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THE
RADIO TIMES
 THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



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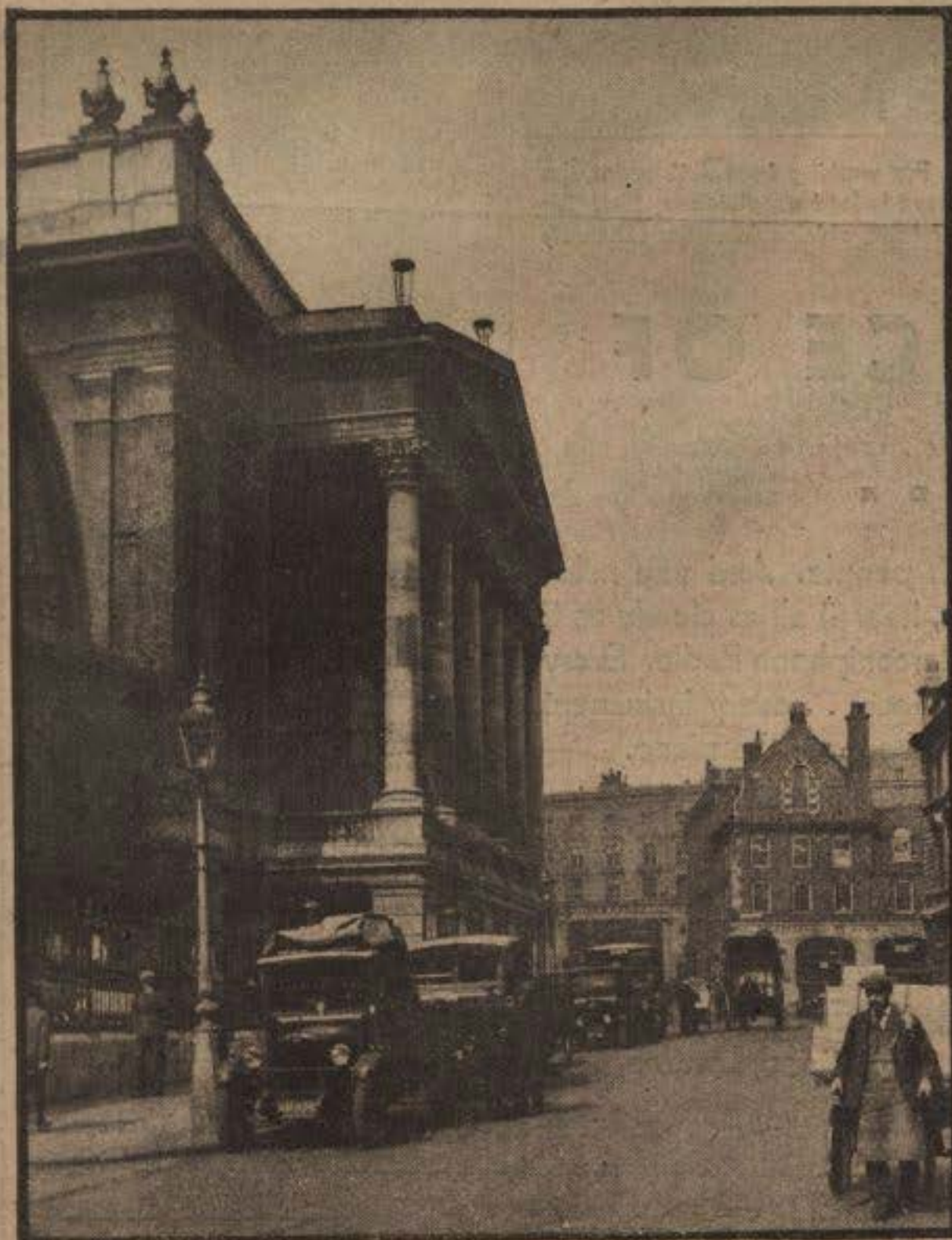
Vol. 27. No. 343.

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

APRIL 25, 1930.

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'TO BOO, OR NOT TO BOO, THAT IS THE QUESTION'

By W. R. ANDERSON

'AM I musical or am I not?' How poignant is the old *cri de cœur* which 'B Flat' raised in the issue of March 21. I don't intend to try to answer this far too big question now: I fancy 'B Flat' is a much sharper fellow than his name would imply, and should be able to answer it for himself; but his last remark—'before switching off, I heard deafening applause' (for a work that he hated)—raises a subject that readers may like to discuss: that of the meaning and importance of applause.

The first thing to realize is that applause has often very little to do with either understanding or love of music. Many of the people who love music best clap very little—not least because it seems a pity to spoil the echoes of fine music with a nasty noise. People in concert-rooms clap, it seems to me, partly because they want to show their appreciation of clever playing, partly because it is the thing to do, and lots of other people are doing it, and partly from that British easy-going good nature about anything to do with art. No matter how awful he may think the music, the concert-goer will clap if the playing has been good. A large proportion of any audience will beat its hands together, even if a rousing top note puts the lid on a vocal performance of very inferior style. A good many years' observation of concert audiences has led me to reckon that of all applause, say sixty per cent. is for the performance; and in the remaining forty per cent. you have to include the elements of relief—physical or mental, or both—crowd-example, and general good-natured encouragement of something that, anyway, must have taken a dickens of a long time to write out, however horrible it may sound.

To me, one of the most enjoyable things in broadcasting is that generally there is no applause. I believe that in time this avoidance of an element that may easily deflect some judgments will lead us to a truer estimate of music both new and old. The artists must miss it dreadfully, and with them we sympathize; if one has been accustomed to the plentiful applause of the concert-hall, it must be a little depressing to get never a chirp from the microphone, even after one knows one has performed superbly. Some studio performances provide an audience, but to many of us its laughter and applause sound a little too regimented. Still, the 'claque' for once is justified there, as it never can be in the concert-hall or opera-house.

Everybody knows how, abroad, the paid, bored initiators and sustainers of applause are very important people, able to make or unmake an artist—or so they fondly imagine. Mr. Claude Trevor once told, in the *Musical Times*, of the price-list drawn up by Italian clagues (I imagine they have their trade union, with fearsome penalties for blacklegs). 'Applause on entrance' cost a male artist the equivalent of 25 francs (pre-war); a lady received a chivalrous reduction of 10 francs on this price. Each burst of clapping during the performance cost 10 francs (surely there would be a reduction on taking a quantity?), and 'insistent applause' was clearly worth the 50 per cent. increase demanded. Quite exceptional efforts by the claque cost 17 francs a go, and interruptions

of 'Bene!' or 'Brava!' added 5 francs per spontaneous outburst. For an encore obtained 'at any cost,' 50 francs were reckoned a fair reward; and for 'wild enthusiasm,' special terms must be arranged. One can picture the delirious claque splitting its gloves, destroying



'I have never been able to see why, if it is permissible to clap to show one likes a thing, one should not express disapproval as clearly.'

its vocal cords, and every member encouraging his roaring neighbour with the Italian equivalent of 'Come on, George, yell like —, this should be worth 100 at least!'

At recitals I have heard, with a sympathetic ear, the young singer's friends (it generally is a singer, and almost always a she) doing their decent duty long after the few misguided people who may have paid for seats have escaped from

the hall; but that is a benevolent sort of unpaid claque that nobody minds; though I always pity the beginner, because the morrow's newspapers oddly fail to take account of that frantic applause, and are sometimes even quite harsh about her shortcomings.

I once advocated, in a paper I then edited, some sort of counter-applause, when one wants to express dislike. I have never been able to see why, if it is permissible to clap to show one likes a thing, one should not express disapproval as clearly. It is nonsense to talk of 'courtesy,' when far too many poor works and indifferent performers have been boosted by applause which does not really express the proportion of appreciation among the audience.

It is a commonplace of the critics that old public favourites among performers are clapped long after they have ceased to show their best form. Perhaps one may look mildly on that form of unreality; but even a good artist sometimes performs well below his or her best, and I have never noticed the slightest difference in volume of applause on these occasions. But as to works one really dislikes, it seems to me no less than a duty to express disapprobation; otherwise, how is the composer going to realize what the public really thinks of his work? Hissing is largely futile. I used to favour a loud, repeated 'No!', or 'No more!', which, properly thrown out ('oh' is a capital vowel for it) seems to give about the maximum of volume and sonority. Perhaps readers have some better suggestions? Nowadays there is still a good deal of humbugging music tried out, though not nearly so much as in the gay times just after the War, when every sort of freakish, ephemeral fashion was a cult for little busy-bodies; but in art today, as always, eternal vigilance is the price of real progress.

The B.B.C. is in the odd position of never quite knowing whether its audiences really like or dislike its novelties. Not enough listeners become vocal, or write their opinions, and it is impossible to gauge taste sufficiently accurately, when only a very small percentage of listeners gives a verdict. The B.B.C. postbag, I gather, collects far more ha'pence than kicks; when a listening set is invented that enables us to answer back, Savoy Hill (or the new home), no longer the B.B.C.'s castle, may be an ill place to live in!

I had intended using as a secondary text the sad instance, at a recent B.B.C. Symphony Concert, of the person who clapped at a pause in the last movement of Tchaikovsky's Fifth Symphony. In other works there are traps for No-ears. Perhaps it will be useful, some day, to touch on this side of applause—a slippery-sloped side. There is only one safeguard for the inexperienced—the good old journalistic tag 'When in doubt, cut it out!' But, as in weightier matters in life, the trouble is to know when to be in doubt. Most people feel where music is going, and, know, either from studied skill or natural sensitiveness, whether a work is ended, or is simply making a rhetorical pause. But for the others, who are annoying when they make a gaffe, there ought to be a printed card of rules, with a few pointed admonitions, which we should all of us enjoy drawing up.

OPERA WEEK

From Covent Garden:

Die Meistersinger Act III

Die Walküre Act III

and from the Studio:

Cavalleria Rusticana

and *Gianni Schicchi*



This Modern Stuff!

THE performance of Schönberg's *Pierrot Lunaire* (London Regional) aroused a good deal of anger among our more choleric listeners, despite the fact that an admirably contrasted alternative was provided. Human nature is an odd thing. Instead of



'Wagner's operas! oh, dear!'

switching determinedly over to the vaudeville and popular orchestral music on the National wavelength, a large number of licensees seem to have hung on to 356.3 metres, suffering Schönberg with a sort of fierce pleasure, for the sake of being able to write indignantly to the B.B.C. The *D--y M--l* headed its criticism of the concert, 'Last Night's Wireless Infliction'; its critic seemed to have lost sight of the fact that it is impossible to inflict anything upon people who have a means of escape—in this instance, either recourse to the National programme or the second alternative, which never seems to occur to listeners, of switching off the set for an hour and reading a book. This modern music appears to fascinate listeners as a snake fascinates a rabbit; they hear it out and then, as like as not, rush in a frenzy to tar and feather Herr Schönberg or paint him green like Epstein's Rima. With regard to this new music, which sounds so mechanical and improper, it is just as well to remember that grandmamma and grandpapa behaved in precisely the same way over Wagner's operas, excerpts from which are now included in 'Tea-time music from the Hotel Metropolis.'

Revaluing the Victorian Poets.

EVERY age, we are told, likes to ridicule the age that preceded it. No cultural stock, for instance, has fallen quite so low of recent years as that of Victorian poetry. It goes without saying (the attitude seems to suggest) that an age which delighted in wax-fruit, indiarubber plants, human freaks, Crystal Palaces, and drawing-room ballads, obviously could never be expected to contribute anything of permanent value to poetry. (It might be illuminating, nevertheless, to contrast with these oddities of Victorian fashion some of our own today.) Well, it is true that Tennyson, for instance, held some queer notions of what constituted poetry; but, after all, he did write some pure-gold songs that will always serve to keep his name alive. So with Browning, who is the subject of Mr. F. L. Lucas' second talk (on Wednesday evening, May 7, 'National'), in the series 'Six Victorian Poets.' Mr. Lucas, himself a poet, puts the matter happily when he says, 'Browning wore Victorian clothes, though he often amused himself by wearing them inside out; now that the clothes have worn thin, he, too, as a thinker, seems a little threadbare.' With him, as with Tennyson, there remains, however, the exquisite lyrics. Much may be forgiven the man who could write 'Evelyn Hope.'

The 'Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Jazzing up 'The Beggar's Opera.'

A LIGHT opera that caught on like wild-fire recently, in Berlin, was Kurt Weill's *Die Dreigroschenoper*. It was a most amusing parody of our own *Beggar's Opera*, though the only real similarity between the two was the retention of the theme of rogues rampant and triumphant. The words and music were completely new, the latter being in the nature of a satire of popular modern music, the blues, etc. Berlin, which is often claimed to be more 'up-to-date' even than New York, revelled in this twentieth-century view of an eighteenth-century theme. Incidentally, *Die Dreigroschenoper* introduced into Germany a new word—'song'—the old word, *Lied*, being obviously no longer applicable to the witty morsels sung by this modernized Polly and Macheath. A Suite from this most amusing work will be played at the next Contemporary Music Concert (Monday, May 5, Regional), under the conductorship of Hermann Scherchen. Also included in the programme are Hindemith's *Concerto for Organ and Small Orchestra*, and Darius Milhaud's *L'Homme et son Désir*.

Master of the Hoax.

TOMORROW, Saturday, April 26, Mr. Douglas Jerrold gives the last of his entertaining series of talks on 'Great Hoaxes.' It is entitled 'Some Modern Hoaxes' and, we suspect, will confine itself largely to the escapades of a famous living hoaxer whose name we will keep dark for fear we may become a target for his ingenuity. This Irish gentleman was responsible for the Sultan of Zanzibar hoax on the fleet, to which we referred some time ago. He once held up the entire traffic in Piccadilly while he and several accomplices, posing as officials, 'surveyed' the street with theodolites and measured it with tapes. While a guest at the Viceregal Lodge at Dublin, he had criticized the lack of precautions against a possible attack on the person of the Viceroy. To prove his point, he donned a red beard, armed himself with a naked sword, jumped over the wall of the Lodge garden, ran to where His Excellency was seated at tea and presented the point of his weapon at the Viceregal bosom. These were hoaxes in the grand manner.

Boy in Pillar-Box.

TWO friends of ours, the editor of a weekly review and the humorist of a daily newspaper, were recently responsible for a minor hoax. The scene was the market place of a sleepy town in the South Country. Approaching a pillar-box, the two hoaxers began to call down the slot as though addressing someone inside. To the slowly gathering crowd, they explained that on the previous evening a small boy had crawled inside the box while the postman's back was turned. Greatly concerned, the townsmen began to bawl encouraging sentiments to the supposed prisoner; he did not reply. 'The poor lad must have fainted!' explained the originators of the situation. 'We'll go to the post office and get the key!' They went, and never returned. A large-scale hoax was that practised at Cambridge soon after the War, when at one o'clock on a certain day several thousand undergraduates sat down on the pavements of Trinity Street and King's Parade and, unpacking picnic baskets, began to prepare luncheon. The Cambridge police, a hardy body of men, were petrified.

'Red Pepper' with Violet Loraine.

SOME weeks back we were to have heard Violet Loraine in a miniature revue, entitled *Red Pepper*; illness prevented the famous comedienne from broadcasting, and the programme had to be postponed. *Red Pepper* is now to be given on Wednesday, May 7 (National) as part of a vaudeville programme in which Muriel George and Ernest Butcher, Geoffrey Gibson, and Cyril Shields will also be heard. On Monday, May 5 (National), there will be a programme entitled 'Vaudeville of Many Countries,' including Wish Wynne (Great Britain), Yvette Darnac (France), Mario de Pietro (Italy), the Bayan Sextet (Russia), Ross and Sargent (U.S.A.), and, it is hoped, Greta Keller (Germany). Hatch and Carpenter, the Negro singers, are to take part in a Regional programme on Saturday, May 10. With them in the bill will be Claude Hulbert and Enid Trevor, Billy Mayerl, Dorothy McBlain, and a sketch, entitled *Time*, by Lady Rosemary Wilbraham.

A Highly Expert Task.

LISTENERS have expressed great interest in our recent articles on the work of the experts who 'balance' and 'control' the broadcast programmes. In this side of radio work the B.B.C. leads the world. When the first part of Bach's *St. Matthew Passion* was relayed from the Thomaskirche to London and Midland Regional Stations on Good Friday last, the head of the Balance and Control Section at Savoy Hill went to Leipzig, at the request of the German authorities, to take charge of the transmission.

Down the River With the B.B.C.

AN outstanding item of 'Diversions—No. 9,' on Friday, May 9, will be entitled 'The Pool of London at Night'—a description carried out from a launch on its way between Tower Bridge and Limehouse Pier. The description of this mysterious voyage will be broadcast by Mr. J. C. Squire, assisted by Station-Sergeant Emm of the Thames Police, and it is expected that it will be made specially 'real' and vivid by the incidental sounds picked up by the microphone. Mr. Squire, who is the Editor of *The London Mercury*,



'That orderly and innocent quarter.'

recently 'put to sea' for the fourth time as one of the commentators in the Boat Race broadcast. The riverside at night is an eerie kingdom of shadows, strange lights, and noises—though not, perhaps, as weird as some of our detective writers have made out, who populate Limehouse, that orderly and innocent quarter, with drug-traffickers, Chinese mandarins, and Eurasian vampires with gilded finger-nails. In spite of the shortcomings of reality, this Pool of London broadcast is likely to be a very interesting innovation.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Tragedy of a Trumpet.

REGARDING the *Leonora No. 3* Overture, which was played recently before the Mahler Eighth Symphony, our friend, W. J. Turner, one of the ablest and most contentious of music critics, tells the following delightful story. The conductor of a concert



'Here, my lad! none of that!'

in the provinces, following the usual procedure, stationed the trumpeter, whose call is twice heard during the Overture, in a passage behind the platform, with instructions that when the moment came he was to play once from a distance, once from close at hand. When the moment came for the entrance of the trumpet, there was dead silence. The puzzled conductor proceeded as far as the second trumpet call—silence again. An inquest on the defaulting musician revealed that he had been discovered by a policeman about to raise his instrument to his lips. 'Here, my lad,' said the officer, 'none of that! There's a concert going on in there.' The trumpeter, resisting this well-meaning attempt to preserve order, was removed to the police station and only released when it was too late.

A Chamber Music Recital.

TWO pieces by Ethel Smyth ('Variations on *Bonny Sweet Robin*' and two interlinked French melodies') are to be included in the Philharmonic Trio's concert when, in conjunction with Charlotte Jackel, it broadcasts a concert on Friday evening, May 9 (National). A *Pastorale and Harlequinade*, by Eugene Goossens, whose brother is the oboist of the Trio, is also in the programme.

Queen Victoria's Favourite.

MENDELSSOHN'S piano music (played by Maurice Cole) forms the 'Foundations' for the week beginning May 5. None of Mendelssohn's 'Letters,' perhaps, gives a readier view of that England with which he was so closely associated than those in which he describes his visits to Buckingham Palace—'the one really English house where one felt at one's ease.' Prince Albert would play the organ to him: Her Majesty would sing to him (once, he tells us, the Queen paid him the compliment of singing him one of his own songs—or so she thought; only it happened not to be Felix's song at all, but his sister Fanny's). On the last occasion when the composer visited the Palace, he was about to take his leave when the Queen asked was there anything she could do to give Dr. Mendelssohn pleasure? What should the great man choose but to ask permission to visit the Royal Nursery? 'Delighted beyond everything' (continues his biographer), 'Her Majesty led the way, and the two were soon deep in the mysteries of children's clothing, dieting, ailments, and all that appertains to the duties of the heads of a family.'

Celebrating Lindbergh in Music.

HERMANN SCHERCHEN will also conduct a broadcast concert on Wednesday, May 7 (National). He is the Musical Director of the East Prussian Broadcasting Company at Königsberg. Recently, he has been delegated by the German broadcasting authorities to form and train an orchestra which, although its first purpose is to serve the Königsberg station, will also regularly tour the principal stations of Germany and Austria. At his concert on May 7, Herr Scherchen will conduct two works which were written specially for the radio, being commissioned by the German broadcasting authorities and performed under Scherchen's direction at last year's Baden-Baden festival of 'German Chamber Music.' The two chosen pieces are *Tempo der Zeit*, by Hanns Eisler, and *Der Lindberghflug*, by Hindemith and Weill. Parts of *Der Lindberghflug*, which consists of sixteen short pieces for soloists, chorus, and small orchestra, musically descriptive of Lindbergh's memorable flight in 1927, were recently relayed from Berlin as the German contribution to the Triple International Programme.

Music Specially Written for Radio.

THIS innovation of music specially written for broadcasting opens up a new field of musical possibilities. Music, you may say, is music anyhow, whether heard in a concert-hall or from a seaside bandstand or over the air. True, but not all music is equally suitable for broadcasting. Germany, always well ahead in the matter of innovations in art (it gave us, for instance, the expressionist form of drama, to name only one of its recent contributions to new media in art), has already gone forward with the exploration, securing the interest and co-operation of such first-rate composers as Hindemith, Weill, Goehr, and Eisler. *Der Lindberghflug* is a remarkable instance. Here is something entirely 'radio-genic.' The text begins by stating Lindbergh's age, name, nationality, etc. It goes on to tell us exactly the details of his cargo. He encounters mist, a modern Siren, and it speaks to him. The snowstorm speaks to him, and the roaring waters that seem to draw him down. Sleep tempts him. He holds friendly speech with his engine, congratulating it, urging it on. . . . Here is the modern equivalent of the nineteenth century cantata. It is designed absolutely for the radio—feeding the mind's eye with words as its music feeds the ear, using the additional artifice of 'effects,' and building from it all something 'rich and strange.' A whisper has reached us (how authoritatively informed we do not know) that certain young English composers may be expected soon to join in this attractive adventure.

The Silent Fellowship.

SIX meditations on the 23rd Psalm broadcast to the Silent Fellowship by Mr. E. R. Appleton, have been printed in the form of a booklet by the Beacon Press, Ltd., of Citizen House, Bath (price 1s.). Mr. Appleton, Director of Cardiff Station, invented the famous epilogue known as 'The Silent Fellowship,' which for several years has been broadcast every Sunday night from his station and, once each month, from Daventry 5XX.

The Language Problem.

THE eighth talk in the series, 'Holidays at Home and Abroad,' was recently broadcast by Mr. A. G. MacDonnell under the title of 'Travelling without an Interpreter.' Large among the phantoms of travel looms that of language. If we cannot speak foreign languages, how are we to ask our way, order a drink, bargain over a purchase, call a doctor or express our admiration for a lady? To our eternal shame be it said that the ordinary foreigner is far more likely to speak our language than we his. It is amazing, too, how much you can make of a few words of a language if you accompany them with sufficient pantomime. When speaking to a foreigner in his own language—and we are no linguists—we have found it fatal to sacrifice speed to accuracy. You may get all your tenses and terminations right, your grammar may be a thing of beauty, and your syntax a joy for ever—and yet, if you halt and stumble over them, the foreigner will return a blank stare. It may be his language, but it doesn't sound like it, and so he doesn't grasp what you are saying. Our advice is, let yourself go, forget that you were ever taught at school that it was ridiculous to gesticulate, use your little vocabulary as though you felt it might mean something and, if all else fails, resort to pantomime. We recall at Verona watching a clerical member of an 'escorted tour' explaining to a waiter in dumb show that his wife wanted her egg boiled for four and a half minutes. That was one of the most perfect pieces of acting we ever remember seeing.

Sweets to the Sweet.

FEW listeners will have realized how many enthusiasts tune in every day to our British programmes via Daventry 5XX. We regularly receive appreciations of the B.B.C.'s orchestral concerts from listeners in Germany, France, Belgium, and Switzerland, and a recent broadcast discussion brought in a highly contentious letter from the Balkans. Mr. Victor Oloff, leader of the Oloff Sextet, which has given many performances both in the Children's Hour and programmes outside it, lately received a letter of passionate admiration from two Spanish doctors at Saragossa. With it came two boxes of sweets—for distribution among 'your musicians and the announcer whose voice we have come to know so well'; also, the music



'Enough of those sweets'

of a popular Spanish air, the *Jota Aragonesa*, with the request that it be played by the Sextet. 'If you could possibly arrange,' wrote the doctors, 'to have the title announced in Spanish just before you begin to play it, our joy would be complete!' If the musicians eat enough of those sweets, it looks as though the joy of the whole medical profession will be complete.

