of a prospective banquet send round invitations saying that they have prepared a few stinking meats and cheap wines, and will wait on their knees to hear whether their friends will honour them by sharing these delicacies with them on a certain evening. With these invitations goes a list of one or two Great Names, some lesser names, and a great many names of nobodies. Every lesser guest who respects his own



A COUNTRY GENTLEMAN WITH HIS CHILDREN.

A glimpse of a peaceful backwater of life in China.

dignity will temporize until it is clear that the Great Ones have accepted. Fathers' sisters are critically ill, the inheritances of orphan nephews hang in the balance, businesses threaten to collapse unless they can claim every hour of every day for the next year or so. Then the Great Ones, having imperceptibly consulted together to make sure that this invitation is worthy of their acceptance, signify at last their Yes. At once every dying aunt, every defrauded nephew, every tottering business in our town miraculously recovers. Lesser 'yesses' sparkle all down the list, under the lofty patronage of the greater heavenly bodies.

Women, of course, know nothing of all this. Except on rare occasions they are not invited, and when they are they are answered for by their husbands and seated where they may give least trouble to their entertainers. Sometimes we women are seated in one squeaking group at the bottom of the table

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# THE TINKLE OF GUITARS

## AND THE CLACK OF CASTANETS.

Mr. Frank Howes describes the music of modern Spain—examples of which will be included in Monday's Chamber Music programme from London.

**G**UITARS and castanets. No matter what music a Spaniard writes, behind it you can hear the thrum of the guitar and the clack of the castanet. Yet oddly enough, modern Spanish music has had the piano for its cradle. Albeniz and Granados, who began the revival of Spanish music on national lines at the end of last century, were pianists, and their best-known works are pieces for the piano. And even in larger works for orchestra, such as de Falla's three serenades, deliciously entitled 'Nights in the Gardens of Spain,' and so calling up all manner of romantic sights, scents, and sounds, the piano is part of the fabric. The piano, of course, is not a bad medium for suggesting the tinkle of the guitar and the tap of castanet and tambourine; it is at once a stringed instrument and an instrument of percussion. The composer does not wish to imitate on the piano the sounds of other instruments; what he wants to do is to evoke within the limits of a highly developed art form and a European musical tradition the atmosphere of a simpler mode of life with its own local colour. To take indoors, if you like, an outdoor music. Why take inside something that belongs to the out of doors, you ask? The answer is that, for good or ill, music is an indoor art, and that the refinement and subtlety which are of its essence evaporate on exposure to the air. There is, of course, a music of the out of doors—bagpipes and brass bands in our Northern climate, and some kinds of singing, but music as an art depends on acoustical conditions that are rarely to be obtained *al fresco*.

Now, one kind of singing that sounds well out of doors is a lover's serenade, in which smoothness and fervour are all that is needed. Distance or the night breeze will modify any harshness, just as they will quite remove subtleties of expression. Fervour will be helped by rhythm. Hence the guitar. The guitar is an instrument to be sung to whether in or out of doors. When one hears a great artist like Andrés Segovia play his guitar in a concert hall, the first impression is one of extreme delicacy and subtlety; his art in all its artisticness could not survive outdoor weather, save on the stillest of summer nights. But the robust usages of the instrument which treat it as a high-class ukelele will give a singer his note, keep him in tune, and provide him with a rhythmic thrumming on which his ardour can take wing. The castanet's sole purpose is to mark the beat for the rustic dancer. Castanet and guitar, then, are enough music for the outdoor life of the people of sunny Spain, who usually sing when they dance and dance when they sing. What do they sing when they dance? If they



E.N.A.

GRANADOS.

are Andalusians—and Spain, it must be remembered, varies a little from one district to another—they sing *cante hondo* or *cante flamenco*. What do they dance when they sing? Fandangos and such lively dances. The modern Spanish composer, therefore, who wishes to speak to the rest of Europe in his own tongue must catch the colour of the one and the movement of the other. Manuel de Falla's ballet *The Three-Cornered Hat*, written for Diaghileff's Ballet and first produced in London in 1919, begins with an incisive triple rhythm which is taken up by castanets and hand-claps, while voices begin to sing a wild, free tune, ornamented with little grace notes. This is a simple example of *cante flamenco*, which conveys a suggestion of something Oriental and exotic. Is it Moorish or is it gipsy? The Moors have left their mark on Spanish culture, and in the last century there was a tendency for sophisticated and self-conscious patriots to imitate and exaggerate gipsy influence in Spain. Both Moor and gipsy are aliens in Europe, so that there is no mistaking the exotic note in Spanish music. But Mr. J. B. Trend, who is the chief English authority on Spanish culture, is of opinion that it is the mode of performance rather than the actual scales and rhythms of the music that are foreign to Europe. There it is, however, highly coloured, picturesque, combining the familiarity of European with a strange, intriguing streak of Oriental sound.



E.N.A.

ARBOS.

In the sixteenth century Spain, like England, was borne along by a great uprush of national vigour to great achievements in fields as diverse as colonial expansion and music. Cabezón (1510-1566) was a great organist and player of the spinet, and, like our own William Byrd, wrote variations on popular tunes of the day. It is just possible that he visited England in the train of Philip II when he came to woo Queen Mary. Vittoria was a contemporary of Byrd and, like him, wrote masses and motets for the services of the Church. The general quality of his music, however, is Italian, because at the critical period in his development he was living in Rome and came under the influence of Palestrina. There was also at this time a flourishing school of Spanish Lutenists. But just when Italian music began to develop on new lines after 1600 Spanish music suffered an eclipse, similar to the eclipse of English music after Purcell, but lasting a century longer.

It was only in the middle of the last century, when all over Europe nationalist schools of composition were rising outside the Germano-Italian tradition—the Russians, with Glinka and his famous five disciples, the

Czechs with Dvorak and Smetana, the English with Stanford and Parry—that Spain once more began to contribute to the growing stream of international culture music that was at once European in its appeal and strongly characterized with national features and feeling. The movement started with Pedrell, a scholar and teacher rather than himself a great composer, who edited the works of Vittoria and made the folk-music and the sixteenth century music of Spain accessible to the world. His pupil, Granados (b. 1867), a Catalan working on the foundations of German technique and absorbing the idiom of all parts of Spain, wrote a number of Spanish dances which are well known to amateur pianists, and two books of 'Goyescas,' i.e., impressions in music of Goya's pictures. He also wrote some chamber music and worked up 'Goyescas' into an opera. Granados went to New York to superintend its first performance in 1916, and, returning in the *Sussex*, was drowned when the boat was torpedoed in the Channel.

Contemporary with him and slightly senior was Isaac Albeniz (1860-1909), who also is known mainly by his piano pieces, notably the set entitled 'Iberia,' though he, too, wrote operas that are not performed outside Spain. In him one hears, as Mr. Trend says, 'the combination of strong conflicting rhythms, the harmonic effect naturally obtained by instruments tuned in fourths, and the wavering, profusely ornamented melodies of *Cante Hondo*. At the back of his mind is a guitar player, a dancer whose castanets are always syncopating against each other and sometimes the shake and bang of a tambourine.'

Manuel de Falla (b. 1876), also a pupil of Pedrell, still living and still developing his very individual style, is the greatest Spanish composer since the sixteenth century. His output has not been very big, but he has worked in the larger forms of music with orchestra. Beside *The Three-Cornered Hat* he has written music for the ballet *El Amor Brujo (Love the Magician)*, which contains a characteristic passage in seven-eight time with a rhythm that sways and hovers yet never for a moment feels uncertain. A more recent work has been a concerto in which the harpsichord replaces the piano, so making a return to a bright and brittle tone like that of the guitar, which in de Falla's music, too, can be heard, as it were, just outside the door. The harpsichord is also used in his puppet opera *Master Peter's Puppet Show*. Contemporary with him is Joaquín Turina (b. 1882), who, like de Falla, studied in Paris and has been so far influenced by the cosmopolitan

(Continued on page 417, foot of col. 2.)



E.N.A.

DE FALLA.



## Harvey Grace discusses the Victorians' excessive adulation of Mendelssohn.

**I**N his stimulating 'History of Music,' Mr. Cecil Gray says: 'There is little doubt that Mendelssohn has been unduly depreciated in recent years, as a natural and altogether healthy reaction from the excessive adulation of him which prevailed in Victorian days, and it is probable that the near future will witness a reawakening of interest in his music, if only on account of the clarity, delicacy, and refinement of his instrumental style.'

This unexpected and handsome admission is only one of several recent signs that the anti-Mendelssohn day is past.

Can Mendelssohn make a 'come-back,' as they say in sporting circles?

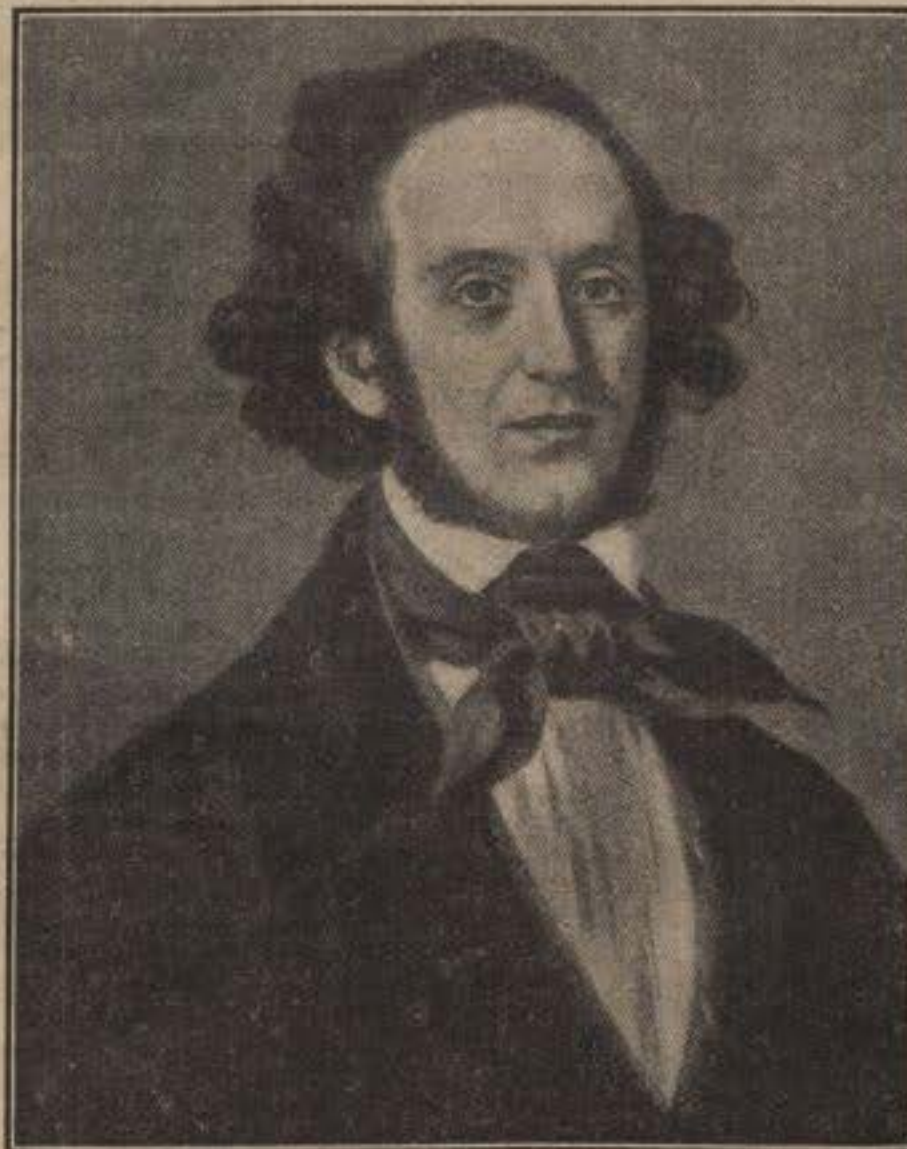
Yes, though perhaps only in the limited way possible to a boxer. The old fighter may go into training, and put on the gloves, but he can rarely hope to do more than shine in exhibition bouts. Time and tissue cannot be gainsaid. The analogy is not perfect, but it is near enough. No composer has ever made a complete 'come-back,' for the term 'come-back' implies that he was acclaimed during his lifetime, such acclaim being the result of a full knowledge of his work. (Bach was discovered rather than revived, and the same remark applies to Byrd and one or two other old composers whose works during their lifetime were mostly unpublished, and therefore known only to a small circle.)

Few composers, if any, have ever reaped a bigger crop of laurels than Mendelssohn. Who shall say they were not well deserved? An accomplished and prolific composer, a brilliant performer, an exceptional improviser, an indefatigable worker (and an unselfish one, too, as was proved by his labours on behalf of the almost forgotten Bach), he earned every leaf of them. For his Bach apostleship alone, he deserves our lasting gratitude.

What proportion of Mendelssohn's music has held its ground since his death? When we answer this question we shall be surprised to see how much music by this so-called out-of-date composer is still current coin. *Elijah* remains one of the most popular of all oratorios. The quantity is so large indeed that it seems absurd to use these terms 'revival' and 'come back' in connection with the composer. Certain of the smaller choral works are far from being on the shelf, e.g., 'As Pants the Hart,' 'Judge Me, O God,' 'Why Rage Fiercely the Heathen?' and that gramophone best-seller, 'Hear My Prayer.' In the orchestral field, the most popular numbers of the *Midsummer Night's Dream* music, and the 'Hebrides' and 'Ruy Blas' Overtures retain their popularity. The violin Concerto is still very far from being a back number. There has been, it is true, a big slump in the piano works, but a good handful of the shorter pieces are amongst the most popular music today, both in their original form and in orchestral transcriptions.

The organ works are another persistent survival. There was something in the instrument that seemed to bring out the best and strongest side of Mendelssohn. A great performer himself, he not only revived interest in organ playing (especially in this country), he also gave an impetus to composition for the instrument by his six fine Sonatas and three Preludes and Fugues—works which, despite some looseness in construction and laying-out, are safely established as classics second only to the works of Bach. Apropos of his ability as an organ-player,

it is worth remembering that he used this ability very largely as a means of helping along his crusade on behalf of Bach. Not only did he set up a fine standard of performance of Bach's bigger organ works, he also used his gifts as a player directly in aid of the fund to set up the Bach monument at Leipzig. Among the many delightful passages in



FELIX BARTHOLDY-MENDELSSOHN

A concert of whose music will be broadcast on Friday evening.

### 'CAN MENDELSSOHN MAKE A "COME BACK"?'

his Letters, I like especially this from a short note written to his mother from Leipzig, August 10, 1840. After describing an organ recital he had given at the Thomaskirche on behalf of the fund, he adds: 'I mean to try this again in the Autumn or Spring, and then a very handsome memorial may be put up. I, however, practised so hard for eight days previously, that I could really scarcely stand upright, and walked nothing but pedal passages in the street.'

Having noted the proportion of Mendelssohn's music that is still popular, let us look at the neglected remainder, and see how much of it may be used as bases for a revival.

First, the chamber music should receive attention. This is a department in which Mendelssohn, with his unusual technical finish in composition, and his fastidiousness in matter of detail, would naturally be expected to shine. It contains no profundities, and it poses no problems, but it is extraordinarily successful as purely musical sound. Like all Mendelssohn's work, it 'comes off.'

The Symphonies are perhaps beyond much hope of revival in full, yet something should be done with them in the form of detached movements, as has already been done with some other old composers. It is true that critics usually wave aside the symphonies as mere fluent prattle. Yet, happening to be one day at the Royal Academy of Music while Sir Henry Wood was rehearsing the 'Italian' with the Students' Orchestra, I was astonished at the ease with which the music stood the ordeal of repeated hearing.

The songs will no doubt remain on the shelf, and probably that is their desert. Nor is there much hope for the pianoforte concertos, despite their frequent brilliance and effect. This is not a propitious era for the concerto form in any case, and none but a few outstanding examples can remain in the repertory.

There are, however, a host of good but neglected things among the piano solos. The Seven Characteristic pieces (Opus 7) contain some of Mendelssohn's best and strongest work. For example, No. 3, a fine free fugal piece, remains a most stimulating piece of writing. I believe that a recitalist so courageous as to put it in a programme today would find it an unexpected 'winner.' The six Preludes and Fugues—the Fugues especially—are well worth more frequent hearing than they receive.\*

The E Flat, D Minor, and B Flat Variations are too rarely heard; and the three Preludes in B Flat, B Minor and D Major, Opus 104, are vigorous pieces that, played up to speed, are extraordinarily effective from the performing point of view. (I remember my pleased surprise on hearing two of them for the first time on a gramophone record played by a French pianist whose name I have forgotten.) The pianoforte Sonatas are not as a whole a strong suit, but I must confess to a liking for the early Sonata in E, Opus 6, especially for the stirring Finale. On the whole, the pianist who explores the complete piano works of Mendelssohn—

they fill just over five hundred pages—will be surprised to find how many good things are never heard, while other weak things are and have been played too often.

Even the most bitter 'anti' must admit that had Mendelssohn written no more than the substantial amount of works that are still popular,

and the even larger amount that is undeservedly neglected, he would richly deserve a high place among composers. If the anticipated revival comes off, I fancy it will be due to something more than the natural swing of the pendulum. Haven't we just now a real need for Mendelssohn? In Stanford and Forsyth's 'History of Music,' the authors say that he 'was a distinct factor in keeping the standard of art on the highest possible level.' His music may fulfil a similar function today. When all has been said against the dreadful complacency and facile sentimentality of his worst works, there is no getting away from the fact that as a composer he knew his job. There is also no getting away from another fact, namely, that at the present day an enormous amount of music is being put forth by composers who do not know their job.

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\* Mendelssohn's excellence as a Fugue writer shows his exceptional gifts. The ability to write Fugues which are not only technically good, but also genuinely musical and poetic, has always been one of the marks of the first-rater.



*The Critic from his Hearth.*

## 'FIN DE SIÈCLE': MUSIC IN THE 'NINETIES.

Percy A. Scholes on the musical life of our parents. Lady Greville considered Liszt and Moskowski to be great revolutionaries. Will our own 'moderns' provide the tea-time music of fifty years hence?

YESTERDAY I took up one of those enormous omnibus volumes that have lately become so common—the one that gives you twenty recent popular plays for eight-and-six. It begins with *Milestones*, and as I read this I began to wish that somebody would write a musical play that would reproduce the music and the musical manners of those three periods of 1860, 1885, and 1912, which are the dates of the doings of the Rhead-Sibley families in the three acts of this drama.

The play I want would show one same family in one same room, at three widely-separated periods, just as *Milestones* does, but would be so designed as to illustrate the changes of musical taste over a period similar to that of *Milestones*; that is, a period well within the memory or the hearsay of those who would be listening to it. The play would be a good one for broadcasting.

Musing in this strain, I looked around my library for the materials one would use for acquiring the necessary exact data. And then I came across a volume of just about the date of the second act of *Milestones*, a volume which I once picked up second-hand for sixpence.

'The Gentlewoman in Society,' by Lady Greville, was published in 1892. It was one of a series of books called 'The Victoria Library for Gentlewomen,' that title being 'graciously sanctioned by the Queen,' who was still further gracious in that she was pleased 'to order two copies of each volume for the Royal Library.'

Just to 'place' the period in our memory I will quote a few general facts concerning it. It was that period, you remember, when the life of the girl had taken a rather undesirable turning. She was athletic (which was not so bad), she bicycled, and she insisted on 'golf links being made all over the shrubberies.' She was (what was worse) very emancipated, 'dashing about at all hours in hansom.' She was independent about marriage, having 'ceased to marry until three or four and twenty, when her freshness is almost on the wane.'

In *Society*, says our authoress, turning to matters musical, 'the amateur's feeble performance of *The Battle of Prague* or *The Carnival of Venice* on the piano are giving place to the artistic execution of works by the great foreign masters; by Beethoven and Brahms, and Rubinstein and Grieg.'

'Sacred music seems to form the pabulum of the masses, taken in large doses with everything big about it—the Albert Hall or Crystal Palace, the monster chorus, the huge rolling organ, the vast orchestra playing as one man, the attentive seething crowd—everything big except the solos, and certainly these, except in rare cases, do sound a little thin.'

All that suggests Handel, but you notice that it only implicates 'the masses.' For 'the classes' another composer was coming in. 'I can understand the fascination of Handel's music for the masses; it requires little knowledge and is very soothing; it is so grand and sonorous and massive in its immensity. But the classes do not patronize it; they think it a little old-fashioned and out of date. Bach's *Passion Music*, on the contrary, is fashionable; and though to some persons it may seem dull, is attended as a correct *Lenten* exercise by quite a number of smart people.'

Rather strangely, however, whilst 'the classes' had recognized Bach they showed limitations elsewhere. 'Chamber concerts and classical music are *caviar* to *Society*, though, if a performer plays something very difficult, bristling with strange chords by Liszt or Moskowski, and is a giant among his fellows like Rubinstein or Paderewski, they will flock to listen.

Apart from these spectacular displays *Society*, alas! went very little to hear good music. 'The Philharmonic, the Popular Concerts,' are chiefly frequented by the middle classes, by the suburban people, by the country cousins who come to town specially for the purpose and whose diversions consist of the pictures in galleries and the concerts.' And so at the Richter Concerts or the Ballad Concerts, 'neither the leaders of *Society* nor its small fry are to be seen'—only the 'true music lovers, who sit entranced with their scores in their hands, eye-glasses fixed, following every note with interest and rapture.' On such occasions you would see 'the hall full of curious-looking people, of men with long hair and spectacles, with women weird, haggard, with dresses cut down about the throat, and untidy-looking yellowy ruffles tumbling about their necks.'

In private circles the mandoline and the banjo were popular, 'and at musical parties, there is always a violinist with long hair who plays the same pieces, the *Cavatina* by Balfe [she probably means Raff], or the *Légende* by Wieniawski, or the *Danse Hongroise* of Brahms, and is immensely applauded by the little knot of people who surround the piano and can hear him; the rest are busily engaged in talking, flirting or eating ices, or passing cups of tea to and fro.'

Boy prodigies were much in fashion, 'a small boy is assisted to the music-stool, where he makes

hay among the notes for a considerable time and is kissed in turn by the dear enthusiastic ladies present.' The music at garden parties was the 'braying of a military brass or the wild harmonies of a Hungarian band. . . . In shady nooks, or behind bushes, you may tumble upon Tyrolean singers, or ringers of handbells, surrounded by little groups of listeners, which quickly melt away.'

On the whole, Lady Greville is not complimentary to *Society*. 'A certain small percentage of people really enjoy listening to good music, and have educated themselves into the knowledge and delight of it; but the generality, I fear, feel the need of adjuncts, of fashionable company, of the presence of friends, of pretty dresses or new scenery, and rather desire to imitate their neighbours than to gratify any real craving for music.'

Having enjoyed this little picture of music in '*Society*' thirty-seven years ago, it remains for any members of *Society* amongst my readers to consider whether, in essentials, it would be pictured very much differently in 1929. Perhaps it would! I don't say.

But did you notice the expression, 'bristling with strange chords by Liszt or Moskowski.' Liszt and Moskowski are now favourites in every café and cinema. Look ahead another thirty-seven years and see your grandchildren taking tea and cakes to the old-fashioned melodies of S——ky and B——tok! PERCY A. SCHOLES.

## STELLA BENSON ON 'CHINESE HOME-CHAT'

(Continued from page 391).

(babies—rice—lice—babies—three sen—pork—servants—babies), and at one party I went to we women sat in a separate room, with an open door through which we could see and hear the men carousing. 'And how many children have you, Mrs. Peace?—(An-T'ai-t'ai). . . . What, none? Well, well—I had eight fellow-diners, and was asked this question nine times—for one of the servants asked it, too. Servants take a much more active part in Chinese home life than our servants do in ours. China really is an essential democracy, and the employee is never content to be a mere background for the employer.'

Chinese men and women are always charming hosts and hostesses. They have the gracious trick of seeming to centre their whole interest on their guest and his enjoyment; no formality of etiquette or chill of serious argument is allowed to make the guest for a moment ill at ease. It is expected of him that he set the keynote of the talk; host and hostess listen eagerly, offering such appropriate and ardent comments as may occur to them. When the conversation flags, the host may ask innumerable intimate and even impertinent questions, but these are not intended to embarrass the guest but to flatter him. Indeed, every Chinese questioner—even, say, an angry employer challenging an erring servant—allows the answerer his unassailable right to tell a dignified lie in reply. No Chinese would ever say to his cook: 'What do you mean by spending last night at the gambling-house and not coming in to cook the dinner?' since this would leave the cook no opening for a saving of his face. The employer might say: 'What prevented you from coming in to cook the dinner,' and then the cook could reply, 'The sudden death of my mother's brother prevented me; it shall not happen again.'

This system of leaving a loophole for a decent lie, of never bringing the accused to bay and obliging him to be rude or desperate, probably

accounts for the pacific temperament of the average Chinese. In our town once, brigands developed a habit of coming into the market-place on crowded days and kidnapping our most valued citizens. Such a brigand would conceal a revolver in his voluminous clothes and, approaching a prominent clubman of our town, would press the concealed muzzle of the weapon to the lower ribs of his victim and say: 'Come with me.' The unfortunate merchant would thus be placed in a dilemma almost unbearable to a Chinese. He has no wish whatever to go with the armed stranger, yet it is impossible for him to explain that he is fetching the doctor to attend to his aged mother who is stricken with dropsy; that he is about to give his little son, whose birthday it is, his first lesson on a bicycle: these circumstantial lies, so appropriate to all other occasions, carry no weight at all in the ear of a brigand with a felt-but-not-seen revolver. The obvious reply, or the reply that would seem obvious to a crude Nordic, is to knock the brigand suddenly down or scream for help. But this violence could only be resorted to on a first impulse—and the first, second, and third impulses of a Chinese always are compromise and the avoidance of violence. Our citizen walks sadly away, therefore, side by side with the brigand, and is next heard of from a mountain fastness, whence he may be retrieved at a cost of ten thousand dollars or so. This danger to our local clubmen became so acute in our town one summer that the police had to be assembled in single file to march past a long row of prominent citizens and commit their features carefully to memory. Should a policeman see one of these citizens leaving the town with a stranger, however apparently friendly the pair might be, the policeman had orders to challenge the stranger and, if necessary, shoot. Even so, anyone with an income of over two hundred dollars a month was distinctly shy of walking in the streets, and our town's ma-chiang club had to be shut up for lack of players.

STELLA BENSON.



# THE RING OF THE NIBELUNGS.

*The Conclusion of the Legend of the Ring as re-told for Listeners.*

SO Sieglinde reached at last the cave of Mime; and there, whilst giving birth to Siegfried, she died. . . .

Crafty indeed was the dwarf Mime, brother of Alberich. Watching the boy grow strong with the years and wise with the wisdom of the woods, he schemed in his mind how he might use Siegfried to overcome the dragon, Fafner, and win the ring.

There, in a rocky cavern in the heart of the wood, they lived, the dwarf and the boy. And one day, curiosity woke in the mind of Siegfried, so that he questioned Mime of his past—how he came to be living thus with Mime, and so on. For a while the dwarf would tell nothing; but the persistence of Siegfried prevailed, so that Mime told him all. 'But what proof is there,' asked the boy, 'that what you say is true?' Whereupon he was shown the broken pieces of his father's sword, Nothung, which not all the Nibelung's skill could mend.

Now was young Siegfried filled with longing to leave the cave and seek adventure. Impatient for a sword that should aid him in his journeying, he bade the dwarf make him one and, in a rage of impatience, went out into the forest, leaving Mime disconsolate by his smithy. And while he was away there came a Wanderer. With uncanny knowledge—for the dwarf did not know that the Wanderer was none other than the great god Wotan himself—he told many things not known, Mime thought, to others; and before he departed he spoke of the broken sword, Nothung, the sword of Siegmund the dead.

'By him alone who knows not fear,' he said, 'shall the sword be forged whole again.'

Then returned Siegfried, anxious at once to see if the sword had been forged, wherewith he should go forth into the world; and learning that Mime had forged no such sword for him, he snatched at the broken pieces of Nothung to weld them together himself, while the dwarf sat by his side watching.

While he watched, Mime plotted. And this was the way of his thoughts: 'Clearly, the boy will weld the sword, and, having welded it, will go into the forest to slay the dragon and secure the ring and the gold. Very well, then, some way I must find whereby I can then despoil him of them. I know what I will do. I will brew a poison-draught; and when Siegfried, weary from the fight, craves a cooling drink, I will offer it to him, so that, while he slumbers deeply, with his own sword I may kill him and make away with the treasure.' Thus plotting, he brewed the poison-draught for the boy.

Then suddenly Siegfried, the fearless, the dauntless, swung the sword before him, shouting with joy. With mighty force he struck at the anvil whereon he had forged it; and behold, at the shattering blow it split

from top to bottom, leaving the sword undamaged.

Meanwhile, the Wanderer had journeyed to the cave of Fafner the dragon, where Alberich sat ever at guard; and he warned Fafner of the coming of Siegfried. . . .

Down the long green alleys of the forest came the hero, guided to the cave by the treacherous Mime. They had travelled far, and the boy, a little weary, rested beneath a leafy lime tree, alone. In the quiet he meditated, and more lovely than ever, from the mood that was on him, seemed the charm of that forest-glade. Attentively he



' . . . Siegfried leaped over the body and thrust his sword into the rearing breast.'

listened to the birds, until it seemed to him that one bird, in the tree overhead, would speak to him. He tried to imitate the song, but failed; then fetched his horn and blew a merry note. Whereon the sleeping dragon awoke and came, dragging his hideous length, from the mouth of the cave.

*The accompanying illustrations, as well as those of last week's instalment, are by Arthur Rackham, and are reproduced by the permission of Messrs. Heinemann, publishers of 'The Ring of the Nibelung.'*

A terrible battle ensued, the beast spitting fire and poison upon his enemy. But Siegfried, wounding the dragon in the tail, leaped over the body and thrust his sword into the rearing breast. And so the dragon died.

As Siegfried withdrew his sword from the

dragon's breast a spot of blood splashed upon his hand. Whereupon he sucked his finger; and in that moment the song of the bird above was made clear in his ears.

'There,' sang the bird, 'lies the cave that thou must enter, and having entered it thou shalt find all the Nibelung hoard—ring, helm, and gold. Take it, and the ring will make thee the lord of all the world.'

So Siegfried secured the treasure and was about to depart when the crafty Mime returned, offering drink to quench his thirst; but once more the bird spoke clearly, warning him, whereupon he slew the dwarf as well. And then, 'Come,' sang the bird in the lime tree; 'I will lead thee to where a bride awaits thee, sleeping upon the mountain, guarded by a ring of fire.' . . . And together they departed upon their quest.

Once more the Wanderer journeyed on, to the rocky home of Erda the All-knowing, the mother of Earth. And to her he told his hopes—how that once, in disgust, he had decreed the world should fall to the hateful Nibelungs and how that now, in joy, he decreed it to the Walsung—since the fearless Siegfried had won the ring from the Nibelung and soon would win the lovely Brunnhilde, his child and Erda's—and how, between them, they should bear a new race to redeem the world.

So at dawn came Siegfried, led by the warning bird. To him also the Wanderer appeared, never telling him that he was Wotan, but warning him against the fire-ringed mountain. And the boy, seeing in him nothing but another hindrance, bade him depart out of the way. So the Wanderer drew his spear, and, with one stroke, Siegfried hacked it in two. 'Fare on,' said the old man; 'I cannot prevent thee now.'

On went Siegfried, towards the ever-brightening gleam of the mountain-fire; and as he progressed, it was as if the sun shone dazzling above him, inspiring him, filling him with joy and dauntless courage. Till suddenly his eyes rested on a recumbent form—a human being—a woman, ringed with the fire. Through the flames he strove onward, and came at last to the rock itself whereon Brunnhilde lay asleep. With soft words and with a kiss he woke her. And Brunnhilde, whom at her sleeping Wotan had deprived of her god-head, could not resist for long the tender embracings of the youth. It was, she knew at last, the hero who alone should win through the fire to save her, Siegfried the fearless, the darling of the gods. . . . And together they greeted the new world with a song.

\* \* \*

From the rocky cave where they had slept Siegfried and Brunnhilde came forth at the rising of the sun. With passion they vowed

(Continued overleaf.)



## THE RING OF THE NIBELUNGS.

(Continued)

eternal love; and for a sign thereof Siegfried gave Brunnhilde his ring in keeping, while she, in return, gave him her good horse Grane. So he mounted, blew his horn, and rode away to deeds of valour; and from her peak on the rock Brunnhilde watched him depart, her love speeding with him on his journey. . . .

By the Rhine, in the hall of the Gibichungs, sat Gunther and his sister Gutrune, and Alberich's son, their half-brother, the dark and treacherous Hagen. With words of ill-purpose Hagen, whom the dwarf had fathered to be his revenge and to win back the fatal ring, told of Brunnhilde; and so persuasive were his words that Gunther longed to make her his bride. And to his sister the crafty Hagen told of the might and beauty of Siegfried, so that she longed for him as her brother longed for Brunnhilde.

But how should this consummation come to pass?

'What of the drink in the chest?' Hagen asked. 'Give it to him that he may drink of it; and, as thou knowest, it will straightway bind him in love with thee.'

Then it was that Siegfried's horn was heard in the woods below. With words of hearty welcome Hagen conducted him to the Gibichung's hall, and, handing his horse to the attendant vassals, begged him to accept their hospitality for a while. So Siegfried entered, and met there Gunther and his sister Gutrune. Friendly indeed were the words spoken, and, before long, Gutrune gave to Siegfried a cup of the deadly potion to drink. Straightway, his true love forgotten, the luckless man looked with eyes of love upon the sister of Hagen.

'Thou art wed, Gunther?' Siegfried asked. 'Nay,' said Gunther, 'nor likely to be; for her whom my heart is set upon sleeps on the rocky heights surrounded by tongues of magic flame.'

Wondering, the hero heard, and knew that the words were spoken of Brunnhilde. Whereupon he answered, 'With me for friend, Gunther, thou shalt surely win her; for I will brave the flames for thee and bring her to thee here, my blood-sworn brother.'

So, impatient of further words, anxious no longer for rest, the two rode out from the hall of the Gibichungs, cheered to their calamitous task by the sinister Hagen. With Brunnhilde would come the ring that he desired—thus he was thinking, and the thought gave him joy.

On her rocky home Brunnhilde dreamed of her absent lover, gazing the while at the ring on her finger, Siegfried's gift, token of eternal love. And while she dreamed, her sister Waltraute came to her, full of urgency. She was come from Wotan, their father: 'If to the Rhine-maidens,' he had said, 'Brunnhilde would but give the ring again, from their grievous curse both gods and the world would be free; but she will not restore the ring.'

'Nor will I,' replied Brunnhilde. And though Waltraute implored her, 'No' was all she would say; 'sooner shall Walhall's glory perish than I will part with this ring.'

Hardly had Waltraute gone when, as if in fulfilment of her faithfulness, the horn of Siegfried sounded in the valley.

But, alas, not Siegfried, but Gunther came towards her. (Or so it seemed to her; for Siegfried, wearing the Tarnhelm so that it covered the upper part of his face, leaving only his eyes free, showed all else in Gunther's form.) Amazed, she started back. But with brutal words Siegfried subdued her and robbed her of the coveted ring; and, with a gesture of command, he drove her before him into the cave. Placing his sword between them, he lay down by her side to sleep.

. . . It was at dawn, some time after, that Siegfried appeared once more before the hall of the Gibichungs; and, when Hagen



“. . . Gutrune gave to Siegfried a cup of the deadly potion.”

greeted him with surprise for his early return, he announced that the work was accomplished and that Gunther was coming, bringing his new bride, Brunnhilde, with him. Simply, he told how all had happened, the magic Tarnhelm his help. 'She followed me down the hill,' he said, 'and when we were by the shore, none noticing, I gave Gunther my place; whereat, the good helm my aid, I came straight here to claim thee, Gutrune.'

So they were wedded, Siegfried and Gutrune, in the hall of the Gibichungs.

Soon came the other two, Gunther and Brunnhilde; and wild was her terror to see Siegfried before her claiming Gutrune as his bride. But all the past was as a blank to Siegfried, and, on Hagen's spear, he swore that he was innocent of Brunnhilde's claim, that she alone was his true bride.

At last, watching the bridal merry-making, she vowed vengeance on the traitorous hero of her life; so that when Siegfried had gone apart with Gutrune, she told the story of her betrayal. No sword at all, she said, lay between Siegfried and herself

that night. . . . Then Hagen won from her the secret that, despite Siegfried's charmed life, there was one place where he was vulnerable, and that was in the back.

'Then there,' said Hagen, 'shall my spear strike him.'

So in a forest valley of the Rhine, Hagen planned a hunt. And chance, it seemed, favoured him; for the hero strayed from the rest of the party and came to the banks of the river. Came Hagen then, with talk of food and drink and a lull from the chase. And while he prepared the wine, into it he dropped an antidote to oblivion, so that Siegfried, drinking therefrom, a vision of Brunnhilde rose in his soul and he told how he had broken through the circle of magic flame and wakened Brunnhilde with a kiss. 'Ah, then,' he said, 'the sweetness of the embrace in her arms.'

'What?' cried Gunther, starting at these revealing words. . . . And in the silence they heard two ravens—Wotan's ravens—circling in the sky close overhead.

'Didst thou hear,' asked Hagen, 'what the ravens said?'

Whereupon Siegfried turned his back upon Hagen, to watch the ravens, and, as he turned, Hagen thrust his spear into the vulnerable place. . . . and Siegfried fell dead.

So ended the tragic hunt and the body was at last borne home to the hall of the Gibichungs.

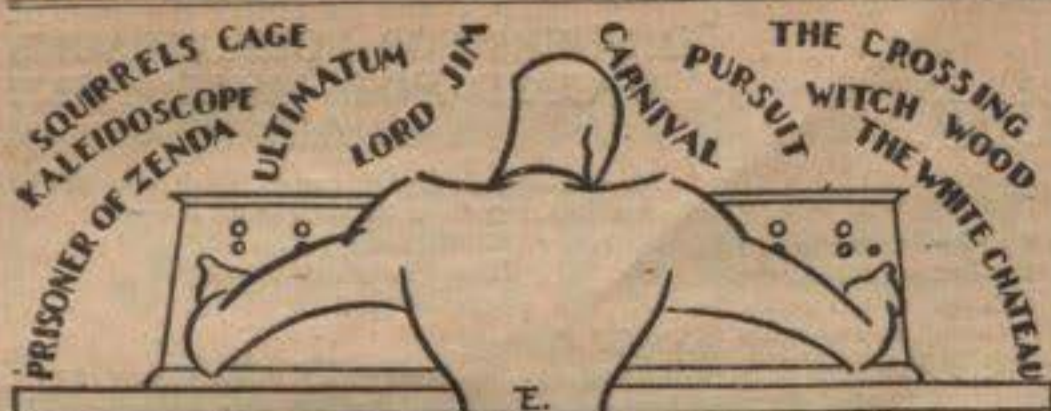
Great then was the lamentation of Gutrune at sight of her dead lover. And great was the treachery of Hagen, who would have torn the ring from the body had not the corpse raised a threatening arm, at which astounding sight he fell back frightened. Brunnhilde entered, her heart so charged with grief and her mind so purged with suffering that out of her despair at last had come the dreadful clarity of comprehension. She understood now, and her lover was forgiven. In clear majesty she stood above the dead body and cried peace upon the quarrelling Gutrune and Hagen.

'Let great logs be brought to the shore of the Rhine,' she said; 'the ring shall be restored to its rightful owners—though first it must pass through the funeral pyre and be purged. . . . I alone am Siegfried's wife.'

So the pyre was made and the hero's body placed upon it, there by the river's edge. Drawing the ring from Siegfried's finger, Brunnhilde fired the wood, and, as the flames leapt upward, on Grane she rode straight into the towering glow. And at that moment Wotan's two ravens circled in the sky above. . . .

Whereupon the river, overflowing its banks, swept through the hall; and Hagen, groping in the flood for the ring, was dragged by the Rhine maidens into the depths below. Exultantly, one of them held aloft the golden circlet; the magic ring was theirs once more! . . . and born of a deed of self-sacrificing love a new world rose from the ashes of the old order, while the gods awaited their doom in the high halls of Valhalla, burning, crumbling into nothingness, undermined by a lust for gold.





For the Aspiring Dramatist—I.

## THE WIRELESS PLAY.

By the B.B.C. Productions Director.

In the accompanying article, the first of six in which he will outline the main requirements of the ideal microphone play, the Productions Director urges the would-be wireless dramatist to begin by studying his medium with special care.

A LARGE number of people, no doubt, will consider that these are very early days for any attempt to be made to compile a practical handbook concerning the writing of plays for broadcasting.

From the occasion of the first broadcast play it has been habitual to describe this new type of drama as being 'still in its infancy'; 'in its experimental stages'; 'an art that has yet to justify itself'; so that we are in danger of applying such qualifying phrases permanently. But the time is now come for radio drama to stand on its own feet and to make its own way without apology or excuse. This is not the place in which to exaggerate or even to explain the many difficulties which face the individual responsible for the progress of the dramatic side of broadcasting, but there is one which is the root of this series of articles: the difficulty of obtaining a continual supply of dramatic work from the pens of writers in general which shall comply with the peculiar conditions of the broadcast play. This guidance of the author's efforts, when he writes for the publisher or for the stage, can safely be left to literary and dramatic agents who know their business. But for the would-be radio dramatist the case is different. Various circumstances which need not be touched upon here do not allow of great financial profits as a reward for the radio dramatist, and partly for these reasons, and partly because the ordinary literary agent can have either little or no knowledge of the technical side of the broadcast play, he is unable to give that guidance to authors that is necessary to enable them to hit the mark.

### A Society Woman's Two Elephants.

Not very long ago I happened to be in the office of the manager of a West End theatre. The manager in question was telling the dear old story of how he was deluged with impossible plays. He pointed with a mixture of pride, humorous cynicism, and regret to an enormous pile of dusty manuscripts in a cupboard. I was arguing that the sending of a play to a manager was in nine cases out of ten the same thing as throwing it in the waste-paper basket. He replied that if I would glance at that pile of plays I would know why the receipt of any registered typescript by a manager was simply one more straw upon an over-burdened camel's back. Taking him at his word I chose a play at random and looked at the first page of it. It contained a cast of some 50 or 60 persons; it was written in 7 acts, and amongst the odds and ends required were mules, camels, and 'at least two elephants.' I returned it to him and remarked sadly, 'You win!' And this play, I may add, was written, not as you might expect by some rustic enthusiast who had never seen

a theatre, but by a lady of title with an address in Mayfair, who, presumably, included the theatre amongst her other ordinary social activities. And this is not, in fact, a very exceptional case.

### Above all, be practical—

The theatre is one of the oldest of civilized institutions. Its mechanism and technique have been a common subject of conversation down the ages, and nowadays are more deliberately publicised than many other things; and yet there are hundreds of people, enthusiastic, well-meaning, and presumably intelligent, who waste their own time and labour, and the time and labour of the managers who have to read them, in writing plays that are hopelessly incapable of performance on any stage for obvious reasons.

The Productions Department at Savoy Hill receives on an average some 25 plays a week from people sufficiently interested in broadcasting generally and in radio drama in particular to write original work for the microphone. Of every 100 plays received, perhaps two on an average comply sufficiently with the special conditions for their claims to be seriously considered for production. It is a question of lack of knowledge.

### —and ignore Stage Technique.

A few weeks ago a debate was held between Miss Naomi Royde-Smith and Mr. Compton Mackenzie on the subject of broadcast drama, in which the former attacked plays in front of the microphone as being poor substitutes for the real theatre and therefore bad art. Unfortunately I did not hear Mr. Mackenzie's reply. I have no doubt it was a devastating proof that Miss Royde-Smith was only revealing an astonishing ignorance of the real subject of debate. The time is over for this curious assertion that the broadcast play is the blind Cinderella of the drama. To criticize it from that angle is simply criticising off the point. It is not a substitute. It is different. That is the first point which I wish to make, and it is impossible to emphasize it too strongly. If the would-be author of a radio play begins with the assumption that his work is given to the microphone either because, although written for the stage it has failed to achieve stage production, or because he wants practice in writing for the stage and thinks that radio drama will keep his hand in, he is strangling his work at birth. He had far better leave broadcasting drama alone and write a play for the stage. The ability to write good, witty or forceful dialogue is born, not made. It is true that here stage and microphone meet on common ground; both normal play and radio play need this—the ability to write. But in the theatre, spectacle, good looks, pretty clothes, ingenuity of production, can cover a vast

quantity of bad writing. Not so with the radio play.

What I have referred to above as the experimental stage, ended with the definite recognition of the absolute divorce of radio drama from the theatre. When first it was decided to experiment with the broadcasting of plays, no more was contemplated than the broadcasting of plays from a studio in the same way as a microphone might be put into a theatre to broadcast a play from the stage. You may see a similar process going on with talking pictures at the moment. The same thing happened in the dim and distant days of the early history of the film; an attempt being made to handle the stage play through a novel medium. In neither case has the new medium been content with the extraordinary limitations which compass the stage on every side. The film broke away; wrote its own history, and made its own art-form. The talking pictures have now dragged it back by the heels, so that we get the fantastic spectacle of a stage play, of which the point was that it took place in half an hour, being turned into a 'talkie' lasting an hour and twenty minutes. The fate of the 'talkies' is, of course, in the balance, but if there is anything in them apart from the quality of novelty and 'stunt,' they, too, will have to break away from the limitations inseparable from the stage, develop along lines of their own, and interest for their own sake and not because they are a cheaper version of the theatre proper.

### The Aim of these Articles.

The radio play has succeeded in making this break-away. It is the development which must follow the break-away about which we are now anxious at Savoy Hill. It is, therefore, in the hope of encouraging authors, known and unknown, to submit work which is not hopelessly outside the bounds of the possibility of performance, that I am venturing upon the thorny path of suggestion and advice in these articles. I do not for one instant imply that I know all there is to be known about the writing of broadcast plays. The last thing I want to convey is that we are averse from consideration of originality of thought in writing or in treatment. But force of circumstances implies for the author of the articles a familiarity with the medium of studio and microphone, which is not open to the writer at his desk or by his fireside; and it is something of this familiarity which I hope to be able to convey. The statements contained in them should not be looked upon as infallible pronouncements, but simply as signposts pointing hopefully in the direction of the desired goal.

The second of these articles, appearing next week, will deal with the choice of subject, the ideal length for a play, etc.



## Home, Health, and Garden.

## HOW TO CHOOSE YOUR BEEF.

From a Talk by a Vice-President of the National Federation of Meat Traders' Associations, Inc.

**I**N a side of beef there are three essential prime cuts: (1) the rump steak which, out of a side of beef from a 14 cwt. bullock will weigh 15 lbs., without the bone, (2) the sirloin, which will weigh 48 lbs., and (3) the fore-rib 33 lbs., making a total of 96 lbs. out of a total weight of the side of 440 lbs.; leaving 344 lbs. of cheaper joints. It may be interesting to note here that in order to give the butcher a net profit of 5 per cent., those three prime joints would have to be sold at an average of 1s. 9d. per lb., and the other 344 lbs. would have to be sold at an average of 10½d. per lb.—a reduction of 50 per cent., so you will see that to carefully study what are the cheaper cuts of meat and how to cook them will mean a big saving to that item of housekeeping which is usually the highest, namely, the meat bill.

Let us take, as an example, pressed flank of beef, a joint which can be cut to any weight from 4 lbs. upwards; this makes a delicious and inexpensive breakfast, luncheon, or supper dish, and is a great standby at holiday times. Take 10 lbs. or less of flank, salt or fresh beef, wash well and dry with a clean cloth. Here may I urge how necessary it is to always wash meat immediately before cooking. No one would even venture to eat a lettuce out of one's own garden without thoroughly washing it first; how much more essential it is with meat which may be conveyed from Scotland to London to see that it is thoroughly cleansed before cooking. Place the flank in a saucepan with one carrot, one onion, and a muslin bag containing six cloves, six peppercorns, half a grated nutmeg, a bayleaf, and a sprig of mixed herbs. Just cover with boiling water, adding a generous handful of salt if fresh meat is used, allow to boil five minutes; lower gas and simmer very gently six to eight hours. When cool enough, remove all bone, skin and gristle, press the meat into a deep tin, cover with greaseproof paper, and place a weight on top. Next day turn out and glaze. To make the glaze, strain and heat a small cupful of meat liquor in which dissolve three to four sheets of leaf gelatine, colour with a little browning, brush this over the meat and garnish with parsley.

Another inexpensive dish is boiled tripe. Take a pound of tripe, half a pound of onions, half a pint of milk, one tablespoonful of flour and a little butter, pepper, and salt. Wash the tripe, cut into pieces, place in a saucepan with a little salt, cover with warm water and bring to the boil. Remove any scum, simmer gently for two hours. Meanwhile, boil the onions, and when tender chop and add them to the tripe. Thicken with the flour and milk, add a little butter and season to taste.

The aitchbone is another most profitable joint. The bones and trimmings can be used for soup. If roasted it should be placed in a hot oven for ten

minutes to seal the juices, then cook slowly and baste well. May I explain that basting is turning the fat that is dripping from the meat on to it again. May I also emphasize the difference of boiling meat to make it tender and boiling it to make it hard. In all cases of boiling the meat should be placed in boiling water for five minutes and then allowed to simmer until the meat is tender. In all cases of roasting the meat should be placed in a hot oven for five minutes to seal the meat juices and then cooked gently.

Other cheap cuts can be included such as roast and boiled silversides, roast back ribs and top ribs, and roast brisket, thin flat ribs, the latter steamed for one hour, roasted and well basted. One would like to emphasize the importance of fats in meat; they supply vitamin D, which is so essential for good teeth and general good health. To households with only one or two people in them, it might be interesting to note that chuck and blade steak from forequarters is usually sold at about 50 per cent. less in price than rump steak, being equally tender and as nourishing.

So far as bones are concerned, these should never be thrown away. Being placed in the stewing pot, they will always add to the gravies that may be wanted, and with the addition of vegetables, will make those soups which are so nice, either hot, or cold in jelly form, during summer weather. No one should underestimate the value of fresh beef suet. It is particularly good for children in puddings, which can be made most attractive with the addition of jams or golden syrup.

## Stewed Steak.

Cut one pound of stewing steak into pieces. Melt a little butter or dripping in a stewpan and brown the meat on both sides. Then shake in one tablespoonful of flour, when coloured, pour in sufficient stock or water to cover and bring to the boil. Take off the scum, season with salt and pepper, add ½ lb. each of onions and carrots, a small bunch of sweet herbs and stew very gently two to three hours. Fifteen minutes before serving add a tablespoonful of mushroom catsup.

## A Very Economical Brown Stew.

Cut two pounds of beef (mouse end of topside of beef) into pieces; roll in seasoned flour and place in large pie-dish or casserole (if the former cover with plate). Slice three or four onions and lay on top of the meat; add one carrot and half a pound of tomatoes peeled or sliced. Season with salt, pepper, and cloves, cover with stock to which add a little browning, and cook in a moderate oven two to three hours. It is more economical to buy small joints than steaks.

tangled mass which it is impossible to separate without breaking.

Fruits, as well as flowers and vegetables, need to be thinned. With the former the ill-effects of over-cropping is quite common both under glass and in the open. A moderate crop of first-class fruit is better than a heavy crop of small, under-sized and badly finished fruit. Every grower must use his own judgment regarding the crop his trees are able to carry and finish well. With Peaches, Nectarines, and other stone fruit under glass, all surplus and badly placed fruits should be gradually removed so that the thinning is completed by stoning period.

Celery plants that have been hardened off may now be planted out. If the trenches are dry give a good soaking of water the day previous to planting. Choose if possible dull weather for this operation and lift the plants with a good ball of soil attached to the roots. Give the plants a dusting of soot once a week and syringe during the evening if the weather is dry.

Keep the hoe at work on every favourable opportunity; seedling weeds destroyed now in their early stages will make work in the garden much easier later on.—Royal Horticultural Society's Bulletin.

## DINNERS FOR FOUR PERSONS TO COST NOT MORE THAN 2s. 6d.

An economical dinner menu which can all be cooked in the oven at the same time is:—

Stuffed Cabbage,  
Baked jacket Potatoes,  
Jam Pudding.

## Stuffed Cabbage.

1 large cabbage (4d.) ½ lb. cold meat (6d.)  
2 rashers of bacon (3d.) Parsley, and chopped onion (1d.)

Total .. 1s. 2d.

Take a large white cabbage. Remove some of the outer leaves without breaking. Cut the heart in two and wash well. Put leaves and heart into boiling salt water for five minutes, then strain. Mince cold meat with a little parsley and chopped onion, season to taste, and, if liked, add a few drops of sauce. Line a fireproof dish with loose cabbage leaves, put the heart in the middle and insert the stuffing between the leaves. Any stuffing left over put round the heart. Cover with leaves and place two rashers of bacon on top. Make some thick brown gravy with a little gravy thickening, pour over dish, cover, and cook gently for two hours.—Mrs. Dendy, Rhifail, Biddenham.

Wash thoroughly 2 lbs. large potatoes (2d.) and roast in oven in their jackets; serve with butter (1d.).

## Jam Pudding.

½ loaf bread (1½d.) 1 pkt. custard powder  
½ lb. jam (3d.) (1½d.)  
1½ pints milk (4d.)

Total .. 10d.

Cut crust off bread and crumb finely into a bowl. Mix custard powder and milk together and pour on to the breadcrumbs; mix well together. Put into a pie-dish and bake in a moderate oven until it is brown on top, then spread the jam over and put into the oven for about ten minutes; serve hot.—Mrs. Davison, America Cotts, Shotesham.

Cost: Stuffed cabbage, 1s. 2d.; potatoes and butter, 3d.; jam pudding, 10d.; gas, 3d.; total, 2s. 6d.

Another menu costing the same amount would be:—

Stuffed Sheep's Hearts,  
Aunt Emily's Pudding.

## Stuffed Sheep's Hearts.

2 sheep's hearts (1s.) ½ lb. onions (2d.)  
Powdered sage, seasoning (1d.)

Total .. 1s. 3d.

Clean the hearts and cut away the tough skin inside. Boil the onions for five minutes, drain and chop finely, adding powdered sage and seasoning to taste. Stuff the hearts with the onion seasoning and roast for half an hour in a moderate oven. Make gravy as before and pour round before serving.

Either boiled or jacket potatoes would be suitable with this dish.—Mrs. A. Walker, 25, Bridgegate, Retford

## Aunt Emily's Pudding.

2 ozs. butter (3d.) 2 ozs. lard (1½d.)  
1½ teacupfuls self-raising flour (2d.) 4 ozs. sugar (1d.)  
½ pint milk (1½d.) 1 egg (1½d.)

Total .. 10½d.

Take 2 ozs. each butter and lard and put in oven to soften. Beat with a fork, then add one teacupful and a half self-raising flour, 4 ozs. of sugar, and one well-beaten egg, mixed with a little milk and a pinch of salt. Beat all together into a very thick batter. Pour mixture into a greased pie-dish large enough to allow it to rise, and bake in moderate oven for three-quarters of an hour. Serve with sweet sauce.—Miss A. M. Nelson, Colville Terr., Nottingham.

Cost: Stuffed sheep's hearts, 1s. 3d.; potatoes, 2d.; Aunt Emily's pudding, 10½d.; gas, 2½d.; total, 2s. 6d.

Listeners who would like copies of the recipes for Simple Puddings broadcast from 2LO and 5XX on May 14th at 10.45 should send a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, Westminster, S.W.1.

The 1929 Household Booklet is now ready and can be obtained from any bookstall, price 1/-, or direct from the B.B.C., Savoy Hill, price 1/3, post free.

## THIS WEEK IN THE GARDEN.

**A**S shrubs pass out of flower they should be pruned to encourage the development of flowering wood for next year. The position of the flowers on the shrub will be a good guide as to the kind of pruning required. The point to be determined is whether the old wood should be left so that spurs may form along it, or whether it should be cut to encourage the plant to make young growths. Look carefully to see where the flowers have been produced. Attention should be paid to proper balance and shape of the shrub according to the position it occupies.

Remove all the decaying flowers of Rhododendrons and Azaleas before they set seed. This is especially important with young plants, and makes a very considerable difference to their growth. This indeed applies to all plants. They all make more growth if not allowed to produce a crop of fruits or seeds.

Shrubs planted in late spring will be greatly benefited by a mulching of decayed leaves or other garden refuse, especially if this was not applied at planting time.

Climbing plants on walls should have early attention so that the young growths do not get into a



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**LISSEN LIMITED, 200-220, Friars Lane, Richmond, Surrey.**

(Managing Director: THOS. N. COLE.)



**5.0**  
**Song Recital**  
by  
**John Coates**

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

**3.30 A MILITARY BAND CONCERT**

GERTRUDE JOHNSON (Soprano)

CEDRIC SHARPE (Violoncello)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Sicilian Vespers' ..... Verdi  
Three Spanish Dances (Nos. 1, 4, and 3) Moszkowski

**THE SICILIAN VESPERS** made its first appearance, in French, at the Paris Opera in 1855, two years after *Il Trovatore* and *La Traviata* had appeared at Rome and Venice respectively. The libretto, by Scribe, deals with the massacre of the French invaders in Sicily while they were at vespers on Easter Monday, 1282. The tale is a thrilling one, if somewhat sanguinary,



Sasha, Ltd.  
**Sir HENRY WOOD**

conducts the Symphony Concert which will be broadcast tonight.

and the opera is full of Verdi's inimitable charm, so that it is a little difficult to understand why it has fallen into such neglect. The Overture, however, still holds a warm place in the affections of music lovers, and must be too well known to need very much in the way of description.

It begins with a slow introduction in which a menacing figure on drums and strings forms the accompaniment to a sad tune for woodwinds. The main part of the Overture, in Allegro agitato, begins with a strenuous figure suggesting strife and warfare; this is succeeded, after a silent pause, by a violoncello solo, one of the Verdi melodies which an audience goes away humming to itself. It leads to a march tune beginning very softly and gaining in strength and vigour until we have again a stormy episode. The violoncello melody is repeated, this time with the assistance of clarinets, and with a fuller accompaniment than before being transferred a little later to the violins and a strenuous prestissimo brings the Overture to its close.

GERTRUDE JOHNSON

Adieu notre petite table  
(Farewell our little table).....

Je marche sur tous les chemins (I set my feet on every way).....

Gavotte (Listen to the voice of youth).....

( 'Manon' ) Massenet

**SUNDAY, MAY 26**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 182 KC.)

**9.30**  
**A**  
**Symphony**  
**Concert**

BAND

Selection, 'The Beggar's Opera' Gay, arr. Austin

**THE BEGGAR'S OPERA**, as all have had opportunities of discovering for themselves, is very different from opera of the conventional order; it is peculiarly English in form. The tale is by Gay, and the music consists almost entirely of songs and ballads of that date (the first quarter of the eighteenth century), all of them of that popular order, which means that people hum and sing and whistle them as they go about. They were chosen because of their popularity, and fitted into the scheme of the opera by Dr. Christopher Pepusch, whose only original contribution to the work was the Overture. In the whole work there are some seventy such popular tunes of the day, some of which are still well enough known to be recognized even by those who have not heard the opera. It had a successful run when it was first performed at the Lincoln's Inn Fields Theatre in 1728; in a French version it was given in Paris in 1750.

CEDRIC SHARPE

Chant Triste (Song of Sadness) ..... Arensky

Hymn to the Sun ..... Rimsky-Korsakov

A Funny little Fairy Story

Onslow Trecherne, arr. Cedric Sharpe

Amourette ..... MacCunn

BAND

Suite ..... German

Gracieuse; Souvenir; Gipsy Dance

GERTRUDE JOHNSON

Serenade ..... Gounod

Daughters of Cadiz ..... Delibes

BAND

Sérénade Lyrique ..... Elgar

Valse Intermezzo ('The Jewels of the Madonna')

Wolf-Ferrari

**5.0 A SONG RECITAL**

by JOHN COATES (Tenor)

Old and Modern Shakespeare Group

It was a Lover and his Lass .... Thos. Morley

Who is Silvia? ..... Arthur K. Duff

Sigh no more, ladies ..... Arne (1710-1778)

Come away, death ..... R. E. H. Allport

No more dams I'll make for Fish

J. C. Smith (1756)

O Mistress Mine ..... A. Redgrave Cripps

Miscellaneous Modern Group

The Laughing Cavalier ..... Felix White

Diaphenia ..... Walter Whitaker

Sunset Dreams ..... Mabel Ackernley

Carreg Clavel ..... Mary Sheldon

Pretty Phyllis .... John Coates and Owen Masc

So the year's done with ..... Ernest Bryson

The Calendar Astray ..... Henry Tiltman

**5.30 ENGLISH ELOQUENCE—V**

'The Marriage Ring,' a Sermon preached in the Chapel of Golden Grove by the Reverend JEREMY TAYLOR, D.D., future Bishop of Down and Connor

**TWENTY** years have elapsed since John Donne delivered his own funeral sermon. And in the firmament of English Eloquence his fervid brilliance has given place to a serener star.

The gulf of opinion fixed between Donne and Jeremy Taylor is best realized in their respective conceptions of death. Death for Donne had the positive terror of the mediæval danse macabre, while for Taylor it was a negation, a gradual slowing down of life's momentum. But if Taylor was less mediæval than Donne, he was also more modern than his contemporaries. While Milton was defending Sectarianism and Rutherford writing against 'pretended liberty of conscience,' he was witnessing to the 'iniquity of persecuting differing opinions.'

The sermon on the Marriage Ring is one of that great Year of Sermons, which is Jeremy Taylor's highest claim to eloquence. It was preached during the ten years of retirement at his patron Lord Carbery's seat of Golden Grove. In the comparative calm of that retreat Jeremy

Taylor produced his happiest and greatest work. And there, shielded from the blasts and counter-blasts of passionate Sectarianism which followed the downfall of Archbishop Laud and the execution of Charles I, the flame of his sweet reasonableness burnt steadily and brightly.

(For 5.45-9.10 Programmes see opposite page)

**9.10 The Week's Good Cause:**  
(London only)

Appeal on behalf of the Metropolitan Hospital Sunday Fund by Mr. R. HOLLAND-MARTIN, Vice-President

**THE** Metropolitan Hospital Sunday Fund was founded fifty-six years ago. In 1886 the amount received from congregations was more than £35,000; last year, although London's population has vastly increased and although five hundred more congregations made collections,



Underwood and Underwood

\* **JOHN COATES**

will give a song-recital between 5.0 and 5.30 this afternoon.

no larger a sum was achieved. The reason is obvious. Forty years ago the week-end habit was scarcely known; today, the Sunday exodus carries thousands into the country. Fortunate folk are these, but they should not forget, in the luxury of the health their week-ends bring them, those who—not from London only, but from all over England—come to the London hospitals in search of health.

Donations should be sent to Mr. Arnold James, The Mansion House, London, E.C.4.

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

**9.30 A Symphony Concert**

THE WIRELESS ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by Sir HENRY WOOD

This Programme will be on the lines of a Popular Night of the 'Proms,' with which Sir Henry is uniquely and solely identified. It will include some of your favourite Promenade pieces, such as the third 'Brandenburg' Concerto and the 'Air on the G String' which originally occurred in Bach's Fourth Suite in D, and was not written for the G string at all—this was an after-thought of the violinist Wilhelmj. But the air is so heavenly, what does it matter?

**10.30 Epilogue**



5.45

### Bach Church Cantata from London

(For 3.30-5.45 Programmes see opposite page)

5.45-6.15 app. Church Cantata  
(No. 129) Bach

'GEBIET SEI DER HERR, MEIN  
GOTT'

('I praise Thee evermore, my God')  
Relayed from the Guildhall School  
of Music

NOEL EADIE (Soprano)  
ASTRA DESMOND (Contralto)  
STUART ROBERTSON (Bass)  
LESLIE WOODGATE (Organ)  
FRANK ALMGILL (Flute)  
JOHN FIELD (Oboe d'Amour)  
S. KNEALE KELLEY (Violin)  
THE WIRELESS ORCHESTRA  
(Trumpets, Tympani, Flutes, Oboes  
and Strings)

THE WIRELESS CHORUS  
Conducted by STANFORD ROBINSON

THIS is one of a set of fifteen  
Chorale Cantatas composed  
somewhere between 1728 and 1734.  
Several of the fifteen have already  
been broadcast, so that listeners  
have learned something of the in-  
finite variety which Bach could  
impart to different presentations of  
the same form. Each of the fifteen  
Cantatas is cast in very much the  
same mould, and yet each has a  
very definite character of its own.  
In all of them the chorale, which is  
its basis, is used in one way or an-  
other practically throughout, and in  
the opening chorus is usually given,  
as in this one, to the soprano voice.  
The other voices weave interesting  
parts about it and though the or-  
chestral accompaniment is inde-  
pendent, it has always some kinship  
with the chorale melody itself.

A very rich and full accompani-  
ment makes the final Chorale a truly  
impressive one.

English text by D. Millar Craig.  
Copyright British Broadcasting Cor-  
poration, 1929.

I.—Chorus.

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

II.—Aria (Bass).

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

III.—Aria (Soprano).

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

IV.—Aria (Alto).

I praise Thee evermore, my  
God Who ever livest,  
Let all things praise Thee, all  
whose life and breath Thou  
givest.

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

From 2LO London and 5XX Daventry.



Broadcast Churches—XV.

### ST. ANN'S, MANCHESTER,

from which next Sunday's Bach Cantata will be relayed.

By the Rev. PATON WILLIAMS, Vicar of St. Ann's.

TWO hundred years ago, the site of St. Ann's Church and Square formed one of those green pastures which have long since disappeared. It was called 'Acresfield,' and there, every year, on the eve, the day, and the morrow of the feast of St. Michael, was held a fair which dated back to the days of Henry III, in 1227. It was not until 1708 that the old fair was abolished, and the Royal Assent was given to an Act which permitted the erection of a church upon the site.

In the year 1709 Lady Ann Bland, the lady of the manor, laid the foundation stone of the building, and on July 12, 1712, the church was consecrated by the Right Rev. Sir William Dawes, then Bishop of Chester, and dedicated to St. Ann, a dedication which commemorated the virtues, not only of St. Ann, but of the reigning Queen, and the beneficence of Dame Ann Bland.

The old walls of St. Ann's have looked down upon some stirring incidents. They have seen the soldiers of the Pretender march southwards, have seen the youths of Manchester flock to his standard, bravely led by men who had at one time worshipped within its sacred precincts. They have seen riot, tumult, and change, and they have seen a mere hamlet become a great city.