'The Broadcasters.'



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IN his latest book, 'Science and the New Civilization,' Dr. R. A. Millikan, one of America's foremost physicists and a Nobel prize-winner of 1923, pays a remarkable tribute to the British system of broadcasting. 'The programmes,' he writes, 'provide the radioland public of England with the largest return in education and in entertainment for eight mills a night ever provided, I suspect, in the history of the world.' The modern scientist is not prone, as a rule, to be prodigal with his praise. Dr. Millikan must have been greatly impressed by what he heard broadcast when he was recently over here. 'The value,' he goes on to say, 'of giving the whole British public the opportunity to hear the English language used, in intonations and otherwise, as cultured people are wont to use it, is altogether inestimable.' Dr. Millikan's words provide yet one more justification of the B.B.C.'s policy of maintaining, throughout the programmes, the highest possible cultural level. Unfortunately, 'culture' (like 'chamber-music') is a word which for some people has an uncomfortable sound: it savours of the schools. It is not realized that culture is as much concerned with entertainment as with education—if not more so; and by entertainment we imply all those means whereby a man employs his leisure hours. For the majority of us, wireless is the one constant source of entertainment today: over the air, therefore, lies modern Everyman's chief access to culture. If the B.B.C. had pursued the policy of giving only that which seems to please (the lowest common multiple, in fact, of entertainment), it would have been a betrayal of the high charge put into its hands. It would have been easy; it would have been popular—for a while. It is the merit of the B.B.C. programmes, however, that they should cause such able men as Dr. Millikan to exclaim, 'What a stimulant to the imagination!' For in the use of the imagination, after all, lies the best hope of a people's happiness.

THERE is a saying that none are so unhappy as those who have nothing left to grumble at. For seven years now we have all been spared this sad impasse by having the broadcast programmes to rail against: they have provided a sure safety-valve for us all. Every broadcast programme was bound to be wrong for somebody; and that somebody could always give vent to his

rage by inditing a stiff letter to the B.B.C. Thus one has a mental picture of the national spleen kept beautifully under control: there was a constant supply of something to grumble at. Now at last it looks as if this happy state of affairs were coming to an end. The broadcast programmes are too good. There will soon be nothing left in them to rail against. Says a writer in the current issue of *The Musical Times*: 'the National and Regional programmes are simultaneously offering the listener items that he particularly wants to hear.' He then embroiders his lamentation by citing instances, from the week in question, of the *embarrass de richesses* with which he has been faced. Programmes 'clash'; it is 'exasperating'; it involves 'sacrifices' which (he implies) he can ill afford to make. It is all very perplexing. The only chink of light, in fact, that we can see in this sorry situation is that it anyway offers a new grouse in place of the old one. We can now indulge in complaints against the impossibility of enjoying all that the broadcast programmes offer.

THE WORLD WE LISTEN IN

Many grown-ups, I should suppose, will listen during the Children's Hour on Tuesday, when (in the National Programme) we are promised tales and songs about Brer Rabbit, the elephant, and other beasts. One may have to

Animal Stories

entertain a child one day; one may learn something from accomplished artists. But if we dared to be frank, would we not confess that few entertainments can hold us enthralled as animal stories do? To tell them is the shortest road back to the Garden of Eden. With a good yarn about Brer Rabbit, one can get past the angel with the flaming sword on most days of the week. I took to inventing animal stories, once upon a time, for the satisfaction of putting a very charming little girl to sleep. I improvised as I went along, and it was astonishing how quickly the jungle became animated with strange beasts. My cycle of tales had as its central characters Five Wise Cats. There was a ginger cat, a tabby cat, a black cat, a white cat, and a black and white cat. I discovered that the art of telling a really soporific story required me to enumerate these animals in the correct order many times. Each of them had a distinctive purr modelled on the morse code. The caressing syllable could be repeated with five different rhythms, and when the third or fourth time the black and white cat said purr, purr, purr, purr, purr, the little girl was usually asleep. The cats, when we set out to hunt for them, were sometimes discovered asleep after a good meal beside the Milky Way. On those evenings we had hectic adventures among the stars, which were apt to shape themselves into a boldly humorous satire on the universe and its governments. There was a danger, however, in this form of entertainment, for when the bedclothes began to heave too violently, I had to set the cats purring again, in their sedatest and most somnolent manner. I used to wonder whether the Arabian narrator of the thousand-and-one-nights had really been as anxious to bring slumber to the uneasy pillow of the caliph as he pretended to be. But perhaps he really told the best part of his story after his audience had gone to sleep.

Animal stories were, I suspect, the first form of fiction in which our species indulged. Is there not a nursery rhyme which begins 'Lullaby, baby, on the treetop'? That, one supposes, must date from the time before our half-human

A Solemn Warning

ancestors had abandoned the arboreal nursery. The simplest savages tell these stories best; when one knows the best work of Negro and Australian artists, one rather resents the civilized moralizings of Æsop. But one warning let me convey. It is a first principle in telling these tales, and, indeed, in all other activities of a wisely ordered life, that one must never laugh at animals. There was once a man on an island in the South Seas who forgot this rule. He was out hunting in the forest, when the frogs annoyed him by croaking. He laughed at them, poked fun at them, mimicked them, and then went on his way, thinking himself a very fine fellow indeed. Presently he noticed that little stones were rolling after him. They stuck in his toes and nothing that he could do would dislodge them. He went on, but now even bigger stones were rolling after him, and they stuck to his feet and legs. When he got home and lit his fire and cooked his dinner, still the stones rolled up. For three days and nights it went on, until he and his wife and their three children were all turned to stone, and to this day you may see them, outside the village, a warning to all who laugh at animals. So I was always careful to speak with respect of the Five Wise Cats.

The researches of modern science have discovered up and down the world ample corroboration for this story from the South Seas. I found a case myself the other day in Australia. A tribe had abandoned its camp to attend the ceremonies of initiation, leaving only an old dog in charge. Up came an enemy tribe in full war-paint, and finding no one to fight, they interrogated the old dog to discover whither his masters had gone. It would not answer until they mocked it and threatened to cut its throat. Then it replied, 'Gone to the corroboree,' and instantly, the whole hostile tribe was turned to stone.

Turned to Stone

Animal stories, as anthropologists know, will repay study. One may dig up from them a good deal of history. There are several serpent stories, told by Australian blackfellows, in which the transgression of Mother Eve is recorded. Manifestly many of the tales are inventions, made on the spot, to explain the oddities of birds and beasts found only in Australia or America. But for some of this folk-lore, it is difficult not to conjecture a common source. Why were animals or certain animals so sacred that one must not laugh at them? And who were the mysterious beings, so powerful, that if you offended their favourite animals, they could turn you to stone? Professor Elliot Smith and Mr. Perry have an answer which fits the facts. Ages ago, sea-rovers who had got their civilization in ancient India, which in its turn had derived its arts and beliefs from Egypt, voyaged in this ocean and penetrated even to Australia. Their souls took up their abode in animals after death, a habit which souls still retain in India. And these gifted strangers could make stone images like men, which may be seen on Easter Island and elsewhere. Of course, they could petrify you, if you offended the beasts in which their grandfathers were incarnate. One may learn much about the past from cautionary tales.

H. N. Brailsford

Cecil Lewis, author of this article, recently visited America to produce British Radio Plays.

AN EVENING IN THE STUDIOS OF NEW YORK

WOULD you care to come and look round the studios of the National Broadcasting Co. this evening? They are on the 13th, 14th and 15th storeys of their big Fifth Avenue building, but the lifts will rush us up in no time. When eventually the doors slide open we are confronted by a charming girl, sitting at a desk, with a little brass plate at her side giving her name (not, unfortunately, her Christian name) to save us the embarrassment of calling her Miss—er—.

She has been chosen for her looks and charm of manner and is one of the official hostesses of the N.B.C. You will find one of these hostesses on each reception floor. She receives us with a smile and gives the necessary instructions, a Negro attendant relieves us of hats and coats, we are given our passes, and can begin to look around.

The first thing we come across is a large, beautifully-decorated lounge, with many couches and easy chairs, writing desks, and low, convenient tables. A loud-speaker stands in one corner. Here the friends of artists and privileged members of the public can sit and listen to programmes. There are actually two such lounges. The loud-speaker in one gives the Red Circuit programme and the one in the other the Blue. These two 'circuits' or 'networks' are the two systems over which the N.B.C. broadcasts simultaneously two different programmes. They correspond roughly to our National and Regional alternatives—though, of course, the balance of alternatives is not maintained in the States because so many independent companies are concerned in it. These Red and Blue networks are far-reaching, elaborate S.B. systems. Sometimes both networks serve the same cities, but more generally they do not, so that an advertiser, wishing to sell his goods over certain areas, chooses the network most suitable to his purpose and has his programme put out on it. It is quite a common thing for a New York transmission to be put on the land line to California—a four-day train journey in distance. The time on the Pacific coast is four hours in advance of that in New York, so that a programme coming on at eleven at night on the Atlantic Coast actually goes out at seven from Los Angeles. Even the Middle West is an hour ahead. Chicago radiates a programme at six which is scheduled in New York at seven. You can imagine the complication in administration that such a thing demands.

At the far end of the lounge are two long glass windows. Looking through them we find ourselves gazing down into a studio whose floor is a storey below—the studio being constructed to be two floors in height. Here the broadcasters can be seen at work while the inquisitive watch them, rather like bears in a pit. The glass is thick and double. No sound passes. The full-chested soprano stretching on a high note, the gesticulating conductor lashing up his stolid musicians, all this looks rather ludicrous—like a talking picture when the sound has failed. The studio is of fine propor-



tions, well lit with hanging lamps of modern design, the floor is cork parquet, and the walls partially draped with sliding curtains which can be altered to vary the quality of resonance in the room at will. Most of the larger studios have these observation windows. It is an excellent idea, for guests moving in and out of studios during a transmission are disconcerting to the performers, and in New York this is strictly forbidden. A boy stands before the door and admits no one who has no part in the transmission.

Let us now take advantage of our special pass and go down into one of the control booths, which, like the observation rooms, has glass windows looking on to the studio. Here the engineer in charge sits at a desk with the amplifier mounted on it. He has volume controls on the two or three microphones in use in the studio, and all the time watches an indicator which gives him the strength of the modulation the programme is making. Slung up in the roof above him is a loud-speaker, before him is the script, at his side sits the director who has produced the programme. It happens to be a play and also a sustaining programme. This word 'sustaining' is used to designate programmes which are not advertisement, but are put on by the N.B.C. themselves. They are usually a good deal better than the sponsored programmes; but of course they do not pay the performer so well. In sustaining work any artist, whether he speaks a line only or has the leading part, is paid a flat rate of five pounds for his work. The only reason the artists work for this figure is that they hope to be heard by the organizers of some of the advertising programmes, who may then engage them at four or five times the sum. A successful radio artist may easily earn two thousand a year or more. The actors are working on separate microphones; in the background the effects man is jingling bells and rolling a barrel about. The whole play is taking place in the one room—an antiquated method, according to British ideas, which dropped out of use some five years ago.

As we pass out of the control booth the engineer offers to show us through the main amplifier room. It is not very large, the walls are covered up to the ceiling with small black box-like amplifiers. There are desks in the centre where men type the log of transmission, and in the centre the engineer in charge has two loud-speakers, one on each side of him, both going at once with different programmes. He is said to be able to listen to both at once, one with each ear, and keep a check on quality. But, what with the typewriters, the telephones, and the two loud-speakers, it has always been a mystery to me how he hears anything at all.

Leaving the pandemonium behind, we climb up a little circular iron stairway, like the things one finds in a submarine, and come out on the floor above. Here, in the lounge, we find the loud-speaker braying forth: 'Peanuts are a household delicacy and should be served with every meal in small silver salvers beside your plate. They are wholesome, tasty, delicious; no housewife can afford to be without them . . . And looking through the observation window, we can watch the small bespectacled man who is seriously delivering this uplifting homily to the great people of America.

The corridors are alive with people. Orchestral musicians with their instruments hurry from one studio to another, visitors stand about watching the proceedings, artists discuss the programmes they have just put out, and all the time the four big lifts click and ring taking people up and down between the floors.

At last we find our way to the top studio, capable of seating a full-sized orchestra, and an audience of three hundred or more. Here the major programmes are given, the symphonic and operatic performances, with famous conductors and stars from the Metropolitan Opera. The orchestra is slightly raised on a platform, the artists are grouped before it, working in pools of light, which leave the rest of the studio in gloom. The studio itself is crammed with people to overflowing. Behind false pillars against the walls are hidden lights which throw a soft blue glow on the matt silver walls. The effect is pleasing and restful, and the attention of the audience is concentrated on the performers. A number has just been completed. The Announcer steps up to his microphone and gives the station call sign, striking the little bells. There is a ten seconds' pause. During that time every station on the network taking the programme has cut adrift from New York and given their own call sign, then switched back again. This is done every quarter of an hour, except when continuity programmes like plays or operas are being given, to help the listener, who, getting the same programme at many places on his dial, may not be certain to which station he is listening. This alone is a criticism on the attitude of the American listener, who is still, apparently, more interested in the station he has got on to than the actual transmission he is getting. Radio is still an amusing toy, not a form of entertainment to be seriously listened to for cultural improvement. Perhaps it is just as well, for the programme standards in America preclude it being looked on in this light in any case.



Mrs. M. STAFFORD NORTHCOTE,* the well-known bridge-player and broadcaster on bridge, writes below on

THE NEW GAME OF CONTRACT BRIDGE

AS Auction Bridge was a variation of ordinary Bridge, so is Contract an elaborated variation of Auction Bridge.

The fundamental difference between the two games lies in the scoring, and in the fact that only the actual number of tricks contracted for may be scored below the line, which means towards the game.

At Auction, if a player declares to make two Hearts and he makes four, he automatically scores the game. At Contract he would only score below the line the two tricks which he had contracted to make, and the other two tricks he would score above the line at the rate of 50 a trick.

The game consists of 100 points and the suit values are:—

No Trumps	35 per trick.
Spades	30 " "
Hearts	30 " "
Diamonds	20 " "
Clubs	20 " "

They rank in value in the order named; and majority calling is used. Doubling and redoubling takes place just as at Auction.

When there is a declared trump the honours are:

Four honours in one hand, 100.
Five honours in one hand, 150.
At No Trumps: Four Aces in one hand, 150.

For any other division of honours nothing is scored.

Slams are only scored when bid for, and carry with them heavy bonuses when made, and, likewise, heavy penalties where failure follows the declaration.

The rubber points are: where the winners have scored two games and the opponents none—700 points. Where the winners have scored two games and opponents one—500.

When either, or both, sides have made a game they become what is called 'vulnerable,' and in this case all penalties and bonuses become heavier, but trick values and all ordinary honour scores are not altered.

When a declarer is doubled and makes his contract, and is 'not vulnerable,' he scores 50 for his contract and 100 for each over-trick. If 'vulnerable,' he scores 100 for his contract and 200 for each over-trick.

If he bids a small slam and makes it, he scores 500 points when 'not vulnerable,' and 750 when 'vulnerable.' For a grand slam he scores 1,000 points if 'not vulnerable' and 1,500 when 'vulnerable.' Should a declarer fail in his contract when undoubled, he loses 50 for each trick when 'not vulnerable.' When 'vulnerable' he loses 100 for the first trick and 200 for each subsequent trick.

If he is doubled the penalties are: when 'not vulnerable,' 100 per trick for the two first tricks, 200 per trick for the third and fourth tricks, and 400 per trick for any subsequent trick. When 'vulnerable,' 200 for the first trick and 400 for each subsequent trick.

It will be gathered from the heaviness of these penalties and bonuses what a tremendous part the state of the score plays in Contract Bridge. It is much more necessary to keep count of the position of the game in Contract than it is at Auction, because the whole system of declaring is dependent upon the score. It can never be ruled out. Then again there is the added prospect of making both game and over-tricks at one and the same time. The

declaration at Contract Bridge is of supreme importance, and, though there will be many instances where the bidding of both games may be very similar, there will be a greater number where it will be directly opposed. It is vitally necessary at Contract to give your partner true information as to the value of your hand on your original declaration. It will be wise to remember that your initial bid must be made on much stronger values than your initial bid at Auction Bridge would be. At Contract you practically say to your partner: "Support me if you possibly can, as I think this is our best chance for game"; and in this light it can be readily seen how great is the responsibility of the original declaration. Undercall rather than overcall, and never declare a greater number of tricks than is absolutely necessary; but, above all, *never forget the score.*

With regard to the playing of the cards, it is here that skill tells. Every trick gained will bring immediate grist to the mill. At Auction Bridge the winning of the contract is the main factor with most players, and when that is gained tension is slackened. At Contract Bridge every trick over and above your contract

is well worth striving for, and if you are against the declarer, well worth preventing his acquiring. Every vestige of talent is paid for at Contract, and it therefore behoves one to attach a meaning to each card, and draw deductions from them as they are played.

Good defence is of even greater value at this game than it is at Auction.

When using the Club Convention, the original bid of one Club is made on a hand which indicates high scoring possibilities. It must contain, at least, three certain tricks, and an alternative bid to fall back upon if the partner has to bid a Diamond. As it is bid irrespective of what is held in Clubs, the bidder's partner is compelled to take out that one Club, and so give his partner a further opportunity of bidding, if it has not been overcalled, or doubled, by the adversary on his right. If he does not hold *two certain tricks* then he must bid one Diamond, no matter what he has in that suit. If holding two certain tricks he bids his hand in the ordinary way.

When not using the Club Convention, any original bid of two denotes a hand of great strength.

ABOUT THE NEW TALKS

THE programme of broadcast talks for May to July is now ready and contains details of many new series.

On Friday evenings, once a fortnight, Mr. Gerald Heard will explain the newest developments in scientific and archaeological research, so keeping people up to date in their knowledge of science in its broadest sense. Two popular series, at seven o'clock on Tuesdays and Saturdays, will be continued, 'Looking Backward,' and 'Holidays at Home and Abroad.'

The 7.25 p.m. talks will deal with various subjects. Lovers of literature will find Mr. F. L. Lucas talking about 'Six Victorian Poets.' Mr. Lucas approaches his subjects from a biographical point of view, and listeners who heard his charming talk on Dorothy Osborne will find him equally stimulating when he discusses Tennyson, Swinburne, and other literary giants of the Victorian age. Scientists need no introduction to Professor Winifred Cullis who, in four talks, will start a series called 'The Making of a Personality.' Professor Cullis's subject is the integration of the body. Those who have been following the various talks on Economic History on Thursday evenings will find them continued at the same time by Mr. T. H. Marshall, of the London School of Economics, who will discuss 'Problems of Industry, 1900-1914.' On Fridays, Professor Julian Huxley is going to talk about 'Bird Watching and Bird Behaviour.' Professor Huxley brings to this subject all the knowledge of the expert without losing any of the enthusiasm of the amateur talking about his own hobby. On Monday evenings Monsieur E. M. Stéphan will continue his French talks, but the Spanish talks will be confined to Commercial Spanish, and will be given by Don Juan Mascaro. At eight o'clock from Daventry only, on Tuesdays, there will be twelve talks of great interest. Dr. Cyril Burt, a very popular broadcast speaker, is going to explain, in twelve talks called 'The Study of the Mind,' exactly what are the aims and methods of psychological enquiry. Individual listeners and listening groups will be able to

co-operate with Professor Burt by carrying out various tests.

In the 9.20 p.m. period Mr. Vernon Bartlett, the Hon. Harold Nicolson, and Dr. George Dyson continue their series, while on Mondays present-day tendencies in America will be discussed by various distinguished Americans and Britishers under the title 'Stars and Stripes.' It is hoped that some of these talks will be relayed from America. On Saturdays there will be a serial detective story, but not at all an ordinary one. The first instalment has been written by Mr. A. G. Macdonnell, but in later instalments the story will be taken up by other popular writers of 'thrillers,' who will each pick up the story where it was left off and develop it along their own lines.

In the London and Midland Regional Programmes there are several interesting series. On Mondays at eight o'clock there will be 'Today and Tomorrow: A Philosophy of Freedom,' by Professor John Macmurray. This will consist of twelve talks, summing up the chief tendencies of modern thought.

Listeners to this series will find the pamphlet price 2d., published in connection with these talks, very useful, as it contains a form of essay by Professor John Macmurray intended to give the listener a common starting-point with the lecturer.

On Wednesdays, at the same time, Mr. Otto Siepmann continues his popular German language talks. On Tuesdays, at 8.30 p.m., five young architects are going to talk about 'Today and Tomorrow in Architecture.' On Fridays, at the same time, members of the Biochemical Laboratory at Cambridge are going to explain 'Biochemistry: What it Is and What it Does.' On Saturdays Mr. George Rylands is going to give eight readings of love-scenes from the English novelists. Incidentally, on Tuesday evenings at six o'clock, in the National Programme, there will be readings from the Victorian Poets which will serve to illustrate Mr. Lucas's talks on Wednesday. Another series of readings on the National Programme on Thursday evenings will be from Charlotte Brontë.

*Bridge broadcasts are on Thursday nights (10.30: Regional).

V. S. PRITCHETT describes a

OTHER PEOPLE'S HOLIDAYS—II.

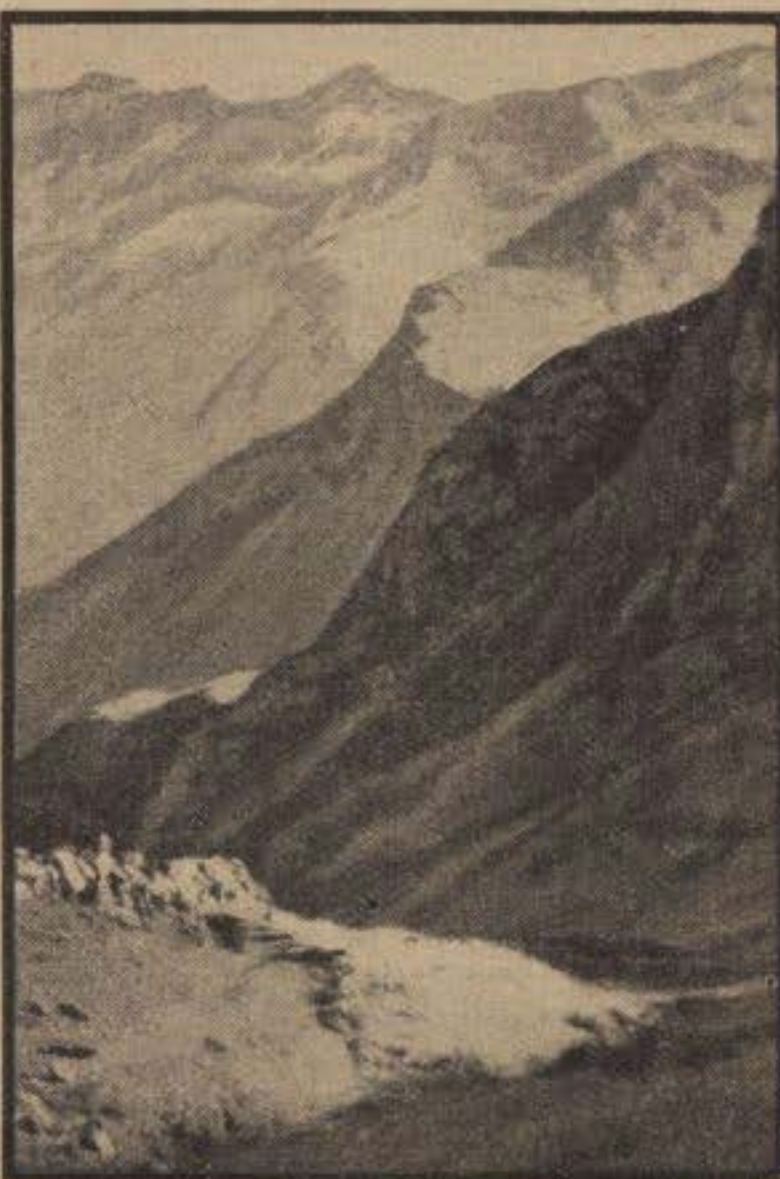
NIGHTMARE IN THE MOUNTAINS

Complementary to the Saturday evening (National) Holiday Talks we print below the account of a fantastic adventure in Spain

SPAIN is a country of very passable inns, and among the mountains of the Asturias, which lie inland from Santander in the north, I had been very fortunate. Here were active, genial, intelligent people to deal with; trout from the streams to eat, and each village boasting that it had the 'purest and coldest water in the world'; rough inns but clean beds to sleep in; and a flea or two for companionship only once in a while. One struggled by a maze of goat tracks from pass to pass, with the peaks as stiff as silver flames around one. It was magnificent, but in the end the magnificence became monstrous and overwhelmed one. And at Oseja, on my last day in these mountains, there was a foul inn where, under the accumulated strain and excitement of cutting into new and difficult country, I collapsed.