The first rector was Nathaniel Bann, who held the living from 1712 to 1736. His successor, Joseph Hoole, died in the historic year 1745. On the morning that he was buried, and just at the time that the funeral procession wended its way to the east end of the churchyard, the Pretender's men in plaid sashes entered the Square. Passing through the open gate, they unbonnetted and joined devoutly in the service. Four hours later, Charles Edward Stuart, the Pretender, entered the Square, and that night he slept in the parish in Market Street Lane.

In that same churchyard were buried the father and two sisters of Thomas de Quincey, who was himself baptised in the church.

In the year 1738 John Wesley preached in St. Ann's, the first of that long list of famous men who from time to time have occupied the pulpit. By this time the cornfield had given place to a Square in which some two hundred people resided. The Coffee House for which the Square is so well known at the present time had already found its place, for in Mr. Byrom's diary we read: 'Going to New Church in the evening. The bell had not begun to ring, so I stepped into St. Ann's Coffee House.'

St. Ann's Church is practically the only remaining parish church in the city, and the registers of five other churches are now kept in the vestry. The building is of stone, in the Italian Renaissance style, with an embattled Western tower. The silver communion plate belonging to the church is an exceptionally rare and fine collection, most of it dating from the years 1701 to 1716.

The church, with its ever-open door and its well-known series of addresses, lectures, and organ recitals, is known and loved by all the citizens of Manchester. For over thirty years it has been noted for the Noon-day Addresses, delivered from its pulpit by the leading preachers of the day. There are few parish pulpits which have been occupied by so many great orators of the Church as St. Ann's. It possesses a fine choir under the able directorship of Mr. George Pritchard, whose recitals are well known to listeners.

The church was recently described in *The Radio Times* as the 'St. Martin's of the North.' Its aim is to become to the Cottonopolis what St. Martin's is to the Metropolis.

8.0

### The Scottish Church General Assemblies

I praise Thee evermore, amid  
Thy heav'nly Host,  
The Father, God the Son and  
God the Holy Ghost.

V.—Chorale.

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

### 8.0 United Demonstration Under the Auspices of The Church of Scotland and The United Free Church of Scotland

Relayed from the United Free  
Church Assembly Hall.

S.B. from Edinburgh.

Chairman, HIS GRACE THE DUKE OF  
MONTROSE, C.B., C.V.O.

Praise, Psalm 46, vv. 1-5. 'God is  
our refuge.'

Prayer by The Rt. Rev. THE MOD-  
ERATOR OF THE CHURCH OF SCOT-  
LAND.

Scripture Lesson, Ephesians 2, vv.  
13-22, read by The Rt. Rev. THE  
MODERATOR OF THE UNITED FREE  
CHURCH OF SCOTLAND.

Address by The Most Rev. THE  
ARCHBISHOP OF UPSALA: 'The  
Church and the Nation.'

Praise, Psalm 102 (2nd Version),  
vv. 13-18. 'Thou shalt arise.'

Address by JOHN BUCHAN, Esq.:  
'What the Union of the Churches  
will bring to Scotland.'

Praise, Psalm 126—'When Zion's  
bondage God turned back.'

Benediction.

RELAYS from the Annual  
Assemblies of the two Churches  
have become a regular feature in  
the Scottish programmes; and  
this year, following upon the  
Scottish relays of a selection of  
the proceedings, the special ser-  
vice in which the two Churches are  
collaborating is being broadcast  
nationally. Among the speakers are  
Col. John Buchan, and Dr.  
Soderblom, Archbishop of Up-  
sala and Primate of Sweden. It  
was in 1914 that Dr. Soderblom  
was called to the leadership of the  
Swedish Church. An untiring  
worker for Christian Unity, he has  
not only been one of the chief  
promoters of the 'World Faith and  
Order Movement,' but also of the  
'Life and Work Movement' which  
held its 'International "Coptic"  
Conference' at Stockholm in 1925.  
He is a remarkable linguist and,  
in 1926, preached the opening sermon  
at the Seventh Assembly of the  
League at Geneva. It is particu-  
larly apt that this cosmopolitan  
worker for Christian Unity should  
be associated with the two great  
Scottish Churches, which are shortly  
uniting.

(For 9.10-10.30 Programmes see  
opposite page)

### 10.30 Epilogue

'THE SOULS OF THE RIGHTEOUS'

(For details of this week's Epilogue  
see page 423)



**FALSE  
TEETH  
FEEL  
CLEAN-  
FALSE  
TEETH  
ARE  
CLEAN**



SPOTLESS to the eye, fresh and sweet to the palate, if you leave them in a  $\frac{1}{2}$  tumbler of water with a  $\frac{1}{2}$  teaspoonful of Milton added, overnight—or while you dress. Every particle of food, all traces of grease completely vanish. Every part of the plate is burnished like new. And what is more, the whole denture is thoroughly and efficiently disinfected, and it is done without one atom of wear or harm. Milton 6d., 1/-, 1/6 and 2/6 a bottle of all chemists.



**WHEN  
CLEANED WITH  
MILTON**

READ THE BOOK THAT  
COMES WITH THE BOTTLE

**SUNDAY, MAY 26  
5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**9.25  
A Concert  
from  
Eastbourne**

3.30 **ORGAN RECITAL**  
by  
**REGINALD GOSS-CUSTARD**  
From the Bishopsgate Institute  
Air with Variations and Final Fugato  
*Henry Smart*  
Minuet from 'Berenice' ..... *Handel*  
Minuet in D ..... *Mozart*  
'Occasional' Overture ..... *Handel*

4.0-5.30 **Chamber Music**  
**GEORGE PARKER** (Baritone)  
**ADILA FACHIRI** (Violin)  
**KATHLEEN LONG** (Pianoforte)  
**ADILA FACHIRI and KATHLEEN LONG**  
Sonata, Op. 82 ..... *Elgar*  
Allegro; Romance; Allegro non troppo

THIS violin Sonata is in three movements. The first begins with a bold, self-confident tune, and is laid out on big and robust lines, although here and there are moments of tranquillity and of tenderness. The second movement is called 'Romance'; it begins with a rather dreamy passage, and only after some hesitation does it settle down to an easily recognizable melody. A little return of the mysterious beginning rounds off the movement.

The last movement, like the first, is again mainly strenuous and full of power, although it, too, has its quieter and more meditative passages.

**GEORGE PARKER**  
Youth and Love .....  
The New Ghost (Fredegarde)  
The Water Mill (Shore) } *Vaughan Williams*  
Whither shall I wander?..  
(R. L. Stevenson) .....

**KATHLEEN LONG**  
Variations for Pianoforte ..... *Van Dieren*

**GEORGE PARKER**  
The Heart's Desire (A. E. Housman)  
When I am dead, my dearest (Christina Rossetti) .....  
Santa Chiara (Saint Claire) (Arthur Symonds) ..... } *John Ireland*  
Summer Schemes (Thomas Hardy) ..  
Weathers (Thomas Hardy) .....  
Memory (William Blake) .....

**ADILA FACHIRI and KATHLEEN LONG**  
Second Sonata ..... *John Ireland*  
Allegro; Poco lento quasi adagio; In tempo moderato

8.0 **A Religious Service**  
From the Birmingham Studio  
Conducted by the Rev. H. McDONNELL (of St. Patrick's Catholic Church, Walsall)

*Order of Service:*  
O Salutaris ..... *Traditional*  
Jesu dulcis Memoria ..... *Bukler*  
Hymn, 'Praise to the Holiest in the Height'  
Address  
Magnificat ..... *Mendelssohn*  
Adoro Te devote ..... *Zubietta*  
Tantum Ergo ..... *Schubert*  
Benediction  
The Music by THE CHOIR of St. Mary's Church,  
The Mount, Walsall  
Conducted by Mr. E. F. JOYCE

8.45 **ORGAN RECITAL**  
by  
**GILBERT MILLS**  
Relayed from the Church of the Messiah,  
Birmingham  
Organ Concerto in C Minor ..... *Handel*  
Con moto maestoso; Allegro; Minuetto;  
Allegro  
Berceuse ..... *Vierné*  
Tuba Tune ..... *Norman Coates*  
Choral Prelude ..... } *Karg Elert*  
Triumphal March .....

9.10 **The Week's Good Cause:**  
(From Birmingham)  
An Appeal on behalf of the Birmingham Children's Hospital by Mr. HAROLD F. SWINTON (House Governor)  
Donations should be forwarded to Mr. Harold F. Swinton, The Children's Hospital, Ladywood Road, Birmingham

9.15 **WEATHER FORECAST, GENERAL NEWS BULLETIN**

9.25 **Tom Jones**  
and  
**The Grand Hotel, Eastbourne, Orchestra**  
From the Grand Hotel, Eastbourne  
**ORCHESTRA**  
Entr'acte, 'Nero' ..... *Coleridge-Taylor*  
Valse Triste ..... *Sibelius*  
**FRANKLYN KELSEY** (Baritone)  
The Sailor's Grave ..... *Sullivan*  
Vulcan's Song ..... *Gounod*

**ORCHESTRA**  
Rhapsody No. 2 ..... *Liszt*  
**TOM JONES** (Violin)  
Canzonetta ..... *Tchaikovsky*  
**ORCHESTRA**  
Selection, 'Pagliacci' ..... *Leoncavallo*

10.30 **Enflogue**



A WARD IN BIRMINGHAM CHILDREN'S HOSPITAL, for which an appeal will be broadcast from 5GB tonight.

*Daily Mirror*



# Sunday's Programmes continued (May 26)

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

3.30-6.15 app. *S.B. from London*  
 8.0 *S.B. from Edinburgh (See London)*  
 9.10 **The Week's Good Cause:**  
 An Appeal on behalf of the Prince of Wales Hospital, Cardiff, for the Limbless and Crippled, by Sir THOMAS HUGHES

9.15 WEATHER FORECAST, NEWS

9.25 West Regional News

9.30 **A Light Orchestral Concert**

NATIONAL ORCHESTRA OF WALES  
 (Cerddorfa Genedlaethol Cymru)  
 Conducted by WARWICK BRAITHWAITE  
 Overture, 'The Yellow Princess'... *Saint-Saëns*  
 MEGAN THOMAS (Soprano) and Orchestra  
 Waltz Song ('Romeo and Juliet')... *Gounod*  
 ORCHESTRA  
 Suite, 'Woodland Pictures'  
*Fletcher*

MEGAN THOMAS  
 Mary of Allendale  
 Shepherd, thy demeanour vary... *arr. Lane Wilson*

Tros Y Mor } (Welsh Folk Songs)  
 Y Gelyner } *arr. G. Duxica*

ORCHESTRA  
 Suite, 'L'Arlésienne' ('The Maid of Arles'), No. 2  
*Bizet*

MEGAN THOMAS and Orchestra

Se Saran Rose... *Arditi*

**LUIGI ARDITI** was for many years a distinguished and popular figure in this country, and it would not be too much to say that the whole world of music held him in high esteem. He began life as a violinist, and before he was twenty made his debut as a composer with an Overture and an Opera. He was only twenty-nine when he became an operatic conductor, and within a few years was making a name for himself in that line in the United States as well as in Europe. After a short spell in Constantinople, he paid his first visit to London, and was for some years conductor at Her Majesty's Theatre, Germany, Russia, and Austria all learned to know him well, and he conducted at least one season at Madrid. But, in spite of other visits to the States and to many parts of Europe, it was in England that he spent most of his busy life, conducting many of the British operatic ventures at Covent Garden and other London theatres.

ORCHESTRA  
 Selection, 'The Mastersingers'... *Wagner*

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*  
 8.0 *S.B. from Edinburgh (See London)*  
 9.10 *S.B. from Cardiff*  
 9.15 WEATHER FORECAST, NEWS  
 9.25 *S.B. from Cardiff*  
 9.30 *S.B. from London*  
 10.30 Epilogue  
 10.40-11.0 *S.B. from Cardiff*

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

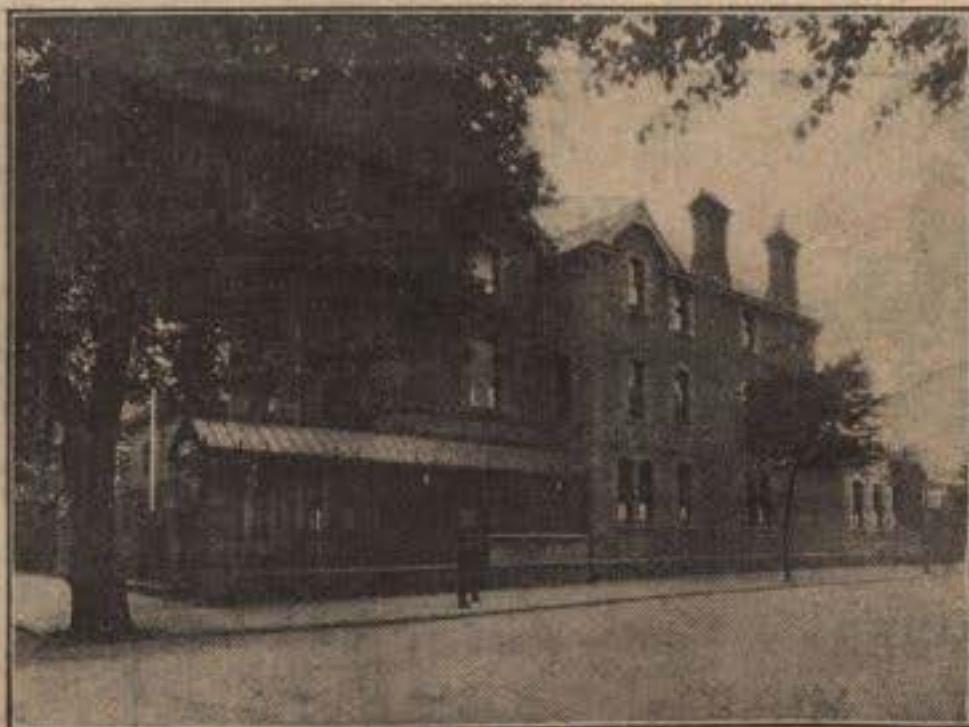
3.30-6.15 app. *S.B. from London*  
 8.0-9.10 *S.B. from Edinburgh (See London)*  
 9.15 *S.B. from London (9.25 Local Announcements)*  
 10.30 Epilogue

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

3.30-6.15 app. *S.B. from London*  
 8.0-9.10 *S.B. from Edinburgh (See London)*  
 9.15 *S.B. from London (9.25 Local Announcements)*  
 10.30 Epilogue

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

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



THE PRINCE OF WALES HOSPITAL, CARDIFF is the object of tonight's Good Cause appeal from Cardiff at 9.10 p.m.

8.0 *S.B. from Edinburgh (See London)*  
 9.10 **The Week's Good Cause**  
 9.15 *S.B. from London (9.25 Local Announcements)*  
 10.30 Epilogue

## Other Stations.

**5NO NEWCASTLE.** 243.9 M. 1,350 KC.  
 3.30-6.15 app. :- *S.B. from London.* 8.0-9.10 :- *S.B. from Edinburgh (See London).* 9.15 :- *S.B. from London.* 10.30 :- Epilogue.

**5SC GLASGOW.** 401.1 M. 748 KC.  
 3.0 :- A Military Band Concert relayed from the Bandstand, Kelvingrove Park. Band and Pipes of the Queen's Own Cameron Highlanders. 4.45 :- A Pianoforte Recital by Andrew Beynon. 5.0-6.15 app. :- *S.B. from London.* 8.0 :- *S.B. from Edinburgh.* 9.10 :- **The Week's Good Cause:** The Glasgow and District Playing-Fields Association. Appeal by the President, Sir Matthew W. Montgomery. 9.15 :- *S.B. from London.* 9.25 :- *Scottish News Bulletin.* 9.30 :- *S.B. from London.* 10.30 :- Epilogue.

**2BD ABERDEEN.** 311.2 M. 964 KC.  
 3.0 :- *S.B. from Glasgow.* 6.0-6.15 app. :- *S.B. from London.* 8.0 :- *S.B. from Edinburgh.* 9.10 :- **The Week's Good Cause:** Appeal on behalf of Aberdeen Children's Shelter by Mr. H. W. Graham, Chairman of the Poor Association. 9.15 :- *S.B. from London.* 9.25 :- *S.B. from Glasgow.* 9.30 :- *S.B. from London.* 10.30 :- Epilogue.

**2BE BELFAST.** 302.7 M. 991 KC.  
 3.30-6.15 app. :- *S.B. from London.* 8.0 :- *S.B. from Edinburgh (See London).* 9.10 :- **The Week's Good Cause:** Appeal on behalf of the Royal National Lifeboat Institution, by Mr. Herbert G. Solomon, District Organizing Secretary. 9.15 :- *S.B. from London.* 10.30 :- Epilogue.



# Chivers' Jellies

It is quite easy to introduce variety into each day's menu when you use Chivers' Jellies. Our free Recipe Folder shows how to prepare a selection of dainty and appetising dishes, simply, quickly and economically. Chivers' Jellies are flavoured with the juices of ripe fruits and each tablet is cubed ready for use. For lunch, tea or supper—at children's parties—and all festive occasions, Chivers' Jellies are unequalled.

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**7.45**  
**In the Days**  
**of**  
**Queen Victoria**

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

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

10.45 Mrs. K. WAUCHOPE MACIVER: 'Economics in the Home—II, Why Prices Rise and Fall'

NO economic question is quite so incomprehensible to most housewives as why certain prices should rise and certain other prices fall; all that is usually known is that market prices fluctuate with surprising irregularity and with seeming inconsequence. Mrs. Wauchope MacIver, in her second talk on Economics, will explain some of the whys and wherefores of this intricate subject.

11.0 (*Daventry only*) **Gramophone Records**  
Quartet in C ..... *Mozart*

12.0 **A BALLAD CONCERT**  
LESLEY DUFF (Soprano)  
DAVID EVANS (Baritone)

12.30 **ORGAN RECITAL**  
by E. J. GADRELD  
Relayed from Lozells Picture House,  
Birmingham

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

2.30 **Broadcast to Schools:**  
Miss RHODA POWER, 'What the  
Onlooker Saw (Course III)—IV,  
Weep! Weep!'

3.0 **Interlude**

3.5 Miss RHODA POWER: 'Stories for  
Younger Pupils—Little Peachling  
and the Ogres (Japanese)'

3.20 **Interlude**

3.30 **JACK PAYNE and the B.B.C.**  
**DANCE ORCHESTRA**  
BOBBY ALDERSON  
(American Songs at the Piano)

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

5.15 **THE CHILDREN'S HOUR:**  
Various Piano Solos, played by CECIL DIXON  
'Mews from Persia'—another adventure from  
'The Phoenix and the Carpet' (*E. Nesbit*)  
Songs by ARTHUR WYNN  
Some further hints on Cricket'

6.0 Mr. G. W. JUDGE: 'Bee-keeping as a  
Profitable Hobby—II, The Bee Colony—Swarms  
and Swarming'

IN this, Mr. Judge's second talk, he will give listeners the benefit of his extensive knowledge in connection with the management of bees. Many people in the country would take up bee-keeping if they had a clearer notion of how bees need to be served by man if they are to yield a reasonable profit. Mr. Judge is Instructor on Bee-keeping to the Kent Education Committee.

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

6.30 **What the Younger Generation Thinks**  
—IV, A Discussion between Miss H. HARFORD,  
of the Time and Talents Settlement, and ETHEL  
ROWE, a Club Member

**MONDAY, MAY 27**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

6.45 **THE FOUNDATIONS OF MUSIC**


HAYDN STRING QUARTETS

Played by

THE BROSA STRING QUARTET


TO take part in a String Quartet is to know one of the most wholly satisfying joys which music can offer. Those who know the delights of team-work in music speak feelingly of 'the sport of chamber music,' and the phrase is an apt one for the real pleasure which the art affords. And the string quartet is the best of all forms of chamber music, whether to play or to listen to. The four instruments are so nearly alike in tone quality and in flexibility that all can have parts of equal interest; each of the players can feel himself indispensable and of equal importance with his colleagues.

Before Haydn's day, the quartet, if written at all, was not much more than a solo for the first violin with accompaniment for the others. It was in his hands that it first took on anything like its present importance. He wrote no fewer



*A Programme of*  
**VICTORIAN MEMORIES**  
will be broadcast tonight at 7.45

*and a Concert of*  
**CHAMBER MUSIC**  
will be given at 9.50



than eighty-three, clearly finding the form a very natural means of expressing himself, for they are all full of that genial cheerfulness, that fresh and wholesome sense of life and health, which we associate with him.

They are almost all in the conventional design, the first movement usually being in what is called 'Sonata' form, with two main tunes which are set forth, developed, and repeated at the end. There is always a slow movement of song-like character, sometimes with variations on the theme, and each Quartet includes also a Minuet with its alternative section known as the 'Trio.' The last movement, invariably bright and cheerful, like the first, is sometimes a Rondo—a movement in which the chief tune keeps on coming round after others have broken in upon it, but in some of the Quartets it is again in the same form as the first movement.

Listeners who hear even so small a part of Haydn's immortal eighty-three as can be played in this series for a week, will learn something of his inexhaustible fund of melody, and something of the great sanity and joy in life which it was his to express in music; they cannot fail to learn, too, something of the intimate and homely charm of the medium itself—two violins, a viola, and a violoncello. It is indeed as ideal a team for fireside music as mankind has devised.

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

7.15 **Musical Interlude**

7.25 **Monsieur E. M. STÉPHAN: French Talk—A Travel Talk, 'Au Pays des Châteaux'**

**9.15**  
**A Liberal Address**  
**by**  
**Sir John Simon**

7.45 **Victorian Memories**

STILES ALLEN (Soprano)

JOSEPH FARRINGTON (Bass)

THE GERSHOM PARKINGTON QUINTET

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

9.15 **Political Broadcast**

Liberal Address by The  
Rt. Hon. Sir JOHN SIMON, K.C.V.O., K.C.

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

9.50 **Chamber Music**

SARAH FISCHER (Soprano)

DOLORES PALATIN (Violin)

BERNARDO GALVEZ (Violoncello)

PILLAR CRUZ (Pianoforte)

DOLORES PALATIN, B. GALVEZ, and  
PILLAR CRUZ

Trio for Violin, Violoncello, and  
Pianoforte ..... *Joaquin Turina*  
Prelude and Fugue; Theme and  
Variations; Sonata

SARAH FISCHER

La Partenza (The Departure) .....

Ich liebe dich (I love thee)

Andenken (Remembrance) .....

Mit einem gemalten Band

(with a coloured ribbon)

*Beethoven*

DOLORES PALATIN, B. GALVEZ, and  
PILLAR CRUZ

Trio in G Minor for Violin, Violoncello, and Pianoforte, Op. 110

*Schumann*

Bewegt, doch nicht zu rasch

(Agitated, but not too quick);

Ziemlich langsam (Rather slow);

Rasch (Quick); Kraftig, mit

Humor (Strong, with a thought

of humour)

SARAH FISCHER

Trois Ballades Françaises (Three French  
Ballads) ..... *Gabriel Grovlez*

J'ai des p'tites fleurs bleues (I have some

little blue flowers); La fille morte (The dead

maiden); Le ciel est gai, c'est joli mai (The

sky is bright, 'tis the pretty May-time)

Deux Chansons Infantines (Two songs of child-  
hood) ..... *Gabriel Grovlez*

Berceuse du Chat Murr; Guitares et Mando-

lines

DOLORES PALATIN, B. GALVEZ, and PILLAR CRUZ

Habanera .....

Bolero .....

Seguidillas gitanas)

(Spanish Dances)  
*Fernandez Arbos*

11.15 **Bridge Broadcast**

THIS broadcast is the last of the present (second) series of the Auction Bridge broadcasts; it will, it is hoped, be followed by a further series, this time of Contract Bridge.

11.30-12.0 **DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from The Piccadilly Hotel**



**MONDAY, MAY 27**  
**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, 'The Water Carrier' ..... Cherubini  
BETTY HUTCHINGS (Soprano)  
Butterflies ..... Felix Corbett  
Cherry Ripe ..... arr. Liza Lehmann  
ORCHESTRA  
Ballet Suite ..... Tchaikovsky, arr. Beece  
A Somerset Rhapsody ..... Holst  
Valse, 'Unforgotten Hours' ..... Ancliffe  
Selection, 'Samson and Delilah' ..... Saint-Saëns, arr. Tavan

**4.0 A Ballad Concert**

EVELYN TIERNEY (Soprano)  
HAROLD KIMBERLEY (Baritone)  
EVELYN TIERNEY  
Warning (Warning) Mozart  
O Nellissimi }  
Copelli... } Falconieri  
Pupille... }  
HAROLD KIMBERLEY  
To Althea, from Prison Keel  
Vorrei (Could I)... Tosti

**4.15 EVELYN TIERNEY**

The Bard of Atragh arr. Hughes  
Silver ..... Gibbs  
The Sprig of Thyme arr. Grainger  
HAROLD KIMBERLEY  
Vagabonds Chastey Hector  
Until... Coleridge-Taylor  
Lullaby..... Keel

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

**5.30 The Children's Hour**

(From Birmingham)  
'The Stag and the Candles,' by Estelle Steel Harper  
Songs by BETTY HUTCHINGS (Soprano) and DUDLEY STUART WHITE (Baritone)  
'Noises,' by Nicolina Twigg

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

**6.30 HUGH WAKEFIELD**  
in  
'THE CURSE'  
by 'PEDLAR'

**6.45 Light Music**  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Les Puits d'Amour' (The Wells of Love) ..... Balfe  
DUDLEY STUART WHITE (Baritone)  
Time to Go ..... Sanderson  
Homeward to You ..... Eric Coates  
Gipsy Dan ..... Kennedy Russell



Vaughan and Freeman

**'THE JESTER OF NOTRE DAME'**

Massenet's famous Opera, will be broadcast from 5GB

Tonight at 8.35

and from London and Daventry on Wednesday night. The cast and full particulars of the production will be found on page 413. Above is a picture of Frank Titterton, who sings the principle rôle.

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

**10.0 'The Jester of Notre Dame'**  
Acts II and III

**11.5-11.30 DANCE MUSIC; THE PICCADILLY PLAYERS**, directed by AL STARITA, and the PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel

(Monday's Programmes continued on page 406.)

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

**8.35**  
**'The Jester of Notre Dame'**

ORCHESTRA  
Valse, 'Whirl of the Waltz' ..... Lincks  
Intermezzo, 'Vivienne' ..... Finck  
A. V. BAKER (Pianoforte)  
Spring Suite ..... Dom Thomas Symons  
Mary, Mary, quite Contrary; And it's oh, the Fife and Drum; Ride a Cook-horse; Under the Greenwood Tree

DUDLEY STUART WHITE  
O Mountain of Lebanon }  
The Garden of Urnia .. } (Songs of Syria)  
The Crimson Rose ..... } Easthope Martin  
Osarna Mine .....

ORCHESTRA  
The Spring... Luigini  
In Fair Tokio Cuthbert Clark

A. V. BAKER  
Pices Breve, } Short  
No. 2... } Pieces  
Pices Breve, } César  
No. 6... } Franck  
The Village Fête Chapuis

ORCHESTRA  
Melodious Suite... Friml

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

**8.35 'The Jester of Notre Dame'**

A Miracle in Three Acts  
by MASSENET  
Libretto by MAURICE LIENA  
English Translation by M. LOUISE BAUM  
Relayed from the Parlophone Studio, by courtesy of the Parlophone Company.  
Act I  
(See centre of page.)

**9.15 Political Broadcast**

Liberal Address by The Rt. Hon. Sir JOHN SIMON, K.C.V.O., K.C.

Introducing  
**ESSEX**  
the CHALLENGER  
to listeners

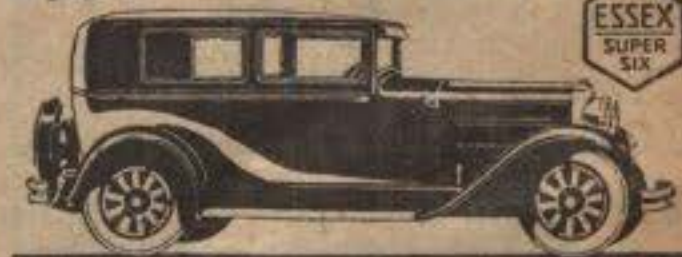


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It is made from the finest Red Mottled Ebonite, beautifully finished, fitted with a solid gold nib, iridium-tipped, with rolled gold lever-bar and band on cap. We will send it for you to examine and you need send

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Use this Coupon and test the pen FREE in your own home. If satisfied buy it at 3d. in the shilling discount.

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**No. 3, ACTUAL SIZE**

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Fill, medium, or broad nib. (Cross out words not required.)

Name .....  
Address .....



## Monday's Programmes continued (May 27)



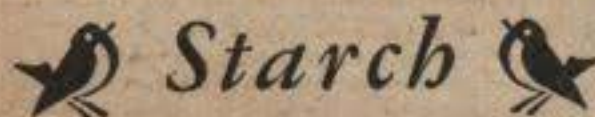
'Ee, Mum, 'ow's that happened?'

—says Mrs. Rawlins

"One of your best tablecloths too. You should have popped it into a drop of warm water straight away. But never mind, Mum, I'll give it a good blueing with my Reckitt's Blue. Reckitt's Blue puts the white back into anything as started white. And then I've my Robin Starch, Mum, to put what I call the finishing touch. You'll have it on the table next Sunday, Mum, and be as proud of it as ever. But it's what I say every time, Mum—Reckitt's Blue for getting anything white, as white as a bit of snow, and Robin Starch for smooth, easy work and a gloss like a silk 'at."

RECKITT'S BLUE  
AND

ROBIN



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

1.15-2.0 An Orchestral Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)

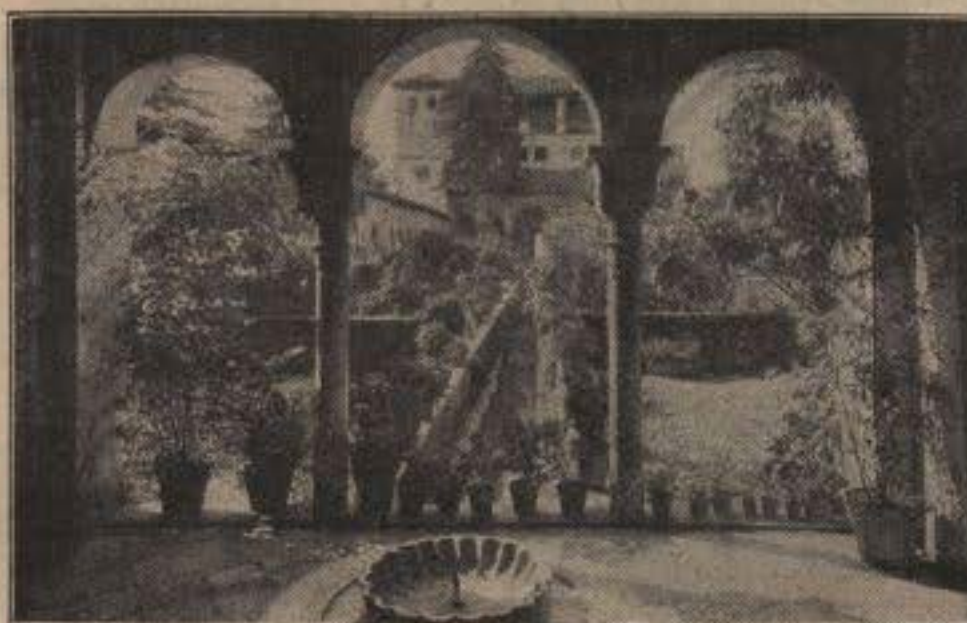
Overtures:  
'Oberon' ..... Weber  
'Mignon' ..... Ambroise Thomas  
'William Tell' ..... Rossini  
'The Mastersingers' ..... Wagner

2.30 Broadcast to Schools:  
Mr. H. A. HYDE, F.L.S., 'Plant and Animal  
Life by the Sea-Shore—V, Plants that live  
in the Sea—Seaweeds'

3.0 London Programme relayed from Daventry

4.45 Mr. ISSAC J. WILLIAMS, 'The Land of Spain—  
II, Granada'

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



A GARDEN IN GRANADA.

Mr. Isaac Williams will describe Granada in the second of his talks on Spain, from Cardiff this afternoon.

5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
9.45 West Regional News  
9.50-11.30 S.B. from London

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

1.15-2.0 S.B. from Cardiff  
2.30 S.B. from Cardiff  
3.0 London Programme relayed from Daventry  
4.45 S.B. from Cardiff  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
9.45 S.B. from Cardiff  
9.50-11.30 S.B. from London

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

2.30 London Programme relayed from Daventry  
6.15-11.30 S.B. from London (9.45 Local An-  
nouncements)

## 5PY PLYMOUTH. 396.3 M. 767 KC.

2.30 London Programme relayed from Daventry  
5.15 The Children's Hour:  
Continuation of series from 'The Phoenix and  
the Carpet' (E. Nesbit)—'Mows from Persia'  
Instrumental Music by THE PLYMOUTH LADIES TRIO

6.0 London Programme relayed from Daventry

6.15-11.30 S.B. from London (9.45 Local An-  
nouncements)

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

2.30 London Programme relayed from Daventry

3.20 NORTHERN WIRELESS ORCHESTRA  
March, 'The Soldier of Fortune' ..... Arphorp  
Waltz, 'The Romancer' ..... Lanner

H. G. SHAW (Entertainer)

ORCHESTRA  
Suite, 'In a Fairy Realm' ..... Ketelbey  
Sea Sheen ..... Eric Fogg  
The Coquette ..... Haines

FLORENCE WHITTLE (Pianoforte)  
Prelude and Fugue in E Minor .. Mendelssohn

ORCHESTRA  
Two Shakespearean Sketches ..... O'Neill  
Nocturne; Masquerade

Gopak ..... Moussorgsky  
Moment Musical for Strings  
Schubert

H. G. SHAW

ORCHESTRA  
Contes de la Veillée  
(Evening Tales) Godard  
Conte Pastoral (Pastoral  
Tale); Conte Amusant  
(Amusing Tale)

FLORENCE WHITTLE  
Warum? (Why?)  
Schumann  
Ballad in A Flat .. Chopin

ORCHESTRA  
Selection, 'Little Michus'  
Messager

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

PERSONALITIES  
We talk about ourselves  
Songs sung by  
DOROTHY KITCHEN  
and JOHN WOODS SMITH

6.0 London Programme relayed from Daventry

6.15 S.B. from London

## 7.45 A Light Orchestral Concert

From Manchester

THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Di Ballo' (The Ball) ..... Sullivan  
Reminiscences of Grieg ..... arr. Godfrey

From Liverpool

8.15 WINIFRED ROEBUCK (Violin)  
Rêverie (Musing) ..... Henry Vieuxtemps  
Introduction and Tarantelle ..... Sarasate

From Manchester

8.25 ORCHESTRA  
Suite, 'Where the Rainbow Ends' ..... Quilter

From Liverpool

8.37 WINIFRED ROEBUCK  
Introduction, Theme, and Hungarian Dance  
Albert Sammons

From Manchester

8.47 ORCHESTRA  
Rustic Revels ..... Fletcher

9.0-11.30 S.B. from London (9.45 Local An-  
nouncements)





The man  
who  
smokes  
Player's  
gets  
Quality



NCC 634

Programmes for Monday.  
Other Stations.

**5NO NEWCASTLE.** 243.9 M.  
1,250 KC.  
2.30.—London Programme relayed from Daventry. 5.15.—  
The Children's Hour. 6.0.—London Programme relayed from  
Daventry. 6.15-11.30.—S.B. from London.

**5SC GLASGOW.** 401.1 M.  
746 KC.  
3.0.—Broadcast to Schools: Schools Bulletin. 3.10.—Musical  
Interlude. 3.15.—S.B. from Aberdeen. 3.30.—Dance Music  
by Charles Watson and his Orchestra. From the Playhouse  
Ballroom. 4.0.—An Operatic Concert. The Station Orchestra:  
Overture, 'Kuryanthe' (Weber). Amy Samuel (Soprano):  
Elsa's Dream (Lohengrin) and Elizabeth's Prayer (Tannhauser)  
(Wagner). Orchestra: Selection, 'I Lombardi' (Verdi). Amy  
Samuel: My Noble Lords (Nobil Signor) (Les Huguenots)  
(Meyerbeer); L'Air des Adieux (Joan of Arc) (Tchaikovsky).  
Orchestra: Selections—La Gioconda (Ponchielli) and Cavalleria  
Rusticana (Mascagni). 5.15.—The Children's Hour. 5.57.—  
Weather Forecast for Farmers. 6.0.—Mr. Charles McLean,  
'The Story of your Dining-room Table.' 6.15.—S.B. from Lon-  
don. 6.30.—Bulletin of Juvenile Organizations. 6.45.—S.B.  
from London. 9.45.—Scottish News Bulletin. 9.50.—'Clyde-  
Built.' A Play in Three Acts by George Blake. Incidental  
Music by The Station Orchestra. 11.15-11.30.—S.B. from  
London.

**2BD ABERDEEN.** 511.2 M.  
954 KC.  
3.0.—Broadcast to Schools. S.B. from Glasgow. 3.15.—  
Professor J. Arthur Thomson, 'Natural History Round the  
Year—V, Our Small Mammals.' 3.30.—Afternoon Concert.  
The Station Octet: March, 'The Globe Trotter' (Leopold);  
Overture, 'H I were King' (Auber). 3.45.—Netta Ledingham  
(Mezzo-Soprano): Down in the Forest (Ronald); Angels Guard  
Thee (Godard); A Summer Night (Goring Thomas). 3.55.—  
Octet: Two Irish Tone Sketches (O'Donnell). 4.5.—W. M.  
Carnegie (Bass-Baritone): If ever I meet the Sergeant, and  
Leannin (Steindale Bonnett); The Great Adventure (Fletcher).  
4.15.—Octet: Five Interludes from 'The Beggar's Opera'  
(Anstie). 4.30.—Netta Ledingham: The Unforeseen (Cyril  
Scott); By the Waters of Minnetonka (Llestrange); When my  
Ships come Sailing Home (Dore). 4.40.—Octet: Valse, 'The  
Romancer' (Lanner). 4.50.—W. M. Carnegie: The Voyageur,  
Bright is the Ring of Words, and The Roadside Fire (Vaughan  
Williams). 5.0.—Octet: Ballet, 'Coppélia' (Delibes). 5.15.—  
The Children's Hour. 6.0.—London Programme relayed from  
Daventry. 6.15.—S.B. from London. 6.30.—Juvenile Or-  
ganizations' Bulletin. 6.45.—S.B. from London. 9.45.—  
S.B. from Glasgow. 9.50.—Scottish Programme. The Station  
Octet: Scottish Idyll (Salat-Suzna). 10.0.—Margaret In-  
verarity (Soprano): The Bonnie Brar Boob, and My Boy Tammy  
(Traditional). 10.8.—Donald Davidson (Mouth-Organ Solos):  
Hornpipe, 'Jessie' (Traditional); Flowers of Edinburgh and  
Petronella (Kerr). 10.16.—Laurence Morgan (Tenor): Hurdling  
Song (Malcolm Lawson); Bide ye yet (Diack). 10.23.—Octet:  
Symphonic Dance, 'The Devil's Elbow' (Wagh-Wright).  
10.28.—Music of the Gows, played on Neil Gow's Fiddle by  
Alice Sim (violin): Strathspeys—'Lady Mary Ramsay' and  
'Lord Lynedoch'; Reel, 'Fairy Dance'; Airs—'Lament for  
Abercainey' and 'Farewell to Whisky'; Strathspey, 'Welcome  
Whisky Back Again'; Reel, 'Miss Gibson'; Strathspey, 'The  
Duchess's Slipper'; Reel, 'Marquis o' Tullibardine'; Air,  
'Callie Herrin'; Scots Jig, 'Dunkeld House'; Strathspeys—  
'Miss Drummond' and 'The Miller o' Drone'; Reel, 'Mason's  
Apron' (Gow). 10.43.—Margaret Inverarity: Jock o' Hazel-  
dean, and When the Kye Come Home (McFadden). 10.50.—  
Donald Davidson: Eightsome Reel (arr. Kerr). 10.57.—  
Laurence Morgan: Nancy's Hair (Kennedy-Fraser); Jean (Bur-  
leigh); My love she's but a lassie yet (George Sharp). 11.5.—  
Octet: Overture, 'Killiecrankie' (Volli). 11.15-11.30.—  
S.B. from London.

**2BE BELFAST.** 302.7 M.  
591 KC.  
12.0-1.0.—Light Music. The Radio Quartet: Ballet, 'Cop-  
pélia' (Delibes, arr. Alder); Fairy Feet (Flick); Suite, 'Dance  
Revels' (Phillips). Edith de Pauley (Soprano): Fairy Flowers  
(Hilary Vaughan); The Snowdrop (Harold Craxton); My heart  
is like a singing bird, and One silent night of late (Barry).  
Quartet: Selection, 'The Desert Song' (Bosch); March,  
'Kwang Hou' (Lincke). 2.30-3.20.—London Programme re-  
layed from Daventry. 6.30.—The Sea. Orchestra: Orchestral  
Ballad, 'Ship o' the Fiend' (Ramsay MacCunn); Phantasy, 'La  
Mer' Op. 28 (Glasounov); Prelude to Act II, 'On the Cliffs of  
Cornwall' ('The Wreckers') (Eabel Smyth). 4.0.—Linda  
Brown (Soprano): The Sea (MacDowell); The Ships of Arctady  
(Head); Sea Wrack (E. Cupbell); A Shieling Song (G. Bantock).  
4.12.—Orchestra: Suite, 'Nautical Scenes' (Fletcher); Over-  
ture, 'H.M.S. Pinafore' (Sullivan). 4.45.—Organ Recital by  
Charles Howlett. From the Classic Cinema. 5.15.—The Chil-  
dren's Hour. 6.0.—'Bee-keeping as a Profitable Hobby' by  
Mr. George W. Judge. 6.15.—S.B. from London. 7.45.—  
Spades and Pals. A seaside Revue by Edward P. Genn. Music  
by various composers. Artists: Rose Hignell, John Burke,  
Harold Clemence, Renee Cadell, Kathleen Porter, Kathleen  
Walsh. The Orchestra and Chorus, conducted by Harold Lowe.  
9.0.—S.B. from London. 9.50.—Sunny Italy. The Orchestra,  
conducted by E. Godfrey Brown: Herbert Thorpe (Tenor):  
Torna a Surriento (De Curtis); Maria, Mari! (arr. Thorpe);  
Amate (Tosti); La Danza (Rossini). 10.17.—Orchestra: Six  
Italian Dances of the Late Fourteenth Century (for Strings)  
(Transcribed and edited by Peter Warlock). 10.29.—Harry  
Brindle (Bass): Neapolitan Songs—Santa Lucia (Marzioli);  
Serenata (Toselli); O sole mio (Di Capua); Bianca (Tito  
Mattei). 10.41.—Orchestra: Entr'actes: Danza Esotica  
(Mascagni); Dance of the Hours (from 'La Gioconda') (Pon-  
chielli). 10.51.—Herbert Thorpe and Harry Brindle: La  
Spagnola (Di Chiara, arr. Thorpe); Funiculi-Funicula (Denza,  
arr. Thorpe); A Fraugesa (Costa, arr. Thorpe). 11.3.—Or-  
chestra: Suite, 'Italiana' (T. W. Thurban). 11.6.—Gromo-  
varia. 11.15-11.30.—S.B. from London.

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**8.30**  
**The Music**  
**of**  
**Moszkowski**

- 10.15 a.m. **The Daily Service**  
10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**  
10.45 **Menus and Recipes: 'Plain Loaf Cakes'**  
11.0 (*Daventry only*) **Gramophone Records**  
Miscellaneous  
12.0 **A CONCERT**  
**JEAN DUNCAN (Contralto)**  
**THE MARSHALL HALL TRIO**  
1.0-2.0 **ALPHONSE DU CLOS and his ORCHESTRA**  
From the Hotel Cecil

(*Daventry only*)

2.0-2.25 **Experimental Trans-**  
**mission of Still Pictures by the**  
**Fultograph Process**

- 2.30 **Broadcast to Schools:**  
**Sir WALFORD DAVIES:**  
(a) **A Beginner's Course**  
(b) **An Intermediate Course with**  
**Short Concert**  
(c) **A Short Advanced Course**  
3.30 **Interlude**  
3.35 **Monsieur E. M. STÉPHAN:**  
**Elementary French**  
4.0 **LOUIS LEVY'S ORCHESTRA**  
Conducted by **ARNOLD EAGLE**  
From the Shepherd's Bush Pavilion  
4.15 **Broadcast to Schools:**  
**Mrs. KATHLEEN E. INNES, B.A.:**  
**'The Bible as Literature—III, The**  
**Wisdom Literature of the Old**  
**Testament'**  
4.30 **LOUIS LEVY'S ORCHESTRA**  
(Continued)  
5.15 **THE CHILDREN'S HOUR:**  
**Nursery Rhymes set by Herbert**  
**Hughes and sung by MEGAN THOMAS**  
**'When Zoo Wives Rule,' by LESLIE G. MAINLAND**  
**'Watchers of the Daybreak,' another Mortimer**  
**Batten Story**  
6.0 **Poetry Reading**  
**A Reading of W. B. YEATS' Poems**  
6.15 **TIME SIGNAL, GREENWICH; WEATHER**  
**FORECAST, FIRST GENERAL NEWS BULLETIN**  
6.30 **Musical Interlude**  
6.45 **THE FOUNDATIONS OF MUSIC**  
**HAYDN STRING QUARTETS**  
Played by **THE BROSIA STRING QUARTET**  
7.0 **'Holidays at Home and Abroad, V'—Mr.**  
**H. V. MORTON: 'An English Holiday'**  
7.15 **Musical Interlude**  
7.25 **Mr. H. J. MASSINGHAM: 'Adventures among**  
**Birds—V, Sea Birds'**

**MR. MASSINGHAM'S** adventures have already covered London birds, marsh birds, and woodland birds; sea birds and shore birds will complete the series. In tonight's talk, gannets, razor-bills, guillemots, kittiwakes, puffins, and cormorants are among the friends he reveals to us in their native haunts.

**TUESDAY, MAY 28**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**7.45 A MILITARY BAND CONCERT**

**REGINALD WHITEHEAD (Bass)**  
**THE WIRELESS MILITARY BAND**  
Conducted by **B. WALTON O'DONNELL**  
Overture, 'Marco Spada' ..... *Auber*

**A**UBER suffered all his life from an absurd diffidence about the value of his own work, and his music achieved success almost in spite of his own modesty about it. Nothing would ever induce him to go and hear a performance of any of it; he is recorded as having said that if he had to be present when his own music was played, he would never write a note in his life. As a young man he was here in England for a time as an office clerk, but was then already preoccupied



*Claude Harris*

**THE BROSIA STRING QUARTET**

are playing string quartets by Haydn in the Foundations of Music series at 6.45 every evening this week.

with music, and successful in a modest way with slight vocal pieces for drawing-room use. In 1804, at the age of twenty-two, he returned to Paris and abandoned all thought of a commercial career. It was some time, however, before he had much success in music, although he had no doubt of the direction in which his own gifts pointed.

He is regarded as the last in the long line of composers of what the French call 'Opéra Comique,' a term for which there is no exact equivalent in English; it conveys something more of grace and refinement, something on a slightly higher musical plane, than we understand by 'Comic Opera.' He had a great gift of easy, natural melody, and was a real master of orchestral effect. He had a deft hand, too, in sketching the personalities of his characters, in the music he gave them to sing. And his Operas are so full of those qualities of brightness and good humour of which a harassed world is sorely in need, that it is a real misfortune to have them relegated, as they are, to neglect and forgetfulness.

The Overture to *Marco Spada* begins with four bars of sparkling Prelude, and then the clarinet has a wistful little tune which the woodwinds and strings together carry on. That is followed by a broad melody for strings and horns, repeated by the whole orchestra, and then a more vivacious movement follows with two lighthearted tunes alternating one with the other. They are interrupted more than once by a tender melody played first by strings and woodwinds together,

**9.15**  
**Mr. MacDonald**  
**gives a**  
**Labour Address**

but the mood of the Overture grows in energy, to finish on the whole strength of the orchestra.  
**REGINALD WHITEHEAD**

When dull Care ..... *Lane-Wilson*  
The Merry Monk ..... *Becan*  
**BAND**

Woodland Sketches ..... *MacDowell*  
To a Wild Rose; Will-o'-the-Wisp; Autumn;  
To a Water Lily; From Uncle Remus

**REGINALD WHITEHEAD**

Off to Philadelphia ..... *Haynes*  
The Tavern Song ..... *Howard Fischer*  
**BAND**

Canzonetta from Op. 12 ..... *Mendelssohn*  
Spanish Dance ..... *Schnelling*

**8.0-8.30 (*Daventry only*)**

**Mr. NORMAN WALKER: 'Next**  
**Steps in Biology—V, Blood'**

Relayed from Leeds

**MR. NORMAN WALKER'S** next to last talk in this series, concerns the everlasting miracle of the blood-stream—no less a miracle now that biologists have revealed most of its secrets. The nature of blood; the danger of the blood-stream; the clotting of blood; blood serum; venous and arterial blood—these are some of the points that Mr. Walker, by word and by experiment, will elucidate.

**8.30 The Music of Moszkowski**

**ELLIS BURFORD (Soprano)**

**CLAUDE POLLARD and ISOBEL GRAY**  
(Pianoforte Duets)

**CLAUDE POLLARD and ISOBEL GRAY**  
German Rounds, Nos. 1, 3, and 4

**ELLIS BURFORD**

Was ist's, o Vater was ich verbrach  
(Wherein, O Father, have I sinned?)

Ich habe bevor der Morgen

Denke, denke, mein Geliebter (Think, O think,  
my Beloved)

(All from 'The Vale of Tears')

**Volkston (Folk Song)**

**CLAUDE POLLARD and ISOBEL GRAY**

From Foreign Parts

Russia; Germany; Spain; Italy

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

**9.15 Political Address**

Labour Address by the Rt. Hon. **J. RAMSAY**  
**MACDONALD**

(*S.B. from Newcastle*)

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

**9.50 Vaudeville**

**GILBERT MAURICE and DAISY CHALLENGER**  
(A Dash of Mirth)

**MIMI CRAWFORD**

(The Popular Revue Artist)

**IVOR VINTOR (The Little Surprise)**

**10.50-12.0 DANCE MUSIC: TEDDY**  
**BROWN and his BAND, from Ciro's Club**



**TUESDAY, MAY 28**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**8.0**  
**'Hiawatha'**  
**from**  
**Manchester**

- 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, 'Marco Spada' ..... Auber  
 ETHEL HAILSTONE (Contralto)  
 My Mother bids me bind my Hair ..... Haydn  
 On Wings of Song ..... Mendelssohn  
 Hark, the echoing Air ..... Purcell  
 ORCHESTRA  
 Prize Song ('The Mastersingers') ..... Wagner  
 La Cinquantaine ..... Gabriel-Marie
- PEGGY COCHRANE (Violin)  
 Sarabande ..... } Bach  
 Bourée from Sixth Violoncello Suite .. }  
 ORCHESTRA  
 First Suite, 'La Farandole' Dubois, arr. Mouton

THE NORTHERN WIRELESS ORCHESTRA  
 The performance conducted by  
 Sir HENRY COWARD

THE three Cantatas which make up this beautiful work were not originally thought of together, although they hang together not only in their story, but musically as well. Some of the themes are heard in all three parts. The first one, *Hiawatha's Wedding*, appeared in 1898, when Coleridge-Taylor was only twenty-three, and was largely composed during his student days at the Royal College of Music. It was not the first of his works to win him recognition: even in Germany a piece of chamber music of his had already then been brought out by the great Joachim himself. But *Hiawatha's Wedding* immediately won its way to the hearts of music lovers in this country by its quite new style and idiom. It seemed as though the music and the Longfellow poem had formed a wholly satisfying union. The music is indeed fitted to the text in a way which vocal music only rarely achieves.

The second part appeared only a year later at

'HIAWATHA' FROM

MANCHESTER TONIGHT



WALTER WIDDOP



SIR HENRY COWARD



STANLEY BECKETT

- ETHEL HAILSTONE  
 Voi che sapete (Ye who know) ('Figaro') Mozart  
 Quando me'n Vo'soletta (As through the street I wander) ('La Bohème') ..... Puccini  
 ORCHESTRA  
 Hungarian Rhapsody, No. 6 ..... Liszt
- 5.15 PEGGY COCHRANE  
 The Lark ..... Glinka, arr. Balarikov  
 La Gitana (The Gipsy) ..... Kreisler  
 ORCHESTRA  
 Miniature Ballet Dances ..... Ansell
- 5.30 **The Children's Hour:**  
 (From Birmingham)  
 'RAGS AND BONES'—a Play by FLORENCE M. AUSTIN  
 Songs by HAROLD CASEY (Baritone), including  
 'The Rag and Bone Man' (Barcroft)  
 PEGGY COCHRANE (Violin)
- 6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

- 8.0 **'Hiawatha'**  
 S.B. from Manchester  
 Scenes from Longfellow's Poem  
 Set to music by COLERIDGE-TAYLOR  
 Part I. Hiawatha's Wedding Feast  
 Part II. The Death of Minnehaha  
 Part III. Hiawatha's Departure  
 BELLA BAILLIE (Soprano)  
 WALTER WIDDOP (Tenor)  
 STANLEY BECKETT (Baritone)  
 THE SHEFFIELD CHORAL UNION

the North Staffordshire Festival, and the last part was first given by the Royal Choral Society at the Albert Hall early in 1900.

The first part is wholly joyous, and tells not only of the wedding, but of the entertainment provided for the guests, first by Pau-puk-keewis who danced, Chibiabos who sang, and by Iagoo, the great boaster.

The second recounts the coming of the two silent, gloomy, guests, Famine and Fever. Minnehaha is stricken down by them and Hiawatha goes forth into the wintry forest with his great bow, crying out to the great Spirit to give His children food. He comes back at evening to find Minnehaha dead, and this part ends with her burial and his farewell.

At the outset of the third part Iagoo, the great boaster, returns and tells of a wonder he has seen. The others laugh at him, but Hiawatha alone knows that it is true; he has seen it in a vision. It is the coming of the white men which he has foreseen, and he bids his people welcome them. They land, and Hiawatha greets them: at the end he bids farewell to his own people and sets forth in his canoe, turning his face towards the fiery sunset.

- 9.15 **Political Broadcast**  
 Labour Address by The Rt. Hon. J. RAMSAY MACDONALD  
 (S.B. from Newcastle)
- 9.45 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.0 **'Hiawatha'**  
 Part III  
 10.45-11.15 TEDDY BROWN and his BAND  
 from Ciro's Club.  
 (Tuesday's Programmes continued on page 410.)

*Don't have to work to the end of your days!*  
**BEGIN NOW TO QUALIFY FOR**  
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**FOR LIFE—WHEN YOU RETIRE.**

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Every year you will receive a substantial rebate of Income Tax, a saving you can only secure by this kind of investment.

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If totally and permanently incapacitated, through either illness or accident, you cease making deposits and the Company pays you £28 a month until your pension becomes due.

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If you cannot spare the necessary annual deposits for figure quoted, smaller incomes can be secured equally advantageously. If you can spare more, a larger income can be yours. The plan applies to any age and any amount, even to a policy of only £100; deposits vary accordingly. The example here given assumes a present age of 35 and a continuation of present rate of bonus.

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

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- BEGGAR'S OPERA, Selection.**  
H.M. Grenadier Guards Band (No. 927-4s. 6d.).
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Jean Lensen's Orchestra (No. 4011-3s. 6d.).
- MARRIAGE OF FIGARO, Overture.**  
Gaubert and Société des Concerts du Conservatoire (No. L1975-6s. 6d.).
- NORWEGIAN DANCE, No. 3.**  
Georg Schmevoigt and London Symphony Orchestra (No. L1734-6s. 6d.).
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H.M. Grenadier Guards Band (Nos. 9249-9250-4s. 6d. each).
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Court Symphony Orchestra (No. 993-4s. 6d.).
- SHOW BOAT, Selection.**  
Drury Lane Theatre Orchestra (No. 9430-4s. 6d.).
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Court Symphony Orchestra (No. 992-4s. 6d.).
- ZAMPA, Overture.**  
Sir Dan Godfrey and Bournemouth Municipal Orchestra (No. 9582-4s. 6d.).
- LOHENGRIN, Introduction to Act III.**  
Sir Henry J. Wood and New Queen's Hall Orchestra (No. L1005-6s. 6d.).
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H.M. Grenadier Guards Band (No. 9297-4s. 6d.).
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Albert Sandler's Orchestra (No. 4642-3s. 6d.).
- TCHAIKOWSKY, Symphony No. 5 in E Minor.**  
Willem Mengelberg and Concertgebouw Orchestra (Nos. L2176-L2182-6s. 6d. each).

**Instrumental.**

- SERENADE (Gounod).**  
J. H. Squire Celeste Octet (No. 4382-3s. 6d.).
- LA CINQUANTAINE.**  
W. H. Squire, 'Cello (No. D1622-4s. 6d.).
- LA GITANA.**  
Lionel Tertis, Viola (No. D1554-4s. 6d.).
- ARIOSO (Bach).**  
Antoni Sala, 'Cello (No. 9103-4s. 6d.).

**Vocal.**

- TIME TO GO, Shanty Ballad.**  
Malcolm McEachern, Bass (No. 4893-3s. 6d.).
- GIPSY DAN.**  
Raymond Newell, Baritone (No. 9302-4s. 6d.).
- ORPHEUS WITH HIS LUTE.**  
Dora Labette, Soprano (No. 9479-4s. 6d.).
- DO YOU KNOW MY GARDEN?**  
Hubert Eisdell, Tenor (No. 4814-3s. 6d.).
- O MISTRESS MINE.**  
Frank Mullings, Tenor (No. 4817-3s. 6d.).
- BLOW, BLOW, THOU WINTER WIND.**  
Frank Mullings, Tenor (No. 4817-3s. 6d.).
- BIRD SONGS AT EVENTIDE.**  
Hubert Eisdell, Tenor (No. 4812-3s. 6d.).
- SEMELE, Where'er You Walk.**  
Frank Mullings, Tenor (No. 9350-4s. 6d.).
- CARMEN, Seguidilla.**  
Visconti and Tbill (No. 9531-4s. 6d.).
- SPIRIT FLOWER.**  
Dennis Noble, Baritone (No. 4200-3s. 6d.).
- BIRDS IN THE HIGH HALL GARDEN.**
- SHE CAME TO THE VILLAGE CHURCH.**
- O LET THE SOLID GROUND.**  
All three songs sung by Roy Henderson, Tenor, on No. 4772 (3s. 6d.).

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**COLUMBIA ARTISTS IN THE PROGRAMMES**

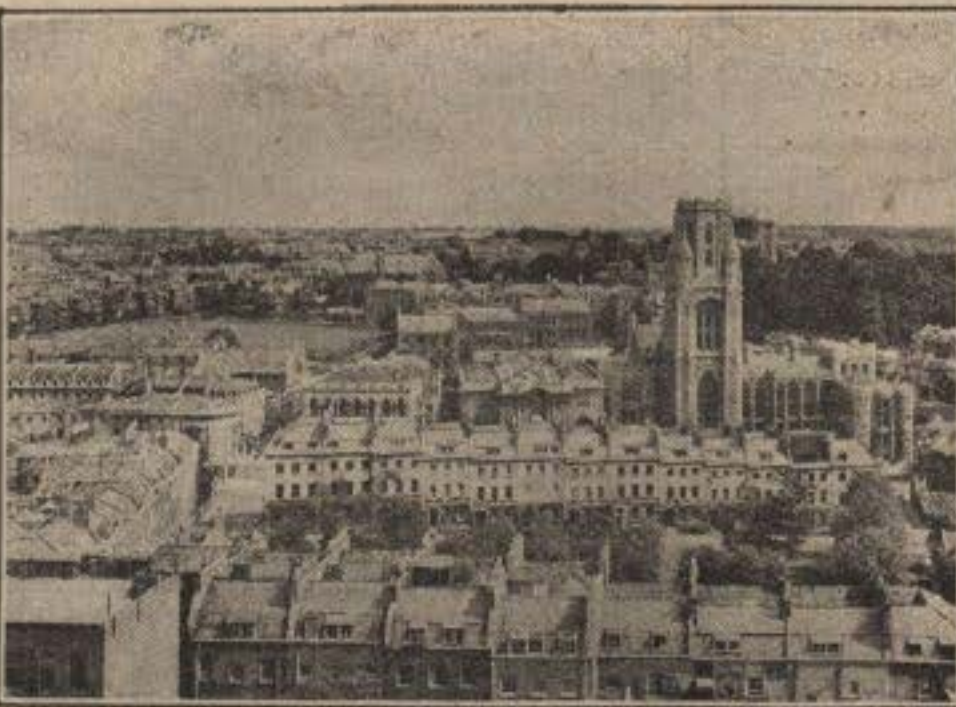
- Sir HENRY J. WOOD.
- PERCY PITT and the B.B.C. WIRELESS SYMPHONY ORCHESTRA.
- ISOBEL BAILLIE, Soprano.
- GERTRUDE JOHNSON, Soprano.
- JOHN COATES, Tenor.
- DENNIS NOBLE, Baritone.
- ROBERT EASTON, Bass.
- STANFORD ROBINSON and the B.B.C. WIRELESS CHORUS.
- PICCADILLY PLAYERS, directed by AL STARITA.
- RAY STARITA and his AMBASSADORS BAND.
- JACK PAYNE and the B.B.C. DANCE ORCHESTRA.

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**Tuesday's Programmes continued (May 28)**

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

- 2.30 London Programme relayed from Daventry
- 5.0 Miss CONSUELO DE REYES: 'Masques and Pageants—VI, Make-up'
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London



F. Essex Williams

**BRISTOL UNIVERSITY,**

a view which clearly shows the great extent of the buildings with the beautiful Gothic Memorial Tower as their centre. An hour's recital by the University Madrigal Society is being relayed by Cardiff from the University Union, starting at 8.0 tonight

- 7.45 An Instrumental Recital  
by  
THE STATION TRIO:  
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)  
Miniatures, Set 3 ..... Frank Bridge  
Naila Waltz ..... Delibes

- 8.0 A CONCERT  
of  
Madrigals and Folk Songs  
By THE BRISTOL UNIVERSITY MADRIGAL SINGERS  
Directed by A. S. WARRELL

Relayed from the Bristol University Union

EVEN at the Universities where music is not an official part of the curriculum, there are almost always some enthusiastic spirits who sing and play for their own pleasure and for the edification of their fellows. It is as healthy a sign of the life of a University as prowess in any field of sport or learning, and Bristol University may well congratulate itself on the possession of this fine and enthusiastic body of Madrigal Singers. It is a form of art which used to be zealously cultivated in England; there was a time when it was the natural thing for friends to do, who met together whether by chance or by design, to join in part-singing of Glee and Madrigals. That the happy custom has not wholly disappeared from our national life is very largely due to the enthusiasm of young people like these students who have discovered for themselves what endless delight is to be found in the team work of music.

There is one old part-song in existence which

makes it clear that already in the thirteenth century England was far ahead of any Continental country in the art of choral singing, but not until the middle of the sixteenth century have we any other trace of British composers of Madrigals. Edwards' part-song included in this programme is supposed to belong to 1560 or thereabouts. It shows traces of the Italian influence and there is evidence that Italian Madrigals were being sung in England at that time, along with some of the contemporary French part-songs. One of the first collections of English music for voices in parts was brought out by Byrd, and Morley, who figures also in this programme, was among those who followed him closely. He was a contemporary of Shakespeare's and set a number of the Shakespeare songs to music, probably as soon as they appeared. In many ways his Madrigals are the most distinctively English of all the writers of that age, and they certainly present many attractive features of English country life in those bygone days. Wilbye and Weelkes both produced sets of Madrigals when they were quite young men, and both were brilliant and original, embodying not only pathos and picturesqueness, but even humour, in their settings. Their pieces give one the impression of having been composed largely with an eye to their effect upon a listening audience; in the earlier part-songs it is easy to imagine that the pleasure of the singers was first and foremost in the minds of composers.

At a later date than these, Orlando Gibbons was one of the most important composers of Madrigals, and in his pieces a still more definitely English character can be heard. It is usual to suggest that all these early pieces were little more than imitations of the Italian style of part-singing, but the attentive student knows better. The English language, for one thing, imposed something of its directness on all these

early writers, and there is something as definitely English in their music as in our poetry itself. Less obviously singable than Italian, it does produce a style of music suited to its vigour, and what, for want of a better word, one must call 'four-squareness.'

- MADRIGAL SINGERS  
Ballet, 'My Bonny Lass' ..... Morley  
Madrigal, 'Flora gave me fairest flowers' ..... Wilbye

- Ballet, 'Hark! all ye lovely saints' ... Weelkes  
Madrigal, 'The Silver Swan' ..... Gibbons  
Ballet, 'Sing we at pleasure' ..... Weelkes

- Maurice H. SALTER (Pianoforte)  
Choral Prelude, 'Mortify us by Thy Grace' ..... Bach, arr. Rummell  
Prelude and Fugue in F Minor ..... } Handel  
Passacaglia in G ..... }

- MADRIGAL SINGERS  
Five English Folk Songs arr. Vaughan Williams  
The Dark-Eyed Sailor; The Springtime of the Year; Just as the tide was flowing; The Lover's Ghost; Wassail Song

- Maurice H. SALTER  
Carillon ..... O'Neill  
Country Gardens ..... Grainger  
Romp ..... York Bowen

- MADRIGAL SINGERS  
Ballet, 'Now is the month of maying' ... Morley  
Madrigal, 'In going to my lonely bed' ... Edwards  
Folk Songs:  
'The Holly and the Ivy' ..... arr. Boughton  
'Bobby Shafto' ..... arr. W. G. Whittaker



# Tuesday's Programmes continued (May 28)

9.0 S.B. from London  
 9.15 S.B. from Newcastle  
 9.45 West Regional News  
 9.50-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry  
 5.0 S.B. from Cardiff  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London

7.0 **Egwyl Gymraeg**  
 'Pynciau'r Dydd yng Nghymru'  
 Gan:  
 Yr Athro E. ERNEST HUGHES  
 A WELSH INTERLUDE  
 'Current Topics in Wales'  
 A Review, in Welsh, by  
 Professor E. ERNEST HUGHES

7.25 S.B. from London  
 7.45 S.B. from Cardiff  
 9.0 S.B. from London  
 9.15 S.B. from Newcastle  
 9.45 S.B. from Cardiff  
 9.50-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 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)

6.45 S.B. from London  
 7.0 Mr. RISDON BENNETT, M.A.: 'With Fanny Burney from Kew to Weymouth'  
 7.15 S.B. from London  
 9.15 S.B. from Newcastle  
 9.45 Local Announcements  
 9.50-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 **The Children's Hour:**  
 Today we give you a talk on Swimming (K. D. MacLennan), then the company 'Syncope at Scotland' (Gallatly), and we finally visit St. Giles and find 'The Ringers' (Ellis)  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 7.0 Mr. BERNARD COPPING, 'Repertory Theatres and Playgoing Circles'  
 7.15 S.B. from London  
 9.15 S.B. from Newcastle  
 9.45 Local Announcements  
 9.50-12.0 S.B. from London

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

12.0 Gramophone Records  
 1.0-2.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 **The Children's Hour:**  
 SUMMER NOISES AND SOME ARE NOT  
 A Competition with Songs by BEATRICE COLEMAN and animal imitations by A. TEMPEST  
 6.0 S.B. from Sheffield  
 6.15 S.B. from London  
 7.0 Lieut.-Col. S. G. GOLDSCHMIDT: 'Riding in Egypt'  
 7.15 S.B. from London  
 7.45 **HUGH WAKEFIELD**  
 in  
 'The Curse'  
 By 'PEDLAR'  
 8.0 'Hiawatha'



**FANNY BURNEY,** the eighteenth-century writer, whose visit to Weymouth Mr. Risdon Bennett will describe in a talk from Bournemouth this evening at 7.0.