That journey to Oseja was one of those unpleasant experiences which, like honourable wounds, one can boast about for a lifetime. There were two high and cumbrous ranges of mountains and thirty-two mountain miles between me and Oseja. A Frenchman with whom I spent the evening before my journey, said, that if I managed to find the way and survived, there was a 'bon petit auberge' to stay in. His 'bon petit auberge' was my undoing. By six o'clock the following afternoon the first range had been well mastered and lay between me and his misleading voice. I was already tired and ready for another meal. I had been sitting in a new-mown meadow, in a narrow, fertile valley from which the mountains were withdrawn with the terrible serenity of unsheathed swords. The air was dense with the heat of the earth, the odour of hay and flowers, the woven hum of insects; and as I left the field, where I had been eating cherries which some children had stolen from the priest's garden for me, hundreds of grass-hoppers shot up from my feet like spray. But, I thought, Oseja is just over the hill and there is this 'bon petit auberge.' In two hours the sun would set. Could I race the daylight over the mountains?

I went to a tavern. All the men in the tavern, carters, haymakers, and shepherds, slammed down their glasses and woke up to argument. One man had done it in three hours, another with long legs in four, another in six hours and that with a mule; and one miraculous creature had done it in two hours, but he had been going to his wedding. 'Hombre!' they cried, 'it isn't possible.' I said to myself, let me hurry as if I am going to be married in Oseja, and set out against the opposition of everyone, and the emptiness of my stomach. Already the mountains were hardening in the evening light when I had lost the valley fields below me. Haymakers were leaving their meadows. 'Go with God,' they shouted as they passed by. A cold breeze poured like a stream from the lower summits which masked the ultimate col. And then the familiar problem was presented. The track became a web of loose stones and boulders, split into a dozen veins leading in every direction; the minor shoulders multiplied, and soon I was lost. By the mercy of heaven I saw a shepherd across a valley and shouted, with my hands to my mouth. We stood there shouting to each other. Some of the mountains were in cold shadow, others were faintly golden with



Photograph by M. O. Dell

deep blue hollows carved in their sides. The track disappeared into the half light of empty woods, and when I emerged on to one eminence after another, the shepherd shouted to me, but I could not hear what he said. Then a spur cut me off from him. His voice went, and the daylight quickly sank to the green, preliminary glow of night.

Three hours had passed before I reached the summit, ravenous and exhausted, and the stars were so white and large and near over that open pass that I thought I could touch them. It is one thing to blunder upon the top of a pass by daylight, but at night to find the right path down from it, with the ranges rising in black, misleading waves, is quite another matter. There were no lights, and I seemed to be stepping out of space into a wide cauldron of leaping shadows. Then from below I heard the playing of cowbells and decided to make for them. But the wedding in Oseja was annulled; the three hours grew to four, to five and six, and but for the merciful rising of the moon, which stilled this fantastic sea of shapes to a severe, gleaming silver, the ringing of bells and the guidance of a torrent, I might have stayed there all night. Had I known it, this would have been better than Oseja's infamous 'bon petit auberge.' I know that I seemed to walk along the edge of an endless precipice, that the descent was so rough and steep that at every step the mountain forms seemed to jolt up feet at a time above my shoulders, and that my body was shaken like an old wagon. There was the tolling of the cowbells now below, now above, and the breaking of thickets as some startled beast crashed into it ahead of me. Sometimes I was walking in the bed of the stream that had been swallowed by the path;

and it was hard to know at a distance which were glow-worms and which were stars. It was nearly midnight before a smooth belt of moonlight showed me the first fields. Then a wood, a scratch of light, the barking of dogs, the grunt of a cart, the reek of wood smoke, a cliff of rock and suddenly I was in the middle of Oseja as though I had fallen into it out of the sky.

I made for a great warm walnut tree where I had seen the glow of a cigarette. It seemed mysterious that the cigarette should be attached to a living man. I asked him weakly about the famous 'bon petit auberge.' He led me indifferently to it, a tall stone building leaning over the road. We went into a large, stone-flagged room which was icy cold. There was only a bench in it. He shouted. An old woman, whose skirt dragged like an old broom across the stones, came out of an inner room. It was lit by an electric light that was dimmer than a candle flame. She had a black handkerchief tied round her dishevelled hair. She was thin, scraggy, and bent and had lost nearly all her front teeth. At that hour of night, she said, there were no beds and no food. She could not take me. I fell on a bench too exhausted to speak to her, and the man, who stood outside in the darkness, declined to intervene. He went away and left me to her. After a while I said I was so many years old, married, no children, could not say if I ever would have any; that I came from there to here and was going to Cangas de Onis, but my house was across the sea. That my profession was something or other, and that it obliged me to walk and made me precious little money. She then said, curtly, that I could sleep with the 'patron' if I liked. We argued about this. She went out and left me with the mountains spinning round in my head. After a long time she brought a pot of pungent stew and a plate, and a huge loaf of very hard and solid bread. I said, 'I regret I have neither knife, spoon nor fork with me.' She brought these. Then she stood at the door watching me trying to eat the cool, greasy mess. 'If you walked all that way you must be mad,' she said.

Quite indifferent, she led the way upstairs. As the rooms below had been cold, so the rooms above were stifling. The building echoed with the snoring of the 'patron.' I said, 'Isn't there some other room?' 'No,' she said, but led me into a large room that had nothing in it but a Singer sewing machine, and from this room into a very small one which was filled with three huge wooden beds. There was no one in it. 'Sleep well,' she grunted mechanically and left me in darkness.

There was a tiny window which would not open, but one pane of glass a few inches square had been knocked out of it; and outside on the balcony was hanging a rank goat skin. I lay in the bed, and soon heard animals moving in the yard below, goats, mules, pigs, and chickens. With the mountains digging into my back I slept. After some hours I woke in a fever. I had had a horrible nightmare. I was fighting for my life with a man. At last I mastered him and was kneeling upon his chest and choking him with my hand on his throat, when he laughed at me and said it didn't matter if I did kill him, I should be dead myself in three days. I groped out of bed and heard people sleeping in the

(Continued on page 223.)



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag
Enlivened by GEORGE MORROW.

THE DYING DANCE TUNE.

MR. HARVEY GRACE'S article on dance music in a recent issue is all that it should be, as his points are excellently made. Nevertheless, although in complete sympathy, I would ask why good dance music does not survive a little longer. It seems astonishing to me that the life of a Gershwin composition is very little longer than that of the average dance tune. I cannot help thinking that the conductors (or should one say owners?) of dance bands foist new stuff upon the public at all costs—that the public would prefer the old to have a longer run. Can it be that the conductors receive premiums? No doubt most of the dance music of today will perish completely—and few will be sorry. Nevertheless, it would be a pity to lose that which has really been composed by a musician. Gershwin is swallowed up and classed with the rest of them—but his work is of a different order altogether. Bandsmen might do well to add a few to a regular repertoire, and introduce the new tunes sparingly. It would make life easier for them and happier for us.—*Denis Butterill, Moor Cottage, Ben-Rhydding, nr. Ilkley.*

MUSIC AND BEAUTY.

ON looking through the programme pages of *The Radio Times* I am constantly being struck by the good looks of the singers and other musicians who give us so much enjoyment. In some cases the beauty of expression is remarkable, and I have noticed this, too, in friends of my own who have musical gifts. I wonder if other listeners share my belief that music is a great 'beautifier'?—*K. J. B., Harley.*

FOLK DANCE MUSIC.

MAY I add my appeal to that of the other listeners who have asked for Folk Dance music. The numbers of people who are learning Folk Dancing increases daily and even listeners who do not know the dances can enjoy the tunes, which are usually very beautiful old ones. Some time ago, I remember, the B.B.C. did give a certain hour (I think once a fortnight) to the broadcast of a country dance lesson. I was very sad when that arrangement came to an end, and no other Folk Dance music given.—*Alice M. Duckham, Arcady, Freshwater, Isle of Wight.*

IN PRAISE OF MODERN MUSIC—

MAY I be allowed—before the inevitable storm of protest breaks over your head—to offer my sincere thanks to the B.B.C. for the Schönberg concert? I am not a musician, and therefore cannot hope to understand works such as this, nor those of Bartok, Stravinsky, Walton, Scriabin, and many others. It is a strange fascination to those who love music to try to grasp something of the meaning of it, and to ask ourselves what is all this leading to. For certain it is, that through or out of such works—fearful and wonderful though they be—the music of the future will come. Therefore, sir, I do feel that all thoughtful listeners, especially those living in the provinces, out of all touch with the serious music of our time, do owe the B.B.C. a real debt of gratitude for giving them the opportunity of hearing works that otherwise would never by any chance come within their ken.—*F. C. S.*

—AND IN DISPRAISE.

NO doubt this will not be the only letter you will receive concerning the broadcast of contemporary music (query) on April 7. I cannot for the life of me understand why you allowed such an indescribable noise as Schönberg's *Pierrot Lunaire* to be thrust upon the British public. The wails and moans from Erika Wagner terrified my children, who were awakened from their peaceful slumbers, and the cat, recognizing familiar sounds became restless. Unfortunately for me, whichever way I turned the dial of my set, I could not cut out the National programme. Please spare me, and many others, from another ordeal such as we have experienced tonight.—*Sydney W. Proser, 301, Avondale Square, S.E.1.*

[LISTENERS who cannot tune in the alternative programmes can, as a rule, at least shut off their sets.—*Music Editor, 'The Radio Times.'*]

REMEMBER YOUR NEIGHBOURS.

WOULD it be reasonable to ask that, with the news and weather forecast, the following question might be broadcast daily—'Are you sure your loud-speaker is not causing annoyance to your neighbour?' The 'fairies at the bottom of my garden'



are not kind for I do not want to hear from that direction any programme when I have put down my earphones and am trying to concentrate on mental work. The distraction from the next street, however, continues to mock, in spite of shut doors and windows, so we dread what is in store on summer evenings for those who yearn for tranquillity but have the misfortune to live in 'avenues'.—*G. B., Ealing, W.13.*

Mark your letter 'What the Other Listener Thinks,' and address it to the Editor, 2, Savoy Hill, London, W.C.2.

FROM HAYDN WOOD.

I AM constantly being chaffed by my friends about the 'Cockney' pronunciation by your announcers of my Christian name—Haydn. I am known to them all (and to the general public, I should imagine) as Haydn, the 'ay' being pronounced as in 'pay.' My name is mostly broadcast as 'High'-dn. We know that this is the correct pronunciation of the great Haydn's surname, but, as I happened to be christened the incorrect way, I should be glad if your announcers in future would pronounce the 'ay' as in 'pay.' Perhaps it would interest your readers to know how I came to be christened Haydn. My father (a Yorkshireman, and very musical) had been to a performance of Haydn's *Creation*. I was born the day after, so he decided that his 'creation' should be called Haydn.—*Haydn Wood, Portman Mansions, W.1.*

THE ANNOUNCERS' COUGHS.

ANNOUNCERS, I suggest, should be forcibly restrained, even to strangulation point, from advertising their paltry little



coughs. When I have a really outrageous one, do my family murmur 'Poor darling, he's got a cold—so terrible for him?' Not at all! On the contrary, should I venture one little 'bark,' I am promptly and sternly 'shushed.'—*Jealous.*

'IF I HAD MY WAY.'

If mighty wealth should come to me
And I could buy the B.B.C.
Then straightway from the listeners' ranks
Should be abolished all the cranks,
For every programme I would fill
With Jack Payne's band and vaudeville,
And old-time tunes and classics light
With special relays Sunday nights
Of dance music from 'foreign parts',
To strike cold fear into the hearts
Of those who 'listen-in' with rage
To products of a modern age,
If I should carry out my plans
There'd be a lot more wireless fans,
Not selfish grumblers who persist
In thinking youth should not exist.
—*Miss B. Sproat, Stoke, Coventry.*

GREATER EXPECTATIONS.

I FEEL that the readings from 'Great Expectations' must be drawing to an end, and before that happens, I want to send a word of thanks and appreciation to Mr. Clinton Baddley and to beg of the authorities that we may very soon have another series of readings from Dickens, but of longer duration. These have had but one fault—that they were too short. Considering the amount of time given to music (for which I am very grateful) could we not have at least thirty minutes instead of fifteen minutes once a week of these very delightful readings from Dickens?—*W. H. B., Southampton.*

HIS SYNCOPATING TONSILS.

THE new feature 'Diversions' is an admirable successor to the Surprise Items. But who is the gentleman with the syncopating tonsils who announces it in cinema gazette? Surely we get quite enough of this ballyhoo style at the cinema. And when will the B.B.C. appreciate that a background of dance music prevents concentration? A less witty speaker than Mr. Beverley Nichols would have collapsed under this handicap.—*C. Hatton, Cot Lane, Kingmansford, Nr. Dudley.*

NEGLECTING THE POETS.

WITHOUT in any way wishing to join the ranks of the complainers against the B.B.C., might I register here a plea for more poetry reading, especially the works of the more modern and war poets? Except for one short period once a week, and the all-too-few talks by Miss Sackville-West, poetry seems to be excluded from our programmes. And to the 'man in the street' this subject is practically unknown, and his chances of coming into touch with it rest almost entirely with the B.B.C.—*'A Listener.'*

THE MUSIC HATERS.

I SHOULD like to confirm the statements of Mr. Robert Tattersall in *The Radio Times* dated April 4. We music-haters are not treated fairly by the B.B.C. Even when we settle down to the enjoyment of a play music is played in the background at the commencement, finish, and between the scenes, and anywhere else where there is the slightest excuse. This music always prevents the listener from hearing the words of the speakers with perfect ease and is invariably too noisy for the speaker to be heard above it all.—*Zettie L. Law, 35, Cranhurst Road, Cricklewood, N.W.2.*

NOISE EFFECTS.

ARE there not others like me who would like to listen to their plays 'as nature' without a sauce of noises dished up with them? Could you not advertise in *The Radio Times*, let us say, once a fortnight 'A radio play in which the listener may enjoy the words without having to listen to the wind blowing, cocks crowing, cows bellowing, or music playing.' All sounds on the wireless reach one on the same wavelength and cannot be separated. It is not so in nature. If one is holding a conversation in a barnyard one cuts out the cackling, etc., and hears only the voice of one's friend or neighbour. If it were not so, how could one hold conversation on the top of a London bus, for instance? Music and incidental noise have spoilt all plays for me. I am sure there are others who would say the same.—*E. M. Bremner, Shoma Cottage, Cheapside, Berks.*

THE MORBID PLAYS.

I QUITE agree with the comment of one of your correspondents in a recent issue concerning those morbid plays, which depict anguish, horror, and cruelty accompanied with cries and groans (of which 'The Witch Wife' is a fair example) with the weird noises produced by the instruments of torture which you keep in your Chamber of Horrors. If the gentleman who is responsible for broadcasting this 'frightfulness' thinks that the public finds enjoyment and pleasure in listening to the cries and groans of tortured humanity, he must be of the same opinion as the very reverent gentleman who is reported to have said that the joy of the saints in heaven would be increased by watching the torments of the damned in hell. I wonder!—*Another Bored Listener.*

BRASS BAND MUSIC.

IT is good to find that at least one other listener is in agreement with what appeared in *The Radio Times* last September and October under the heading 'Musical Misfits.' I would go even further than 'L. L. Abdy' and suggest that the number of performances by various instrumental combinations should be in direct proportion to the volume of music written for them. Thus, if for each Brass Band piece there are three Chamber and five Orchestral works, the ratio of Orchestral, Chamber Music and Band Concerts should be 5:3:1. By this means we should be relieved of those ghastly travesties inflicted upon us by the Wireless Military Band as transcriptions and begin to get some sense of musical perspective.—*Descant.*

HOT OR COLD.

YOUR Blackpool reader says that when she listens to 'jazz' she has the feeling of 'knowing every time what is going to happen next.' Unfortunately, this is one of the worst characteristics of this wretched form of music. Being for the most part a monotonous repetition of crude sounds, there is little wonder that even the most insensitive mind would in time tire of listening to it. What use is it to praise jazz on the grounds that it is supposed to be unconventional? We don't praise criminals because they are unconventional—instead we try to reform them by improving their intellectual standards. Is this not the very treatment which should be applied to the 'hot' or 'cold' jazz fiends? I do not suggest that the latter should dance to different music. Let them dance to what they like (bagpipes even!). But I do suggest it would probably be worth their while to appreciate other forms of music besides jazz. Even if they try but fail, the intellectual exertion they put forth in so doing can scarcely do them harm.—*W. H. B. C., Wimbledon Park, S.W.19.*

YOUTHFUL POINTS OF VIEW.

IT is a good suggestion that 'youth' should have the opportunity of broadcasting Points of View instead of (as up to the present) the general public of listeners having no option but to listen to the Points of View of very old men, with long beards and extremely white hair (in many cases, actually bald). Of course, we younger ones listen with great respect (if we happen to be in) to these aged expositors of life, but we have a sneaking idea that the life viewed through their eyes seems somewhat different to our (more youthful) visions, and also that their experiences in their longer past have been considerably different to our experiences in our much shorter past, embracing, as it did, to many of 'young ones' those funny phases of life between 1914 and 1919—so we listen respectfully, but inwardly wonder if we (young ones) know something they 'wot not of.' So it is with possibly a feeling of hope and a latent thrill of excitement, in reading your correspondent's letter, that some of young men



and possibly maidens, are wondering if the heart of the B.B.C. may be touched, and that from our midst may be selected youthful representatives to face the microphone and thunder (or murmur tremulously) to the world Youth's 'Points of Views'.—*Douglas Baldwin, 35, Romford Road, Sheffield.*

For the Musical Listener

Notes on the Week's Programmes

TWO OPERA RELAYS FROM COVENT GARDEN

Saint-Saëns' Fourth Pianoforte Concerto.

('National.' Sunday, 4.35.)

SAINT-SAËNS wrote five Pianoforte Concertos, playing the solo part himself at the first performance of each of them. This fourth he brought out at the Colonne Concerts in Paris in 1875, when he was forty. Honours and distinctions had already come to him, and, seven years before, he had been awarded the Order of the Legion of Honour. But his successes on the stage had still to be won, and his first opera, *The Yellow Princess*, produced three years earlier, had been almost a failure. The favourite *Samson and Delilah* was not yet composed, but even it was refused admission to the Paris Opera until it had won its way elsewhere. In two divisions, the Concerto is actually in five movements, and all the way through it has the happy suggestion of being improvised rather than set down in cut-and-dried forms; and it is rich in Saint-Saëns' graciously melodious qualities.

English Opera Singers.

('National.' Sunday, 9.5.)

COMING, as it does, the day before the International Season at the Royal Opera opens, Mrs. Snowden's concert at 11, Downing Street, might be expected to introduce some of the artists gathered at Covent Garden from Continental opera houses. But the singers are all members of the British Covent Garden company which has recently completed a successful tour of provincial theatres. All of them have broadcast before, and all their names are well known to wireless audiences; so is most of the music, operatic and otherwise, of which the programme is made up. And not the least interesting feature of the evening will be the opportunity of hearing the brilliant young conductor, John Barbirolli, as a 'cellist.

Haydn Sonatas.

('National.' Monday to Saturday, 6.40.)

AS Madame Landowska points out in a note for the Symphony Concert at which she played on the 4th of this month, Haydn's music for pianoforte, either alone or with other accompaniments, is sadly neglected as compared with the warm affection in which we hold his symphonies and string quartets. There is some excuse for that, in the rather unaccountable fact that no complete edition of his works has yet appeared, although his great place in music has been recognized on all hands for generations. Some of the sonatas for violin and pianoforte which are in print in old editions are no more than arrangements, often of his own string quartets, but the original works for these two instruments certainly deserve a far wider popularity than has yet been given to them. He knew both violin and pianoforte well himself; indeed, he had a sound knowledge of many instruments, although, in his own words, he was 'no con-juror on any of them.'

Mascagni.('Regional.' Monday, 6.45.
'National.' Wednesday, 7.45.)

THOUGH it can never be quite literally true, that a man who was one day poor and struggling woke the next morning to find himself famous, it is as nearly true of Mascagni and his opera *Cavalleria* as of anyone in history. As a youngster he had to study in secret—so determined was his father that he should not become a musician. And after his student days a good many years of struggle and hardship had to be faced; teaching and operatic conducting on tour earned him only a meagre livelihood. But in 1889, when he was twenty-six, his one-act opera *Cavalleria* won the first prize in open competition, and was produced the following year with a success

after Lola's inconstancy, and had now deserted her. To Alfio, too, she tells the whole story of Lola and Turiddu, and the wagoner vows vengeance. It is at this point that the Intermezzo is played. In the second part the tragedy hurries to its completion, Alfio challenging Turiddu to fight, and killing him.

'Gianni Schicchi.'('Regional.' Monday, 8.35.
'National.' Wednesday, 9.25.)

GIANNI SCHICCHI is one of three little one-act operas which appeared together at New York in 1918. Bubbling over with vivacious good humour all through, it has been played often in this country in an English version by Percy Pitt. Although there is a long cast, the action is mainly in the hands of two or three. Gianni is a Tuscan peasant who is anxious for the happiness of his daughter Lauretta and her lover Rinuccio. Their hopes of marriage lie in Rinuccio's expectations of money from a wealthy relative, Buoso Donati. On his death, however, Donati is found to have left all his money to a monastery, and his relatives, in their disappointment, consult Gianni, who evolves a cunning plan. Since no one outside the family circle knows of the old man's death, Gianni will impersonate him and make a new will. This is agreed upon, and he takes the place of Donati, apparently on his death-bed. A notary is called in to make the will, and Gianni leaves most of the property to himself. The relatives, although furious at this turn of events, are unable to interfere, as they can neither expose Gianni nor denounce the new will. Lauretta and Rinuccio, however, are quite satisfied, realizing that the money will eventually come to them.



E. O. Hopps

THE LAURETTA OF 'GIANNI SCHICCHI.'

Elizabeth Nelvi, who sings in this week's Libretto opera, 'Gianni Schicchi.'

such as the world has only seldom known. It very quickly spread its composer's fame all over the world, and for more than a generation has held its place as one of the most popular one-act operas in existence. None of his later operas, though he has written a good many, has had anything like the same success, and it looks as though his fame would rest on it alone. He has won distinction as a conductor, too, both in Europe and America. For a time, when he appeared with one famous Italian orchestra, there used to be a little boy in a white sailor suit conspicuous among the black-coated ranks of the violinists; he was Mascagni's son.

'Cavalleria.'

THERE are only five people in the opera, which is founded on a well-known old story of Sicilian village life. Turiddu, whose voice is first heard, singing a serenade to his old sweetheart Lola, has come back from soldiering, to find her married to Alfio. It is Easter morning, and when the villagers have gone holidaying or to church, Lucia and Santuzza are left alone. Santuzza tells Lucia how Turiddu had turned to her for consolation

Puccini.

ALTHOUGH Puccini was Mascagni's senior by more than five years, he did not win his first real success until *Cavalleria* had made Mascagni's name known to the whole world of music. That success, however, once won, he quickly outstripped his fellow-countryman, and, indeed, all his fellow-countrymen of his own day, producing one opera after another which established him more and more firmly in popular favour throughout the world. In other ways he and Mascagni had a good deal in common, and Puccini, too, knew what it was to struggle hard for recognition. But his hardships began at a somewhat earlier age, and as the fifth of seven children, he was only a boy when his father died. He and his brothers and sisters owed their education to the heroic devotion of a self-sacrificing mother—a devotion which he never forgot. But sturdy tenacity of purpose had a good deal to do with his own success, and as a student he had to face existence on the scantiest means. It is a matter of common belief that the incident in *La Bohème*, where a pretended feast is made by four

(Continued on page 196.)

NOTES ON THE WEEK'S MUSIC

(Continued from page 195.)

Bohemians of Paris, while the repast is of the most meagre and frugal order, is an actual reminiscence of his own youthful days in Milan.

The First Covent Garden Relay.

(National, Monday, 9.45.)

THE central figure in Wagner's one comic opera is the shoemaker-poet Hans Sachs. When the curtain rises on the third act we see him, in his sunny workshop, reading in an old book. David, his apprentice, comes in, in his holiday garb. They have a merry little scene and then Sachs falls again into meditation, singing his monologue on the Guild, his stately city, and on the two young people, Walther and Eva. Walther, who has been his guest overnight, comes down a little stair from his room, and tells Sachs of a song which came to him in his dreams. Sachs notes down the words, making little critical comments as he does so. They go out together, and Beckmesser, the 'marker' of the Mastersingers, steals into the room. Like Walther, he is an aspirant for the hand of Eva, which he hopes to win at the song contest that very day. Seeing the song in Sachs' writing on the table, he jumps to the conclusion that Sachs is another rival and carries off the copy. Sachs, returning, notices its absence, and is mischievously willing to let Beckmesser keep it, knowing that he will certainly make a sorry job of wedding it to music. There follows a charming duologue between Sachs and Eva, who comes in on the pretext that one of her shoes for the festival needs his care. The music of this scene contains allusions to Wagner's own *Tristan*, and Sachs explains that by telling Eva that he is too wise to risk King Mark's ill-fortune. Walther joins the two and then David and Magdalena enter. Sachs, with the traditional box on the ear, promotes his apprentice to journeyman, and the five voices join in a quintet which is among the most beautiful things in the opera, or indeed in the whole realm of music. The scene changes to the meadow where the song contest is to be held. The merrymaking of young people blends with the arrival of the different Guilds and their banners, and when the Mastersingers have taken their place, the people join in acclaiming Sachs with a hymn to his own words, 'Awake, the day draws near.' Beckmesser, as first competitor, makes a sorry hash of the song he purloined. The parody is a brilliant one, the words being turned to complete nonsense, though sounding not unlike the original, while his tune, a good tune of itself, is ludicrously unfitted to the song. It is met with derision, and Beckmesser in wrath tells the people that the song is not by him but by their beloved Sachs. The shoemaker then leads the real author to the competitor's mound, and by his singing, Walther wins admission to the Guild, and the hand of Eva. The work comes to an end with joyous acclamations.

Ravel's Sonata—'Blues.'

(Regional, Tuesday, 9.5.)

MOST of Ravel's important work has already been broadcast, and for some years British audiences have recognized him, as enthusiastically as his own country does, as the foremost musician of his own age and race. This Sonata was composed between 1923 and 1927, and during those years he was at work also on his lyric play, *L'Enfant et les Sortilèges* (*The Child and the Sorceries*), the French word meaning malevolent sorceries. The music of the sonata reminds one at several places of the themes used in the play, particularly in the slow movement, which Ravel calls 'Blues.' It is a development of the rag-time dance music which came to Europe with that name. Listeners who know the play will recognize resemblances in this movement to the 'Song of the Tea Urn,' and again in the last movement to the 'Cats' Duet.' There is some kinship too with the better-known 'Valse nobles et sentimentales.' There are three movements, the first a sprightly allegretto which

himself a cosmopolitan. His own compositions are mostly for chamber music or voice, but he was entrusted on Busoni's death with the completion of the opera *Doctor Faust*, which Busoni left unfinished. The three rhapsodies for violin and pianoforte which he and Amar are to play are his most recent work.

Sir George Henschel, Conductor.

(National, Friday, 9.40.)

ALTHOUGH Sir George Henschel shows no signs of wavering in his determination to sing no more in public, he has been prevailed upon to appear again as conductor. In that direction, too, he has done work of great distinction, both here and in the United States. When the Boston Symphony Orchestra was founded in 1881, he was chosen as its first conductor, and guided its destinies for its first three seasons. Then, as now, it was one of the very finest orchestras in the world. But he was happier in this country, and since 1884 has made his home in England. For eleven years after that he conducted the London Symphony Concerts, which he organized himself, placing England under a deep debt of gratitude for the fine performances he gave both of the classics and of many new works, both English and foreign, which might have waited in vain for a hearing but for his enthusiasm. He was conductor for some years also of the Scottish Orchestra in Glasgow, and on one occasion gave a command performance with it at Windsor Castle. Apparently in complete ignorance of the fact that the orchestra was largely recruited from overseas, one of the London papers referred to it on that occasion as 'Henschel's band of wild Highlanders.' His appearance so soon after Easter recalls an important event in his career as a singer. He made a great impression as the chief soloist in Bach's *Mattheus Passion* on one occasion when the conductor was Brahms.

His Own Music.

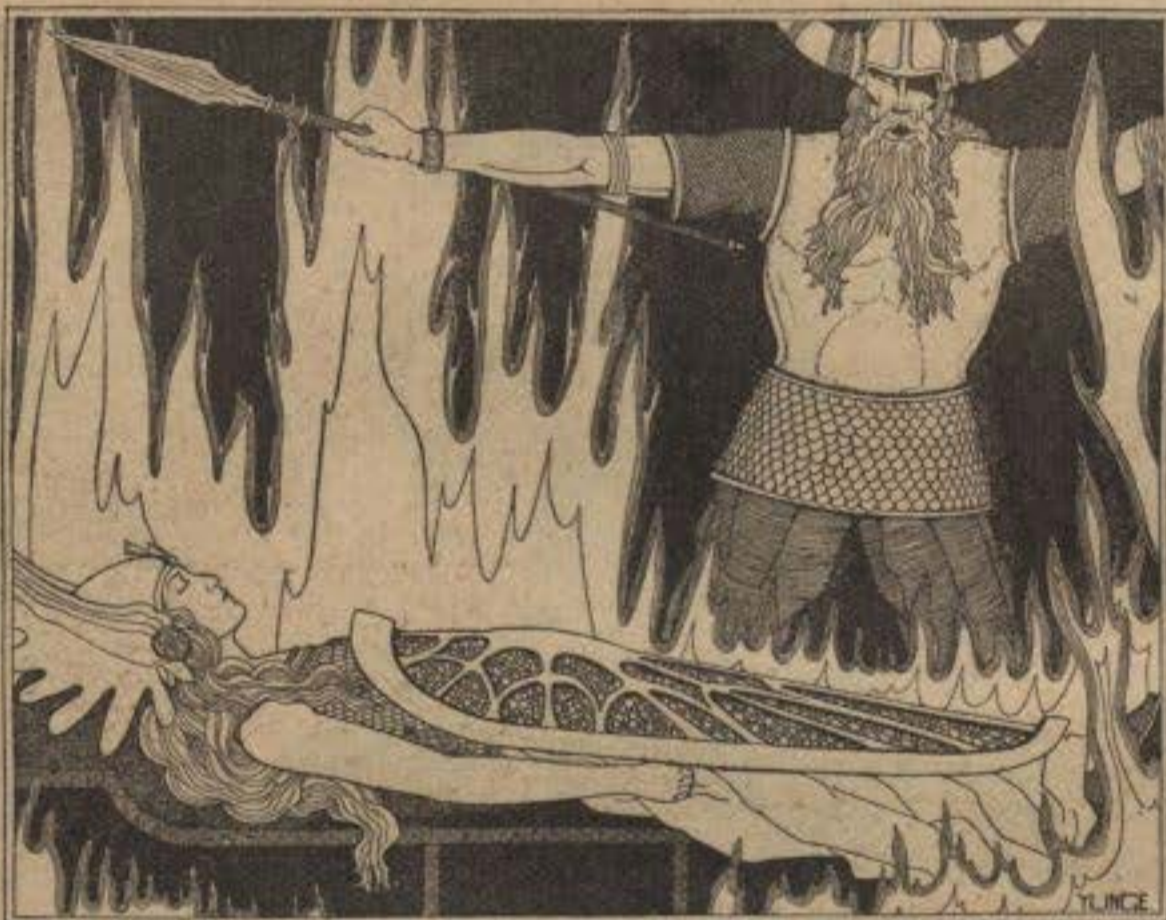
THE care which he has devoted to the production of other people's music has left him but little time to press the claims of his own, but he has a distinguished place, none the less, among the composers of our time. As is only natural, he has composed many songs and ballads, as well as music, much of it on a large scale, for choir. And this music to *Hamlet* is not his only work for the stage. His opera *Nubia* made a great success when it was produced in Dresden in 1899. Taking the place, at very short notice, of one of the leading singers who fell ill, Sir George made his one and only appearance on the operatic stage.

Fanny Davies.

(National, Friday, 9.40.)

ALTHOUGH Fanny Davies will quite soon be entitled to claim the deference which a more courteous generation accorded to age, there was nothing in her playing a few weeks ago to suggest that. It reminded one rather of the strength and bigness of the giants of an older day with whom she was so often associated. A favourite pupil of Mme. Schumann, she has always been recognized as a great exponent of Schumann's ideals, one who knows

(Continued on page 214.)



'Let none who fears the spear of Wotan venture across this fire!'
The closing scene from Wagner's *The Valkyrie* will be relayed from Covent Garden on Friday night.

the attentive listener will discover to be almost in the traditional sonata form, with two main themes and three subsidiary ones, all used in interesting ways. And towards the end there is a new theme which rises to a fine lyrical climax. The last movement is largely built up on material taken from the other two.

Amar and Jarnach.

LICCO AMAR has already broadcast more than once to B.B.C. listeners as the leader of the Amar-Hindemith Quartet. For a good many years the Quartet devoted its energies and enthusiasm to making known some of the latest tendencies in present-day chamber music, and now feels that its mission has been accomplished; the Quartet is disbanded, and Amar has a leading position at the Frankfurt Broadcasting Station, a position for which there is no exact equivalent in our organization, but one in which his fine musicianship has full scope. His colleague, Philipp Jarnach, is known both as pianist and as composer. Born in France, of Spanish parentage, educated at Nice and in Paris, for some years a Professor at the Zurich Conservatoire, and latterly a citizen of Berlin, he may fairly count



"BRIGADE give me Brigade. Quick, for the love of hallo, hallo, IS THAT BRIGADE? Section Five here. We're trapped can't get through no, no, at once hallo, Brigade Brigade B.r.i.g.a"

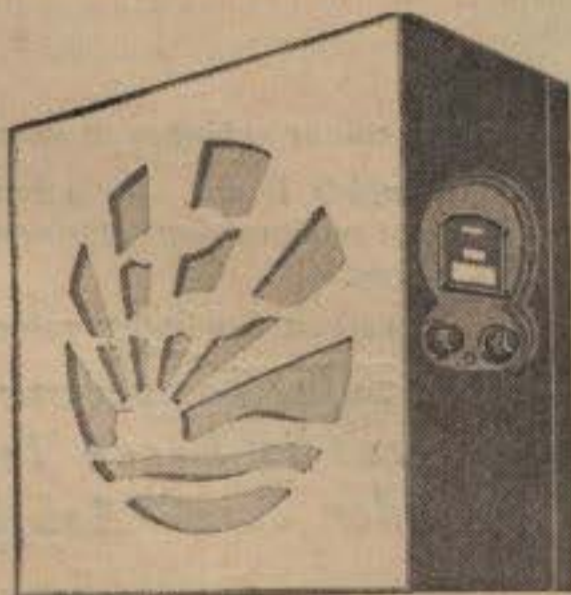
Then silence. Sudden, ominous silence. Your mouth is dry. Your teeth clenched. You are living it over again, those four dark years. Then you realise they were twelve years ago. You are home now. By your fireside. In your armchair. The realism of your Pye Portable has made the War Play so vivid that it has bridged the years in your memory.



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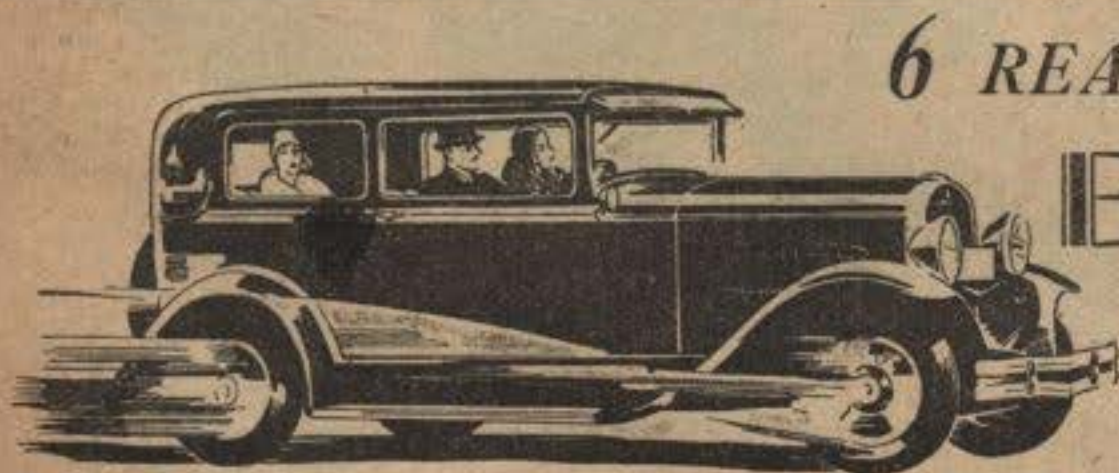
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PROGRAMMES OF THE WEEK

	PAGE		PAGE
<u>Sunday Programmes.</u>		<u>Midland Regional</u> 220	
National	201	London Regional	221
Midland Regional	202	Other Stations	222
London Regional	203	<u>Thursday Programmes.</u>	
Other Stations	204	National	225
<u>Monday Programmes.</u>		Midland Regional	226
National	207	London Regional	227
Midland Regional	208	Other Stations	228
London Regional	209	<u>Friday Programmes.</u>	
Other Stations	210	National	231
<u>Tuesday Programmes.</u>		Midland Regional	232
National	213	London Regional	233
Midland Regional	214	Other Stations	234
London Regional	215	<u>Saturday Programmes.</u>	
Other Stations	216	National	235
<u>Wednesday Programmes.</u>		Midland Regional	236
National	219	London Regional	237
		Other Stations	238

A CALENDAR FOR THE LISTENER

Sunday, April 27

- 3.0 Bach Church Cantata (National).
- 3.55 For the Children (Miss Elsie Walker)
- 6.0 Reading from St. Paul's Letters.
- 6.30 Religious Service in Welsh.
- 8.0 Religious Service from Brighton.
- 10.30 The Epilogue.



Wednesday, April 30

- 7.0 Peep-Bo-Hemia (Regional).
- 7.45 and 9.25 Libretto Operas (National).



PERCY PITT.

Other Sunday Programmes

- 5.30 Paul Robeson (National).
- 9.5 Concert from 11, Downing Street (National).



PAUL ROBESON.

Thursday, May 1

- 6.40 A Vaudeville Programme (Regional).
- 9.40 Elena Gerhardt: Song Recital (National).
- 10.15 A. J. Alan (National).



ELENA GERHARDT.

Monday, April 28

- 6.45 and 8.35 Libretto Operas (London Regional).
- 9.25 Count Harry Kessler: 'German Youth' (National).
- 9.45 Opening Night at the Royal Opera House, Covent Garden (National).



COUNT HARRY KESSLER.

Friday, May 2

- 9.45 Relay from Covent Garden (Regional).
- 9.40 Fanny Davies in a Symphony Concert (National).



FANNY DAVIES.

Tuesday, April 29

- 4.5 Sir Herbert Samuel (National).
- 7.45 Battle Abbey Music Society (London Regional).
- 9.5 Chamber Music: Amar and Jarnach (Regional).



SIR HERBERT SAMUEL.

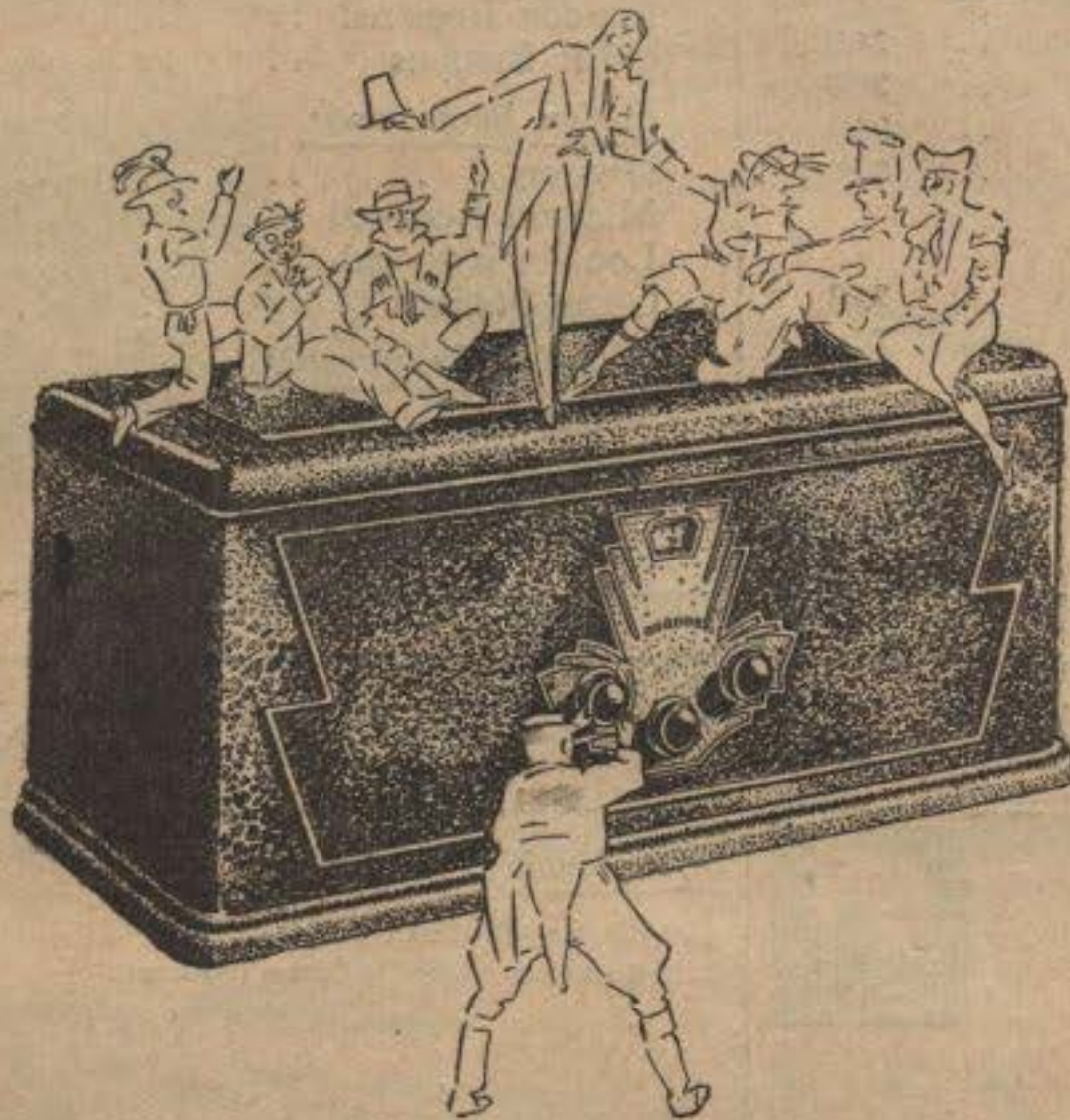
Saturday, May 3

- 2.35 Rugby League Cup Final (London Regional)
- 9.25 A. C. Maclaren: The Australian Cricketers (National).
- 9.40 Diversions No. VIII (National).



A. C. MACLAREN.

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Complete kit includes three of the latest type Cossor Valves, cabinet, all the parts and a large "easy-to-follow" Constructional Chart which makes assembly absurdly easy. Price £8.15. or 15/- down and 9 monthly payments of 20/-

£8.15.

A. C. Cossor, Ltd., Highbury Grove, London, N.5.



1930 Cossor Melody Maker (All-electric) Model Complete kit includes three of the latest type Cossor Valves, cabinet, all the parts together with factory-built and tested All-electric Mains Unit. Price **£15.** or 30/- down and 10 monthly payments of 30/-

The Cossor Melody Maker All-electric Model is also available completely assembled and tested ready for immediate use. Price **£17.10.** or 50/- down and 11 monthly payments of 30/-

Cossor 2-valve All-electric Set Specially designed for B.B.C. Regional Scheme supplied complete, factory assembled and tested ready for immediate use. Equipped to play your gramophone electrically in conjunction with a pick-up. Price **£10.10.** or 30/- down and 10 monthly payments of 20/-

Deferred Payments on any model from any Wireless Dealer.

5.30
A RECITAL
BY
PAUL ROBESON

SUNDAY, April 27
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.0
A SERVICE
FROM
BRIGHTON

10.30 a.m. (1,554.4 m. only) TIME
SIGNAL, GREENWICH; WEATHER
FORECAST

3.0 CHURCH CANTATA
(No. 67) BACH

'HALT' IM GEDÄCHTNISS JESUM
CHRIST
(Hold in Remembrance Jesus
Christ')

Relayed from THE GUILDHALL
SCHOOL OF MUSIC

Singers

DORIS OWENS (Contralto)
LEONARD GOWINGS (Tenor)
WILLIAM BARRAND (Baritone)
THE WIRELESS CHORUS

Players

LESLIE WOODGATE (Organ)
THE WIRELESS ORCHESTRA
(Flute, Oboe & Amore, Trumpets
and Strings)

Conducted by PERCY PITT

(For the text of the Cantata see page 203)

3.55 FOR THE CHILDREN
Conducted by
Miss ELSIE WALKER

4.15 The Wireless Orchestra
Conducted by B. WALTON O'DONNELL

ORCHESTRA
Overture, 'Fingal's Cave' Mendelssohn
Two Aubades Lalo

4.35 LESLIE ENGLAND (Pianoforte) and Orchestra
Concerto, No. 4, in C Minor, Op. 44. Saint-Saëns

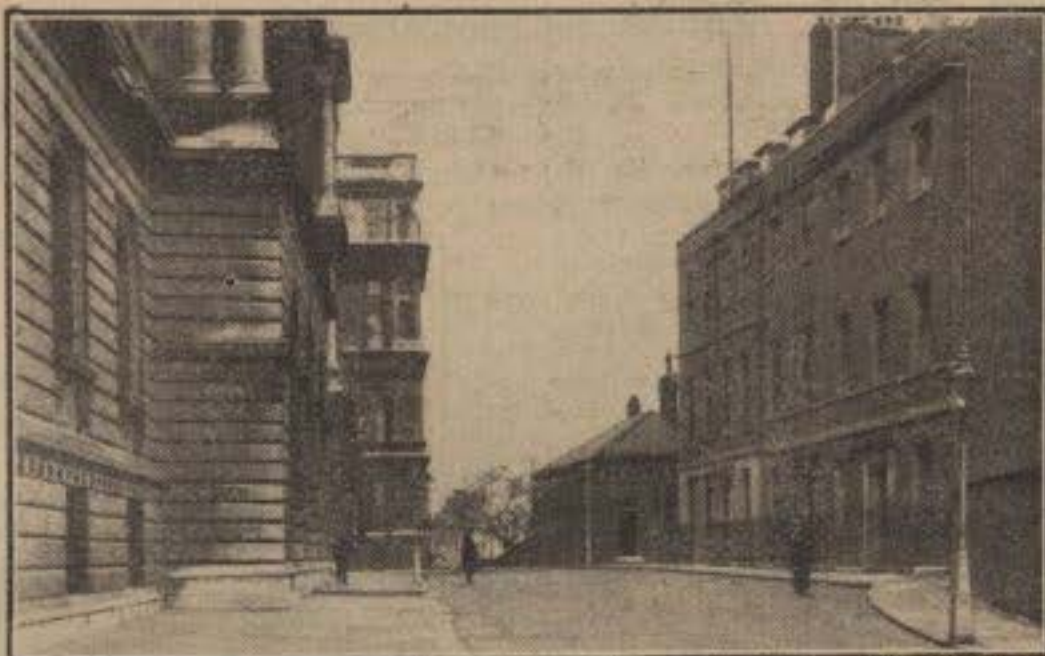
5.0 ORCHESTRA
Three Humoresques B. Walton O'Donnell
Pride and Prejudice; Provarication; Petu-
lance and Persuasion
Spanish Capriccio Rimsky-Korsakov

5.30 A RECITAL
by
PAUL
ROBESON

Accompanied by
LAWRENCE BROWN

6.0-6.15 BIBLE
READING
PAUL'S LETTERS—XX
II Corinthians xi

6.30 (1,554.4 m. only)
A RELIGIOUS
SERVICE IN WELSH
Relayed from
EBENEZER WELSH
CONGREGATIONAL
CHURCH, PARADISE
PLACE, CARDIFF



A CONCERT FROM DOWNING STREET.
A concert, in which many operatic singers take part, will be relayed from No. 11, Downing Street, the official residence of the Chancellor of the Exchequer (the further house on the right), tonight, starting at 9.5.