Relayed from Daventry  
 Experimental  
 Scenes from LONGFELLOW'S Poem  
 Set to Music by COLERIDGE-TAYLOR  
 ISOBEL BAILLIE (Soprano)  
 WALTER WIDDOP (Tenor)  
 STANLEY BECKETT (Baritone)  
**THE SHEFFIELD CHORAL UNION**  
**THE NORTHERN WIRELESS ORCHESTRA**  
 The Performance Conducted by  
 Sir HENRY COWARD  
 Part I. Hiawatha's Wedding Feast  
 Part II. The Death of Minnehaha  
 9.15 S.B. from Newcastle  
 9.45 Weather Forecast; News  
 10.0 'Hiawatha'  
 Part III. Hiawatha's Departure  
 10.45 Local Announcements

10.50-12.0 S.B. from London

**Other Stations.**

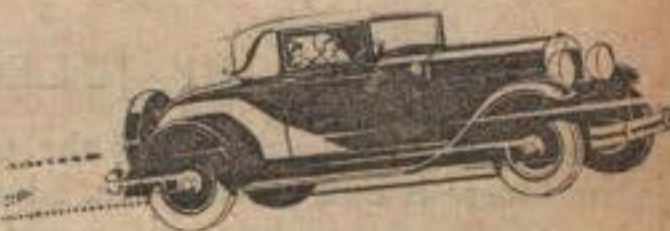
**5NO NEWCASTLE.** 243.9 M. 1,250 KC.  
 12.0-1.0:—Gramophone Records. 2.30:—London. 4.30:—Organ Recital. 5.15:—The Children's Hour. 6.0:—London. 7.0:—Mr. T. Russell Goddard: 'Northumberland Birds—II. 7.15:—London. 7.45:—Hugh Wakefield in 'The Curse.' By 'Pedlar.' 8.0:—Concert by the Municipal Orchestra, directed by Frank Gomez, relayed from the Spa, Whitby. 9.0:—London. 9.15:—Political Broadcast: Labour Address, The Rt. Hon. J. Ramsay MacDonald. 9.45:—Local Announcements. 9.50:—London. 10.50:—Dance Music from the Oxford Galleries. 11.15-12.0:—London.

**5SC GLASGOW.** 401.1 M. 748 KC.  
 11.0-12.0:—Edinburgh. 2.0-2.30 app.:—Edinburgh. 3.0:—Broadcast to Schools. 3.15:—Musical Interlude. 3.20:—Monsieur Jean Jacques Oberlin: 'Elementary French—Y. 3.45:—Dance Music. 4.0:—The Station Orchestra. John MacArthur (Violin). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. J. B. Wilde: 'Week-ends in the Open—II. 6.15:—London. 7.45:—Edinburgh. 9.0:—London. 9.15:—Newcastle. 9.45:—Scottish News Bulletin. 9.50-12.0:—London.

**2BD ABERDEEN.** 511.2 M. 954 KC.  
 11.0-12.0:—Programme relayed from Daventry. 12.0-12.30:—Edinburgh. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.45:—Studio Concert. The Station Octet. Annie Salthouse (Soprano). 5.15:—The Children's Hour. 6.0:—London. 7.45:—Edinburgh. 9.0:—London. 9.45:—Glasgow. 9.50-12.0:—London.

**2BE BELFAST.** 502.7 M. 991 KC.  
 2.30:—London. 4.30:—The Radio Quartet. Philip Whiteway (Violin). 5.15:—The Children's Hour. 6.0:—Miss Edith Gregg: 'The Empire Marketing Board—III. 6.15:—London. 7.45:—A Military Band Concert. The Station Military Band. James Newel (Baritone). 9.0:—London. 9.15:—Newcastle. 9.45:—Regional News. 9.50-12.0:—London.

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 BIRMINGHAM—33a, MARTINEAU ST.  
 NEWCASTLE—59, NORTHUMBERLAND ST.  
 EXETER—271, HIGH ST. BRISTOL—64, PARK ST.



# LE JONGLEUR DE NOTRE DAME

(The Story of Our Lady's Jester)

AN OPERA BY JULES EMILE FRÉDÉRIC MASSENET

will be twice broadcast during the present week. The accompanying article on Massenet and his Opera is by Francis Toye, Music Critic of *The Morning Post*, who broadcasts a regular fortnightly critique of Opera and Theatre Music in general.

The opera will be broadcast from 5GB at 8.35 p.m. on Monday and from all other Stations at 8.20 p.m. on Wednesday



Massenet

**J**ULES MASSENET is the typical French composer of his epoch. No Frenchman, outside the small circle of intellectuals, remains indifferent to his music. No composer has more faithfully reproduced in music the emotions and sentiments dear to his compatriots. He specializes in frail femininity, and it is no mere coincidence that *Manon* is not only his most popular,

but possibly his best, opera; for the heroine is the ancestress of a long series of characters all more or less true to type.

Technically, he learnt much from Wagner, whose influence, particularly in the later operas, is very noticeable. But the Wagner who emerges from the Massenet beauty-parlour is a very different Wagner. There is nothing rugged about him, nothing stern. He has been powdered, scented, and bottled in the *eau de fleur d'oranges* dear to Gallic maidens. He is not, perhaps, Wagner at all, but rather a striking tribute to the extraordinary skill and eclecticism of Jules Massenet's always efficient establishment.

For let there be no doubt about it: Massenet's skill is prodigious. The rather crabbed and austere gentlemen who turn up their noses at the mention of his name cannot, for the most part, compete with him at all in this respect. He had a knowledge of the trade of writing operas in particular such as few German and no English composers possess. His knowledge of music in general was profound, his learning considerable. Nor is that all. His individuality may be tenuous, but it is real. His charm may be sentimental and even rather meretricious at times, but it is irresistible. His musical personality may sometimes be weak, but it is, despite the influences of Gounod and Wagner, unmistakably individual; even if one hates his music one is never in doubt as to whose music one is hating. In short, Massenet is by no means the negligible composer of the musical text-books. Debussy, at any rate, was under no illusion on that score. In his essay on Massenet he roundly accuses some of the composer's detractors of envy. 'His brethren,' he said, 'could not forgive this power of pleasing, which, strictly speaking, is a gift. Massenet, by reason of his unique gifts and his facility, amply succeeded in what he set out to do. To him music was never the cosmic voice heard by Bach or Beethoven; it was rather a delightful avocation.'

This penetrating judgment by a musician of genius should, I think, carry more weight than the opinions of theorists always inclined to prejudice against popular success. It emphasizes without exaggerating the undeniable genius of the composer of *Le Jongleur de Notre Dame*.

This particular opera cannot be considered a typical Massenet product. To begin with, there are no female parts in it at all. In view of the frequent charges brought against him of an excessive preoccupation with the Eternal Feminine, it might have been imagined that the choice of such a libretto was deliberate, a kind of challenge. This, however, was not the case. The libretto came to Massenet's notice as the result of sheer accident. Perhaps he welcomes it as a relief for the sentimental troubles of *Manon*, *Charlotte*, *Thais*, and *Herodias*. Perhaps he was merely struck by its charm and potential stage effectiveness.

**T**HE story, which will be familiar to lovers of Anatole France, is a mediæval legend. It tells of a starving itinerant minstrel who comes to ply his trade outside the Abbaye de Cluny. The crowd insists on his singing a blasphemous song, and the scandalized Prior comes out and drives them away, but the poor, repentant minstrel stays behind and, attracted by the prospect of food and drink, consents to enter the monastery. After a while the cloistered life irks him; he pines for his lost liberty. His very personal and intense affection for the Virgin is his only consolation, and even in this he is mortified because the monks, skilled in painting, sculpture and music, have planned statues or pictures or masses in her honour, while he has nothing to offer. So, when he thinks himself unobserved, he steals into the chapel, sings his songs and dances his dances before her image as the best offering he can make. But the monks, scandalized, discover him and are about to fall on him in fury when the picture of the Virgin begins to glow and a gracious hand is stretched out towards the prostrate minstrel. 'A miracle, a miracle!' cry the monks, and the minstrel, from being the pariah, becomes the hero, the saint of the convent. Too late, however, for the poor minstrel is dead, and the Prior, amid the distant singing of the angelic choir, is left to state the moral: 'Blessed are the pure in heart, for they shall see God.'

Reference has already been made to Massenet's skill and learning; none of his operas shows them to greater advantage than *Le Jongleur de Notre Dame*. His knowledge of folk-music, as well as his ability himself to compose tunes of the same character and develop them in just the right way, is demon-

strated not only in the bustling opening scene of the opera, but in the jolly monk cook's music in the first scene of the second act and, especially—the songs and the *bourrée* performed by the minstrel in the last act in honour of the Virgin. His knowledge of mediæval Church music and, incidentally, his contrapuntal skill, are admirably illustrated by the scene in the monastery, where the monks begin to argue about the merits of their respective arts. The character of each art is most skilfully reproduced in the music, while we are conscious all the while, thanks to a judicious use of plain-song from time to time, of the ecclesiastical atmosphere in which the action is taking place.

There can be little doubt that, as regards musicianship, this second act marks the high-water mark of Massenet's whole accomplishment. For, in addition to the merits already mentioned, there is the charming theme he devised for the introduction, of which a good deal of use is made in the act itself. Nothing could better depict the placid serenity of a conventional atmosphere. Doubtless its general contours remind one of Wagner, but, as was suggested above, it is Wagner seen always through the personality of Massenet. The charm, the style, the fragrance remain all his own. Indeed, this is true of *Le Jongleur de Notre Dame* as a whole. An instance will serve to illustrate the point. There are no female roles in the opera, but so feminine is it in character that it achieved perhaps its greatest success when the principal part was played by a woman, Mary Garden! Massenet could not escape from his own nature, its liabilities as well as its assets. It is to his honour—and our advantage—that he never tried unreasonably to do so, for in the arts it is genuineness of personality that ultimately counts, even if that personality be of a second- or a third-rate order. The lover of music, then, may be grateful for the personality that has enabled him to enjoy the sentimental charm of *Manon*, the delicate imagination of *Cendrillon*, the poetical tenderness of *Le Jongleur de Notre Dame*. He might so easily have received nothing.

Massenet's first mature opera, *Le Roi de Lahore*, was written in 1877, his last, *Don Quichotte*, in 1910, so that *Le Jongleur de Notre Dame* (1902) must be classed definitely among the works of his later period. Massenet, though he specialized in operas, wrote a good deal of other music and was professor of harmony at the Conservatoire for eighteen years. He died in Paris in 1912 at the age of seventy, and his music as yet shows few signs of losing its popularity.

FRANCIS TOYE.



**8.20**  
**Massenet's**  
**Great**  
**Opera**

**WEDNESDAY, MAY 29**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.15**  
**Mr. Baldwin**  
**gives an**  
**Address**

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 Mrs. OLIVER STRACHEY: 'A Women's Commentary'
- 11.0 (*Daventry only*) **Gramophone Records**  
La Traviata (Part I) ..... *Verdi*
- 12.0 **A BALLAD CONCERT**  
GWLADYS GOWRIE (Contralto)  
BERTRAM DAVIS (Tenor)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**  
Directed by GEORGES HAECCK  
From the Restaurant Frascati
- 2.30 **Broadcast to Schools:**  
Miss C. VON WYSS: 'Nature Study for Town and Country Schools (Course III)—V, Life History of the Magpie Moth'
- 2.55 **Interlude**
- 3.0 Mr. J. C. STOBART, Miss UNA BROADBENT and Others—'Foundations of English Poetry' (Course III)
- 3.30 Professor F. T. G. HOBDAV, C.M.G., F.R.C.V.S., F.R.S.E., 'Talks about Animals—V, Ambulance and First Aid for Animals'
- 3.45 **A Light Classical Concert**  
SOPHIE WYSS (Soprano)  
THE ENID BAILEY SEXTET
- 5.15 **THE CHILDREN'S HOUR:**  
More from 'Mrs. WIGGS OF THE CABBAGE PATCH,' arranged as a dialogue story, with incidental music by THE GERSHON PARKINGTON QUINTET
- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **The Week's Work in the Garden, by the Royal Horticultural Society**
- 6.40 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**  
HAYDN STRING QUARTETS  
Played by  
THE BROSIA STRING QUARTET
- 7.0 **Topical Talk**
- 7.15 **Musical Interlude**
- 7.25 Sir JOHN RUSSELL, D.Sc., F.R.S., 'The History of the English Countryside—V, Rural England: The Central and Middle Western Regions'

THE region covered by Sir John Russell's contribution to this series this evening, includes some of the richest pasture-lands and orchard valleys of England—the Cotswold country, Cheshire and North Shropshire, Worcestershire and its adjoining areas. The sheep-farming of central England and the fruit farming and dairying of the south-west are among the agricultural activities surveyed in this talk, together with the seasons for their development, if any, and their several prospects for the future.



From the picture by Mr. Glyn Philpot, R.A., 'Le Jongleur de Notre Dame.' Copyright reserved for the owner by 'Royal Academy Illustrated.'

A modern treatment of the story from which Massenet derived his Opera, in which the 'jongleur' was a juggler and not a strolling singer.

**8.20 'The Jester of Notre Dame'**

A Miracle in Three Acts  
by  
MASSENET  
Libretto by MAURICE LENA  
English Translation by M. LOUISE BAUM  
THE WIRELESS CHORUS  
(Chorus Master, STANFORD ROBINSON)  
A CHORUS OF CHILDREN  
From the Alexander Orphanage  
Music Master, LESLIE WOODGATE  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by PERCY PITT

Relayed from the Parlophone Studio, by courtesy of the Parlophone Company

Cast:

- Jean (the Jester) ..... FRANK TITTERTON
- Boniface (Cook at the Monastery) ..... DENNIS NOBLE
- The Prior ..... FOSTER RICHARDSON
- A Poet-Monk ..... LEONARD GOWINGS
- A Painter-Monk ..... LESLIE HOLMES
- A Musician-Monk ..... LEYLAND WHITE
- A Sculptor-Monk ..... FRANK PHILLIPS

Two Angels

Monks; Voices of Unseen Angels; Knights; Townsfolk; Country Folk; Hucksters; Clerks and Beggars

- A Crier-Monk. A Wag.
- A Topsy Man. A Knight.
- A Voice.

Narrator, FILSON YOUNG

ACT I

Scene—The Square of Cluny

7.45

**A CONCERT**

TONI FARRELL (Entertainer)  
THE VICTOR OLOF SEXTET

Overture, 'The Marriage of Figaro' *Mozart*  
Three English Dances ..... *Quilter*

MOZART'S Figaro is the same charming rascal as Rossini's Barber of Seville, and in Germany they have a little jest on the subject, telling that Figaro must have been a most ungrateful fellow because, although Rossini wrote a delightful opera in his honour, he must needs order the music for his wedding from the rival firm of Mozart.

The real name of the Opera is 'Figaro's Wedding'; in this country alone is it referred to as 'The Marriage of Figaro,' not quite the same thing, as Figaro no doubt discovered for himself in the fulness of time.

It was one of the most immediately successful of all Mozart's works, both on its original appearance in Vienna and afterwards in Prague, Mozart wrote after this latter production to a friend: 'The one subject of conversation here is 'Figaro'; nothing is played, sung or whistled, but 'Figaro.'

The Overture begins with a bustling theme played very softly in unison by the strings and bassoon. It is followed quickly by a dainty tune in which the oboe and flute alternate, reinforced immediately afterwards by the whole orchestra. Abrupt contrasts of loud and soft tone, lend the Overture much of its sense of light-hearted, almost irresponsible, gaiety. But the whole piece is throughout so full of irresistible melody that one can easily believe Mozart's delighted report from Prague.

TONI FARRELL

Nature Songs from 'Jim Crow's Alphabet'  
*Toni Farrell and Mungo Dewar*  
The Eagle; The Frog; The Kingfisher;  
The Hen; The Nightingale; The Retriever;  
The Slug; The Unicorn

SEXTET

Au bord de la Mer (On the Sea Shore)  
*Dunkler*  
Minuet in D..... *Mozart*  
Vesperale ..... } *Cyril Scott*  
Russian Dance ..... }

**8.20 'THE JESTER OF NOTRE DAME'**

A Miracle in Three Acts  
by  
MASSENET

Libretto by MAURICE LENA  
English Translation by M. LOUISE BAUM  
(See centre of page and page 412)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**9.15 Political Broadcast**

Conservative Address by The Right Hon.  
STANLEY BALDWIN  
(S.B. from Manchester)

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

**9.50 'The Jester of Notre Dame'**

ACT II  
Scene—The Cloister

ACT III  
Scene—In the Chapel

11.0-12.0 DANCE MUSIC; REG BATTEN and his BAND, from the New Princess Restaurant



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# WEDNESDAY, MAY 29

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

## 8.0

### Pierrot and Columbine

### 3.0 A BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSELL

Military March (Algerian Suite)  
*Saint-Saëns, arr. Godfrey*  
Overture, 'Die Felsenmühle' (The Mill on the Rock)..... *Reissiger*

FAWCETT EVANS will entertain  
BAND  
Tone Poem, 'Carnival in Paris'  
*Svendsen, arr. Godfrey*  
MARGARET WILKINSON (Soprano)  
In Springtime ..... *Schubert*  
How fair this spot ..... } *Rachmaninov*  
To the Children .....

EDITH LAKE (Violoncello)  
Arioso ..... *Bach*  
Old French Song ..... *arr. Burmester*  
Minuet ..... *Duport*

ORCHESTRA  
Keltic Suite ..... *Foulds*

### 7.30 'NORMAN KING

Just for Today ..... *Blanche Seaver*  
To Heart's Desire ..... *Ireland*  
To a Miniature ..... *Brahe*  
EDITH LAKE  
Minuet ..... *Debussy*  
Old Irish Air in B ..... *arr. Hughes*  
Guitarre ..... *Moszkowski*

### 3.38 BAND

Cornet Solo, 'Roses'  
*Stephen Adams*  
(Soloist, P. C. COOK)  
FAWCETT EVANS will again entertain

BAND  
Exotic Dance  
*Mascagni, arr. Godfrey*  
Norwegian Dance, No. 3  
*Grieg, arr. Winterbottom*

Valse, 'Eugene Onegin' .. *Tchaikovsky*  
MARGARET WILKINSON  
Orpheus with his lute  
*Sullivan*  
Everywhere I look  
*Carew*  
Blackbird's Song *Scott*  
Do you know my garden? *Haydn Wood*

BAND  
Selection, 'Trial by Jury' *Sullivan, arr. Waterson*

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

ELSIE M. THOMAS  
(In Humorous Monologues and Character Sketches)

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

'Oak Apples,' by Jessie Bayliss Elliott, D.Sc.  
Songs by DOREEN THORNTON (Soprano)  
JACKO and TONY in Light Duets  
'Traditional Sayings and Superstitions—People who Live in Glass Houses,' by William Hughes

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

### 6.30 Light Music (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'Le Bon Vivant'  
*Grunfeld, arr. Engleman*  
Suite, 'Egypta' ..... *Haydn Wood*  
NORMAN KING (Tenor)  
'Twas April ..... *Tchaikovsky*  
O Mistress Mine ..... } *Quilter*  
Blow, blow, thou winter wind .....

### 7.0 ORCHESTRA

Serenade in D ..... *Manuel Bilton*



From Birmingham at 8.0 tonight

## 'LOVE MAGIC'

A Comedy in One Act and Two Scenes by G. MARTINEZ SIERRA

Translated by John Garrett Underhill

The Prologue  
Pierrot  
Columbine (Pierrot's Wife)  
Pierrette (Columbine's Maid)  
Polichinelle (An Old Magician)  
Harlequin  
A Little Girl

**PIERROT'S Garden**—it is spring. Trees and bushes drop their boughs laden with flowers perfuming all the air, while the breezes sing with the voices of birds. And then—autumn—the flowers are gone with the exception of a few pallid roses and some hardy chrysanthemums, and gusts of wind rustle the dry leaves upon the ground in restless golden whorls.

Incidental Music by The Midland Pianoforte Sextet

ORCHESTRA  
Selection, 'The Pirates of Penzance'  
*Sullivan*

### 8.0 'Love Magic' (From Birmingham) (See centre of page)

9.0 THE GERSHOM PARKINGTON QUINTET  
Selection, 'Carmen'  
*Bizet*

### 9.15 Political Broadcast

Conservative Address by The Rt. Hon. STANLEY BALDWIN (S.B. from Manchester)

9.45 THE GERSHOM PARKINGTON QUINTET  
Ballad Music, 'Faust'  
*Gounod*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC:

JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARRITA, (from the Ambassador Club

11.0-11.15 REG BATTEN and his BAND, from the New Princes Restaurant

### 11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

(Wednesday's Programmes continued on page 416.)

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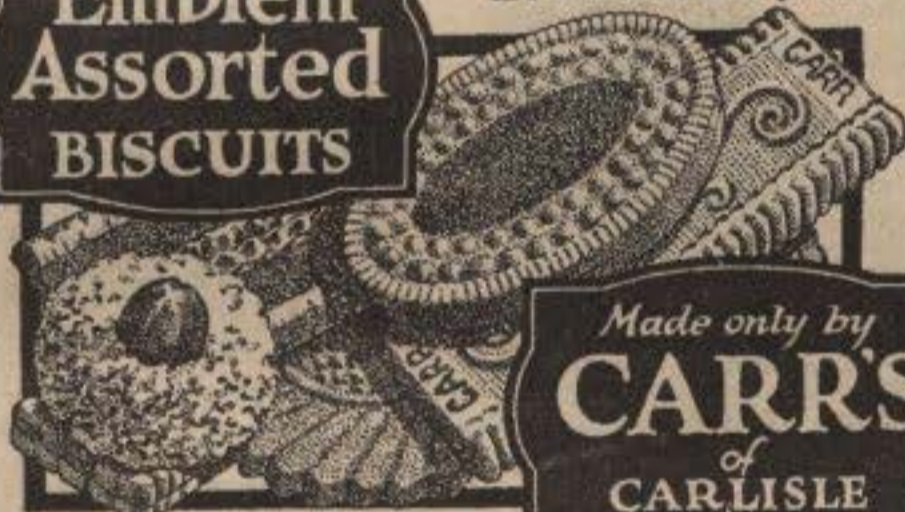
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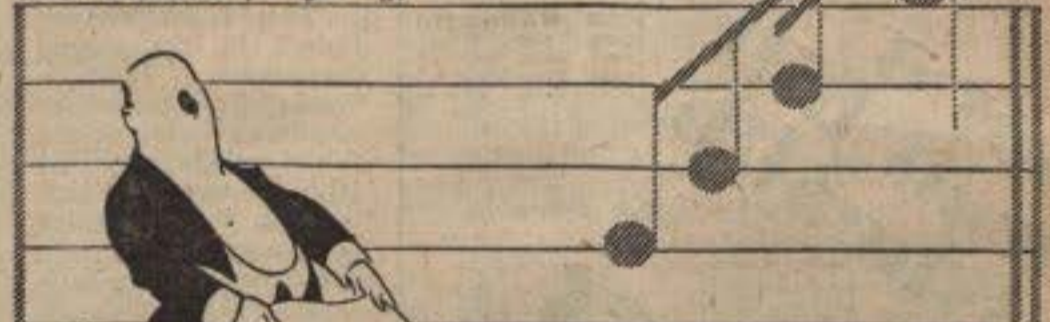
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# Wednesday's Programmes continued (May 29)

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  
(Cerdoria Genedlaethol Gymru)

Overture, 'Prometheus' ..... Beethoven  
Symphony, No. 4, in C Minor ('Tragic') .. Schubert

At an age at which Beethoven had given the world one symphony, Schubert had already produced eight, the first appearing in 1814, in its composer's eighteenth year. The fourth, to be played this evening, was finished in the spring of 1816, though it was not until 1849 that it was first played—by the Euterpe Musical Society. Its title of 'Tragic' was not given to it till later, and though it is not wholly appropriate, the Symphony contrasts strongly with the joyful mood of its predecessors.

The first movement begins with a slow introduction, first violins, followed in imitation by the basses, playing the theme. Strings alone begin the allegro vivace which follows, first violins again having the melody, as well as the answering phrase in which the winds reinforce them. It is the violins, too, which play the second subject on its first appearance, handing it on to be repeated by woodwinds. The development is on orthodox lines, and there is no actual fresh material until, towards the end, we pass into the major, and to a happier spirit.

There is nothing very tragic in the second movement. It is a graceful, melodious Andante, in which the chief melody, played at the outset by first violins, has something of Mozart's delicacy and neatness. For a little space the movement grows more animated, but at the end the quiet, simple melody of the opening returns.

Nor can the vivacious Minuet which follows be called 'tragic,' in spite of the chromatic falling theme with which it begins—strings and woodwinds playing it in unison. There is a short and dainty Trio, wistful perhaps, but not touched with any deep sadness.

Only with the beginning of the last movement do we return to something like the tragic mood of the first. The basses have an upward soaring figure, and then violins, in detached phrases at first, play the sad theme. Like the first, this movement is worked out at considerable length and with constantly varied interest in its changes of mood and key; like the first too, it passes at the end into major, with a major form of the opening melody as its chief subject.

- 2.30 Broadcast to Schools:  
Professor E. ERNEST HUGHES: 'Great Leaders and Movements in Welsh History—V, Llywelyn the Last and the Fall of the Principality of Wales'
- 2.55 London Programme relayed from Daventry
- 3.45 The Beethoven Trios—No. XV  
THE STATION TRIO  
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)  
Trio in E Flat, Op. 44  
Vierzehn Variationen (Fourteen Variations)

- 4.5 BEATRIX RICHARDS (Soprano)  
Dance Song ..... Handel, arr. Mary Carmichael  
Oh! Sleep, why dost thou leave me? ('Semle')  
Handel, arr. Bishop  
Five little Piccaninnies ..... R. Anthony  
TRIO  
Trio in G Minor, Op. 15 ..... Smetana  
First Movement  
BEATRIX RICHARDS  
Hark! the echoing air... Purcell, arr. Alfred Moffat  
To a Nightingale ..... Brahms  
The Blackbird's Song ..... Sanderson  
TRIO  
Légende ..... Zimmer  
Three Little Trios ..... Driver

- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 S.B. from Manchester
- 9.45 West Regional News
- 9.50-11.0 S.B. from London

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

- 1.15-2.0 S.B. from Cardiff
- 2.30 S.B. from Cardiff
- 2.55 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.45 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 S.B. from Manchester
- 9.45 S.B. from Cardiff
- 9.50-11.0 S.B. from London



LLYWELYN THE LAST is the 'great leader' of whom Professor E. Ernest Hughes speaks in his talk to schools this afternoon. This statue of the great Welshman is by Henry Pegram, A.R.A., and stands in the City Hall, Cardiff.

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

- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 S.B. from Manchester
- 9.45 Local Announcements
- 9.50-11.0 S.B. from London

5PY **PLYMOUTH.** 296.3 M. 757 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:  
How Spring Came to the Cabbage Patch, from 'Mrs. Wiggs of the Cabbage Patch' (Alice Hegan Rice) (arranged as a dialogue story).
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 S.B. from Manchester
- 9.45 Local Announcements
- 9.50-11.0 S.B. from London



# Wednesday's Programmes continued (May 29)

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

- 2.30 London Programme relayed from Daventry
- 3.0 Broadcast to Schools:  
Mr. R. E. SOPWITH: 'Shakespeare's 'A Midsummer Night's Dream' and Songs from the Plays—V, 'A Midsummer Night's Dream,' Act V  
S.B. from Sheffield
- 3.30 London Programme relayed from Daventry
- 3.45 HELENA WHEELHOUSE (Soprano)  
Margaret at her Spinning Wheel ..... } Schubert  
Hedge Roses ..... }  
Oh come, do not delay ..... } ('Figaro') Mozart  
I forget what I am..... }
- 4.0 Famous Northern Resorts  
Southport  
A Municipal Band Concert  
Relayed from the Bandstand  
HORWICH R.M.I. BAND  
Musical Director, W. WOOD  
Overture, 'King's Lieutenant' ..... Titt  
Symphonic Poem, 'Les Préludes' ..... Liszt  
Trombone Solo, 'The Tyrolene' ..... Sutton  
(Soloist, ELLIS WESTWOOD)  
Caprice, 'Echoes des Bastiens' ..... Kling  
Selection, 'Bric-à-Brac' ..... Monckton
- 5.0 HELENA WHEELHOUSE  
The Forsaken Maiden ..... Wolf  
Caro Nome (Dear Name) ('Rigoletto') ... Verdi  
Spring ..... Henschel  
Shepherd, thy demeanour vary ..... Lane Wilson
- 5.15 The Children's Hour:  
S.B. from Leeds  
'THE TOY SYMPHONY'  
Dramatis Personæ:  
The Jack-in-the-Box  
The Golliwog  
The China Doll  
The Rocking Horse  
THE TOY SYMPHONY ORCHESTRA
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Royal Horticultural Society's Bulletin for North of England Listeners
- 6.40 S.B. from London
- 9.15 Political Broadcast  
Conservative Address by The Rt. Hon. STANLEY BALDWIN
- 9.45 Local Announcements
- 9.50-11.0 S.B. from London

### Other Stations:

- 5NO NEWCASTLE. 343.9 M. 1,250 KC.  
2.30:—London Programme relayed from Daventry. 3.45:—Prudhoe Male Voice Quartet: Quartet, 'Thuringian Folk Song' (Abb); Tyneside Song, 'The Landlord's Dowter' (Wilson); Quartet, 'O a' the Airs' (Bell); Solo: Two Eyes of Gray (McGeoch); Quartet, 'Duncan Grey' (Richardson); Negro Spiritual, 'O Mary, don't you weep' (Protheroe); Solo: The Mountains of Mourne (French-Collison); Quartet, 'The little Brown Church in the Vale' (Pitt); Tyneside Song, 'The Lass that Leaves Next Door' (Wilson); Quartets: There are women (Oakley) and Wonderful Hands (Protheroe). 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 9.15:—S.B. from Manchester. 9.45:—Local Announcements. 9.50-11.0:—S.B. from London.
- 5SC GLASGOW. 401.1 M. 748 KC.  
3.0:—Broadcast to Schools: Mr. George Burnett, 'Scott and his Contemporaries—V, Sir Walter Scott, II' 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—A Scottish Concert. The Station Orchestra: Overture, 'The Little Minister' (Mackenzie). Mina Bell (Contralto): Turu ye to me (Moffat); Twa Bonnie Maidens (Senior); The Banks of Allan Water and See afar yon Hill Ardmore (Moffat).

Orchestra: Variations on a Scottish Melody (Moonie). Mina Bell: Cockle Shells and They're a' teasing me (Moffat); Braw Lads (Macfarren). Orchestra: Coronach (Stephen); A Border Sunset (Carruthers). 4.45:—Organ Recital by S. W. Leitch. From the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Bedding Out Plants,' and Topical Gardening Notes. 6.45:—S.B. from London. 7.25:—Mr. William Paul (Ex-President, Scottish Bowlers' Association) 'Bowling and Bowlers.' 7.45:—S.B. from Aberdeen. 8.20:—S.B. from London. 9.15:—S.B. from Manchester. 9.45:—Scottish News Bulletin. 9.50-11.0:—S.B. from London.

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

3.0:—S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—George Steadman's Orchestra. From the Electric Theatre. 5.0:—A Song Recital by Jessie Gray (Contralto): O Lovely Night (Landon Ronald); When all was young ('Faust') (Gounod); Secrecy (Wolf); All night under the moon and The Lavetock (F. G. Scott). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhowe: Horticulture. 6.45:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—Song and Story of the Gael. Jenny Currie (Soprano). John Bain, F.S.A.(Scot.) (Reciter). 8.20:—S.B. from London. 9.15:—S.B. from Manchester. 9.45:—S.B. from Glasgow. 9.50-11.0:—S.B. from London.

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

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.30:—Light Concert Music. Orchestra: Marche Slave, Op. 31 (Tchaikovsky). 3.40:—Suite from the Ballet, 'Dornröschen' (The Sleeping Beauty), Op. 66a (Tchaikovsky). 4.0:—Maude Hunter (Soprano): In the Garden of the Seraglio and Irmelin (Dellus); Sombre Woods (Lully, arr. A. L.); Cuckoo (Liza Lehmann). 4.12:—Majorie Brown (Violoncello): Evening Song (Schumann); Berceuse (Faure); Allegro spiritoso (Senaille). 4.24:—Comedy. Orchestra: Selection, 'Mister Cinders' (Ellis and Myers); Valse and Fox-trot, 'Ol' Man River' ('Show Boat') (Kern). 4.42:—Selection, 'Haddon Hall' (Sullivan). 4.54:—The Middles' March (from 'The Marriage Market') (Jacobi). 5.0:—A Poetry Recital by S. A. Bulloch. Selections from the Sonnets of Shakespeare. Poems from the Works of Richard Rowley. 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. 9.45:—Regional News. 9.50-11.0:—S.B. from London.

## SPANISH MUSIC.

(Continued from page 392.)

influences of the French capital as to write chamber music. Other living composers are Arbos, a violinist who at one time lived in London and was for a considerable period a professor at the Royal College of Music, and Hallfiter, a much younger man (b. 1905), both of whom are continuing the task of writing chamber music.

It is not quite accurate to speak of a school of Spanish music, but there is no doubt that, as in England, there is at the present time in Spain a musical renaissance, which has its roots, as we have seen, in national folk-music. Hardly less important for its growth than the composers whose work we have cursorily surveyed are the brilliant executants, of whom Pablo Casals, violoncellist, pianist, and conductor, is the most famous; Ricardo Vines, the pianist; Arbos, violinist and conductor; and Andrés Segovia, guitarist, who has revealed to an ignorant world the art of an instrument which greatly declined in repute during the nineteenth century. There has always been guitar-playing in Spain, and during the Napoleonic invasion Sor (1778-1839) fled to London and played at a Philharmonic Concert—the only guitar player who has ever been so honoured. The present revival came many years later, and was fostered by Tarrega (1852-1909). It is a delicate form of art, but is capable within its limits of the most exquisite subtlety. Modern Spanish composers take it seriously—de Falla having written an elegy in memory of Debussy for that instrument. We have, therefore, the curious spectacle of a flourishing musical life in Spain founded on an instrument which is virtually unknown to the classical tradition of European music. So far from it making Spanish musical art parochial it has enabled Spain to make a healthy, vigorous, and distinctive contribution to the common musical life of Europe.

FRANK HOWES.

## CHARACTERS from DICKENS



MISS TWINKLETON and the BILLICKIN.  
"If you refer to the poverty of your circulation," began Miss Twinkleton, when again the Billickin neatly stopped her. "I have used no such expressions." "If you refer, then, to the poorness of your blood—" "Brought upon me," stipulated the Billickin, "expressly, at a boarding school—" "Then," resumed Miss Twinkleton, "all I can say is that, I am bound to believe, on your assertion, that it is very poor indeed. I cannot forbear adding, that if that unfortunate circumstance influences your conversation, it is to be much lamented, and it is eminently desirable that your blood were richer."

The Billickin should have taken Iron Jelloids No. 2 with her meals.

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Ten days' treatment 1/3. Five weeks' treatment 3/



# THE LAST WORD FROM THE THREE PARTIES.

Final addresses to the nation by representatives of the three Parties and, later, the results of the polling in the General Election form the most important items in this week's broadcast programmes.



Sir JOHN SIMON who, between 9.15 and 9.45 on Monday evening, May 27, broadcasts the Liberal address from Savoy Hill.



Mr. STANLEY BALDWIN as leader of the present Government, has the last word of all. He will be heard at 9.15 on Wednesday evening, May 29.



Mr. RAMSAY MACDONALD gives his address from the Newcastle Studio. The Labour Party's leader will speak at 9.15 on Tuesday evening, May 28.

## RESULTS OF THE GENERAL ELECTION.

The results of the polling, as they come to hand, will be broadcast from all stations between 9.50 p.m. and 4 a.m. tonight (Thursday, May 30). This chart affords to listeners a simple method of recording the relative positions of the Parties, by crossing through a square for each seat won.

<b>CONSERVATIVE</b> Strength in the Last Parliament, 383 Strength in the New Parliament:				10				20				30
				40				50				60
				70				80				90
				100				110				120
				130				140				150
				160				170				180
				190				200				210
				220				230				240
				250				260				270
				280				290				300
				310				320				330
				340				350				360
	<b>LABOUR</b> Strength in the Last Parliament, 156 Strength in the New Parliament:				10				20			
				40				50				60
				70				80				90
				100				110				120
				130				140				150
				160				170				180
				190				200				210
				220				230				240
				250				260				270
				280				290				300
				310				320				330
				340				350				360
<b>LIBERAL</b> Strength in the Last Parliament, 44 Strength in the New Parliament:					10				20			
				40				50				60
				70				80				90
				100				110				120
				130				140				150
				160				170				180
				190				200				210
				220				230				240
				250				260				270
				280				290				300
				310				320				330
				340				350				360
	<b>INDEPENDENT PARTIES</b>				10				20			
				40				50				60
				70				80				90



**8.0  
Opera  
from  
Covent Garden**

**THURSDAY, MAY 30**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

**9.50-4.0 a.m.**  
**Listen for  
the  
Election Results**

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 'The Growth of the Child'—V. The Hon. Mrs. G. ST. AUBYN, 'The Difficult Child'—I
- 11.0 (Daventry only) **Gramophone Records**  
La Traviata (Part II.).....(Verdi)
- 12.0 **A CONCERT**  
BLANCHE HARRISON (Contralto)  
THE GEORGIAN TRIO
- 1.0-2.0 **A RECITAL OF GRAMOPHONE RECORDS**  
By CHRISTOPHER STONE
- 2.30 **Broadcast to Schools:**  
Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50 **Talk on the Maintenance of Sets** by the B.B.C. SENIOR EDUCATION ENGINEER. II, 'The Ideal School Installation'
- 3.0 **Evensong**  
From Westminster Abbey
- 3.45 Mrs. NEESON: 'Angora Wool Spinning'
- 4.0 **A Concert**  
EVELINE STEVENSON (Soprano)  
CUTHBERT SMITH (Baritone)  
SONIA MOLDAWSKY (Violin)  
OLIVE TOMLINSON (Pianoforte)
- 5.15 **THE CHILDREN'S HOUR:**  
'The Policeman,' 'The Organ-Grinder,' and other songs from 'Over the Garden Wall' (Barcroft), sung by HELEN ALSTON  
'The Notice Board' from 'Variety Lane' (E. V. Lucas)  
The Story of 'Gnome Knob and the One-Way Street,' written and told by RALPH DE ROMAN
- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Market Prices for Farmers'**
- 6.35 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**  
HAYDN STRING QUARTETS  
Played by THE BROSIA STRING QUARTET
- 7.0 Miss V. SACKVILLE-WEST: 'New Novels'
- 7.15 **Musical Interlude**
- 7.25 Dr. LIONEL GILES: 'China—V, Religion and Philosophy'



**'DON GIOVANNI.'**  
*The first act of Mozart's Opera will be broadcast from Covent Garden tonight.*

**7.45 HUGH WAKEFIELD**  
in  
**'The Curse'**  
By 'PEDLAR'

**8.0 'Don Giovanni'**  
- Act I.  
Relayed from The Royal Opera House, Covent Garden

**T**HERE are four scenes in the first Act. The first, following without a break on the Overture, is begun by the Don's servant, Leporello, complaining of his arduous life. He is awaiting his master in the garden of the Governor's house. His meditations are interrupted by the Don himself, rushing from the house pursued by Donna Anna, the Governor's daughter, who resents his attentions, and she is soon followed by her father. He draws his sword, and the Don, defending himself, kills the old gentleman. Don Ottavio, the lady's betrothed, hurries to her aid, and they leave together, vowing vengeance on the murderer. No sooner have they gone than Donna Elvira enters,

one of Giovanni's former loves. She sings of her hatred of Giovanni. He, hearing the voice of a lady in distress, hurries forward to offer consolation, but, recognizing her, bids Leporello take his place, and vanishes. It is then that Leporello sings the famous 'Catalogue' song.

The next scene shows us a crowd of country people celebrating the betrothal of the peasant girl Zerlina and Masetto. Don Giovanni and Leporello join the company, and the Don is at once attracted by the simple charm of the country maid. He sends the whole party to dance in his palace, close at hand, but keeps Zerlina with him. They sing the duet 'Give me thy hand.' Elvira comes on the scene again, followed soon after by Donna Anna and Ottavio. Only as Giovanni is about to leave them does Donna Anna recognize, by his voice, the man who killed her father, and enlists the help of the other two for her vengeance.

The next scene is the festival in the palace. The Don orders wine for the company, in the splendid 'champagne' aria. Another favourite number, soon afterwards, is Zerlina's plea to Masetto for forgiveness, admitting that she did flirt with the Don, an aria which breaks into triumph as she sees him relenting. In the midst of the festivities three guests in masks come in. Pausing on the threshold, they sing the impressive 'Trio of the Masks,' and then the dance begins with the well-known Minuet, while two little orchestras on the stage play a rustic quadrille and a waltz. The three tunes are combined in the most cunning way. The Don leads Zerlina off to an inner room, while Leporello diverts Masetto's attention by seizing him and forcing him into a merry waltz. A cry for help is heard from Zerlina, and the Don rushes in, pretending that Leporello was her assailant. The three avengers, Anna, Zerlina, and Ottavio, taking off their masks, however, denounce Giovanni to all the company, and with drawn sword he has to cut his way through the assembled people.

- 9.15 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.30 Mr. VERNON BARTLETT: 'The Way of the World'
- 9.45 **Local Announcements; (Daventry only) Shipping Forecast**  
*From now until 4.0 a.m. the Election results will be announced as they come through.*
- 9.50 **Plantation Feature**  
with  
**CHORUS**
- 10.30 **THE WIRELESS MILITARY BAND**
- 11.30-2.0 a.m. **THE GERSHOM PARKINGTON QUINSET**  
*(After the musical programme has concluded, any further Election results that come to hand will be announced up to 4.0 a.m.)*

*At intervals between 9.50 p.m. and 4.0 a.m. listeners will hear the results of the polling in the General Election as they come to hand.*





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February, 1929.

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1/3 & 3/- per box.

# CASSELL'S TABLETS

## THURSDAY, MAY 30 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

## 9.0 Vote-Ville— an Election Revue

### 3.0 A Symphony Concert

(No. XXXIII of the Thirty-fourth Winter Series)  
Relayed from the New Pavilion, Bournemouth  
THE BOURNEMOUTH MUNICIPAL ORCHESTRA

Conducted by Sir DAN GODFREY  
Overture, 'The Bartered Bride' ..... Smetana  
Italian Symphony ..... Mendelssohn  
Allegro vivace; Andante con moto; Con  
moto moderato; Saltarello; Presto

LEONARD NEEHAM  
Piano Concerto in C ..... Mozart  
Allegro Maestoso; Andante; Allegro vivace  
assai

ORCHESTRA  
Variations from Third Suite ..... Tchaikovsky

THE third has always been the most popular of Tchaikovsky's five orchestral Suites; the last movement, the longest and most important in the Suite, has a specially strong hold on music-lovers' affections. It is an Air with variations. The theme, a simple melody, is played by the strings alone. In the first variation flutes and clarinets join forces with the strings, pizzicato. Variation two employs a fuller orchestra, and the third the woodwinds have to themselves, the flute beginning the theme and handing it to the clarinet. The fourth variation is in minor for the whole orchestra, and five has a fugal-treatment. Number six is a Tarantelle; seven, like a solemn Chorale, is again by the woodwinds alone; and in the eighth, slow and impressive, the English horn has a solo. The ninth is a jolly rustic dance, and a violin solo is the feature of number ten. Variation eleven is a quiet, serene movement, and the twelfth is a brilliant Polonaise, the longest and most important of the series.

### 4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

Overture, 'Peter Schmolli' ..... Weber  
Interlude, 'Waiting' ..... Ancliffe

WINIFRED MORLAND (Mezzo-Soprano)  
The Holy Child ..... Easthope Martin  
The Lament of Isis ..... Bantock

ORGAN  
Selection, 'La Tresor perdu' (The lost treasure)  
Weiller  
Intermezzo, 'Sincerity' ..... Byford

WINIFRED MORLAND  
Ask me not again ..... Hubert Brown  
Bird Songs at Eventide ..... Eric Coates

ORGAN  
Malaguena (Spanish Dance) ..... Moszkowski

5.30 The Children's Hour:  
(From Birmingham)

Scots Songs by JANET MACFARLANE (Soprano)  
with Harp Accompaniment by WINIFRED  
COCKERILL

'Inside the Dictionary,' a Sketch by Margaret  
Dangerfield

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

6.30 ORGAN RECITAL  
By Dr. HAROLD RHODES

Relayed from Coventry Cathedral  
Agitato (Sonata in D Minor) ..... Rheinberger  
Adagio e dolce (Sonata No. 3) ..... Bach  
Fugue in G Minor .....  
Cantilene in A Flat ..... Wolstenholme  
Sonata No. 5, in C Minor ..... Guilmant  
Scherzo; Choral and Fugue

7.0 JACK PAYNE and  
THE B.B.C. DANCE  
ORCHESTRA  
LOUIS HERTEL  
(Burlesque Interludes)

### 8.0 An Hour of Musical Comedy

(From Birmingham)  
THE BIRMINGHAM  
STUDIO ORCHESTRA  
Conducted by JOSEPH  
LEWIS  
Overture, 'The Pi-  
rates of Penzance'  
Sullivan

### 'Cupid and the Cutlets'

A new Burlesque  
Operetta in one Act  
(See centre of page)

ORCHESTRA  
Selection, 'Show  
Beat' ..... Kern

### 9.0 VOTE-VILLE

(From Birmingham)  
A Budget of Variety  
for all Parties  
Book by ALFRED  
BUTLER

Additional Numbers by GRAHAM SQUIRE

The Electorate consists of  
BETTY BOND, EDITH JAMES, HARRY SENNETT,  
ALFRED BUTLER, EWART MASON, HARRY SAX-  
TON, AERBUT, GAERTIE with

JACK VENABLES and GERALD ARMES at the  
Pianos

A Conservative Labour treated with Liberal  
Independence

10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

### 10.15 A MILITARY BAND CONCERT

NELLIE PALLISEE (Soprano)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL

11.30-2.0 a.m. THE GERSHOM PARKINGTON  
QUINTET

(From 9.50 until 4 a.m. the Election results will be  
announced as they come through.)



### 8.0 'Cupid and the Cutlets'

(From Birmingham)

First Performance of a New Burlesque  
Operetta in one Act

Written by PERCY GREENBANK  
Composed by PATRICK BARROW

Characters in the order of their speaking:

The Cook General ..... OLIVE GROVES  
The Butcher Boy ..... JOHN ARMSTRONG  
The Mistress ..... GLADYS PALMER  
The Master ..... ARTHUR HOSKING  
A Friend of the Master, KINGSLEY LARK



# Thursday's Programmes continued (May 30)

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

2.30 London Programme relayed from Daventry  
 3.45 Mr. IFAN KYRLE FLETCHER: 'Experiment in the Theatre—IV, Pioneers of Experiment in the Theatre'  
 MR. KYRLE FLETCHER will discuss the work of Meyerhold, Jacques Copeau, Max Reinhardt, Nicolai, Evreinov, Georges Picoeff, etc.  
 4.0 S.B. from Swansea  
 4.45 BOBBY'S STRING ORCHESTRA  
 Relayed from Bobby's Café, Clifton, Bristol  
 5.15 The Children's Hour  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for Farmers  
 6.35-4.0 a.m. S.B. from London (9.45 West Regional News)

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

2.30 London Programme relayed from Daventry  
 3.45 S.B. from Cardiff  
 4.0 AN ORGAN RECITAL  
 by  
 A. CYRIL BAYNHAM  
 Relayed from St. Mary's Parish Church  
 Toccata in C.... Bach  
 Berceuse.....Gounod  
 Bourrée in G...Handel  
 Spring Song } Mendelssohn  
 Autumn Song }  
 Largo ('New World Symphony') Dvorak  
 La Cinquantaine Gabriel-Marie  
 Prize Song ('The Mastersingers') Wagner  
 Cornelius March.....Mendelssohn  
 4.45 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  
 9.45 S.B. from Cardiff  
 9.50-4.0 a.m. S.B. from London

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 3.45 Mr. JOHN A. PEART, 'Elections of Other Days'  
 4.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for Southern Farmers  
 6.35-4.0 a.m. S.B. from London (9.45 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 The Children's Hour:  
 RADIO CIRCLE GENERAL ELECTION DAY  
 To keep pace with the times, there will be some lively proceedings in the studio  
 6.0 London Programme relayed from Daventry  
 6.15-4.0 a.m. S.B. from London (9.45 Local Announcements)

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

### 12.0-1.0 A Chamber Concert

THE FRED R. ROCHE TRIO  
 Trio in B (First Movement).....Schubert  
 QUEENIE TAYLOR (Soprano)  
 O Ravishing Delight Arne  
 O yes, just so ('Phoebus and Pan')....Bach  
 The Promise of Spring } Schubert  
 The Trout... }  
 TRIO  
 Three Miniatures Frank Bridge  
 QUEENIE TAYLOR  
 Sweet Suffolk Owl Elizabeth Poston  
 The Sun on the Ganges Scarlatti  
 Cuckoo Song... Quilter  
 TRIO  
 Trio in E.... Hummel  
 1st Movement—Allegro agitato; 3rd Movement—Presto

3.45 Mr. PERCY ROBINSON: 'Early Days of the Yorkshire Abbeys.' S.B. from Leeds

### 4.0 Famous Northern Resorts Buxton

THE PAVILION GARDENS ORCHESTRA  
 Musical Director, HORACE FELLOWES  
 Relayed from the Pavilion Gardens  
 Overture, 'Der Freischütz' (The Marksman) Weber  
 Réverie (Musing).....Schumann  
 Scènes Alsaciennes.....Massenet  
 Mélodie, 'Si mes vers avaient des ailes' (If my songs had wings).....Hahn  
 Grand Fantasia, 'Mignon'... Ambroise Thomas  
 Symphonic Poem, 'Danse Macabre' (Dance of Death).....Saint-Saëns  
 Dances ('Nell Gwyn').....German

5.15 The Children's Hour  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for North of England Farmers  
 6.45 S.B. from London  
 7.45 EUGENE EARLE (Banjo)  
 8.0-4.0 a.m. S.B. from London (9.45 Local Announcements)  
 (Thursday's Programmes continued on page 422.)



Stage Photo Co.

### HUGH WAKEFIELD

will be heard in *The Curse*, a sketch by 'Pedlar,' from many of the stations this week. Here are the dates: tonight, London and Daventry; Saturday, Cardiff. 5GB listeners heard him on Monday.

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### Programmes for Thursday. Other Stations.

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

12.0-1.0:—Gramophone Records. 2.30:—Broadcast to Schools: Prof. J. L. Morison: 'Some Important People in the Reign of Queen Victoria—VI. Sir John A. Macdonald, the First Dominion Prime Minister.' 3.0:—London Programme relayed from Daventry. 4.0:—Band Concert, relayed from the North-East Coast Exhibition. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—S.B. from London. 7.45:—Pianoforte Recital by Sigmund Oppenheim: St Oiseau J'Etals (Adolphe Helseit); Conte in B Flat Minor, Op. 20 (M. Medtner); Ballad in F Major, Op. 38, and Study in C Minor, Op. 25 (Chopin). 8.0-4.0 a.m.:—S.B. from London.

5SC GLASGOW. 401.1 M.  
745 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:—Mrs. Edith Barnett Hughes: 'Scottish Architecture'—I, Early Castles. 4.0:—Open Country. The Station Orchestra: Ballad, 'The Spirit of the Glen' (Drysdale). Walter Campbell (Bass-Baritone): The Vagabond and The Roadside Fire (Vaughan Williams); Corydon's Song (Edmonds); The Lake Isle of Innisfree (Herbert). Orchestra: Suite, 'Gipsy Pictures' (Mallory); Suite, 'From the Countryside' (Eric Coates). Walter Campbell: Under the Greenwood Tree (Parry); Cuttin' Rushes (Stanford); I will go with my Father a-ploughing (Quilter); Sherwood (Dear). Orchestra: Overture, 'Land of the Mountain and the Flood' (MacCann). 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. Robert Y. Howie: 'Bee-keeping—Yesterday and Today.' 6.45:—S.B. from London. 7.45:—An Organ Recital by John Pallein, relayed from the Alexander Elder Memorial Chapel of the Glasgow Western Infirmary: Gavotte (Wesley); Minuetto (Gigout); Allegro maestoso e vivace and Fuga from Sonata No. 2 (Mendelssohn). 8.0:—S.B. from London. 9.45:—Scottish News Bulletin. 9.50-4.0 a.m.:—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. 4.0:—Afternoon Concert. The Station Orctet: Overture, 'Carnival' (Suppé); In a Gipsy Camp (Marsden). 4.15:—Marianne Massie (Contralto): Sunshine and Rain (Blumenthal); My Dear Soul (Sanderson); Mountain Lovers (Squire). 4.25:—Orctet; Suite, 'From the Countryside' (Coates); Fantasia on Schumann's Works (arr. Schroder). 4.45:—Marianne Massie: Lochnagar (Gibson); Leezie Lindsay (arr. Lawson); The Spinning Wheel (arr. J. K. Lees). 4.55:—Orctet: Tone Pictures from Foreign Lands (Marsden); Spanish Ballet (Desormes). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—Hugh Waterfield in 'The Cune,' by 'Pedlar.' 8.0:—London. 9.45:—Glasgow. 9.50-4.0 a.m.:—London.

2BE BELFAST. 302.7 M.  
991 KC.

2.30-3.0:—London Programme relayed from Daventry. 3.30:—A Religious Service. 3.45:—Country Life in Foreign Lands—III. 4.0:—Orchestra. Nornh Stollery (Contralto). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15-4.0 a.m.:—S.B. from London (9.45 Regional News).

### MENDELSSOHN.

(Continued from page 393.)

This lack of finish on the part of contemporary composers is a frequent subject of complaint among performers and conductors. And I believe the general public also feel some of the same dissatisfaction with it, though they may be unaware of the grounds for this dissatisfaction. It is probable that a good deal of the present extraordinary popularity of Bach is due to a subconscious liking for perfect workmanship and clarity. In this matter Mendelssohn need not fear comparison with Bach. It is likely, then, that he will 'come back,' not completely, but in a far greater degree than would have been thought possible a few years ago. He will be revived mainly as the perfect craftsman; and he may even be able to go farther and convince us that he was something more. Instead of dismissing him as superficial and smug Victorian, we shall probably end by giving him an established position as an indefatigable and conscientious worker in the cause of the best as he saw it, and as one of the most gifted and consummate of artists. True, his lack of emotional depth will cause him to remain always a minor poet, but, in music, as in literature, a minor poet may be as sure of immortality as a major one. In any case, a composer who wrote so much attractive and delightful music that is well within the reach of hosts of ordinary players and singers is not only pretty safe from oblivion, he may even achieve and retain a measure of genuine popularity denied to many a genius of far higher rank.

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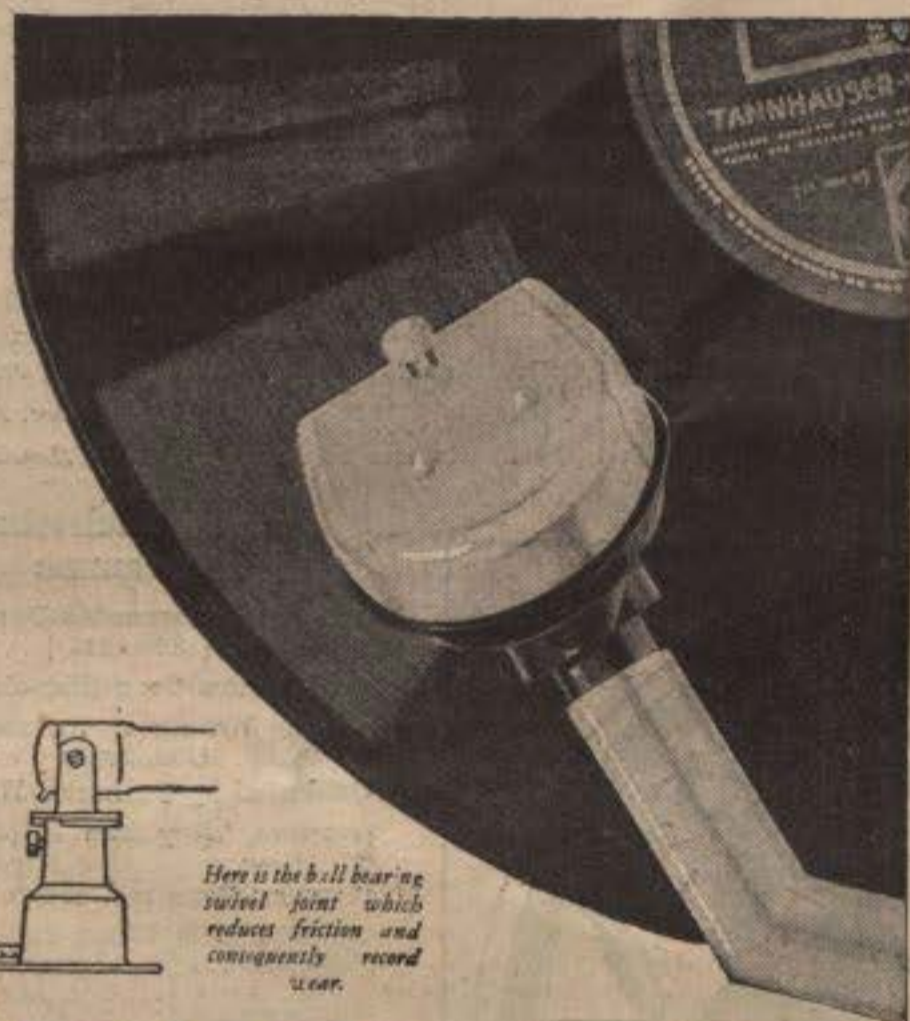
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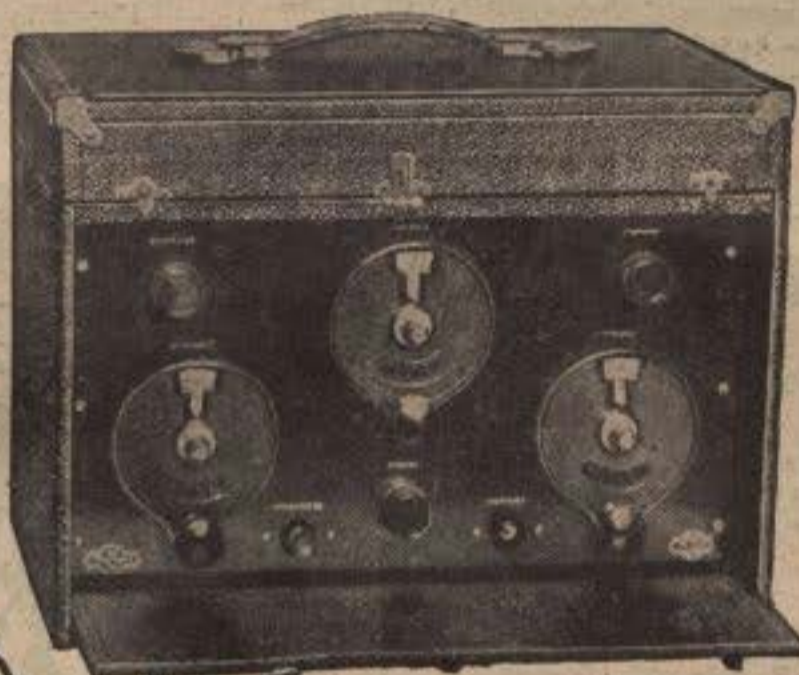


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**8.0**  
**An Hour**  
**of**  
**Mendelssohn**

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 10.45 **'Menus and Recipes: Fruit Creams'**
- 11.0 (*Daventry only*) **Gramophone Records Miscellaneous**
- 12.0 **A SONATA RECITAL**  
GEORGE STRATTON (Violin)  
IVY PARKIN (Pianoforte)  
Sonata in C Minor, Op. 30, No. 2  
*Beethoven*
- 12.30 **ORGAN RECITAL**  
by  
MARJORIE T. RENTON, A.R.C.M.,  
(Organist and Director of the Choir,  
Markham Square Church, Chelsea)  
Relayed from St. Mary-le-Bow
- Overture, 'Fingal's Cave'  
*Mendelssohn*
- Chorale Prelude, 'I give to  
thee Farewell' .....  
Gavotte in G (from English  
Suite) No. 3 .....  
Fugue a la Gigue .....  
Fantasia in F Minor .....  
*Bach*  
*Mozart*
- 1.0-2.0 **LUNCH-TIME MUSIC**  
MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel
- 2.30 **Broadcast to Schools:**  
Dr. B. A. KEEN: 'The Why and  
Wherefore of Farming (Course III)  
—V, Farmers' Expenses and  
Receipts'
- 2.55 **Interlude**
- 3.0 'Round the World (Course 3)—  
V, Mr. ALAN SULLIVAN, The Land  
of Little Sticks'
- 3.25 **Interlude**
- 3.30 **Play to Schools**  
'The Vicar of Wakefield'  
(*Goldsmith*)
- 4.15 **FRANK WESTFIELD'S**  
**ORCHESTRA**  
From the Prince of Wales Playhouse,  
Lewisham
- 5.15 **THE CHILDREN'S HOUR:**  
'Bosophus meets Horatio, the Bear,  
and they 'Conquer the World,' from  
'The Arkansaw Bear' (*Alfred Bigelow*  
*Paine*) arranged as a dialogue story, with  
musical co-operation by DAVID WISE
- 6.0 Miss HELEN GRIEG SOUTER, 'The Washing  
of Blankets and Woollens'
- AS Editor of the household pages of *The*  
*Quiver*, Miss H. Grieg Souter is well  
qualified to speak on the problem of how to  
wash woollens and blankets.
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER  
FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Ministry of Agriculture Fortnightly  
Bulletin**

**FRIDAY, MAY 31**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

- 6.45 **THE FOUNDATIONS OF MUSIC**  
HAYDN STRING QUARTETS  
Played by THE BROSA STRING QUARTET
- 7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'
- 7.15 **Musical Interlude**
- 7.25 Mr. E. L. WOODWARD: 'How to Approach  
Modern European History—V, Memoirs, News-

band authorities of this kind, checking statements for himself.

- 7.45 **A Recital**  
By EDITH PERSVILLE (Flute)
- Bourrée ..... *Scarlatti, arr. Revell*  
Elégie ..... *Joachim, arr. Andersen*  
Scherzino .....  
Andante and Scherzo ..... *Louis Ganne*



**'THE WOMAN'**

By Lance Sieveking. :: :: Tonight at 9.35.

HERE is the life of a woman told in radio-dramatic form—a direct development from the first *Kaleidoscope*, 'The Man,' broadcast last year.

Her life begins in 1898 during the South-African War, and begins afresh just after the War of 1914-18. The Influences of Good and Evil play their parts in her life, and it is clearly heard how they guide her faltering footsteps.