8.0 A RELIGIOUS SERVICE

Relayed from THE UNION CHURCH, BRIGHTON
Order of Service

Collect, followed by the Lord's Prayer
Hymn, 'Praise the Lord, ye heavens adore Him'
(Ancient and Modern, No. 292)

Lesson
Anthem, 'Thou wilt keep Him in Perfect Peace'
Lea-Williams

Prayer
Hymn, 'The King of Love my Shepherd is'
(Ancient and Modern, 197)

Sermon by the Rev. T. RHONDDA WILLIAMS
Hymn, 'God that madest Earth and Heaven'
(Ancient and Modern, 26)

Benediction

8.45 (261.3 m. only)
The Week's Good Cause
Appeal on behalf of THE FACTORY GIRLS'
COUNTRY HOLIDAY FUND
by Miss PAGET, Hon. Sec.

Contributions would be gratefully received by
the Chairman of the Executive Committee,
J. T. GREEN, Esq., 75, Lamb's Conduit
Street, W.C.1.

JOHN BARBIROLI and ROBERT AINSWORTH
1st Movement from Sonata in A Minor for
Violoncello and Pianoforte..... *Boellmann*

NOEL EADIE
Someone *Besly*
Love's Philosophy..... *Quilter*
Ah fors' è lui (The one of whom I dream) ('La
Traviata') *Verdi*

HEDDLE NASH
Spirito gentil (Spirit so fair) ('La Favorita')
Donizetti
Dream Song ('Manon') *Massenet*

ROBERT AINSWORTH
Pianoforte Solo
ODETTE DE FORAS
Air des Adieux *Tchaikovsky*

ARTHUR FEAR
And yet I love her till I die..... *Parry*
Eri tu (It was thou) ('Ballo in Maschera') ('A
Masked Ball') *Verdi*

WINIFRED STILES
Solo for Viola

CONSTANCE WILLIS
Recit. and Aria, 'When
I am laid in earth
(Dido and Aeneas)'
Purcell

NOEL EADIE, HEDDLE
NASH, CONSTANCE
WILLIS, ARTHUR FEAR
Quartet from 'Rigoletto'
Verdi

At the Pianoforte
GEORGE COOP and
ROBERT AINSWORTH

10.30 Epilogue
'THE EARTH IS THE
LORD'S. LIGHT AS IT
'WERE A GARMENT'
(For details of this week's
Epilogue see page 215)



MEMBERS OF THE ENGLISH COVENT GARDEN OPERA COMPANY will give a concert, directed by JOHN BARBIROLI (centre), from No. 11, Downing Street, tonight. CONSTANCE WILLIS (left) and NOEL EADIE (right) are among the well-known artists who will take part.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 203). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 202).

SUNDAY, April 27

MIDLAND REGIONAL

626 kc's (479.2 m.)

9-5
THE MIDLAND
WIRELESS
ORCHESTRA

RADIO

Gems recorded on "His Master's Voice" Vocal

- THE OLD SUPERS**—Peter Dawson—C1478, 4/6. Midland Reg. Tuesday, 7.45.
ROADSIDE FIRE—Stuart Robertson—B2571, 3/-. Midland Reg. Wednesday, 8.42.
HO! JOLLY JENKIN "Ivanhoe"—George Baker—B2586, 3/-. Midland Reg. Thursday, 1.10.
CARO NONE "Rigoletto"—Marion Talley—D2638, 5/6. Midland Reg. Friday, 6.45.
ROMEO AND JULIET, Waltz Song—Evelyn Scotney—D1488, 5/6. Midland Reg. Sunday, 9.10.
SHEPHERD, SEE THY HORSE'S FOAMING MANE—Keith Falkner—B2585, 3/-. London Reg. Sunday, 4.0.
ELEANORE—Tudor Davies—D1273, 6/6. London Reg. Sunday, 4.3.
DRAKE'S DRUM—Peter Dawson—B2743, 3/-. Midland Reg. Tuesday, 7.45.
GENTLE MAIDEN—Walter Glynn—B2710, 3/-. Midland Reg. Saturday, 4.43.
LA VILLANELLE—Mavis Bennett—C1338, 4/6. London Nat. Saturday, 3.40.
LOVE WENT A-RIDING—Browning Mumery—B2756, 3/-. London Nat. Saturday, 8.26.

Instrumental

- MELODY (Gluck)**—Mark Hambourg—C1877, 4/6. London Reg. Wednesday, 9.7.
WALTZ in A FLAT MAJOR (Brahms)—Isolde Menges—E208, 4/6. Midland Reg. Wednesday, 1.3.
HUMORESQUE (Tchaikovsky)—Kreislcr—D4803, 6/-. Midland Reg. Wednesday, 2.23.
DANCE OF THE HOURS "La Gioconda"—New Light Symphony Orchestra—C1403, 4/6. Midland Reg. Thursday, 8.40.
VALSE TRISTE—Victor Olot Seaxiet—C1578, 4/6. Midland Reg. Friday, 9.8.
INTRODUCTION and RONDO CAPRICCIOSO (Saint-Saëns)—Kreolc Chomet—D1887, 8/6. Midland Reg. Friday, 9.12.
PRELUDE in C SHARP MINOR (Rachmaninoff)—Rachmaninoff—D4266, 8/-. Midland Reg. Friday, 9.18.
PIANO CONCERTO in A MINOR (Schumann)—Colet and The London Symphony Orchestra (conducted by Sir Landon Ronald)—D15059 to D15102, 8/6 each. Album Series No. 46. London Nat. Friday, 9.32.
PAGLIACCI, Selection—Marius Weber and His Orchestra—C1735, 4/6. Midland Reg. Sunday, 3.30.
CAVALLERIA RUSTICANA, Selection—Cresatore's Band—C1540, 4/6. Midland Reg. Sunday, 9.40.
FINGAL'S CAVE—OVERTURE—St. Louis Symphony Orchestra (conducted by Rudolph Ganz)—D1239, 6/6. London Nat. Sunday, 4.15.
MOLLY ON THE SHORE—Virtuoso String Quartet—B2588, 3/-. London Reg. Sunday, 5.3.
SHEPHERD'S HEY—Royal Opera Orchestra, Covent Garden (conducted by Lawrence Collingwood)—B2641, 3/-. London Nat. Sunday, 5.6.
IL TROVATORE, Selection—Cresatore's Band—C1666, 4/6. London Reg. Sunday, 4.32.
PRÆLUDE (Jännefeldt)—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—B2618, 3/-. London Reg. Sunday, 4.50.
NELL GWYN DANCES, Nos. 1, 2 and 3—New Symphony Orchestra—B2667 and B2696, 3/- each. Midland Reg. Monday, 2.8.
EURYANTHE—OVERTURE—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1267, 6/6. Midland Reg. Saturday, 3.30.
SCHERZO "Midsummer Night's Dream"—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1627, 6/6. Midland Reg. Saturday, 4.48.
YEOMEN OF THE GUARD—OVERTURE—Light Opera Orchestra (conducted by Dr. Malcolm Sargent)—D1548, 6/6. Midland Reg. Saturday, 7.0.
PAVANE—Cedric Sharpe—B2413, 3/-. London Nat. Saturday, 3.38.
PIQUE DAME—OVERTURE—Coldstream Guards Band—C1594, 4/6. London Nat. Saturday, 8.32.
"DEAR LOVE," Selection—New Mayfair Orchestra—C1792, 4/6. Midland Reg. Saturday, 7.8.

AMBROSE & HIS ORCHESTRA

now record exclusively for "His Master's Voice."

The following titles by the above orchestra will be issued May 1st. "Moanin' for you" (Film "Grand Parade"), "When a woman loves a man" (Film "Be Yourself"), B5813, 3/-. "Cryin' for the Carolines" and "Have a little faith in me" (Both from the Film "Spring is here"), B5814, 3/-.



"His Master's Voice"

The Gramophone Co., Ltd.

London, W. 1.



3.0 A Boy Scout Parade Service

(On the occasion of the Dedication of a Window presented as a Thank-offering for twenty-one years of Scouting)

Relayed from St. MARY'S CHURCH, NOTTINGHAM

Hymn, 'Brightly gleams our Banner' (390, Ancient and Modern)

Procession of Choir and all Colour Bearers—

Two of the Flags will be placed on the Altar, the remainder taking up position in the side aisles

Prayers
Hymn, 'Now thank we all our God' (379, Ancient and Modern)

Between the Verses the Window will be unveiled
Reading, St. John xiii, Verses 3 to 17

Read by THE DISTRICT COMMISSIONER FOR NOTTINGHAM, A. J. SIMPSON, Esq.

Hymn, 'I vow to thee my Country'

Address by Scoutmaster the Rev. Canon G. GORDON

Three Activities of Scouting as illustrated by The New Window

I. Loyalty to God—The Pathfinder

II. Helpfulness to those in need

III. Love of Nature and the open air

All Scouts present will then renew their promise, led by the County Commissioner, SIR L. ROLLESTON

Hymn, 'O Jesus, I have promised' (271, Ancient and Modern)

Blessing

THE NATIONAL ANTHEM PLAYED BY THE SCOUTS BAND

3.50 An Afternoon Concert

THE MIDLAND PIANOFORTE SEXTET

Leader, FRANK CANTELL

DAISY NEAL (Contralto)

SEXTET

Selection, 'I Pagliacci' *Leoncavallo, arr. Tavan*

DAISY NEAL

To Music..... *Schubert*

Pleading..... *Elgar*

The Bird with a broken Wing..... *Golson*

4.12 SEXTET

Baiser d'Eunice (The Kiss of Eunice) ('Quo Vadis')..... *Nougues*

Dancing Doll..... *Poldini*

Miniature Suite..... *Eric Coates*

DAISY NEAL

Sea Wrack..... *Harty*

Slumber, dear Maid..... *Handel*

4.45 SEXTET

Negro Melody, 'Deep River' *Coleridge-Taylor, arr. Fletcher*

Dance of the Comedians ('The Bartered Bride') *Smetana*

5.0-5.30 London Regional Programme

7.50 THE RELIGIOUS SERVICE

Conducted by the Rev. W. ANDERSON, D.Sc. (of St. John's Church, Sparkhill)

Relayed from THE CATHEDRAL, BIRMINGHAM THE BELLS

8.45 The Week's Good Cause

An Appeal on behalf of THE BIRMINGHAM UNION OF GIRLS' CLUBS

By Major WATERS, V.C. Contributions would be gratefully received by the Secretary, Room 71, 1, Newhall Street, Birmingham

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A Light Orchestral Concert

THE MIDLAND WIRELESS ORCHESTRA

Conducted by JOSEPH LEWIS

MIRANDA SUGDEN (Soprano)

JOYCE ROLLITT (Pianoforte)

ORCHESTRA

Overture, 'Stradella' *Flotow*

MIRANDA SUGDEN and Orchestra

Waltz Song, 'Romeo and Juliet'..... *Gounod*

ORCHESTRA

Carissima..... *Elgar*

Valse des Alouettes (The Larks' Waltz) ('Harlequin's Millions')... *Drigo*

JOYCE ROLLITT

Grillen (Whims); Romance, Opus 28, No. 2; Hunting Song..... *Schumann*

9.40 ORCHESTRA

Selection, 'Cavalleria Rusticana'..... *Mascagni*

MIRANDA SUGDEN

Morning and you..... *Florence Ayboard*

Charming Chloë..... *German*

The Dancer..... *Chadwick*

ORCHESTRA

Serenade..... *Braga*

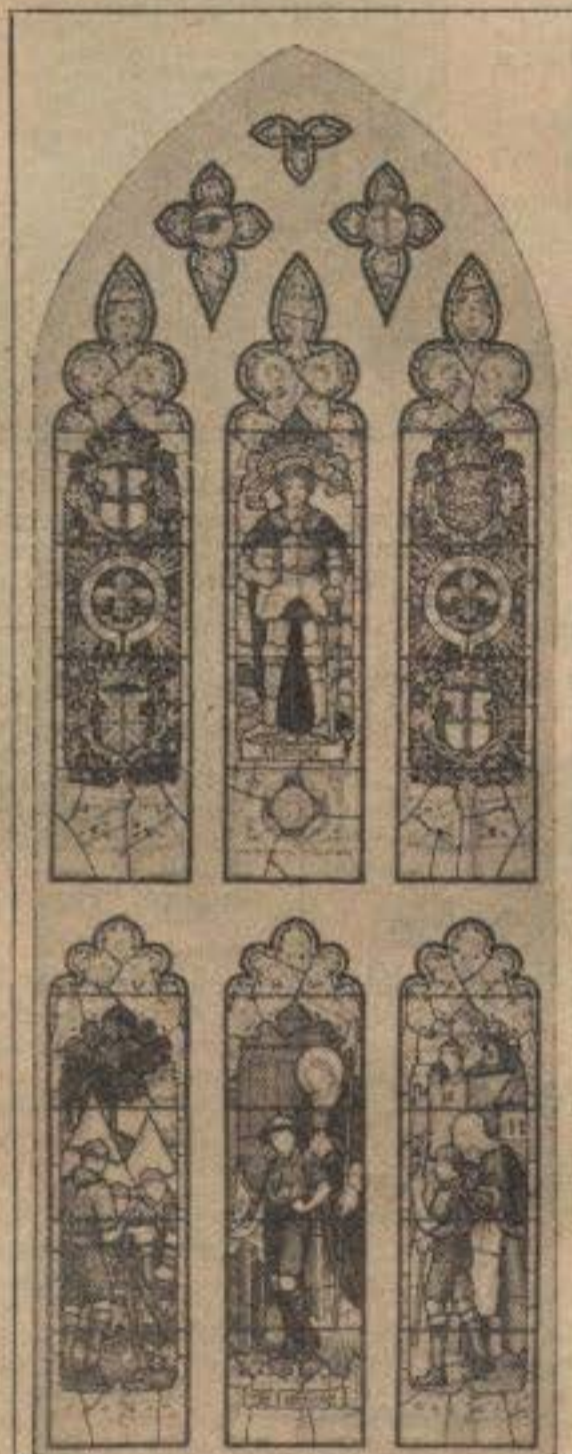
10.10 JOYCE ROLLITT

Novellette, No. 3, Opus 17..... *Medtner*

ORCHESTRA

Suite, 'The Miracle'..... *Humperdinck*

10.30 Epilogue



THE THANK-OFFERING WINDOW

in St. Mary's Church, Nottingham, which will be dedicated at the Scout Parade Service today. It was designed by Messrs. Hinchcliff, Hincks and Burnell, Ltd., of Nottingham.

The alternative to the Midland Regional programme is the National programme (see page 201), which you can receive from Daventry 5XX on 1,554.4 metres.



3.30
DORIS VANE
IN A
BAND CONCERT

SUNDAY, April 27
LONDON REGIONAL
842 kc's (356.3 m.)

8.0
ADDRESS BY
THE REV.
STUART HOLDEN



3.30 The Wireless Military Band

Conducted by CHARLES LEGGETT

DORIS VANE (*Soprano*)
ROY HENDERSON (*Baritone*)

Grand March, 'The Crown of Chivalry' *Fletcher*

DORIS VANE

Sunday.....*Molly Carey*
Music, when soft Voices die....*Besly*
An old Carol.....*Quiller*

BAND

Overture, 'The Well of Love'....*Balfe*

ROY HENDERSON

Shepherd, see thy Horse's foaming Mane *Korbay*
Eleanore.....*Coleridge-Taylor*

BAND

Ballet Music, 'La Reine de Saba' ('The Queen of Sheba').....*Gounod*

DORIS VANE

Autumn
If I could steal your Wings...*J. D. Davis*
At Even
Spring

BAND

Selection, 'Il Trovatore'.....*Verdi*

ROY HENDERSON

Border Ballad.....*Cowen*
Old Barty.....*Douglas Grant*

BAND

Praeludium.....*Järnefelt*
Berceuse.....*Lacome*
Czardas, 'Letzte Liebe' ('Last Love')...*Gungl*

5.0-5.30 'Religion in the Light of Psychology'—xvii

By Dr. E. S. WATERHOUSE

'Faith and Worship: The Approach to the Holy'

7.55 A RELIGIOUS SERVICE

From ST. PAUL'S CHURCH, PORTMAN SQUARE

ORGAN PRELUDE

Andante from Organ Sonata.....*Elgar*

8.0 Hymn, 'Jesu, stand among us' (Church Hymnal, 374)



Maurice Berk

TO CONDUCT THE WIRELESS MILITARY BAND.
Mr. CHARLES LEGGETT will conduct the Military Band in its concert broadcast in the London Regional Programme from 3.30 to 5.0 this afternoon.

Invocation and Lord's Prayer
Psalm xxiii
Scripture Lesson, Matthew xi, 20-30
Prayer and Intercession
Offertory Anthem, 'Bread of the World in mercy broken' (*Chambers*)
Address by Dr. STUART HOLDEN
Hymn, 'Just as I am, without one plea' (Ancient and Modern, 255)

Evening Prayer and Benediction
Vesper, 'O may we stand before the Lamb'

ORGAN POSTLUDE

Triumphal March.....*Karg-Elert*
Organist, Mr. STANLEY CURTIS

8.45 The Week's Good Cause

An Appeal on behalf of THE FACTORY GIRLS' COUNTRY HOLIDAY FUND
by Miss PAGET, Hon. Sec.

Contributions would be gratefully received by the Chairman of the Executive Committee, J. T. GREEN, Esq., 75, Lamb's Conduit Street, W.C.1.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Regional News

9.5 Tom Jones

and
The Grand Hotel, Eastbourne, Orchestra

From THE GRAND HOTEL, EASTBOURNE
OLIVE KAVANN (*Contralto*)

ORCHESTRA
Overture, 'William Tell'.....*Rossini*
Extase.....*Gounod*

OLIVE KAVANN

Songs

ORCHESTRA
Miniature Suite.....*Coates*

TOM JONES (*Violin*)

Romance.....*Svensen*
Tango.....*Albeniz, arr. Kreisler*

Menuet.....*Porpora, arr. Kreisler*

OLIVE KAVANN
Songs

ORCHESTRA
Fantasy, 'Tannhäuser'.....*Wagner*

10.30 Epilogue

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 201).

THIS WEEK'S BACH CANTATA

Cantata No. 67, 'HALT IM GEDÄCHTNISS JESUM CHRIST' ('Hold in remembrance Jesus Christ')

THE Cantata describes the appearance of Jesus to His disciples after His resurrection, and text and music are both worthy of that beautiful theme. The text is, indeed, largely chosen from Scripture. The first powerful chorus is a fugue movement on two main themes, with a thrice-repeated 'hold' at the beginning, and again in the middle where the melody is transferred to the bass. The one real solo number comes next, a melodious aria for tenor, in which the thought of rising is set forth both in the vocal part and in the accompaniment, by a simple motive which Bach often uses in the same way. Then a short recitative leads straight into the chorale, 'Behold the glorious day of days,' and its effect as the central point in the Cantata is a very striking one. But the most splendid part of the work is the very unusual aria for bass voice with chorus. It presents the disciples, conscious of the strife and tumult of the world about them, and the music begins stormily with a motive like that in the fight of Michael with the hosts of evil, and many other Cantatas where conflicts are spoken of. But with the quiet entrance of the words, 'Peace be unto you,' the tumult ceases, giving way to one of Bach's noble motives of solemnity. Throughout the aria these two moods alternate in the most impressive way. The Cantata comes to an end with a chorale which sums up its leading idea, 'The Prince of Peace.' The melody of the chorale is Bach's own.

I—Chorus:
Hold in remembrance Jesus Christ,
For He is risen from them that slumber.

II—Aria (Tenor):
Christ Jesus now is risen,
Why then this doubt, this fear?
Faith tells me that my Saviour lives,
Yet doubt within my soul still strives;
O Lord, in pity hear!

III—Recitative (Contralto):
Lord Jesu, conqueror of Death art Thou!
O'er sin and Hell Thou reign'st triumphant!
Oh, wherefore do these fears assail me now?
For Thou hast changed our songs of sadness
To hymns of holy mirth and gladness.

IV—Chorale:
Behold the glorious day of days;
Let all Creation join in praise,
When Christ our Lord triumphant rose
And captive led His mighty foes.
Alleluia!

V—Recitative (Contralto):
Yet, Lord, I know my spirit is oppress'd,
Still there come sin's hosts in tumult wild,
And will not let me rest. Strong in Thy help,
Should I o'ercome the foe, then strive with me!
Rebuke Thy wayward child! Yea! this we know, Thy
Word believing, that Thou, O Prince of Peace, wilt
Chase our doubt and bid all conflicts cease!

VI—Aria (Bass with Chorus):
Bass:
Peace be unto you!

Chorus:
Amen! Jesus with us lighteth
And the foes of God he smiteth.
Tremble, Satan! Fly!
Jesus bringeth rest and gladness;
In our weariness and sadness
Christ will make us whole!
O Lord! grant, Thy strength prevailing,
That we come, Death naught availing,
To Thy realms of bliss!

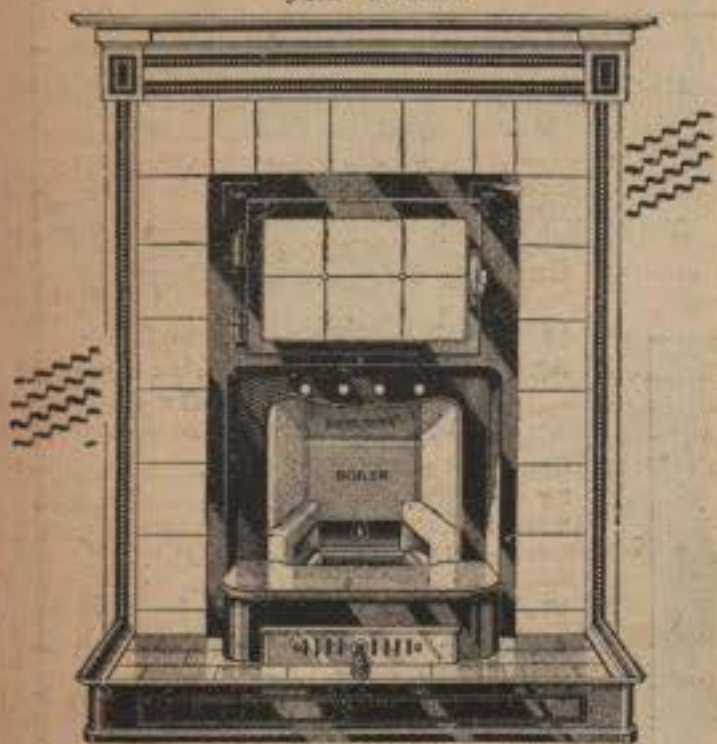
VII—Chorale:
Thee Prince of Peace, Lord Jesu Christ,
True God, true Man, we praise!
A sure defence in Life and Death,
Whom Death itself obeys;
In Thy blest name alone we plead,
When to Thy Father crying.