The *Kaleidoscope* that everyone knows is filled with tumbling pieces of coloured glass. The *Kaleidoscope* of this drama is one of sound—tumbling coloured pieces of sound—the sounds of all the things in the woman's life—aspersion, hope, fear, cowardice, courage, love, passion, hate and vanity. Especially does vanity stand out in the life of this woman. She feared the laughter of the world, but it was she who had the laugh of it at last.

papers and other Sources for the History of International Relations'

THE importance of diaries and dispatches and letters to historians of bygone periods cannot be over-stressed; but of equal importance in these days, when diaries and letters are as unilluminating as they are brief, is the newspaper—though it perhaps demands a wiser discrimination on the part of the historian. How he, in fact, deals with this type of information-source—and such similar types as journals, letters, autobiographies, etc.—forms the subject of Mr. Woodward's next-to-last talk. He will give, in addition, means whereby the general reader may find his way among the first-

**9.35**  
**'Kaleidoscope'**  
**—the Life**  
**of a Woman**

**8.0 A Mendelssohn Programme**

- [FELIX MENDELSSOHN-BARTHOLDY  
(1809-1847)]  
MAURICE COLE (Pianoforte)  
THE WIRELESS SYMPHONY  
ORCHESTRA  
Conducted by STANFORD ROBINSON
- Overture, 'Ruy Blas'
- MAURICE COLE and Orchestra  
Concerto in D Minor, 2nd and 3rd  
Movements
- ORCHESTRA  
Scherzo, Vivace non troppo, 'Scottish'  
Symphony  
Saltarello, Presto, 'Italian Symphony'
- MAURICE COLE  
Album Leaf, Op. 117  
Study, Op. 104, No. 3  
Scherzo à Capriccio
- ORCHESTRA  
Scherzo ..... (Incidental Music,  
Nocturne ..... 'A Midsummer  
Wedding March') 'Night's Dream')

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 'Kaleidoscope'**

No. II

(See centre of Page)

The Music in the Programme will  
be performed by

THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

THE WIRELESS CHORUS  
Conducted by STANFORD ROBINSON

THE GERSHOM PARKINGTON QUINTET  
JACK PAYNE and the B.B.C. DANCE  
ORCHESTRA

WYNNE AJELLO (Soprano)  
and  
GEORGE PIZZEY (Baritone)

11.0 **SURPRISE ITEM**

11.15-12.0 **DANCE MUSIC: JAY WHID-  
DEN'S BAND, from the Carlton Hotel**

12.0-12.15

Experimental Transmission of Still Pictures  
by the Fultograph Process



# FRIDAY, MAY 31

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**3.0 ORGAN RECITAL**  
by  
**LEONARD H. WARNER**  
From St. Botolph's, Bishopsgate

Finlandia ..... Sibelius, arr. Fricker  
Aria in G ..... Tartini, arr. Archer

**MOLLY IVERSON (Soprano)**  
Where e'er you walk ..... }  
Oh, sleep why dost thou leave me? ..... } *Handel*  
O King of Kings, Alleluja ('Esther')

**LEONARD H. WARNER**  
Air, Variations and Fugato ..... *Henry Smart*  
Elves ..... *Alec Rowley*

**MOLLY IVERSON**  
Yung Yang ..... *Bantock*  
Song of the Palanquin Bearers .. *Martin Shaw*  
A Feast of Lanterns ..... *Bantock*

**LEONARD H. WARNER**  
Scherzo in F Minor ..... *Sandford Turner*

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

**LOUIS HERTEL (Burlesque Interludes)**  
**ELSIE M. THOMAS (In Humorous Monologues and Character Studies)**

**5.30 The Children's Hour:**  
(From Birmingham)  
'The Jageroo and the Kangua,' by **BARBARA SLEIGH**  
**JOSEPH BULL (Banjo)**  
'Now We've got to Field'—A Cricket Talk, by **MAURICE K. FOSTER**

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

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

Overture, 'Mignon' ..... *Ambroise Thomas*

**LINDA SEYMOUR (Contralto)**  
Seguidilla ('Carmen') ..... *Bizet*  
Wise Folly ..... *Landon Ronald*  
Bubble Song ..... *Martin Shaw*  
Must we go ..... *Alan Burr*

**ORCHESTRA**  
Suite, 'Cobweb Castle' ..... *Liza Lehmann*

**ARTHUR KENNEDY (Viola)**  
Adagio—Sonata in F .. *Grazioli, arr. Marchel*  
Capriccio ..... *Haydn, arr. Burmester*  
Romance ..... *Paul Juon*

**7.15 ORCHESTRA**  
Selection, 'Iolanthe' ..... *Sullivan*

**LINDA SEYMOUR**  
A Spirit Flower ..... *Campbell Tipton*  
Come, let's be merry ..... *arr. Lane Wilson*  
An Eriskay Love Lilt .... *arr. Kennedy-Fraser*  
The Star ..... *James Rogers*

**ARTHUR KENNEDY**  
Romance ..... *Joachim*  
Minnet ..... *Haydn, arr. Burmester*

**ORCHESTRA**  
Suite, 'A Day in May' ..... *Friml*

**8.0 Story Reading**

**8.30 Vaudeville**  
(From Birmingham)  
**WALTER LANHAM (The Human Ark)**  
**MARK and ALMA VANE (Light Songs and Duets)**  
**JOSEPH BULL (Classical Banjoist)**  
**NORMAN TIMMIS**  
Presents his Sketch,  
'OFF FOR THE HOLIDAYS'  
**PHILIP BROWN'S DOMINOES DANCE BAND**

**9.35 'Turandot'**  
(Puccini)  
Act II  
Relayed from The Royal Opera House, Covent Garden



FROM COVENT GARDEN TONIGHT.  
Act II of *Turandot* will be relayed by 5GB at 9.35.

**9.35 Opera from Covent Garden**

THE last of Puccini's Operas, left unfinished at his death, was completed by Alfano, and the work was triumphantly produced at Milan in 1926. More than in any of his other operas he introduced 'local colour' in the music, incorporating a number of actual Chinese tunes.

*Turandot*, a very beautiful Chinese Princess, has sworn to revenge upon the whole race of men an injury once done to an ancestress. Every suitor for her hand is asked three

enigmas and if he fails to answer all three correctly, is put to death. When the opera opens, many have already suffered the penalty, and in the first scene of the second Act, three Ministers of State, weary of all this bloodshed, pray their gods that this curse may be taken from the land. In the second scene, the populace gathers to hear the enigmas put to an unknown Prince, who is the latest suitor. The conditions of the contest are read out by a Mandarin, and then *Turandot* herself warns the Prince of his danger. One by one he successfully answers the three enigmas, but *Turandot*, recoiling from him, begs of her father, the Emperor, not to give him her hand. The Prince, enraged by her treatment, propounds an enigma in his turn, 'Tell me my name before dawn,' he asks her, 'and thou shalt have my life as forfeit.'

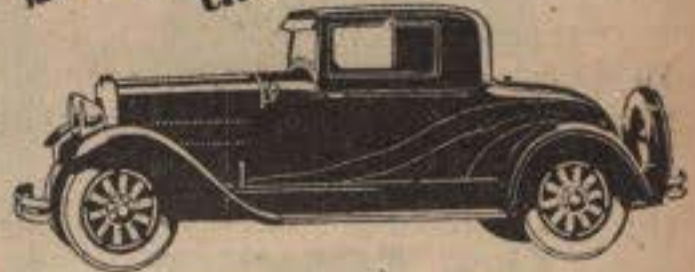
**10.20 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.35-11.15 DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel**

(Friday's Programmes continued on page 426.)

This Week's Epilogue  
'THE SOULS OF THE RIGHTEOUS'  
Hymn, 'There is a blessed Home'  
Wisdom iii, vv. 1-19  
Hymn, 'The King of Love my Shepherd is'  
Revelation, xxi, v. 4

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# Friday's Programmes continued (May 31)

5WA	CARDIFF.	323.2 M. 928 kC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.0	JOHN STEFAN'S CARLTON CELEBRITY ORCHESTRA From the Carlton Restaurant	
5.15	The Children's Hour	
6.0	Mr. W. H. JONES: 'Village Histories—IV, Rhoosilly-in-Gower'	
6.15	S.B. from London	

musical history and his choral, orchestral, and chamber music classes, are of the greatest value in the cause of music, and he has been associated with many of the big Welsh Festivals. In 1900 he made a tour in the United States with a small concert party, spreading an interest particularly in Welsh music.

His own compositions incline specially to the more lighthearted forms of instrumental and vocal music, and many of them set forth one aspect or another of Wales.

ARIANWEN PRICE

Save me, O God ..... *Alberto Randegger*  
Down in the Forest ..... *London Ronald*



THE OLD CHURCH AT RHOOSILLY-IN-GOWER, as it appeared before its restoration. Mr. W. H. Jones will describe this old church, which is of the crudest type of architecture to be found in Wales, during his talk from Cardiff this evening.

## 8.0 A Welsh Concert

ARIANWEN PRICE (Soprano)  
Llais Yr Adar ..... *D. Vaughan Thomas*  
Y Sipsi ..... *Trwyn Walters*

DR. VAUGHAN THOMAS has done a great deal for the music of his native Wales in several valuable directions. His own music includes settings of Welsh poems in the native metre, and many pieces for choir and orchestra on Welsh subjects, all infused with a real Welsh spirit. He is a gifted teacher, and as lecturer and writer on music has passed on much of his own enthusiasm to the younger musicians of the Principality, as well as spreading interest in Welsh music in other parts of the Kingdom. Since the opening of the Cardiff Station, much of his music has earned a far wider appreciation than was at all possible before that, and to Welsh listeners in particular his name is now well and happily known.

CHARLES CLEMENTS (Pianoforte)  
Pastorale { (18th Century) } *Scarlatti, arr. Tausig*  
Gigue in G { } *Arne, arr. Henderson*  
Hornpipe. .... { } *Handel, arr. Grainger*  
Gigue in B Flat ..... *Bach*  
Choral Prelude, 'Jesu, Joy of man's desiring' ..... *Bach, arr. Hess*

EMYLN BURNS (Tenor)  
Y Tân Cymreig ..... *William Jenkins*  
Gwlad Y Bryniau ..... *W. M. Griffith*  
MORGAN LLOYD (Violin)  
Lwli Hwi (Welsh Lullaby) ..... *E. T. Davies*  
Y Deryn Pur ..... *Sammons*  
Old English Dance ..... *Benjamin Dale*

LIKE Dr. Vaughan Thomas, E. T. Davies is a real enthusiast on behalf of his native Wales. He is firmly convinced of the importance for Welsh composers, of a thorough knowledge of the language and the folk music. Best known, it may be, as an organist, he has been in great demand for the inauguration of new organs, and has played the initial programmes on over one hundred organs in Wales. His lectures on

CHARLES CLEMENTS

Study on the white Keys ..... } *Kenneth Harding*  
In the Snow ..... }  
Shepherd's Hey ..... *Grainger*  
Seguidillas ..... *Albeniz*

ISAAC ALBENIZ, beginning his musical career as an infant prodigy pianist, devoted his interest through life chiefly to his own instrument, although his first composition, produced when he was only seven, was a military band piece. After courses of study at Madrid, Brussels, and Leipzig, he toured Europe and America along with Rubinstein, and at the age of twenty settled down in his native country as a teacher. He soon gave that up, however, and most of his short life—he was only forty-nine when he died in 1909—was spent between Paris and London. Here he was known for a time as a composer of operas, comic and serious, but, though several of these enjoyed temporary successes, none of them has survived.

It is by his voluminous works for the pianoforte, particularly by those which embody the real essence of his own native music, that he will be best remembered. Many of them are dance tunes in the Spanish idiom and this piece is a happy example. Although the origin of the dance is not known, it has for long been popular in Spain, where it is still danced both in town and country. It can often be heard played on the guitar, sometimes with accompaniment of other instruments, notably castanets.

EMYLN BURNS

Echo ..... *Lord Henry Somerset*  
Eleanore ..... *Coleridge-Taylor*

9.0 S.B. from London

9.30 West Regional News

9.35-11.15 S.B. from London

(Friday's Programmes continued on page 429.)



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## Both Sides of the Bristol Channel.

### OF DOLLARS, DUCATS, AND DOUBLOONS

And a Man who will Tell Where Treasure Worth Millions Can Be Found—Another 'Q' Boat Talk—Appeal for the National Orchestra of Wales—A Very Successful Town Band—Revival of Home Industries in South Wales.

#### Treasure Trove of the Sea.

HOW intriguing it must be to know where treasure valued at millions of pounds is lying waiting to be recovered. Mr. A. R. Dawson, who is well known to listeners as a raconteur of new stories of the old smuggling days, is giving a talk on 'Treasure Ships in Gower and Elsewhere' at 6 p.m. on Friday, June 7. Recently he gave a talk on his experiences in dealing with wrecks and wreckage—he has spent his life on the coast as a Revenue Official and also Receiver of Wrecks—but in his talk on Friday, June 7, he will indicate where treasure is lying under water and yet near land. He will speak of Drake and the Spanish treasure-ships, of dollars, ducats, and doubloons.

#### The Long-Lost Doubloons.

I HAPPENED to meet Mr. Dawson a few days ago, and, of course, I wanted to know more about this hidden treasure. I asked for some clues, just in case there happens to be a stampede for the spot after the talk. 'I'm going to tell of a ship last heard of in 1833,' he said. 'Some men walking on Rhossili sands suddenly discovered the long-lost doubloons of a sixteenth-century wreck. They took away as much as they could of the treasure, and placed a buoy at the spot—it was the time of low spring tides. When they returned the tide had swept away the buoy, since when all trace of the treasure has been lost.'

#### A Ghost with the Coach and Six.

BUT there is one constant searcher of the sands, a Mr. Mansel of Hentllys, who has been probing about ever since the ship came ashore. Once he did find the wreck and got a great quantity of spoil, but lords of the manor had a right to wrecks, and Mr. Mansel and the lord of the manor had a little dispute over the matter. So that what Mr. Mansel could not get his ghost still seeks on the lonely shore; but he is no common or garden ghost, nor does he clank about in armour nor rattle chains. He drives furiously in a black coach with six white horses. Doubtless he scares away feeble folk for, although he cannot now take the treasure, he seems determined that no one else shall have it. Nevertheless, Mr. Dawson asserts that he will indicate where the treasure is to be found.

#### The Influence of the Film.

THE stimulating talks by Mr. F. O. Miles on the 'Film and the Other Arts' will be continued on Thursday, June 6, at 3.45 p.m., when he will discuss 'Film Influence in the Visual and Plastic Arts.' Mr. Miles tells me that a very early writer on the film speculated as to whether Old Masters would be more interesting if they could be made to move though it would, of course depend on *who* made them move. 'While I have already pointed out in previous talks,' he said, 'that even the film cartoon might, as dynamic line-drawing, become a new art-form of great importance—granted a Dürer or an Eric Gill of the film—any idea of film 'menacing' visual art is of course absurd; film can't keep the public out of art galleries, because they never go there anyhow. *The Magic Clock* is said to point the way to dynamic sculpture; but moving plastic we have already; film can certainly provide a very different variety, which may diverge sufficiently to constitute a new art.'

#### The 'Mary B. Mitchell.'

CAPT. C. E. HARRIS is giving the second of his talks on 'Q' Boats on Saturday, June 8, at 7.0 p.m., when he will tell of the *Mary B. Mitchell*. A recent visit to Swansea of this top schooner, Captain Harris tells me, shows that she has again reverted to her original occupation. The exploits of Lieutenant Lawrie, R.N.R., the Commanding Officer of the *Mary B. Mitchell*, read more like the adventures of a legendary figure than those of an officer in the supposedly prosaic days of a mechanical war. Lieutenant Lawrie was not so well known as some 'Q' Boat commanders, but there are many stories to tell about this mystery figure.



#### THE ART OF THE SAMPLER.

An excellent example of Welsh sampler-work from Glamorgan, now in the National Museum of Wales. Mr. Iorwerth C. Peate will talk about quilts and samplers, from Cardiff on June 4.

#### National Orchestra of Wales.

THE City Hall Concert of the Season takes place tomorrow (May 25), but listeners will be glad to learn that an extra concert will be given on Thursday evening, June 6, at 7.45 p.m. Admission will be by invitation only, but the first part of the concert will be broadcast from Cardiff and relayed to London and Daventry 5XX. Ben Davies, the veteran Welsh tenor, is the singer, and he will make an appeal for funds for the National Orchestra of Wales. Mr. Davies will be introduced by the Lord Mayor of Cardiff. The National Orchestra of Wales will also be responsible for a programme of light music entitled 'Musical Jokes,' which is to be broadcast for half an hour at 8.30 p.m. on Saturday, June 8.

#### The Ystalyfera Town Prize Band.

ON Sunday afternoon, June 2, the Ystalyfera Town Prize Silver Band is giving a concert at the Swansea Studio and this will be relayed to Cardiff listeners. This band was inaugurated about 50 years ago—the conductor at the time of its formation being the late Morgan Morgans, Cwmtawe, a well-known personality in the musical world of his time. From 1906 the band has been most successful, having won hundreds of prizes, including as many as seven firsts in one season. It has never missed a season without being included in the prize list. The vocalist on June 2 will be Mr. Owen Bryngwyn (baritone).

#### Seville.

THE third of his series of talks on 'Travels in Spain' will be given by Mr. Isaac J. Williams on Monday, June 3, at 4.45 p.m., when he will describe Seville, the capital of Andalusia, in the Sunny South of Spain. Seville is celebrated for its picturesque gardens which are characteristic of the *patios* or open courts of her dwelling houses. There are flowers and small fountains everywhere and the public parks, immense in the amount of land they cover, are a riot of gorgeous colour which competes in gaiety with the pageantry of a people who have made their city famous for fairs and festivals. Rich in recollections of Christopher Columbus, this inland Spanish port—modern in many respects—contains a wealth of historic monuments of Moorish origin. Chief of these are the tower of the Cathedral, the most conspicuous pile of architecture, the House of Pilate, and the Palace of the Dueñas. Mr. Williams will tell of the Churches and Museums which are rich in admirable examples of the art of Murillo, Zurbarán, and other famous Spaniards. Seville has been likened to a sacred ark which guards the treasures of every epoch of antiquity.

#### Quilts and Samplers.

QUILTS AND SAMPLERS is the subject of the fifth of his series of talks on 'Old Welsh Crafts' which Mr. Iorwerth C. Peate is giving on Tuesday, June 4, at 7 p.m. Quiltmaking is an industry which has recently been revived in South Wales. The quilt wives work with silks or satens of different colours and use wool or cotton wool for padding. The designs are of varied patterns and are generally traditional, often evidencing much mediæval influence. Leaf, heart, rose, spiral, and chain designs generally predominate and the work is carried out entirely by hand. Many of the Women's Institutes in Wales have an expert quilt maker who teaches the other members. Sampler making is not, of course, strictly a craft, neither is it peculiarly Welsh, but the work done on many Welsh samplers is such that the hand of the artist is easily recognizable. Scores of these samplers are still to be found in Welsh farmhouses and cottages, many of them dating back to the seventeenth and eighteenth centuries.

#### Mime and Music.

THE 'Use of Mime and Music' is the subject which Miss Consuelo de Reyes takes as the seventh talk in her series 'Masques and Pageants,' on Tuesday, June 4, at 5 p.m. In this series of talks Miss de Reyes is able to illustrate her suggestions by descriptions of work done by the Citizen House Players.

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Programmes for Friday.

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

2.30 London Programme relayed from Daventry  
5.0 S.B. from Cardiff  
6.15 S.B. from London  
8.0 S.B. from Cardiff  
9.0 S.B. from London  
9.30 S.B. from Cardiff  
9.35-11.15 S.B. from London

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

2.30 London Programme relayed from Daventry  
6.15-11.15 S.B. from London (9.30 Local An-  
nouncements)

**5PY PLYMOUTH.** 398.3 M  
757 KC

2.30 London Programme relayed from Daventry  
5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15-11.15 S.B. from London (9.30 Forthcoming  
Events; Local Announcements)

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

2.30 Broadcast to Schools  
2.55 London Programme relayed from Daventry  
4.15 NORTHERN WIRELESS ORCHESTRA  
5.15 The Children's Hour  
S.B. from Leeds  
6.0 'Roaming Abroad'—II, Miss M. C. CALDWELL,  
'Germany.' S.B. from Leeds  
6.15 S.B. from London

8.0 Famous Northern Resorts  
Scarborough  
S.B. from Hull  
THE SPA ORCHESTRA  
Conducted by ALICK MACLEAN  
FRANK WEBSTER (Tenor)  
Relayed from the Spa.  
9.0-11.15 S.B. from London (9.30 Local Announce-  
ments)

Other Stations.

**5NO NEWCASTLE.** 245.9 M.  
1,350 KC.

2.30:—Broadcast to Schools; (3.0:—London Programme  
relayed from Daventry. 5.15:—Children's Hour. 6.0:—  
London Programme relayed from Daventry. 6.15:—S.B. from  
London. 7.45:—A Song Recital by Eua Barty (Soprano);  
8.0:—Concert relayed from the Festival Hall, North East  
Coast Exhibition. S.D. from London.

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

2.30:—Broadcast to Schools. 2.45:—Musical Interlude.  
2.50:—S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—  
A Concert for Schools. 4.0:—A Light Concert. 4.45:—  
Dance Music. 5.15:—Children's Hour. 5.57:—Weather  
Forecast for Farmers. 6.0:—Miss Margery Rhys: 'What to  
put in the Picnic Basket.' 6.15:—London. 6.30:—Scottish Mar-  
ket Prices for Farmers. 6.40:—Musical Interlude. 6.45:—  
London. 7.45:—Hugh Wakefield in 'The Curse.' By  
'Pedlar.' 8.0:—London. 9.30:—Scottish News Bulletin.  
9.35-11.15:—London.

**2BD ABERDEEN.** 511.2 M.  
964 KC.

2.30:—Glasgow. 2.50:—Edinburgh. 3.10:—Glasgow. 3.40:—  
The Playhouse Orchestra. 5.0:—Miss Phyllis Bruce, 'Some  
Supper Dishes.' 5.15:—Children's Hour. 6.0:—Gramophone  
Records. 6.15:—London. 6.30:—Glasgow. 6.45:—London.  
8.0:—'Shakespeareana.' 9.0:—London. 9.30:—Glasgow. 9.35-  
11.15:—London.

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

12.0:—Organ Recital. 12.30-1.0:—Musical Comedy. 2.30:—  
—London. 4.15:—Dance Music. 5.0:—A Violin Recital.  
5.15:—Children's Hour. 6.0:—'The Washing of Blankets and  
Woolens' by Miss Helen Greig Souter 6.15:—London.  
8.0:—When Queen's Island was Dargan's. 9.0-11.15:—London.

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**7.30**  
**A Light**  
**Orchestral**  
**Concert**

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 Mrs. NOBLE: 'Keeping Cool during a Heat Wave'
- 1.0-2.0 THE CARLTON HOTEL OCTET  
Directed by RENÉ TAPONNIER  
From the Carlton Hotel
- 3.30 A Ballad Concert  
THE MASKS  
RITA SHARPE (Violoncello)
- 4.15 DANCE MUSIC  
THE PICCADILLY HOTEL DANCE BAND, under the direction of JAMES KELLEHER from the Piccadilly Hotel
- 5.15 THE CHILDREN'S HOUR:  
'THERE'S MANY A SLIP . . .'  
A Play, specially written for broadcasting by CAREY GREY, with Incidental Music by THE GEORGIAN TRIO
- 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  
HAYDN STRING QUARTETS  
Played by  
THE BROSIA STRING QUARTET
- 7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'
- 7.15 Sports Talk

**7.30 A Light Orchestral Concert**

ELSIE GRIFFIN (Soprano)  
ROBERT EASTON (Bass)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

Overture, 'Franz Schubert' . . . . . *Suppé*  
Spanish Valse, 'Aragonesa' . . . . . *Lacome*

THIS Overture has the special interest for us in England that it belongs to a work which in its way forestalled our *Lilac Tim*—an opera on the life of Schubert in which some of his own music was introduced, notably five of the songs. It was one of the light operatic pieces of which Suppé composed more than 160 for the Vienna stage of his own day, and met with real success on its appearance.

The Overture will be recognized as being genuine Suppé music, with very little relation to Schubert's melodies. Although by no means so well known as other Overtures of his, notably the favourite 'Poet and Peasant,' it has much of the same natural happy melody, and formed a fitting prelude to a work which was throughout in light-hearted vein.

ROBERT EASTON with Orchestra  
Great Isis, Great Osiris ('The Magic Flute')  
*Mozart*  
I am a Roamer ('Son and Stranger') *Mendelssohn*  
ELSIE GRIFFIN, Songs

ORCHESTRA  
Suite, 'The Romance of Harlequin' . . . *Masseenet*  
Idyl, 'The Whispering of the Flowers' *Von Blon*

**SATURDAY, JUNE 1**  
**2LO LONDON & 5XX DAVENTRY**  
(356 M. 838 KC.) (1.502.5 M. 192 KC.)

**9.35**  
**An Hour**  
**of**  
**Vaudeville**

**9.35—VAUDEVILLE—10.35**

**GEORGE**  
**CARNEY**

COMEDIAN

**MICHAEL**  
**HOGAN**

IN  
FORTY FATAL FRIDAYS

**JACK**

**PADBURY**

AND HIS COSMO CLUB SIX

**JACQUELINE**

ENTERTAINER AT THE PIANO

**ROSICA**  
**ROTHCHILD**

In Hungarian Folk Music  
with Cymbalon accompaniment

**A VARIETY ITEM**

**RELAYED FROM**

**THE PALLADIUM**

ROBERT EASTON with Pianoforte  
Drake's Drum . . . . . } *Stanford*  
The Old Superb . . . . . }  
ELSIE GRIFFIN, Songs

9.35

**Vaudeville**  
(See centre of page)

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

ORCHESTRA  
Hungarian Dances . . . . . *Brahms*  
Overture, 'Mirella' . . . . . *Gounod*

**B**RAHMS' Hungarian Dances must be well known to countless listeners who have very little interest in the rest of his work. He was not a Hungarian himself, but the verve and rhythm of their dances and folk songs interested him keenly all his musical life. And he made use of them in many ways in his own works. It is supposed that his interest in them was first aroused when, as a young man, he went on tour with the Hungarian violinist Remonyi, and that may well be true.

**G**OUNOD'S Opera *Mirella*, which in English we call *Mirella*, was produced in Paris in 1864, and enjoyed quite a popular success. It has fallen into something like oblivion, and now only its melodious Overture is at all well known. The opera tells of the course of true love running far from smoothly, and ending in the lovers' union too late. *Mirella* and her sweetheart, Vincent, find each other and win consent to their wedding, only for her to die in a mystic ecstasy. The tragic end of the story would hardly be guessed from the Overture. It is full of thoroughly bright and tuneful music.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. GERALD BARRY: 'The Week in London'

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

**SAMUEL PEPYS, LISTENER.**

By R. M. Freeman,

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

May 1.—(Philip's and James's Day, that at Cambridge we did always call Philjim. Comes to me to ask: Why are these 2 saints, like Simon and Jude, given but 1 day betwixt them, and not each a day to himself, the same as the others?)

Golping with Squillinger to new (and *pro tem* free) Selsdon Court, he having lately got him a Bentley, which he loves to swank in, and did whizz us there in about 16 min. Great pride was mine in being seen light from it at the Clubb's door, yet even greater thanks to God for a whole neck.

A most fair course, both for sett-out and for prospects, as ever I plaid on, being high billowy grass-land that rises and dips in infinite variety; here and there sweetly wooded; yet all the pretties clear (barring only bunkers) and most nobly wide withal, so as you might think no man could possibly swipe off them. But Lord! where is the pretty that any man cannot, on occasions, swipe off, even the widest?

Drank tee in Selsdon Court that was till lately Sanderstedd Court, a great good Queen Anne mansioun, and now become an overflow to Selsdon Park on the far side of the course. So makes the onelic course I know of with a 19th hoal at either end of it; which, when a man be dry or weary, is a blessed thing.

Home, all red, lusty and towzled by being in the wind; which I had thought rather became me, but my wife says I look like an Ogibbeway Indien.

Presently, having dined, we to listen-in to Sterndale Bennett's *May Queen*, having old memories for me; for 'twas while singing as a young man with our Choral Society in this cantata, that I fell deep in love with Sally Hort, the 1st soprano, and believed I had met my Fate in her. But Heaven, it seems, had another Fate in reserve for me—whether better or worse, God knows.

May 3.—To Widow Fripp's to Listening-in Circle, where we did hear R. Wagner's *Götterdämmerung* (Act II). Widow dowses all lights, leaving onelic the fire-light, in order, says she, to get the fitting atmosphere, but really does it, I believe, for the better holding of hands with Mr. Blick that sits next her. *Götterdämmerung* over, presently Mr. Snowden begins, but was soon, by general consent, switcht off. This, however, scarcely done, than in jumps Snigsby, the forward fool, to expound Wagner to us. Which was from frying pan into fire with a vengeance and did make me sorry from my heart our having stoppered Snowden onelic to uncork Snigsby.



# SATURDAY, JUNE 1

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**3.30 Vaudeville**  
(From Birmingham)  
THE HYDE SISTERS (Light Duets)  
MYLES CLIFTON (Light Comedian)  
PENROSE and WHITLOCK (Two Old Sports)  
HECTOR GORDON (Scots Comedian)  
JACK VENABLES (Syncopated Pianists)  
PHILIP BROWN'S DOMINOES DANCE BAND

**4.30 A MILITARY BAND CONCERT**  
(From Birmingham)  
THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARKE  
Overture, 'Zampa' ..... Herold  
Entr'acte, 'By the Swanee River' .. Myddleton  
AUBREY MILLWARD (Baritone)  
Four Songs from Tennyson's 'Maud':

Birds in the  
High Hall  
Garden ..  
She came to  
the Village  
Church...  
I have led her  
home ....  
O let the solid  
ground ..

Somervell

**BAND**  
Euphonium Solo,  
'Sehnsucht' (Long-  
ing) ..... Hartmann  
(Soloist, E. J. HOPKINS)  
Second Rhapsody List

AUBREY MILLWARD  
Sweet Chance  
Michael Hood  
The Woodland Tailor  
Ernest Austin  
The Wild Rose  
Over the } German  
Heather ... }

**BAND**  
Serenade, 'Amina'  
Lincke  
Turkish Patrol Puerner  
Introduction Act III,  
'Lohengrin'. Wagner



Claude Harris  
**INA SOUEZ**  
sings in the Symphony Concert from  
Birmingham tonight.

**5.30 The Children's Hour:**  
(From Birmingham)  
'The King who wanted to be Thin,' by Margaret  
Kent  
Songs by GERTRUDE DAVIES (Soprano)  
Another 'HOUSEMASTER' Yarn  
GEOFFREY O'CONNOR MORRIS (Pianoforte)

**6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN; An-  
nouncements and Sports Bulletin**

**6.30 Light Music**  
SOPHIE ROWLANDS (Soprano)  
THE SLYDEL OCTET  
Overture, 'Cosi Fan Tutto' ('The School for  
Lovers') ..... Mozart  
Valse, 'Incanto' ..... Julian Rousseau  
The Garden of Antoine ('The Garden of Allah')  
Landon Ronald  
(Solo Violin, WILLIAM MANUEL)  
Serenade and Columbine .. Piccini, arr. Mallorne  
SOPHIE ROWLANDS  
I Love Thee ..... Grieg  
In Late September ..... Lois Barker  
Love's Philosophy ..... Quilter

**OCTET**  
Selection, 'Tom Jones' ..... German  
Romance, 'Moon Enchanted' ..... Besty  
SOPHIE ROWLANDS  
The Stars ..... Phillips  
Oft in Mem'ry's Garden ..... Kennedy Russell  
Down in the Forest ..... Landon Ronald  
**OCTET**  
Berceuse in E ..... Gretchaninov  
'Hiawatha' ..... Coleridge-Taylor  
The Wooing; Bird Scene; Conjuror's Dance;  
The Departure

**8.0 DANCE MUSIC**  
(From Birmingham)  
BILLIE FRANCIS and his BAND  
Relayed from the West End Dance Hall,  
Birmingham

**9.0 Birmingham  
Symphony  
Concert**

**9.0 Symphony  
Concert**  
(From Birmingham)  
THE BIRMINGHAM  
STUDIO AUGMENTED  
ORCHESTRA  
(Leader, FRANK  
CANTELL)  
Conducted by  
JOSEPH LEWIS

Overture in D Minor  
Handel, arr. Elgar  
INA SOUEZ (Soprano)  
and Orchestra  
Ballatella ('I Pagliacci')  
Leoncavallo

GEOFFREY O'CON-  
NOR MORRIS (Piano-  
forte) and Orchestra  
Concerto No. 2 in B  
Flat, Op. 19  
Beethoven  
Allegro con brio;  
Adagio; Rondo,  
molto allegro

INA SOUEZ  
My Lovely Celia  
Lane Wilson

Lullaby ..... Cyril Scott  
Oh, Sleep, why dost thou leave me? .. } Handel  
Care Selve (Dear Woods) ..... }  
**ORCHESTRA**  
Gopak (Russian Dance) ..... Moussorgsky

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

**10.15 Sports Bulletin (From Birmingham)**

**10.20-11.15 Symphony Concert**  
(Continued)

**ORCHESTRA**  
Symphony No. 5, Op. 64, in E Minor Tchaikovsky  
Andante; Andante cantabile; Valse (Allegro  
moderato); Finale (Andante maestoso)

(Saturday's Programmes continued on page 432.)

**11.15-11.45**  
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Saturday's Programmes continued (June 1)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

"His Master's Voice" RECORDS

L'HEURE EXQUISE—Anne Thursfield—E.452, London Wednesday, 4-15.

MARRIAGE OF FIGARO, OVERTURE. Berlin State Opera Orchestra—D.1224—London, Wednesday 7.45.

IM FRÜHLING—Elena Gerhardt—D 1461—Daventry 5GB, Wednesday 3.23.

WALTZ "EUGEN ONEGIN"—Royal Opera Orchestra—C 1281—Daventry 5GB, Wednesday 3.55

DON GIOVANNI, OVERTURE—Berlin State Opera Orchestra—E463—London, Thursday 8 o'clock.

DON GIOVANNI, MADAMINA—Chaliapine—DA934—London, Thursday 8 o'clock.

BARTERED BRIDE—Berlin State Opera Orchestra—E465—Daventry 5GB, Thursday 3 o'clock.

COCKAIGNE, OVERTURE—Royal Albert Hall Orchestra—D1110 and D 1111, Daventry 5GB, Thursday 10.15.

MIGNON, OVERTURE—Berlin State Opera Orchestra—D1246—Daventry 5GB, Friday 6.30.

TURANDOT, GRAVI, ENORMI, VENERANDI—La Scala Orchestra—D 1241—Daventry 5 GB, Friday 9.35.

SONG OF THE OPEN—Tudor Davies—E493—Daventry 5GB, Thursday 10.55.

LOHENGRIN, PRELUDE, ACT. III—Symphony Orchestra—D 1054—Daventry 5GB, Saturday 5.25.

COSI FAN TUTTE, OVERTURE—Berlin State Opera Orchestra—D 1224—Daventry 5GB, Saturday 6.35.

OVERTURE IN D MINOR—London Symphony Orchestra—D1527—Daventry 5GB, Saturday 9 o'clock.

LULLABY—Cedric Sharpe—B2729—Daventry 5GB, Saturday 9.45.

SYMPHONY No. 5—(Tchaikovsky)—New Symphony Orchestra—D.1511—D1516—Daventry 5GB, Saturday 10.20.

HYMN TO THE SUN—Isa de Menges—E 444—London, Sunday 4.12.

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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  
(Cerdidofa Genedlaethol Cymru)

Overture, 'Carnaval Romain'..... Berlioz  
Hymn to St. Cecilia.....Gounod  
Invitation to the Waltz.....Weber  
Serenade in E Minor.....Elgar  
Waltz ('The Veil of Pierrette').....Dohnanyi

3.30 London Programme relayed from Daventry

5.15 The Children's Hour

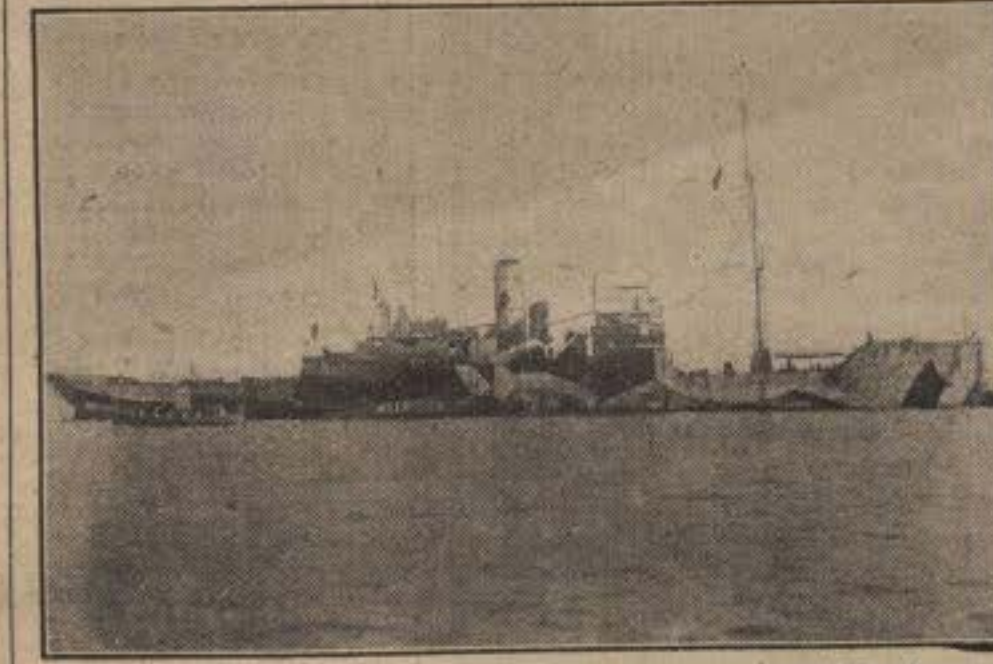
6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Local Sports Bulletin

6.35 S.B. from London

7.0 Captain C. E. HARRIS: 'Q Boats—Origin and Formation. The Cruise of the Record Reign'



Imperial War Museum

APPARENTLY A HARMLESS TRAMP, but in reality a death-trap for U Boats. The famous British Mystery Ship *Coreopsis* as she appeared in her war-paint. Captain C. E. Harris will tell of his adventures as a 'Q' Boat commander from Cardiff this evening.

CAPTAIN C. E. HARRIS was navigator and sailing-master to the smallest Q boat in the Service. She was a ketch named the *Record Reign* in honour of Queen Victoria.

7.15 Mr. ERNEST BABER: 'League Cricket in South Wales and Monmouthshire'

7.30 HUGH WAKEFIELD in 'THE CURSE' by 'PEDLAR.'

7.45 The First Rose of Summer  
NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

Overture, 'A May Day'.....Haydn Wood  
WALTER GLYNNE (Tenor) and Orchestra  
An English Rose.....German

ORCHESTRA  
Rustle of Spring.....Sinding  
Idyl, 'Whispering of the Flowers'.....Blon  
Love's Dream.....Liszt

WALTER GLYNNE  
ROSES.....Stephen Adams  
I dream of a Garden of Sunshine.....Lohr  
O Flow'r divine.....Haydn Wood

ORCHESTRA  
To a Wild Rose.....MacDowell  
At an Old Trysting Place.....MacDowell  
By a Meadow Brook.....MacDowell

WALTER GLYNNE  
O na byddai'n haf o hyd'.....Davies  
Rose of the morning.....Haydn Wood  
Rosebud.....Drummond  
ORCHESTRA  
Waltz of the Flowers.....Tchaikovsky

9.0 S.B. from London

9.30 West Regional News and 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 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.0 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

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

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

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

5PY 386.3 M. 767 KC. PLYMOUTH.

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Menuetto ('Jupiter Symphony'), Op. 41 Mozart

Second Movement (Scherzo—Vivace), Quartet in D.....Franck

Aria, 'O Sleep, why dost thou leave me?' ('Semele').....Handel

Allegro moderato (Sonata in A Op. 120).....Schubert

Presto (Quartet in C Sharp Minor).....Beethoven

The Hurdy Gurdy Man.....Schubert

Longing to Wander.....Schubert

Finale ('The Carnival of Animals') Saint-Saens

First Movement (Concerto in D for Violin and Orchestra).....Brahms

3.30 London Programme relayed from Daventry

5.15 The Children's Hour: THE GLORIOUS FIRST, especially for the Gubbins Family who come to Town (W. Grant)

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)

(Saturday's Programmes continued on page 434.)



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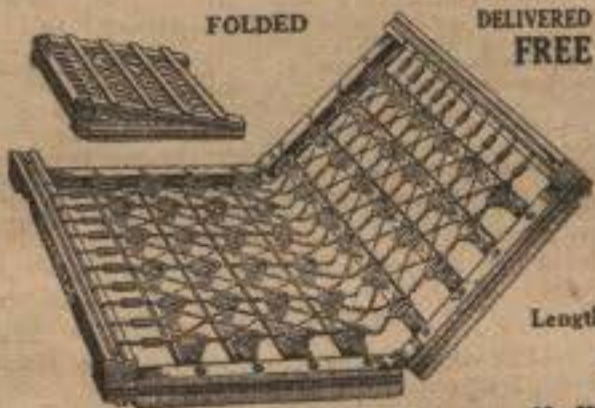
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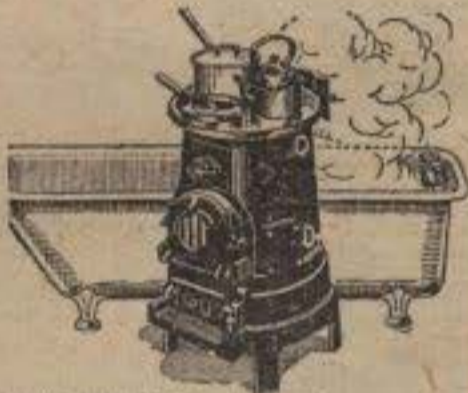
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**Saturday's Programmes continued (June 1)**

(Continued from page 432)

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

**12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA**

- Overture, 'Das Modell' (The Model) ..... *Suppe*
- ERNEST KENNY (Baritone)
- Friend o' Mine..... } *Sanderson*
- Lorraine..... } *Sanderson*
- The Coming of a Dream..... *Knight*
- Gray Days..... *Noel Johnson*

**ORCHESTRA**

- Four Fancies..... *Somerville*
- ERNEST KENNY
- Maire, my girl..... *Aitken*
- She is far from the Land..... *Lambert*
- Absent..... *Metcalf*

- ORCHESTRA**
- Selection, 'A Waltz Dream'..... *Straus*
- March, 'The "O.C."'..... *Reeves*

**3.30 Operatic Excerpts**

**THE NORTHERN WIRELESS ORCHESTRA**

- Overture, 'Mignon'..... *Ambroise Thomas*
- Selection, 'Tales of Hoffmann'..... *Offenbach*
- HILDA BLAND (Contralto)
- Flower Song..... } ('Faust') *Gounod*
- When all was young..... } ('Faust') *Gounod*
- Fierce now the flames glow ('Il Trovatore') *Verdi*

**ORCHESTRA**

- Selection, 'La Tosca'..... *Puccini, arr. Tavan*
- JOHN BOWES (Baritone)
- Comè, open wide your window ('Don Giovanni') *Mozart*
- Recit. and Aria, 'O Star of Eve' ('Tannhäuser') *Wagner*
- Eri tu (It was thou) ('Un Ballo in Maschera') ('A Masked Ball')..... *Verdi*

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

- HILDA BLAND
- Softly awakes my heart ('Samson and Delilah') *Saint-Saëns*
- Che farò (What shall I do?) ('Orpheus')..... *Gluck*

- JOHN BOWES
- Song of the Toreador ('Carmen')..... *Bizet*
- Recollect the Old Time ('Faust')..... *Gounod*
- Credo (I believe) ('Othello')..... *Verdi*

- ORCHESTRA**
- Selection, 'Lohengrin'..... *Wagner, arr. Nemeti*

- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.0 Mr. J. L. HODSON: 'The Lighter Side of the General Election'
- 7.15 *S.B. from London*

**7.30 'Bill Brown, M.P.'**

- By EDWIN LEWIS
- (The Twelfth of the 'Browns of Owdham' Series)
- BILL BROWN
- SABAH BROWN
- MARJORIE
- JIM BLENKINSOPP
- MARY, THE FLAPPER
- POLLY BLENKINSOPP
- NEWS BOY
- SAM ORMEROD
- BERTIE
- MR. SPEAKER
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- 9.0 *S.B. from London*
- 9.30 Regional Sports Bulletin and Local Announcements
- 9.35-12.0 *S.B. from London*

**Other Stations. 5NO NEWCASTLE. 243.9 M. 1,230 KC.**

12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 3.30:—London Programme relayed from Daventry. 4.15:—Music from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.30:—The Winton Silver Prize Band, conducted by Thomas Dixon: March, 'Black Knight,' and Idyll, 'My Syrian Maid' (Rimmer). 7.42:—William Hendry (Baritone): Drake's Drum (Stanford); Clorinda (Orlando Morgan); For thee (Ethel Burne); Casey the fiddler (Haydn Wood). 7.52:—Harry Dorward (Mandoline): 'A Puerrette (Serenade) (M. Manetti); Polka March, 'Rialto' (H. J. Ellis). 8.0:—Band: Selection, 'Lohengrin' (Wagner). 8.12:—William Hendry: Foe'sie Jack, and On the Beach at Otahai (Julius Harrison); Old man might have been (Maurice Besly); Reuben Ranzo (Eric Coates). 8.22:—Band: Selection, 'Memories of Bulle' (Rimmer). 8.35:—Harry Dorward: Waltz, 'Tender and true' (Manetti); Barn Dance, 'My Lady Flo' (Belloni). 8.45:—Band: United Kingdom (Rimmer). 9.0-12.0:—S.B. from London.

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

11.0-12.0:—A Recital of Gramophone Records. 3.30:—The Royal Quixotes Concert Party, from the Bandstand, Kelvingrove Park. A Quixotic Opening Chorus Trio: Never Worry (Gibson and Wood.) Vocal and Instrumental Quartet: Can't do without you (Irving Berlin). Sextet and Dance: There's a Rainbow round my Shoulder (Johnson, Rose and Dreyer). Mona Stewart: A Child Impression—Cows (Greatrex Newman and Fred Coul); Brel (Lionel King). Lewis and Roberts: Two Swells. Audrey Willis: Love's a Sailor (Marjorie Kent). Tom E. Lewis: Little Dickey Bird (Gilbert, Maude and Bourne). Bob Roberts Will Annoy you. Douglas H. Vaughan: A Request. A Jazz-time Ensemble: That Funny Melody (Irving, Cuesard, and Cliff Friend). Stewart and Rodney (Light Duet at the Piano): Who wouldn't be jealous? (Shaw, Gillespie and Frimmel). Hesele Gordon (Violin); Candras (V. Manbi). Audrey Willis: Parted, Violin Obligato by Hesele Gordon (Fred Weatherly and Toth). Jack Rodney (Entertainer at the Piano): I think of you. 'Sumbertown' (Reg. Low), Ghost Story and Dialogue. 5.0:—Harold L. Wightman (Reciter): Poaching up to Date. Me and the Deer: The Original Lamb; Scots Hospitality; R.S.V.P. (M.G.). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—Musical Interlude. 7.30:—Modern Scots Composers. The Station Chorus. The Station Orchestra: Choral Ballad, 'Glenara' (Moonie). Orchestra: Variations (Guy Warrack). William Gilchrist (Tenor). Orchestra: A Solway Symphony (McEwen). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 3.30:—Afternoon Concert. The Station Octet: Overture, 'Coel Fan Tutte' (Mozart); Dreams (Wagner). 3.45:—R. D. Henderson (Baritone): Don Juan's Serenade (Tchaikovsky); I triumph, I triumph (Carissim). 3.53:—Octet: Suite, 'Casse-Noisette' (Tchaikovsky). 4.13:—Peggy Wallace (Pianoforte): 11th Hungarian Rhapsody (Liszt); Arabesque in G (Debussy); Improromptu in E Flat (Schubert). 4.28:—Octet: Selection, 'Madame Butterfly' (Puccini); Norwegian Rhapsody, No. 1 (Svendsen). 4.48:—R. D. Henderson (Baritone): O Mistress Mine (Sullivan); Harlequin (Sanderson); The Ballad-monger (Easthope Martin). 4.55:—Octet: Three Negro Melodies (Coleridge-Taylor); Miniature Suite (O'Donnell). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from Glasgow. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

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

3.30:—A Popular Programme. Orchestra: March, 'Faithful and Bold' (Rust); Overture, 'Pique Dame' (Suppe); Selection from Sullivan's Operas (arr. Higgs). 3.35:—Fantasie, 'Russian Gipsy Songs and Dances' (Leuschner). 4.5:—Bertie Woodburne (Baritone): The March of the Maguire (arr. C. V. Stanford); The Dawg (W. Sanderson); Red Devon by the Sea (R. Coningsby-Clarke); The Drum-Major (Ernest Newton); The Bandolero (Leslie Stuart). 4.17:—Orchestra: Lyric Poem, Op. 12, and Meditation (Glazounov); Overture, '1812' (Tchaikovsky). 4.45:—Organ Recital by Charles Howlett, from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.30:—An Orchestra Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. Sinclair Logan (Baritone). Constance Ellingford (Violin). 9.0-12.0:—S.B. from London (9.30 Regional News and Sports Bulletin).

**THE RADIO TIMES.**  
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PLAYS ON SUNDAYS?

WHAT is it, I wonder, in the constitution of the B.B.C. which prevents the broadcasting of plays on Sundays? There are, of course, sound and reasonable objections to making British Broadcasting 'Continental' on these days, but such objections could scarcely extend to dramatic productions of the right kind.

The Drama had its foundations in the Church, and the dramatic revival which has taken place since the War—as witness the many Little Theatres, Art Theatres, and similar bodies now at work—has not neglected the Miracle, Mystery, and Morality plays in which our literature is so rich. Surely these plays are acts of worship as sincere as Divine Service? And if they are, what is to prevent their being performed on Sundays, as additions to, or occasional substitutes for, the more usual services?—Alfred Dunning.

'TURN IT OFF, DADDY.

MR. W. C. LEE'S letter in your issue of May 3, re his small daughter, aged two, is an excellent argument for Stravinsky's music. It is always maintained that modern music requires a certain amount of musical education before being appreciated. The little girl would no more appreciate modern music than she would appreciate beautifully-written prose; she cannot read either. My sheep dog's brain is not sufficiently developed to appreciate any music. It makes him howl miserably, and say in effect 'Turn it off, Daddy; I don't like it.'—Musical Farmer.

THESE ANTI-MODERNS.

I REALLY must congratulate your correspondent, Mr. Lee, on having revealed for us admirers of Stravinsky and his contemporaries, the group to which these noisy detractors belong. His comment, 'Out of the mouth of babes—' is most enlightening and generous, though I must confess that I have long suspected that the majority of these anti-modern agitations emanated from some such source. Well, Stravinsky has told us that he does not mind, which points to his having discovered this already. To me it seems amazing that these anti-moderns are so anxious to advertise their laggardness. I suppose the majority of them would not dream of 'telling the world' if they had occupied the bottom of the form at school, for instance, yet they certainly take a peculiar and wholly incomprehensible pride in revealing this mental backwardness where Art is concerned. Of course, the modern composers demand a little mental effort, and it is hardly fair to expect it—now we have Mr. Lee's disclosure.—F. Shepherd, Ewell House, Coventry Road, Sheldon, Birmingham.

THE ORIGIN OF MADRIGALS.

Is the writer of the programme note on the 'Madrigal' (on page 267 of your issue of May 3) right in stating that 'the composition and singing of Madrigals flourished in England as early as the thirteenth century'? According to the standard histories of music, the earliest known madrigals are fourteenth century Italian compositions, and an example of one can be found printed in Volume II of the Oxford History of Music. The earliest English madrigals belong to the sixteenth century, and there is no record of any being printed in England prior to the reign of Elizabeth. I am interested in the origin of the madrigal, and would like to know what reason your annotator may have for his statement.—Thomas J. Hewitt, 497, Alexandra Park Road, N.22.

'Thirteenth' is, of course, a misprint. None the less, there is in existence one thirteenth-century specimen, *Summe is seunen is*, which is so much ahead of any other similar piece of the period that no one believes it to be an isolated example.—Musical Ed., 'The Radio Times.'

THAT 'MONASTERY GARDEN.'

IN reply to your correspondent 'Still Another Fifth Former,' if he cannot enjoy listening to one of Kotelbey's finest works he should see the doctor. As for his friend, if he could hear 'In a Monastery Garden' played as it should be played, instead of wanting to build houses on it he would want to buy some birdseed for the garden's feathered inhabitants!—G. Knight, Lillrise, Boscawell, Cornwall.

I WAS much interested in the correspondence on the subject of the 'Monastery Garden.' I usually listen to the lunch-hour broadcasts, and have not heard the 'Monastery Garden' played nearly as often as I should have liked. I am a great admirer of Kotelbey's works, and I am sure were the B.B.C. to give us more opportunities of hearing his music, it would be very much appreciated.—A. M. W. Singleton, 28, Highbury Hill, N.5.

REVIVE OLD DANCE TUNES.

I HAVE passed many pleasant minutes listening to Mr. Jack Payne's accomplished dance band. Whilst wishing to express my sincere appreciation of its music, I feel strongly that frequent repetition of each number tends to make the programmes broadcast a trifle monotonous. This view has been endorsed by many of my friends. Might I therefore suggest that programmes occasionally be given made up entirely of old popular dance tunes? I am sure that a Thursday evening devoted thus would bring this particular branch of the B.B.C. many congratulatory remarks.—S. S. Bennet, 170, Benley Road, Erith, Kent.

DELIBES.

As an admirer of Delibes I would like to express my appreciation of the frequent broadcasts of the delightful 'Pas des Fleurs' Intermezzo, a piece which never fails to give me great pleasure and I feel that I am expressing the thoughts of all Delibes lovers, about this ever-green item.—P. James, 16, Milner Square, Barnsbury, N.1.

ANNOUNCERS' ENGLISH.

I QUITE agree with your correspondent, 'A. F. Hole,' when he states that the pronunciation of some of your announcers is very 'exasperating.' Is it really necessary to pronounce 'suit,' 'soot'? What has poor 'u' done that it should be pronounced as 'oo'? Modern is invariably 'mod'n,' education 'educat'n' and why not say 'gentlemen' and not 'gentlem'n'? It is really quite easy to use the *lingua* and give the nose a rest. It is a real treat to listen to Sir Walford Davies, with his charming voice and perfect enunciation.—Mrs. Inez Edenborough, Beluze, 33, Modena Road, Hove.

IN your issue of May 3, Mr. C. G. Ford and 'Satire' join in a defence of the English spoken by the announcers, with which I should like to associate myself. I find that B.B.C. announcers are always quite audible, their voices are nicely modulated, easy to follow, and it seems to me to be very hypercritical to take exception to the word modern being pronounced 'mod'n.'

LISTENERS' LETTERS.

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

But would correspondents please note that—

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

Would A. F. Hole's ordinary speech stand such a searching criticism? I take leave to doubt it.—H. S. Hasfield, Brook Cottages, Little Eaton, Derbyshire.

I ONLY wish that I and a quarter of my friends spoke as clearly and agreeably and good temperedly (to coin a word) as the B.B.C. announcers.—Nemo.

'GOLF' OR 'GOWE.'

ON reading Mr. James's article in this week's issue of *The Radio Times*, I recall with renewed amusement the attempts of certain B.B.C. announcers to pronounce the names of Scottish towns, such as Alos, Cowdenbath, Cupar, etc., and I do not include the Auchtermuchties! Surely names of towns should be pronounced correctly when possible. By the way, what would we Scotsmen not give to hear, instead of the puny 'golf' or the miserable 'gow!', the hearty 'Gowe,' both original and competent?—T. H. Angus.

THE BEST OF SUNDAY'S PROGRAMME.

WITH what pleasure I look forward to the church sermon on Sunday evening! I think myself, and no doubt many others too, that they bring back happy memories of choir days. On these Sunday evenings once again I am back in the old church of my native town singing the old hymns and wondering what has become of many old friends of twenty-five years ago. Many thanks to the B.B.C. for these happy Sundays.—W. S. Robinson, Clay Cottage, Gold Street, Wellesborough.

FROM 'THE MONDAYISH ONES.'

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SATURDAYISH NOT MONDAYISH FROM MONDAYISH ONES MANSFIELD

A COUNTRY VICAR'S GRATITUDE.

WE country people who live near Land's End, and other such far-away places, feel that the B.B.C. brings us into personal touch with the outside world. To get first-hand words from professors in London, Birmingham, etc., is a great boon to us clergy and all educated people. We should never have the privilege of hearing these men and women but for the invaluable activities of the B.B.C. We realize that the value of wireless is beyond all words to express and we would not be without it for ten times its cost.—Barker Lamb, Vicar of Pendock.

THE WIRELESS MILITARY BAND.

MAY I thank the B.B.C. (not only for myself, but on behalf of several friends who are amateur bandmen), for the very fine programmes of Military Band music we hear. Each time we listen to the 'Wireless Military Band' we realize that we are hearing the finest Brass and Reed combination in the world. All praise is due to this band and its most able conductor, Mr. B. Walton O'Donnell, for the way he is improving the standard of Military Band music.—E. T. Sneller, East Holey, Berks.

THOROUGHLY DESPONDENT!

AS one whose appreciation welcomes only good music, I have almost given up listening-in; and I am so wishful to miss the other thing, and to escape some of the so-called 'entertainers' that my use of the radio is almost confined to getting the time, which is valuable. But, twice lately, in my anxiety not to lose the signal, I have stumbled in at the hag-end of a programme not quite over. I could certainly hear instruments—though hardly musical ones, and to make matters worse, a voice was supplying some kind of running accompaniment with an intonation distressingly American! If any larger number of persons were willingly enduring this, I feel sorry for their musical taste.—C. E. Booth, 9, Drapers Gardens, Throgmorton Street, E.C.2.

SOMETHING FOR EVERY MAN.

THE person who expects to be able to listen in at any moment of the day and hear something that pleases, is about as reasonable as one who expects to be able to enjoy eating half a dozen breakfasts in one morning. If only now and then, say two or three times a week, I can listen to Mozart and Beethoven (life is too short to study the moderns), I feel my licence is repaid a thousand times. I do not mind how many fans of other people are catered for so long as now and then I can enjoy mine.—Herbert Brewer, 31, Mundon Road, Maldon.

THE REGULAR LISTENER.

LIKE 'Another Grumbler,' I wish there were more programmes to which it would be unnecessary for me to listen. I fear, however, that the musical voice which comes out of the ether with the news of the great world outside my own little circle would still compel me to adjust the phones every evening. Then, too, there are so many entrancing talks that I find it difficult to decide upon the series to which I must limit myself.—J. G. Webber, School House, Coleford, Bath.

THE SPIRIT OF YOUTH.

I AM a member of the Fifth Form—another one—and am writing to say that I have not yet reached that state of melancholy and gloom as to have earned the title of 'jazz maniac.' But perhaps I am too young. It gives one a feeling of age and senility to hear the sleepy snarls of some jazz-band soloists singing slush about the 'girls of their dreams.' I would rather remain young and enjoy the more healthy jollity of, say, Beethoven and many others. Is there anything more vigorous than the Scherzo from the Fifth Symphony, or the last movement of the Seventh? Congratulations to the fourteen-year-old Ballet Dancer on her 'detesting jazz.' She will never be ugly and never grow old. I could only wish that, either more people were ballet dancers—which perhaps is impossible for some of us—or that at least they had more of a fourteen-year-old ballet dancing state of mind.—E. W. F. Tomlin, 'Kylmore,' 157, Brighton Road, Purley, Surrey.

THE 'SIXTH-FORMERS.'

I AM glad to see that at last several persons have replied to the childish letters of the Fifth-formers, and I sincerely hope that these children are now feeling severely 'squashed.' May I also inform 'Sixth-form Senior Prefect' that there is at least one schoolboy, if not a schoolgirl, who has a similar liking for the great composers she mentioned?—Another 'Sixth Form Senior Prefect.'

SWEET SEVENTEEN.

THOUGH I am only seventeen and a girl, I should like to congratulate the B.B.C. on their excellent provision of music of all descriptions. I myself am passionately fond of any music, but though I am young, classics come well to the fore. The lunch-time programmes on Wednesdays and Thursdays are particularly enjoyable.—E. M. Herrick, Gloucester.

STRONG VIEWS AT THIRTEEN.

ALTHOUGH only thirteen years of age I hold very decided views on the subject of broadcast music. Placed as the B.B.C. is, in a position to bring the classics before the public, it should seek rather to edify the listening millions than to gratify a low desire for 'jazz' and other rubbish of the same nature.—Geoffrey Hogg, 259, Southdown Road, Great Yarmouth.



## Notes from Southern Stations.

### BRISTOL EISTEDDFOD WINNERS

To Broadcast in Special Programme from Cardiff—Revue and Two Plays for 5GB Listeners—Ancient 'Finds' in Southern England—Where Buttons are Still Made by Hand.

**A** PROGRAMME given by Winners at the Bristol Eisteddfod, 1929, will be broadcast from Cardiff on Tuesday, June 4, at 7.45 p.m. Among the artists is Roma Johnson (mezzo-soprano), who has sung at many concerts in the Colston and Central Halls, Bristol, and at the Pump Room, Bath. She won the highest award at the Eisteddfod, the Challenge Trophy Class for women. Robert Cole (tenor) has also a good record for contests and concerts. Another artist, Maud Baker (contralto), comes of a very musical family. She is still in her teens, and her successes include the First Prize Gold Medal for the Contralto Solo Competition and the Challenge Vase for the Classical Contest. Orchestral music will be provided by Herbert Ware's String Orchestra. Mr. Ware has conducted the winning Orchestra at National and other musical festivals on seven successive occasions.

**D** ESCRIBED as a Revue of the Road, *Four in Hand* will be heard for the first time by 5GB listeners on Thursday, June 6. The book and lyrics are by John Watt and the music by Claude de Ville. It will be presented by a little band of well-known radio artists—John Rorke, Colleen Clifford, Harold Clemence, and Harman Grisewood, while at the pianos will be Jack Venables and Gerald Armes. *Four-in-Hand* will be followed by *Temperament*, a Radio Fiasco, by W. H. Roberts, during which a talk on this subject will be given by Miss Gloria Glamis, the celebrated film star.

**F** ROM the pen of Padraic Colum, *The Betrayal* is the first of two plays to be performed in the Birmingham Studio for 5GB listeners on Saturday, June 8. It depicts life in an Irish country town in the eighteenth century. Mr. Colum is known as a realistic playwright, and he has captured something of the elusive style of the late J. M. Synge. 'An air of imaginative beauty,' says Professor Allardyce Nicoll in *British Drama*, 'passes over the whole, so that things spiritual and things material seem to meet in a common harmony. At the same time Mr. Colum's work is not by any means fanciful.'

**T** HE second play that day is *Becky Sharp*, by Olive Conway, an adaptation of the Waterloo chapters of Thackeray's 'Vanity Fair,' the two scenes taking place in a Brussels hotel immediately before and after the battle. The characters are well drawn. We know that Becky Sharp and her husband are a couple of scoundrels, but we cannot help rejoicing when Joseph Sedley is fleeced by them. Thackeray knew them as a pair of rogues, but he realized that rogues may have excellent qualities.

**A** LIGHT Programme will be broadcast from the Cardiff Station on Saturday evening, June 8, at 7.45 p.m., centring on the many nationalities in dockland. Sailors of England, America, Spain, Italy, Russia, and Africa will sing, and conversations in a restaurant and in a Chinese laundry will be heard.

**I** T has become a habit of thought to associate most things that are very ancient with Eastern climes. We marvel at the discoveries recently made in the lands of the Pharaohs, of Crete, and of Ur of the Chaldees, and forget that we have in our own homeland the relics of an ancient life that are quite as interesting and, some of them, much older than anything Egypt or Mesopotamia can offer. In this respect the South Downs of England has no equal. There we find evidence of all stages of human culture, from the period of the Piltdown man who is said to have existed over 100,000 years ago. On Tuesday, June 4, Colonel J. H. Cooke will describe some of his discoveries in a kitchen midden that dates back to the Stone Age; and will give details of the remarkable 'finds' he has made in a tumulus which was made originally by the Stone Age folk and was subsequently used for the burial of a Bronze Age chieftain.

**I** N a talk to be given on Thursday, June 6, at 3.45 p.m., from the Bournemouth Station, Miss Ethel M. Hewitt will sketch the history of a very old Dorset industry, namely, that of button making, locally known as 'Buttony.' Although the industry has long since dwindled to a spare-time employment in a few cottages at Lytchett Minster, yet the specimens produced there can still more than hold their own with the machine-made buttons which ousted them from favour with the public.

## 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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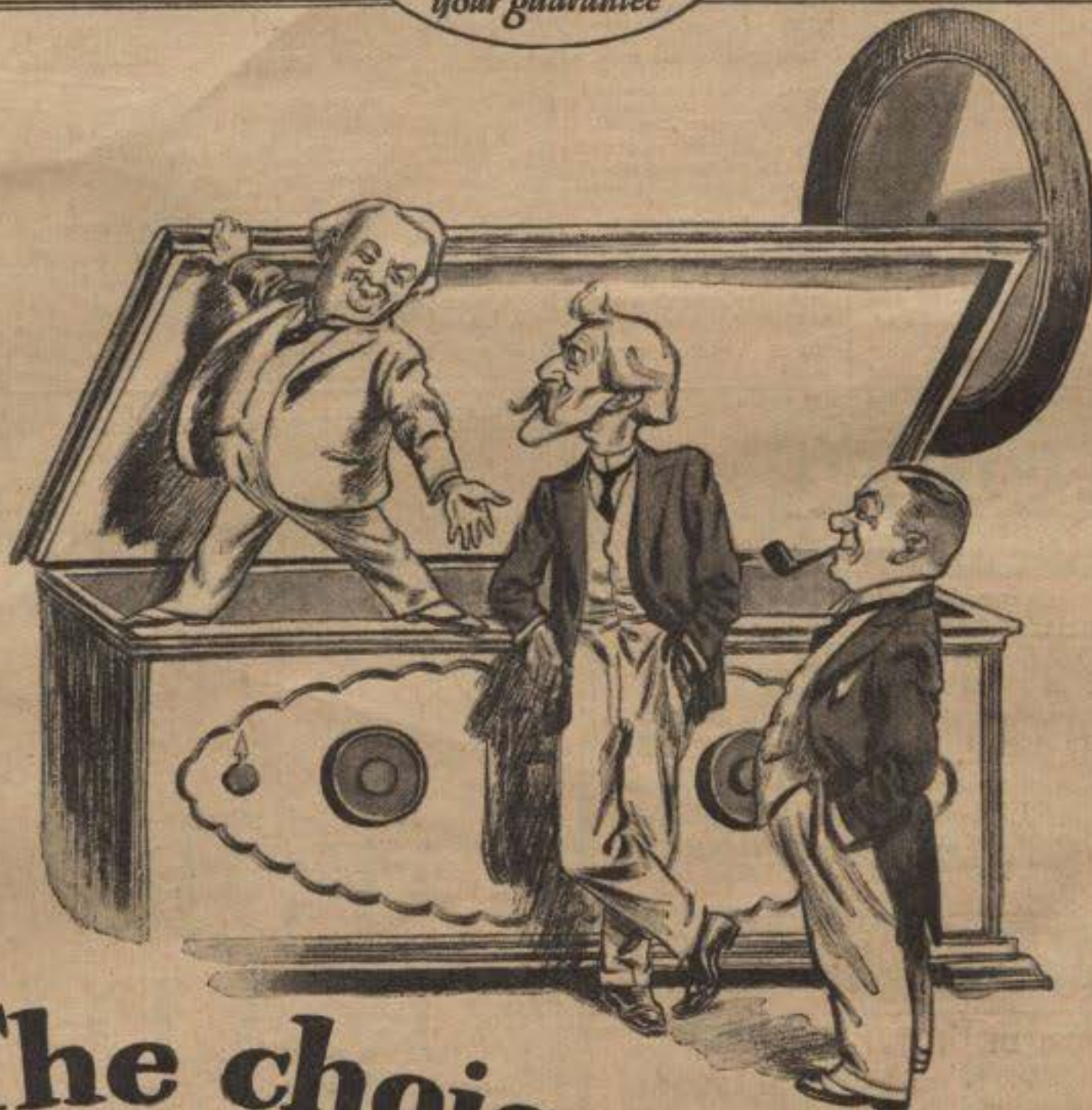
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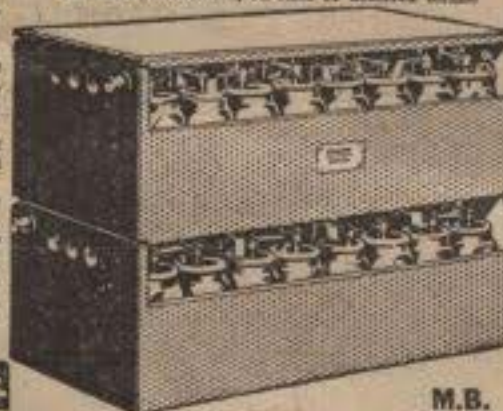
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