(The text is reprinted by courtesy of Messrs. Breitkopf and Hartel.)

Cantatas for the next two Sundays are:—
May 4, No. 104.—Du Hirte Israel (Thou Guide of Israel).
May 11, No. 12.—Weinen, Klagen (Weeping, mourning).

COMBINE COMFORT WITH COOKING

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your dinner.



SOLO-OVEN Models from B

While the Solo-Oven is cooking your dinner, its glowing fire in the open grate gives radiant warmth to the room; it also heats water throughout the house. Yet it costs only 6d. a day for fuel.

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FORESIGHT
PATENT-GRATES
SAMUEL SMITH & SONS LTD.
Beehive Foundry, Smethwick

Services for Broadcasting

The B.B.C. have now issued, in book form, a list of prayers, hymns, epilogues, and forms of service which have been found acceptable in their series of Religious broadcasts. The contents consists of Fifteen Groups of Hallowings, Confessions, Thanksgiving Prayers, Petitions, Evening Prayers, and Blessings; Collects from the Book of Common Prayer; Prayers translated from the Missal; Forms of Service; Epilogues, Hymns, and Anthems.

Copies can be had from the Publications Dept. of the B.B.C., Savoy Hill, W.C.2: in paper covers, post paid 1s. 3d., or bound in strong cloth, 2s. 4d. It is advisable to order copies as early as possible, as a very great demand is anticipated.



Sunday's Programmes continued (April 27)

CARDIFF

968 kc/s (309.9 m.)

- 3.0 National Programme
4.15 Swansea Programme
5.30-6.15 National Programme
6.30 A RELIGIOUS SERVICE

IN WELSH

O Gapel Ebeneser. Caerdydd
(Relayed to Daventry 5XX)
Trofn y Gwasanaeth

Eryn 809 (Ton, 'Rhoslan') *Alaw Gymreig*
Darllen

Eryn 553 (Ton, 'Moriah') *Alaw Gymreig*
Gweddi

Pedwarawd, Bwrw dy faich ai yr Arglwydd,
aelodau o'r Cor

Eryn 718 (Ton, 'Darville') . . . *Dr. Joseph Parry*
Pregeth gan y Parch H. M. HUGHES, O.B.E.,
B.A., D.D.

Anthem, 'Fe welir Seion fel y wawt, y Cor'
M. O. Jones

Eryn 329 'Peniel' *Alaw Gymreig*
Bendithiad

Hwyr Weddi, Rhif 519, Y Weddi Apostolaidd

- 8.0 National Programme
8.45 The Week's Good Cause
An Appeal on behalf of THE BRISTOL CHILDREN'S
HELP SOCIETY by Miss BAKER
(Donations would be gratefully received by
Mr. W. Avery Adams, Hon. Treasurer, 27, Holmes
Grove, Westbury-on-Trym)

- 8.50 National Programme
9.0 West Regional News
9.5 National Programme
10.30 Epilogue
10.40-11.0 The Silent Fellowship

SWANSEA

1,040 kc/s (288.5 m.)

- 3.0 National Programme
4.15 A Band Concert
THE SWANSEA POLICE BAND
(By Kind Permission of
Mr. THOMAS RAWSON, Chief Constable)
Directed by A. SHACKLEFORD
MORLAIS MORGAN (Baritone)
Overture, 'Comedy'
Keler Bela, arr. Winterbottom
Selection, 'Lilac Time' . . . *Schubert, arr. Clutsam*
MORLAIS MORGAN
Ich liebe dich (I Love Thee) *Grieg*
The Flute across the Lake *Elliot*
Four jolly Sailormen *German*
THE BAND
Cornet Solo, 'The Lost Chord' *Sullivan*
(P.C. Jowett)
Selection, 'Slav Rhapsody' *Friedemann*
MORLAIS MORGAN
Y Dymhestl *R. S. Hughes*
Y Bwthyn Bach Tô Gwellt
arr. Vaughan Thomas
Y Penill Adroddai Fy Nhad *E. D. Lloyd*
THE BAND
'Nell Gwyn' Dances *German, arr. Gready*
Reminiscences of Beethoven *arr. Godfrey*
5.30-6.15 National Programme
6.30 Cardiff Programms

- 8.0-8.45 National Programme
8.50 National Programme
9.0 West Regional News
(From Cardiff)
9.5 National Programme
10.30 Epilogue
10.40-11.0 The Silent Fellowship
(From Cardiff)

PLYMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.15 National Programme
8.0-8.45 A SERVICE
Relayed from GEORGE STREET BAPTIST CHURCH
Conducted by the Rev. T. WILKINSON RIDDLE
Organ Prelude
Hymn, 'Immortal Love, for ever full' (Baptist
Church Hymnal, No. 92)
General Confession and Lord's Prayer
Magnificat
Scripture Lesson
Anthem, by George Street Baptist Church Choir,
'The Saviour of the World' (Old Londonderry
Air)
Intercessions
Hymn, 'Christian, seek not yet Repose' (B.C.H.,
No. 417)
Address by the Rev. G. LEONARD ROBINSON,
D.S.O., Minister of King Street Wesleyan
Church, Plymouth
Hymn, 'Lead us, Heavenly Father, lead us'
(B.C.H., No. 427)
Benediction
8.50 National Programme
9.0 Local News
9.5 National Programme
10.30 Epilogue

BOURNEMOUTH.

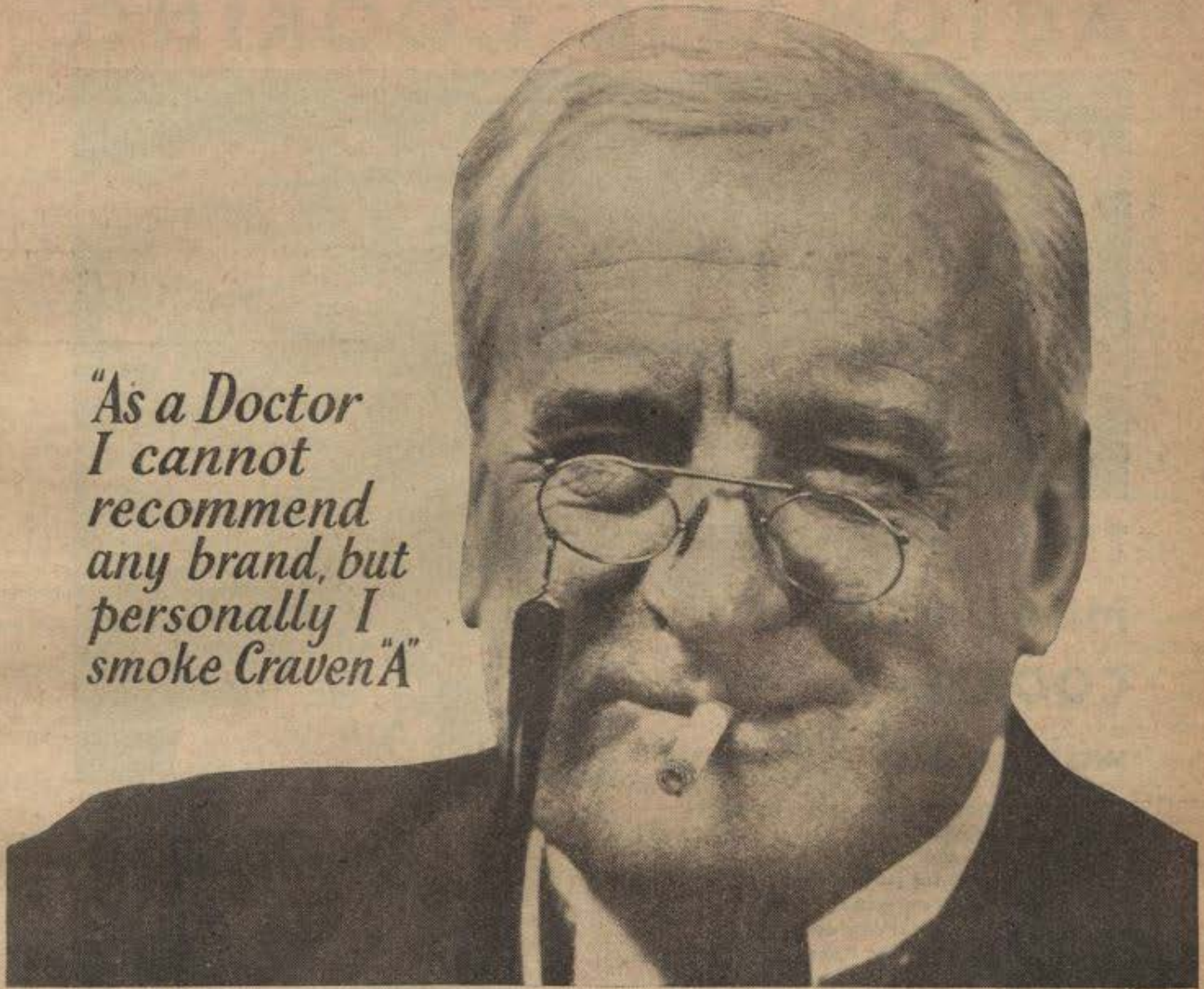
- 3.0-6.15 National Programme
8.0-10.30 National Programme

MANCHESTER

797 kc/s (376.4 m.)

- 3.0 National Programme
4.15 Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
5.30-6.15 National Programme
8.0 A RELIGIOUS SERVICE
From the Manchester Studio
Sacred music by THE NORTHERN WIRELESS
QUARTET
THE NORTHERN WIRELESS CHOIR
Address by the Rev. J. D. M. RORKE, Minister
of the Grosvenor Square Presbyterian Church,
Manchester
8.45 The Week's Good Cause
An Appeal on behalf of THE OLDHAM MISSION by
Mrs. MARY HIGGS
All donations would be gratefully received by the
Treasurer, Mr. W. R. Butterworth, 93, Chadwick
Street, Oldham
8.50 National Programme
9.0 North Regional News
9.5 National Programme
10.30 Epilogue

*"As a Doctor
I cannot
recommend
any brand, but
personally I
smoke Craven 'A'"*



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Finest imported matured Virginia tobacco guaranteed pure and absolutely free from adulteration of any kind. Awarded Institute of Hygiene certificate.

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MEAL PERFECTLY
COOKED—
without any attention**

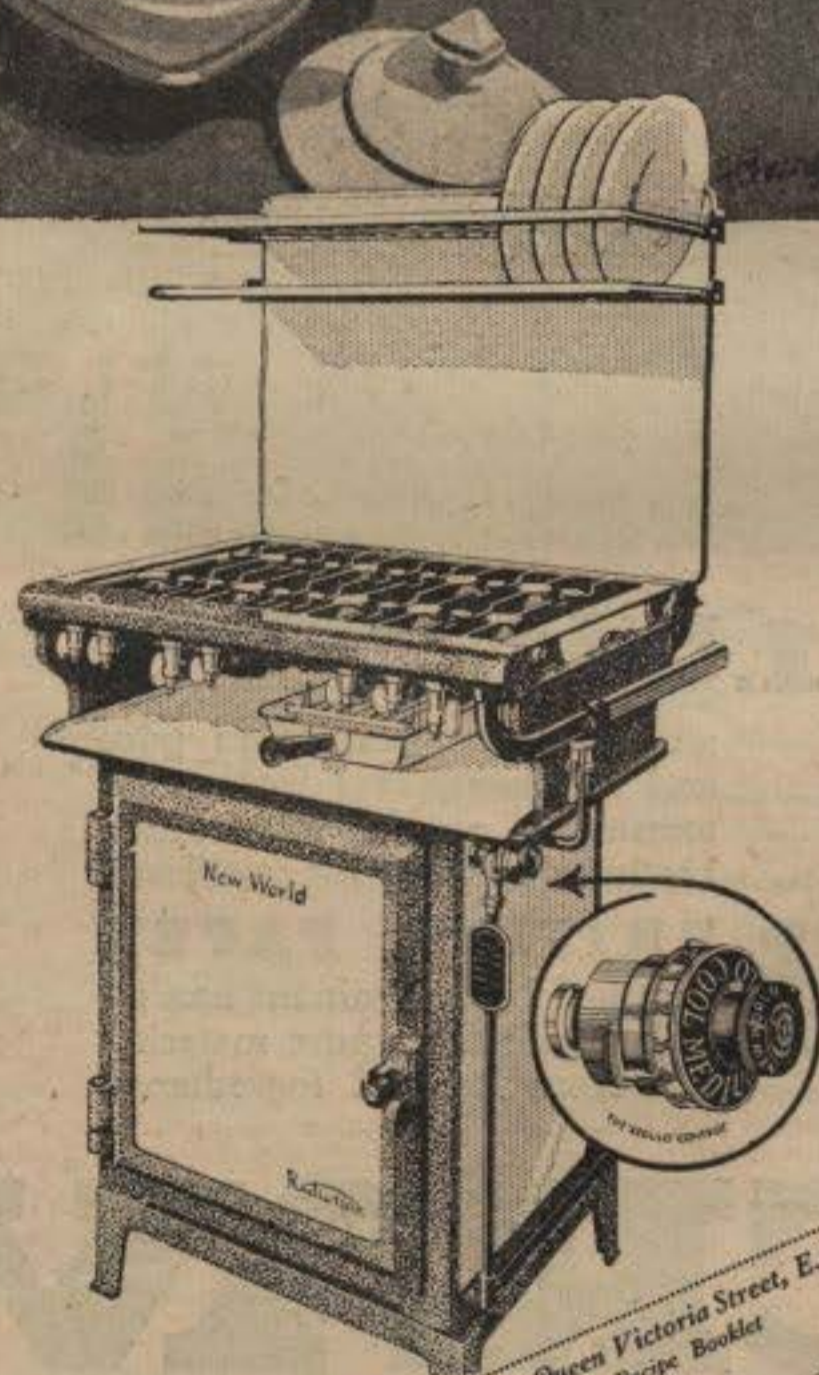
This tempting meal was cooked without attention—cooked *automatically*, in a "New World" cooker! It's so easy! After you have set the "Regulo" dial according to the chart supplied and put your meal in the oven—meat, vegetables, sweet, etc.—all at the same time, you go away until the required cooking time is up.

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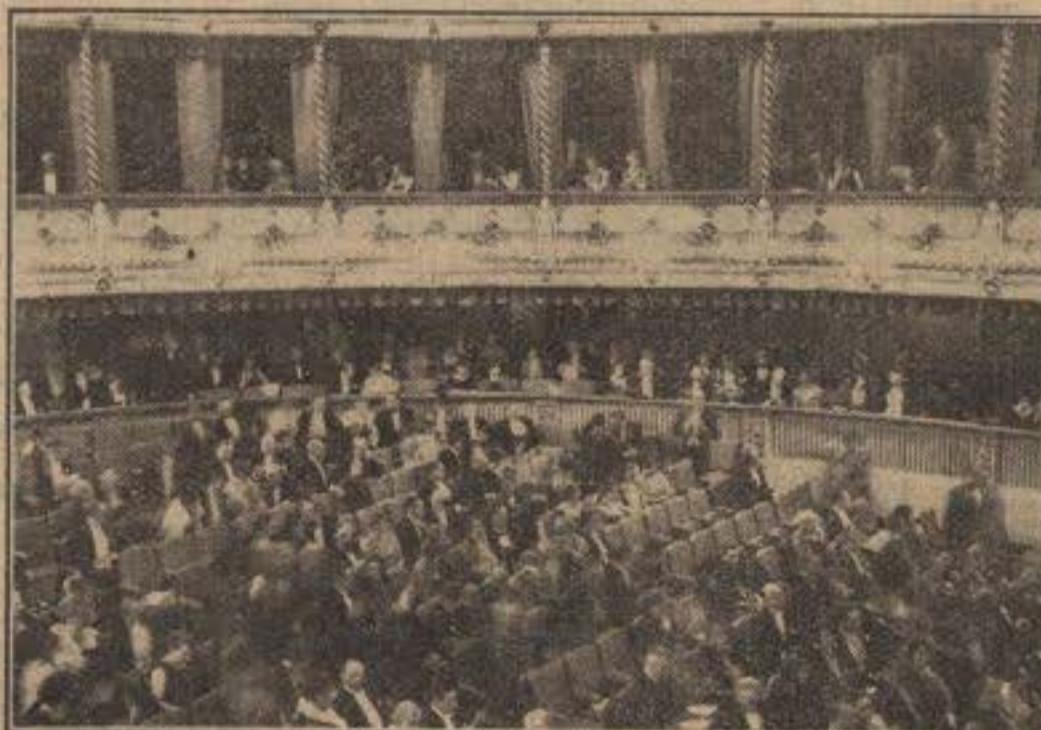
Name _____

Address _____

7.45
A BIG
VAUDEVILLE
PROGRAMME

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45 The New Programme of Morning Talks
-
- 11.0-11.30 Experimental Television Transmission by the Baird Process
(261.3 m. Vision)
(356.3 m. Sound)
-
- 12.0 ORGAN RECITAL
By EDGAR T. COOK
Relayed from
SOUTHWARK CATHEDRAL
CONSTANCE READ (Soprano)
- 1.15-2.0 An Orchestral Concert
Relayed from THE NATIONAL MUSEUM OF WALES
(From Cardiff)
National Orchestra of Wales
(Corddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by REGINALD REDMAN
Overture, 'Oberon' Weber
Suite in E Minor for Strings
Frank Bridge
Dream Pantomine; Witches' Ride ('Hänsel and Gretel')
Humperdinck
- 2.0 Gramophone Records
-
- 2.30 FOR THE SCHOOLS
Miss RHODA POWER: 'Days of Old: In the Eighteenth and Nineteenth Centuries—I, Old Colonial Days in the South'
- 3.0 Interlude
- 3.5 Miss RHODA POWER: 'Stories for Younger Pupils—I, The Wonderful Bottle (Irish)'
-
- 3.20 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
- 4.15 Light Music
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
Relayed from GROSVENOR HOUSE

MONDAY, April 28
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)



COVENT GARDEN OPERA HOUSE

The opening night of the 1930 Opera Season at the
ROYAL OPERA HOUSE, COVENT GARDEN,
presented by the Covent Garden Opera Syndicate, Ltd.,
THE THIRD ACT OF

'DIE MEISTERSINGER'

WILL BE BROADCAST FROM 9.45 TO 11.35

- | | | |
|----------------------|-------|---------------------|
| Hans Sachs | ..... | FRIEDRICH SCHORR |
| Veit Pagner | ..... | OTTO HELGERS |
| Kunz Vogelgesang | ..... | HEINRICH TESSMER |
| Konrad Nachtgall | ..... | RICHARD WATSON |
| Sixtus Beckmesser | ..... | EDUARD HABICH |
| Fritz Kothner | ..... | VIKTOR MADIN |
| Balthasar Zorn | ..... | FREDERICK DAVIES |
| Ulrich Eisslinger | ..... | BAMFIELD COOPER |
| Augustin Moser | ..... | OSMOND DAVIS |
| Hermann Ortel | ..... | HERBERT SIMMONDS |
| Hans Schwarz | ..... | HOWARD FRY |
| Hans Foltz | ..... | FREDERICK WOODHOUSE |
| Walther von Stolzing | ..... | RUDOLF LAUBENTHAL |
| David | ..... | HEDDLE NASH |
| Eva | ..... | LOTTE LEHMANN |
| Magdalene | ..... | GLADYS PARR |

Conductor, BRUNO WALTER

The Third Act of *Die Walküre* will be broadcast in the London and Midland Regional programmes on Friday night.

The picture reproduced above shows Covent Garden during an interval.

9.25
COUNT KESSLER
ON
GERMAN YOUTH

- 5.15 The Children's Hour
Pianoforte Solos played by
VICTOR HELY-HUTCHINSON
'What Happened on the Train,
being the second incident in
'Cook Minor's Story'
(G. Belton-Cobb)
'Charabanc Joe' (Walseley
Charles), and other songs, sung by
ARTHUR WYNN
- 6.0 Mr. R. C. BRUCE GARDNER
'Growing Rhododendrons'
- 6.15 'The First News'
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN
- 6.40 The Foundations of Music
HAYDN'S VIOLIN AND PIANO-
FORTE SONATAS
Played by
KATHLEEN MURRAY
and
PHYLLIS MacDONALD
- 7.0-7.20 'NEW NOVELS'
By Miss V. SACKVILLE-WEST
- 7.25 Monsieur E. M. STÉPHAN:
French Talk
- 7.45 Vaudeville
1. STANLEY HOLT'S QUINTET
2. GRETA KELLER (In German
Songs)
3. 'SIX LITTLE BALLET GIRLS'
Words by HAROLD SIMPSON
Music by STANLEY HOLT
4. WILLIAM WALKER and
ANNE DE NYS
(Pianoforte Duets)
5. 'FIXED UP'
A Sketch, by Mrs. HARVEY JAMES
6. GEORGE DOSHER (Baritone)
7. ANN PENN (Impersonations)
STANLEY HOLT'S QUINTET will
play throughout this programme
- 9.0 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN; Lon-
don and New York Stock Ex-
change Reports; (1,554.4 m. only)
Shipping Forecast and Fat Stock
Prices
- 9.25 Count KESSLER: 'The
Younger Generation in Germany'
- 9.40 INTERVAL
- 9.45 The Opening Night
of the
Covent Garden Opera Season
'Die Meistersinger'
ACT III
(See centre of page)
- 11.35-12.0 (1,554.4 m. only)
DANCE MUSIC
THE SPLENDIDE DANCE BAND
from the HOTEL SPLENDIDE

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 209). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 208).



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: **FINGAL'S CAVE**—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9843-9844—4s. 6d. each). National.
CAPRICCIO ESPAGNOLE (Sir Hamilton Harty and Halle Orchestra) (Nos. 9716-9717—4s. 6d. each). National.
TROVATORE—Selection (Percy Pitt and B.B.C. Orchestra) (No. 9185—4s. 6d.). Lon. Reg.
PAGLIACCI—Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9441—4s. 6d.). Mid. Reg.
POUPEE VALSANTE—Dancing Doll (Eastbourne Municipal Band) (No. 5491—3s.). Mid. Reg.
Monday: **NELL GWYNN DANCES** (H.M. Grenadier Guards Band) (Nos. 4971-4972—3s. each). Lon. & Mid. Reg.
ROSAMUNDE—Ballet Music (Sir Hamilton Harty and Halle Orchestra) (No. L2125—6s.). Lon. & Mid. Reg.
MARY ROSE—Prelude and Call (Court Symphony Orchestra) (No. 4360—3s.). Lon. Reg.
GOLLIWOG'S CAKE WALK (B.B.C. Wireless Military Band) (No. 9744—4s. 6d.). Lon. Reg.
Tuesday: **PRINCESS IDA**—Selection (Court Symphony Orchestra) (No. 967—4s. 6d.). Mid. Reg.
WOOD NYMPHS (Eric Coates and New Queen's Hall Light Orchestra) (No. 9570—4s. 6d.). Mid. Reg.
Wednesday: **SUMMER DAYS**—Suite (Eric Coates and New Queen's Hall Light Orchestra) (Nos. 9569-9570—4s. 6d. each). Lon. Reg.
HUNGARIAN DANCES, Nos. 5 and 6 (Sir Hamilton Harty and Halle Orchestra) (No. 5466—3s.). Lon. Reg.

Monday:

"CAVALLERIA RUSTICANA"

COMPLETE OPERA IN ENGLISH.

(By Principals, Chorus and Orchestra of British National Opera Company.) In Art Album (Price 3s.), with printed English words. (Ten Records—Nos. 5127-5136—3s. each; complete, 33s.) Lon. & Mid. Reg.

Thursday: **LOVE PARADE**—Selection (Jack Payne's B.B.C. Dance Orchestra) (No. DX29—4s. 6d.). Lon. & Mid. Reg.
GIOCONDA—Dance of the Hours (Milan Symphony Orchestra) (No. DX11—4s. 6d.). Lon. & Mid. Reg.
Friday: **SCHUMANN'S PIANO CONCERTO IN A MINOR** (Fanny Davies and Royal Philharmonic Orchestra) (Nos. 9616-9619—4s. 6d. each). National.
LALO'S NORWEGIAN RHAPSODY (Orchestre Symphonique de Paris) (No. 9707—4s. 6d.). Lon. & Mid. Reg.
Saturday: **VILLANELLE** (H.M. Grenadier Guards Band) (No. 9919—4s. 6d.). National.
PIQUE DAME—Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9496—4s. 6d.). National.
MIDSUMMER-NIGHT'S DREAM—Scherzo (Sir Thomas Beecham and London Symphony Orchestra) (No. L1812—6s. 6d.). Lon. & Mid. Reg.

Instrumental.

Sunday: **PRELUDIUM** (J. H. Squire Celeste Octet) (No. 9096—4s. 6d.). Lon. Reg.
ANGEL'S SERENADE (J. H. Squire Celeste Octet) (No. 9116—4s. 6d.). Mid. Reg.
Monday: **MELODY IN F** (Lionel Tertis—Viola) (No. 5230—3s.). Lon. & Mid. Reg.
LA CINQUANTAINE (J. H. Squire Celeste Octet) (No. 5877—5s.). Lon. Reg.
Tuesday: **ON WINGS OF SONG** (Lionel Tertis—Viola) (No. D1657—4s. 6d.). National.
Wednesday: **BIRD SONGS AT EVENTIDE** (Terence Casey—Organ) (No. 5259—3s.). Lon. & Mid. Reg.
CHANSON TRISTE (Bratka—Violin) (No. 4321—3s.). Lon. & Mid. Reg.
GLUCK'S MELODIE (Vell d'Aranyi—Violin) (No. 5427—3s.). Lon. Reg.
Friday: **VALE TRISTE** (Paltman—Organ) (No. 9165—4s. 6d.). Mid. Reg.
RONDO CAPRICCIOSO (J. H. Squire's Celeste Octet) (No. 9173—4s. 6d.). Mid. Reg.
PRELUDE IN C SHARP MINOR (J. H. Squire Celeste Octet) (No. 9126—4s. 6d.). Mid. Reg.

Vocal.

Sunday: **SEA WRACK** (Mariet Brunsell) (No. 9687—4s. 6d.). Mid. Reg.
SLUMBER, DEAR MAID—Handel's Largo (Master John Bonora) (No. 9745—4s. 6d.). Mid. Reg.
ROMEO AND JULIET—Waltz Song (Gertrude Johnson) (No. 9195—4s. 6d.). Mid. Reg.
Thursday: **I PITCH MY LONELY CARAVAN AT NIGHT** (Hon. W. Brownlow) (No. DB79—5s.). Lon. & Mid. Reg.
Friday: **RIGOLETTO**—Caro Nome (Maria Gentile) (No. L2056—6s. 6d.). Lon. & Mid. Reg.
KNOTTING SONG (John Coates) (No. 9508—4s. 6d.). Lon. & Mid. Reg.

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MONDAY, April 28
MIDLAND REGIONAL
 626 kc's (479.2 m.)

9.30
ORGAN AND VIOLONCELLO RECITAL

12.0 *London Regional Programme*

2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**

Conducted by **ERNEST PARSONS**

Overture, 'The Italian in Algiers' *Rossini*
 Song of Love *Schutt*
 Three Dances ('Neil Gwyn') *German*
 Melody in F *Rubinstein*
 Suite, 'Carmen' *Bizet*
 Ballet Music, 'Rosamunde' *Schubert*
 Selection, 'Rose Marie' *Friml*

5.15 **The Children's Hour**

'Pale Primroses—Key Flowers'—a Nature Story
 By **Jessie Bayliss Elliott**
 Duets by **JACKO and TONY**

HAROLD PARKER and his Xylophone

'Dragons and Dragon Slayers' by **Helen M. Enoch**

6.0 *London Regional Programme*

6.15 'The News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 *London Regional Programme*

8.30 *Midland News*

8.35 *London Regional Programme*

9.30 **ORGAN AND VIOLONCELLO RECITAL**

Relayed from

THE CHURCH OF THE MESSIAH, BIRMINGHAM

GILBERT MILLS (*Organ*)

LEONARD DENNIS (*Violoncello*)

GILBERT MILLS

Voluntary in A Minor . . . *John Stanley* (1713-1786)

LEONARD DENNIS and **GILBERT MILLS**

Air *Nigel Dallaway*
 Alman (16th Century) *arr. Harold Craxton*
 Arioso *Mozzart, arr. Van Lier*

GILBERT MILLS

Theme and Variations (Sonata No. 10)

Rheinberger

LEONARD DENNIS and **GILBERT MILLS**

Adagio *Beethoven, arr. Van Lier*
 La Cinquantaine *Gabriel-Marie*
 Largo *Handel*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30 *London Regional Programme*

The alternative to the Midland Regional programme is the National programme (see page 207), which you can receive from Daventry 5XX on 1,554.4 metres.

SAMUEL PEPYS, Listener, By R. M. FREEMAN.

April 1 (All Fools' Day).—My wife sitting in her slip this morning to comb her hair, I had the merrie thought to make an April fool of her by feigning an eary-wigg on her back nek and just seen it run down inside of her slip. Whereat, having a very particular horror of eary-wiggis, above everything that creeps allmost, she upp forthwith in a fine stew, wrenching off first her slipp and about to follow it with her shift, when I did laughingly remind her that this be April Fools' Day. But Lord! Instead of making a merrie matter of it, as any man would, what does my wife but fly out at me most furiously for all the silly senseless mutton-heds that ever were in the world, and, if this be my notiou of fun, she heartily pities me. Recalled to me a once saying of old Unkle Pertinax Pepys that the woman who can stomach a joak against herself is yet to be born.

Anon to the Club and in the way hearing some one call after me, I turned and saw a small girl that runs towards me. Coming to a stand, with both her hands behind her, 'You ain't a dropt nuthink have yer, mister?' quoth she. Whereat I looking to assure me of my gloves and other loose matters, she laughs and shows me both her empty hands. This done, puts out her tongue at me and runs. Which, albeit too silly a business to be worth angering over, did nevertheless in a manner vex me, both the imbecility and the impudence of it, soe disrespectfull of theyr elders as all our modern children be now grown, and one of the saddest signs of these evill times.

April 2.—Meeting Mr Wellard, the Rectour of Olave's, mighty glad was I to hear of the B.B.C.'s now assurably undertaken to broadcast our g'

Samuell's death-day service on Maie 20th Most inspiring it is the way this incomparable man's fame do ever continue to encrease upon him, and now the arbitrament of the B.B.C., Sir John Reith and the other discerning managers, finally seals it. Mentiouning this to my wife, all the fool has to say is: if Deb, from where she be, can look down (or perchance upp) and see the old rogue being publickly churched into a sort of sainted hero, how she must laugh.

With Mr. Mullings golping this afternoon to Selsdon, being a most fair like-summer day for the season as ever I knew, birds singing everywhere and all the spring flowers begin to bloom. Hereby straying a little leftwards at the 4th heal, my ball lies in a clump of violets, and most loath I was to make havock with my mashie-niblick of these so sweet flowers. However, Mullings being all readie, I upp and pretty cockahoop of it, I had to harden my heart thereto; mangling the poor violets verie sadly, but pitched within ab' 6 f' of the pinn, to my very great content.

Coming to the home hoal, an observable thing was the perchers in the rookery, a great strength of these, with the old birds cawing around and the perchers striving most valiently to caw back, but the best they can compass is a sort of falsetto squawk, like a breaking boy's voice quaint to hear. Set me thinking of the old daies at Brampton, the 1st rooks ever I shott, 4 of them, being then a ladd and ignorant, soe stuff them into the inward pockets of my shooting-jacquet. Whereby presently taken of the itchy tickles all over me, did find I am a-creep with rook-lice from top to toe, being the lousiest birds in all creatioun, nor any other living thing to touch them herein, save onelic perhaps hedge-hoggs.

6.45 & 8.35
TWO
ONE-ACT
OPERAS

MONDAY, April 28
LONDON REGIONAL
842 kc's (356.3 m.)

9.30
THE GERSHOM
PARKINGTON
QUINTET

12.0 A Ballad Concert
EVA CATTANEO (*Soprano*)
CHARLES HARRISON (*Baritone*)

12.30 A Recital of Gramophone Records

1.0 Light Music
LEONARDO KEMP and his PICCADILLY
HOTEL ORCHESTRA
From THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE
ORCHESTRA
(From *Midland Regional*)
Conducted by ERNEST PARSONS

Overture, 'The Italian in Algiers' *Rossini*
Song of Love *Schütt*
Three Dances ('Nell Gwyn') *German*
Melody in F *Rubinstein*
Suite, 'Carmen' *Bizet*
Ballet Music, 'Rosamunde' *Schubert*
Selection, 'Rose Marie' *Friml*

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 Interval

6.45 'Cavalleria Rusticana'
(*'Rustic Chivalry'*)
A Melodrama in One Act by MASCAGNI
(English Version by FREDERICK E. WEATHERLY)

THE WIRELESS CHORUS
Chorus-Master, STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT
(Relayed from the Parlophone Studios by the
courtesy of the Parlophone Company)

Cast
Santuzza, a young peasant girl MIRIAM LICETTE
Turiddu, a young peasant TUDOR DAVIES
Lucia, his mother GLADYS RIPLEY
Alfio, a carrier BERNARD ROSS
Lola, his wife GLADYS RIPLEY
Peasants and Children
Narrator, FILSON YOUNG

8.0 TODAY AND TOMORROW: A PHILOSOPHY OF
PROGRESS—I
Professor J. MACMULRAY: 'About Philosophy
and its Problems'

8.30 Regional News

8.35 'Gianni Schicchi'
A Comedy in One Act by PUCCINI
(English Translation by PERCY PITT)
THE WIRELESS CHORUS
Chorus-Master, STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT
(Relayed from the Parlophone Studios by the
courtesy of the Parlophone Company)

Cast
GIANNI SCHICCHI DENNIS NOBLE
LAURETTA (his daughter) .. ELIZABETH NELVI
ZITA (called the 'Old Woman,' a cousin of
Buoso) EVELYN ARDEN
RINUCCIO (Zita's nephew, in love with Lauretta)
TUDOR DAVIES
GHERARDO (Buoso's nephew) TREFOR JONES
NELLA (his wife) EVELYN HANSON

GHERARDINO (their son) ELSIE OTLEY
BETTO (of Signa, a cousin of Buoso, poor and
shabbily clothed, age unguessable)
BERNARD ROSS
SIMONE (a cousin of Buoso) WILLIAM ANDERSON
MARCO (his son) WILLIAM PARSONS
LA CIESCA (Marco's wife) LILA BODDAM
MASTER SPINELLOCCIO (the Doctor)
SYDNEY RUSSELL
AMANTIO DI NICOLAS (Notary).... STANLEY POPE
PINELLINO (Shoemaker) STANLEY RILEY
GUCCIO (a dyer) SAMUEL DYSON
The action takes place in 1299 in Florence
Narrator, FILSON YOUNG

9.30 THE GERSHOM PARKINGTON
QUINTET

Two Shakespearian Sketches } O'Neill
Prelude and Call, 'Mary Rose' }
La Chasse (The Hunt) Cartier, arr. Kreisler
Nuit d'Etoiles (Starry Night) }
Printemps (Spring) } Debussy
Golliwog's Cake Walk }
La fille aux cheveux de lin (The Girl
with the flaxen Hair) }
Suite, 'Chelsea China' } Bestly
Pulcinello }

10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID
BRIGHT, and THE PICCADILLY GRILL BAND,
directed by JERRY HOEY, from THE PICCADILLY
HOTEL

11.15-12.0 THE SPLENDE DANCE BAND, from
THE HOTEL SPLENDE



TWO LIBRETTO OPERAS TONIGHT

Two short operas in the series for which librettos are issued by the B.B.C., will be broadcast this evening—

**Mascagni's
'CAVALLERIA RUSTICANA'**

at 6.45, and

**Puccini's
'GIANNI SCHICCHI'**

at 8.35

Both operas will be broadcast again in the National programme on Wednesday night. For full particulars of the cast, etc., see above.

Left, Pietro Mascagni. Right, Giacomo Puccini.



London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 207).

Monday's Programmes continued (April 28)

GET FINE ELECTRICAL REPRODUCTION OF RECORDS!



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If you want every single record to sound much better than those you hear at demonstrations—if you want radio-gramophone reproduction that comes so near to reality that in a darkened room you would suspect the presence of the artist—get this new Lissen Pick-up and learn what perfection means.

Any Lissen radio dealer will demonstrate it for you.

CARDIFF
968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(National Programme)

National Orchestra of Wales
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by REGINALD REDMAN

Overture, 'Oberon' Weber

SWANSEA
1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 National Programme

4.45 Cardiff Programme

5.0 National Programme

5.15 Cardiff Programme

6.15 National Programme

9.15 West Regional News
(From Cardiff)

9.25-11.35 National Programme



Mr. NORMAN RICHES, the well-known Glamorganshire cricketer, talks on the opening of the Cricket Season, from Cardiff, this evening at 6.0.

PLYMOUTH
1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR
STUDIO NEWS
A Literary Competition for the Children (E. Le Breton Martin) will be held today

6.0 National Programme

9.15 Local News

9.25-11.35 National Programme

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R.T. 25/4.....

Suite for E. Minor for Strings Frank Bridge
Dream Pantomime } 'Hänsel and Gretel' { Humperdinck
Witches' Ride..... }

2.0 National Programme

4.45 'WELSH SKETCHES'—I.
Mr. F. J. HARRIES: 'Charles Dickens' Welsh School Master'

5.0 National Programme

5.15 THE CHILDREN'S HOUR
'THE CHILDREN'S WAY OF THE WORLD'
Devised by IFAN KYRLE FLETCHER
No. II—Sea and Sailors
THE STATION TRIO

6.0 Mr. NORMAN RICHES: 'The Opening of the Cricket Season'

6.15 National Programme

9.15 West Regional News

9.25-11.35 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.15 National Programme

2.30-11.0 National Programme

MANCHESTER
797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

3.20 THE NORTHERN WIRELESS ORCHESTRA
AMY RICHARDSON (Mezzo-Soprano) (From Leeds)
CHRISTIAN ORFORD (Violin)

5.15 THE CHILDREN'S HOUR
SIGNS OF THE TIMES

6.0 National Programme

9.15 North Regional News

9.25-11.35 National Programme

C.W.S. SOAP



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Tours to Ober Ammergau combined with **NUREMBERG, ROTHENBURG, COLOGNE** and the **RHINE, TYROL, SWITZERLAND**, etc. Extensions to **AUGSBURG, ERFURT, EISENACH**. Special Booklet on application.

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LUCERNE (10 Days' Tour) ...	£7 15 0
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INTERLAKEN (10 Days' Tour) ...	£8 6 6
MONTREUX-CLARENS (10 Days' Tour) ...	£7 18 0
WEEK-END TOUR TO PARIS ...	£5 3 6
BRUGES (8 Days' Tour) ...	£4 9 0
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Illustrated Summer Booklet with full details from Secretary, F.C.T.G., 81, Memorial Hall, Farringdon St., London, E.C.4.

To Men and Women of all ages—especially those over Forty:

**Are YOU
risking Heart Failure**

through Hardened Arteries and
High Blood Pressure?

Dr. J. Strickland Goodall, at the Institute of Hygiene, stated: "A critical investigation of thousands of cases of heart disease shows that it is almost entirely due to arterio-sclerosis (hardened arteries)." Almost every day our newspapers contain grim reminders of the grave danger run by men and women of middle age who neglect to take precautions against this terrible scourge. In a few years mortality from heart disease increased 400 per cent.



You must rejuvenate your Arteries!

are "as old as your arteries." Now, medical science says, "You can rejuvenate your arteries and keep them young."

Innumerable clinical tests have shown that a course of 'PHYLLOSAN' Brand of Chlorophyll Tablets rejuvenates the arteries by restoring their natural elasticity and by assisting the blood to free itself of clogging lime salt deposits. As the result, blood pressure is reduced to normal and the heart relieved from its burden of overwork.

Towards middle age arteries tend to lose their elasticity and become corroded with accumulated lime salt deposits. This impedes the circulation of the blood and consequently the heart must work harder to force the blood through the rigid narrowed arteries. The result is high blood pressure and an ever increasing strain upon the heart. If allowed to continue, the heart may "crack." Some sudden exertion, worry, intense emotional excitement, may prove too much for it.

'PHYLLOSAN' Tablets also have a profoundly fortifying effect upon the heart itself, and increase all the physical and vital forces of the body, irrespective of age!

'PHYLLOSAN' Tablets contain no strychnine, no quinine, no animal extracts. They have no unpleasant after effects, are non-constipating, tasteless, and can be taken with absolute safety even by the most delicately constituted. Just two tiny tasteless tablets three times a day before meals. The results will astonish you. Get a 5/- bottle. It contains double quantity.

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'PHYLLOSAN'
BRAND

Tablets **TO-DAY!**

In all cases of **PREMATURE OLD AGE, HARDENED ARTERIES, HIGH BLOOD PRESSURE, HEART WEAKNESS, LOWERED VITALITY, ANÆMIA, DEBILITY, NEURASTHENIA**, etc.

Of all Chemists, 3/- & 5/- (double quantity)

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HOT WATER INSTANTLY NIGHT OR DAY.

7.45
THE WIRELESS
MILITARY
BAND

TUESDAY, April 29
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.45
A FLIGHT
OF
FANCY

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—XVI
'Meals at Little Cost'—IV. Miss FLORENCE PERRY: 'A Week's Suppers on a Minimum Wage'

11.0-11.30 (261.3 m. only)
Experimental Television Transmission by the Baird Process

12.0 A Ballad Concert
WINIFRED MORRIS (Contralto)
WILFRID GARTRELL (Tenor)

12.30 EDWARD O'HENRY
AT THE ORGAN OF TUSSAUD'S CINEMA
Relayed from TUSSAUD'S CINEMA

1.0-2.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL

2.5 Gramophone Records

2.30 FOR THE SCHOOLS
Sir WALFORD DAVIES: Music
(a) A Beginner's Lesson
(b) A Miniature Concert
(c) An Advanced Lesson

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: Elementary French

4.0 Interlude

4.5 SPECIAL TALK FOR SECONDARY SCHOOLS
The Rt. Hon. Sir HERBERT SAMUEL, M.P.: 'How the Country is Governed—I, The Election of a Parliament'

1.25 Interlude

4.30 THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
With
PATTMAN at THE ORGAN
Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour
'Brer Rabbit Songs' (Martin Shaw), sung by GEORGE PARKER
'Brer Rabbit makes Trouble between Brer Bar and Brer Bullfrog,' told by ETHEL MALDEN
The Story of 'The Elephant and the Rock-Rabbit,' written and told by GERALDINE ELLIOT

6.0 POETRY READING
'Tennyson'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

7.25 'THE MAKING OF A PERSONALITY—THE REGULATION OF GROWTH'
Professor WINIFRED CULLIS

7.45 The Wireless Military Band

LOUIS GODOVSKY (Violin)
Conducted by
B. WALTON O'DONNELL

BAND
Overture, 'Le Roi d'Ys' ('The King of Ys').....Lalo

8.0-8.30 (1,554.4 m. only)*

LOUIS GODOVSKY
On Wings of Song
Mendelssohn, arr. Achron
Fandango.....Louis Godovsky

BAND
Gaelic Fantasy, 'Amhrain na n-Ghaedheal' ('Songs of the Gael').....Walton O'Donnell

LOUIS GODOVSKY
Serenade to Nicolette
Bernard Russell
Polonaise in D, No. 1..Wieniawski

BAND
Sea Pieces.....MacDowell
To the Sea; From a Wandering Iceberg; A.D. 1620; Starlight; Song; Nautilus
Military March, No. 2
Schubert, arr. Gerrard Williams

9.0 'The Second News'
WEATHER - FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 'THE PROGRESS OF MUSIC'
Dr. GEORGE DYSON

9.45 'Peep-Bo-Hemia'
A Flight of Fancy on the Wings of Song

Book by CLIFFORD SEYLER
Music selected and arranged by HARRY S. PEPPER
Produced by GORDON MCCONNELL
(See centre of page)

10.45-12.0 DANCE MUSIC
JACK HARRIS' GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

* THE STUDY OF THE MIND—I
Dr. CYRIL BURT: 'The Observation of Others'



'Peep-Bo-Hemia'

A Flight of Fancy on the Wings of Song

Book by Clifford Seyler

Music selected and arranged by Harry S. Pepper

Produced by Gordon McConnell

CAST

Leonard Henry Anona Winn
Harold Scott Wynne Ajello
Cyril Lidington Peter Pounds

At the Pianos

Harry S. Pepper and Doris Arnold

The Revue Chorus

conducted by Leslie Woodgate

TO BE BROADCAST TONIGHT AT 9.45

6.40 The Foundations of Music
HAYDN'S VIOLIN and PIANOFORTE SONATAS
Played by
KATHLEEN MURRAY and PHYLLIS MACDONALD

7.0-7.20 THE EARL OF COTTENHAM
Chairman of the Order of the Road—II, 'About the New Motor Laws'

Music selected and arranged by HARRY S. PEPPER
Produced by GORDON MCCONNELL
(See centre of page)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 215). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 214).

£200 A YEAR

when you retire

£200 as a salary is small, but as a private income it may make a world of difference to your comfort and well-being in years to come. Those later years will be very happy years if you are freed from the cares and anxieties of earning a living. This plan will give you that freedom.

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You make annual deposits of a sum you can spare from your income, and these deposits looked after by the Sun Life of Canada, accumulate to your credit, and to them are added the extraordinary profits made possible by the sound success of this most prosperous Company.

Supposing your age is now 35, and you take up this plan, say, for £200 a year for life to commence at age 55, this is how the plan will help you and yours. The continuance of the present rate of bonus is assumed. There is first the

£200 A YEAR FOR LIFE.

At 55 you have the choice of £200 a year for life or a cash sum of about £2400.

£14 A MONTH IF PERMANENTLY INCAPACITATED.

(Applicable to residents of British Isles, Canada, and United States.)

If sickness or accident permanently incapacitates you from earning a living you cease making deposits, and £14 a month will be paid to you until the £200 a year is due.

INCOME TAX SAVED.

You get a substantial rebate of Income Tax on each deposit you make and you pay no Income Tax on the bonuses you receive—a double advantage.

£1400. PLUS PROFITS, FOR YOUR FAMILY.

If you do not live to be 55, your family will receive £1400, plus the accumulated profits. If death results from an accident £2800, plus the profits, will be paid.

ANY AGE, ANY AMOUNT.

The plan is equally valuable for older and younger men, and for larger or smaller amounts, even down to a policy of £100. Fill in the form below so that we can send you figures to suit your own age and requirements.

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The Sun Life of Canada has assets of over £116,000,000, which are under Government supervision. In addition to the foregoing Plan this great Annuity Company is responsible for protecting thousands of men and women under its Group Assurance and Pensions Policies, and it also specialises in provision for Children's Education.

FILL IN AND POST THIS FORM TO-DAY.

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Trafalgar Square, London, S.W.1

Assuming I can save and deposit £..... per

..... please send me—without obligation on my part—full particulars of your endowment plan showing what income or cash sum will be available for me.

Name.....
(Mr., Mrs., or Miss)

Address.....

Occupation.....

Exact date of birth.....

RT. 25/4/30

TUESDAY, April 29 MIDLAND REGIONAL 626 kc's (479.2 m.)

8.0
HALF-AN-HOUR
OF
'FIRESIDE SONGS'

12.0 *London Regional Programme*

2.0-3.0 **Light Music**

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Patrie' (Fatherland) Bizet
Selection of Italian Folk-songs arr. Linsley
Berceuse and Canzonetta Friml
Fantasy, 'The Pearl Fishers'
Ballet Music, 'La Source' ('The Fountain') (First Suite)..... Delibes

5.15 **The Children's Hour**

'Adventures of the Treasure Lady—A Wedding in Fairyland,' by Winifred A. Ratcliff
Songs by EMILIE WALDRON (Soprano)
And HAROLD CASEY (Baritone)

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **Light Music**

THE HAYDN ORCHESTRA
Relayed from THE NATIONAL TRADES EXHIBITION,
BINGLEY HALL, BIRMINGHAM

7.0 **A Military Band Concert.**

THE BAND OF H.M. ROYAL MARINES
FIRST (CHATHAM) DIVISION
(By kind permission of the Commandant and Officers)

Director of Music, Captain P. S. G. O'DONNELL
Relayed from THE NATIONAL TRADES EXHIBITION
BINGLEY HALL, BIRMINGHAM

Three English Dances Quilter
Selection, 'Princess Ida' Sullivan
Two Lyric Pieces Eric Coates
Serenade Moresque (Moorish); Wood Nymphs
Songs of the Hobbies arr. Kennedy Fraser
Suite, Bacchanalian Scenes Ernest Ford
Brindisi (Drinking Song); Waltz of the Sylphs;
Bacchanale
Two Songs of the Sea Stanford
Drake's Drum; 'The Old Superb'

8.0 **'MORE FIRESIDE SONGS'**

by
THE MIDLAND WIRELESS CHORUS
CONDUCTED BY JOSEPH LEWIS

8.30 *London Regional Programme*

9.0 *Midland News*

9.5 *London Regional Programme*

10.15-10.30 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

The alternative to the Midland Regional programme is the National programme (see page 213), which you can receive from Daventry 5XX on 1,554.4 metres.

MUSIC OF THE WEEK

(Continued from page 196.)

to the full all that his music stands for. That does not imply for one moment that she is less surely at home in presenting the music of very different schools; indeed, her wide outlook and sympathetic understanding of music of many contrasted orders has always called forth unstinted admiration.

The Close of 'The Valkyrie.'

(Regional, Friday, 9.45.)

THE third act begins with the stirring Ride of the Valkyries, as the Warrior Maidens gather on their grim rock. Each of them has a slain hero across her saddle, whom she is bearing to Valhalla, but when Brünnhilde, the last to come, reaches the rock, it is Sieglinde whom she is carrying. She hides Sieglinde in the forest, and then Wotan hastens to the crag, in angry pursuit of his disobedient daughter. The sisters plead with him to spare her, but he bids them go, and the last part of the act is a splendid duet between the god and Brünnhilde. Gradually she recalls his former pride in her, and prevails on him to let her punishment be less severe than he had first designed. She is to be laid to sleep on the summit of the rock with a great fire about her so that none may come to her save a hero who knows no fear. The opera comes to an end with Wotan's splendid farewell as she is laid to sleep.
D. M. C.

SOME RICE DISHES

Savoury Rice.

1 large cupful of rice. 1 fair-sized onion.
1 large cupful of flour. A few sage leaves.
1 egg. A little milk, if needed.

Pepper and salt to taste.
Wash rice, put into pan with sufficient water to cover. When hot, cut up onion and cook both together until rice grains have swelled and become soft. Then turn out into cold pudding-basin, add flour, sage (which should be chopped), pepper and salt, and, lastly, egg well beaten. Have ready a baking tin with some hot dripping or lard, and bake as Yorkshire pudding. Serve with some nice thick gravy.—Mrs. F. Githero, Market Overton, Oakham, Rutland.

Rice Custard.

Throw two tablespoons of rice in a pint of boiling water or milk, soak 15 minutes, put in a pie-dish sprinkled with currants and sugar; peel two or three large apples, core, cut up, and cook them, and put them over the rice; beat 2 eggs and mix with a pint of milk, pour over the apples, grate nutmeg over and bake in not too hot oven until custard on top is done.—Mrs. F. Githero, 1, Birkbeck Road, Enfield Town, Middlesex.

Chocolate Rice Castle.

Mix 1 oz. of chocolate powder with a little milk, then put it with 3 ozs. of rice and 1 pint of milk in a double cooker till quite thick, add sugar to taste and 3 drops of vanilla essence. Put into small moulds or cups previously rinsed with cold water. Turn out when cold and serve with custard.—Mrs. K. Grace, 26, Montague Road, Clarendon Park, Leicester.

7.45
BATTLE ABBEY
MUSIC
SOCIETY

TUESDAY, April 29
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
A CONCERT
OF
CHAMBER MUSIC

- 12.0 A Concert
KATHLEEN MITCHELL (*Soprano*)
GREGORI TCHERNIAK (*Balalaika*)
JULIUS UNGERSON (*Violin*)
BELINDA HEATHER (*Pianoforte*)
- 1.0 REGINALD FOORT
AT THE ORGAN OF THE REGENT CINEMA
Relayed from BOURNEMOUTH
- 2.0-3.0 Light Music
(From *Midland Regional*)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTRELL
- Overture, 'Patrie' ('Fatherland') *Bizet*
Selection of Italian Folk-songs .. *arr. Langey*
Berceuse and Canzonetta *Friml*
Fantasy, 'The Pearl Fishers' .. *Bizet, arr. Tavan*
Ballet Music, 'La Source' ('The Fountain')
(First Suite) *Delibes*
- 5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
- 6.40 BILLY THORBURN (*Syncopated Piano Solos*)
ALEC MCGILL and GWEN VAUGHAN (*The Cheerful
Chatterers*)
- 7.0 A Military Band Concert
THE BAND OF H.M. ROYAL MARINES
FIRST (CHATHAM) DIVISION
Relayed from the NATIONAL TRADES EX-
HIBITION, BINGLEY HALL, BIRMINGHAM
(From *Midland Regional*)



LICCO AMAR
is the violinist in the programme of
Chamber Music to be broadcast tonight
at 9.5.

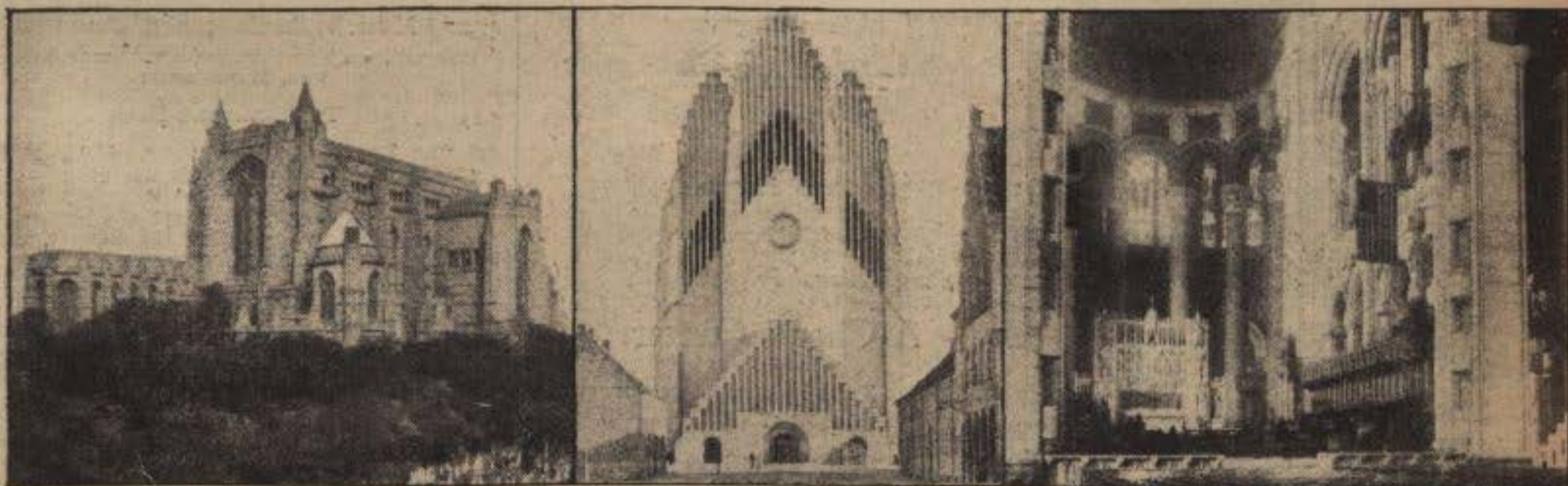
7.45 Mozart's 'Requiem'
Performed by
THE BATTLE ABBEY MUSIC SOCIETY
Under the direction of JOHN R. SHEEHAN-DARE
Relayed from BATTLE CHURCH, BATTLE ABBEY

Soloists
WINIFRED DIXON (*Soprano*)
LINDA SKYMOUR (*Contralto*)
ARCHIBALD WINTER (*Tenor*)
ALBERT CROUCH (*Bass*)
THE HASTINGS MUNICIPAL ORCHESTRA
Conducted by BASIL CAMERON

- 8.30 ARCHITECTURE TODAY AND
TOMORROW—I
The Hon. HUMPHREY PAKINGTON: 'Tradition
and Experiment'
- 9.0 Regional News
- 9.5 Chamber Music
LICCO AMAR (*Violin*)
PHILIPP JARNACH (*Pianoforte*)
- Sonata in B Minor (K. 570)..... *Mozart*
Allegro; Adagio; Allegretto
Three Rhapsodies (Violin and Pianoforte)
Jarnach
- Sonatina for Pianoforte, Op. 20 *Jarnach*
Allegro; Scherzino; Sostenuto
- Sonata (Violin and Pianoforte) *Ravel*
Allegretto; Blues; Perpetuum Mobile
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC
JACK HARRIS' GROSVENOR HOUSE BAND, FROM GROSVENOR HOUSE.

This Week's Epilogus:
'THE EARTH IS THE LORD'S:
LIGHT AS IT WERE A GARMENT'
Psalm 104, 1-8
St. John i, 1-14
Hymn, 'O worship the King' (Ancient
and Modern, No. 167)
Zechariah xiv, 6 and 7



ARCHITECTURE OF TRADITION AND OF EXPERIMENT is the subject of the Hon. Humphrey Pakington's talk tonight at 8.30—the first in a new series on 'architecture today and tomorrow.' Above are pictures of Liverpool Cathedral (left), an example of the intelligent use of traditional ideas; the Grundvigs church in Copenhagen, a notable experiment; and (right) the interior of St. John the Divine, the vast cathedral in New York, considered by many critics to be a confused and uninspired attempt to reproduce a traditional style.

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 213).

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D.C. MODEL "B" 150/110, or 200/220 v. Cash Price 30/6, or 5/- down and 5 monthly payments of 5/6.

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A.C. MODEL "B" 150-110, 200-210, 220-230, 240-250 v. Cash Price 70/-, or 5/- down, and 10 monthly payments of 6/6.

LISSEN

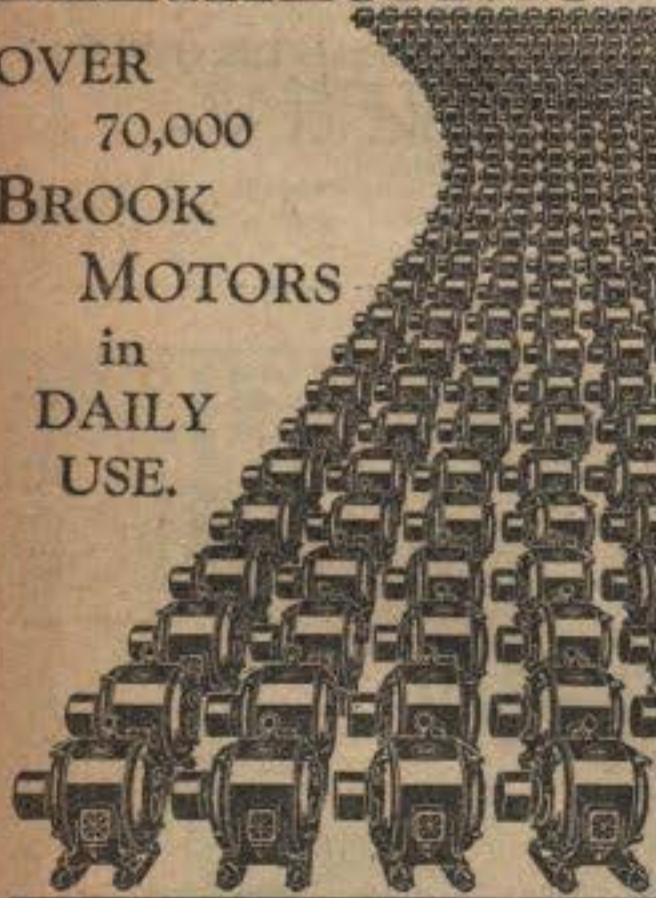
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Tuesday's Programmes continued (April 29)

CARDIFF

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10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 Swansea Programme

5.30 THE CHILDREN'S HOUR

6.0 Mr. J. KYRLE FLETCHER: 'Inns of South Wales and the Border—II, The Stuart Inns'

6.15 National Programme

7.0 Egwyl Gymraeg

A WELSH INTERLUDE

Mr. IORWERTH PEATE, of the Department of Archaeology, National Museum of Wales 'Life in Bygone Wales—V, The Farm'
'Bywyd Yng Nghymru Gynt—V, Y Ffarm'

7.25 National Programme

7.45 Swansea Programme

9.0 National Programme

9.15 West Regional News

9.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

5.30 Cardiff Programme

6.15 National Programme

7.0 Cardiff Programme

7.25 National Programme

7.45 A Choral Concert

relayed from

THE PATTI PAVILION, SWANSEA
MAY BUSBY (Soprano)
ETHEL BARKER (Contralto)
TREFOR JONES (Tenor)
STUART ROBERTSON (Bass)

THE CHOIR OF THE SWANSEA ORPHEUS
CHORAL SOCIETY
NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
Leader, LOUIS LEVITUS

Conducted by REGINALD REDMAN
Symphony No. 9 (Choral) in D Minor, Op. 125
Beethoven

9.0 National Programme

9.15 West Regional News
(From Cardiff)

9.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.0 Lieut.-Col. W. P. DRURY, C.B.E., Royal Marines 'Our Very Ancient Borough—IV, The Painter at the Ferry Inn'

7.25 National Programme

9.15 Local News

9.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 (National Programme)
12.0-1.0 National Programme
2.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15-10.30 THE DAILY SERVICE

12.0-1.0 Gramophone Records

1.15-2.0 The Manchester Midday Society's
Concert

Relayed from THE HOULDSWORTH HALL

4.30 Music by the Besses o' th' Barn Band
Relayed from THE GROCERS' EXHIBITION, BELLE
VUE, MANCHESTER

5.15 THE CHILDREN'S HOUR

6.0 The Rev. CHARLES BUDDEN, M.A., M.D.
'With the Monastic Order in the North—IV,
The Fall of the Monasteries'
(From Liverpool)

6.15 National Programme

7.0 Mr. P. E. MEADON: 'Broadcasting and
Adult Education in the North'

7.25 National Programme

7.45 A Programme
of
Jewish Music

9.0 National Programme

9.15 North Regional News

9.25 National Programme

10.45-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from THE
EMPRESS BALLROOM, THE WINTER GARDENS,
BLACKPOOL

PLANNING THE NURSERY.

THE room I have in my mind could be any odd shape, for its beauty is going to depend entirely on its freshness and colouring. To begin with, the walls would have to be coloured, but this could be done by one of the family if reasonable care is taken in applying the distemper. Choose a washable paint or distemper, and the most effective colour for a nursery is daffodil yellow. Or one could arrange a scheme in orange, lemon and green, keeping strictly to these shades throughout, merely varying the orange to a darker burnt-orange colour for the paintwork. I have also found it possible to freshen up the doors by washing them over with sugar soap, afterwards giving them one or two coats of paint or enamel.

The floor, if smooth, may be stained with a good stain, and a small oval or round rug before the fire settles the floor problem. That is one way. Another is to cover it all over with a cork linoleum, or cut a square piece large enough for the centre, and stain round the sides with a dark oak or a chestnut-coloured stain.

The windows should be left as free as possible to allow plenty of light and air, but curtains against the glass could be made of daffodil yellow net, and dipped in yellow dye each time they are washed to keep them nice and fresh. Unless there are a few chairs that can be spared from other rooms, copies of the old wheel-back chairs can be bought for a matter of shillings, and these will last for ever.

In an ordinary small nursery one large piece of furniture is all that is wanted—even that can be done without if one or two cupboards are made to hold the baby's clothes. And there are shops where furniture is sold, and made ready to glue up at home after it has been painted or stained.

Be sure to buy good brushes for painting the furniture, for cheap paint brushes have a nasty habit of falling to pieces and, unless very careful, you are almost certain to find bits of the brush in your paint pot and on your furniture. If anyone in the family is clever enough to make a shelf, and fix it round the nursery wall, low down so that the smallest child may reach to put away toys at the end of the day, it is found useful. The shelf itself should be painted to match the woodwork.

If green is introduced into the scheme, it should be a really lovely green—just any green will not do. And green must never be used for shades on lights, as it casts shadows on faces, and is altogether too cold in effect. A table for a child could be made out of a sugar box—bought from the grocer for a few pence—but it must be smoothed down with glass paper before it is painted, and the lid should be nailed down, taking care that the holes are stopped up with putty. American cloth is very fashionable at the moment, and those who do not feel inclined to paint all the things I have suggested, may find this cloth most useful to cover boxes and tables. It should be glued on firmly, and care should be taken to choose really lovely colours.

In homes where there are older children, they should be taught to be useful, by allowing them to make the new wooden painted panels, now used for decorating nursery walls. These can be designed, made and painted entirely by children for their younger brothers and sisters.

As well as making these panels, which can be used as pictures, they should be taught to make all the toys for the nursery. The outfit for toymaking is a simple and inexpensive one. All that is necessary is a small fretsaw, a fretwork clamp, brushes, pots of various coloured washable toy-paint or enamel and pieces of three-ply wood. Animals can be traced on the three-ply and made to fit into a small stand, so that when the toys are not in use they may stand on the nursery shelf and form part of the decoration. These must be washable.

When adding the finishing touches, the doors will be very much improved if the ordinary door-plates and handles are taken off and glass ones fixed. All colours can be bought—bright yellow cut-glass plates, with beautifully rounded door handles, or blue, green, red, amber and many other colours.

In an ordinary room or attic the fireplace is sometimes a most unattractive feature. It varies in its ugliness from a fiery brown iron to a sort of putty-coloured wood. In any case, it is well to wash its colour out of existence with strong soda water, and paint or enamel the whole fireplace orange to match the rest of the woodwork.—From a talk by Miss Violet King.

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7.45
MASCAGNI'S
'CAVALLERIA
RUSTICANA'

WEDNESDAY, April 30
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.25
PUCCINI'S
'GIANNI
SCHICCHI'

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'
11.0-11.30
Experimental Television Transmission by the Baird Process (261.3 m. Vision) (356.3 m. Sound)
12.0 Gramophone Records
1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
FROM THE RESTAURANT FRASCATI
2.0 A Ballad Concert
MARION JOYCE (Soprano)
MAY FOGARTY (Violin)
2.30 FOR THE SCHOOLS
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—I, The Story of the Cuckoo'
2.55 Interlude
3.0 Miss MARJORIE BARBER: 'Stories and Story-Telling in Prose and Verse—I, How Plays are Made from Stories: The Merchant of Venice'
3.25 A LIGHT CLASSICAL CONCERT
THE ENSEMBLE PLAYERS
EDA KERSY, HELEN JUST, HOWARD FERGUSON
3.40 THE OPENING OF THE NEW OFFICES AND WORKS OF THE INDIA TYRE AND RUBBER COMPANY OF GREAT BRITAIN, LIMITED
Relayed from Inchinnan (From Glasgow)
Introductory Remarks by the CHAIRMAN
Address by the Right Hon. J. H. THOMAS, Lord Privy Seal

4.0 Light Classical Concert (continued)
4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA, Relayed from WASHWOOD HEATH BIRMINGHAM
Suite, 'Casse Noisette' ('The Nut Cracker')
Tchaikovsky
5.15 The Children's Hour
The Story of 'Mammy Two-coats' (Eleanor Farjeon)
'Eggs' (Tony Galloway)
Songs at the Piano by LAWRENCE BASKCOMB
6.0 Talk
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40 The Foundations of Music
HAYDN'S VIOLIN AND PIANOFORTE SONATAS
Played by KATHLEEN MURRAY and PHYLLIS MACDONALD
7.0-7.20 THE EMPIRE MARKETING BOARD: 'Tobacco'
7.25 'SIX VICTORIAN POETS'—I
Mr. F. L. LUCAS: 'Tennyson'
7.45 'Cavalleria Rusticana'
('Rustic Chivalry')
A Melodrama in One Act by MASCAGNI
English Version by FREDERICK E. WEATHERLY
THE WIRELESS CHORUS
Chorus-Master, STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT
(Relayed from the Parlophone Studios by the courtesy of the Parlophone Company)
Cast
Santuzza, a young peasant girl
MIRIAM LICETTE
Turiddu, a young peasant TUDOR DAVIES
Lucia, his mother GLADYS RIPLEY
Alfio, a carrier BERNARD ROSS
Lola, his wife GLADYS RIPLEY
Peasants and Children
Narrator, FILSON YOUNG

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices
9.25 'Gianni Schicchi'
A Comedy in One Act by PUCCINI
(English Translation by PERCY PITT)
THE WIRELESS CHORUS
Chorus-Master, STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT
(Relayed from the Parlophone Studios by the courtesy of the Parlophone Company)
Cast
GIANNA SCHICCHI DENNIS NOBLE
LAURETTA (His daughter) .. ELIZABETH NELVI
ZITA (called the 'Old Woman,' a cousin of Buoso) EVELYN ARDEN
RINUCCIO (Zita's nephew, in love with Lauretta) TUDOR DAVIES
GHERARDO (Buoso's nephew)..... TREFOR JONES
NELLA (his wife) EVELYN HANSON
GHERARDINO (their son) ELSIE OTLEY
BETTO (of Signa, a cousin of Buoso, poor and shabbily clothed, age unguessable) BERNARD ROSS
SIMONE (a cousin of Buoso) WILLIAM ANDERSON
MARDO (his son) WILLIAM PARSONS
LA CIESCA (Marco's wife) LILA BODDAM
MASTER SPINELLOCCIO (the Doctor) SYDNEY RUSSELL
AMANTIO DI NICOLAS (Notary) .. STANLEY POPE
PINELLINO (Shoemaker) STANLEY RILEY
GUCCIO (a dyer) SAMUEL DYSON
The Action takes place in 1299 in Florence
Narrator, FILSON YOUNG
10.20 Reading
10.35-12.0 (1,554.4 m. only)
DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the AMBASSADOR CLUB



TONIGHT'S OPERAS
Mascagni's
'CAVALLERIA RUSTICANA'
will be broadcast at 7.45, and
Puccini's 'GIANNI SCHICCHI'
at 9.25.

Librettos of both these operas are issued by the B.B.C. Both operas will be relayed from the Parlophone studios, with the Wireless Chorus, and the Wireless Symphony Orchestra, conducted by Percy Pitt. For full particulars see above.



If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 221). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 220).

WEDNESDAY, April 30
MIDLAND REGIONAL
 626 kc's (479.2 m.)

9.30
 'WITH A VIEW
 TO
 MATRIMONY'



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N.C.C. 731

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL

Overture, 'If I were King'.....Adam

IRENE BONAS (*Soprano*)

Cherry Ripe *Horn, arr. Barnett*
 Bird Songs at Eventide *Eric Coates*
 Happy Song *del Riego*

ORCHESTRA

Selection, 'Cosi fan Tutte' ('The School for Lovers')..... *Mozart, arr. Mouton*

2.0 CYRIL READ (*Violin*)

Gavotte
Bach, arr. Kreisler

Waltz in A
Brahms, arr. Hochstein

Spanish Dance
de Falla, arr. Kreisler

IRENE BONAS

The Arrow and the Song
Balfe

A May Morning
Denza

Sing, joyous Bird
Phillips

ORCHESTRA

Intermezzo,
 'An Angel's Song'
Sammons

Chanson Triste (Song of Sadness) } *Tchaikovsky*
 Humoresque }

2.35-3.0 CYRIL READ

Pale Moon *Logan, arr. Kreisler*
 Variations on a Theme of Corelli
Tartini, arr. Kreisler

ORCHESTRA

Ballet Music, 'Hamlet'.....*Thomas*

5.15 **The Children's Hour**

'Come with me—to the School Sports,' by
 Florence M. Austin

Songs by DAPHNE HICKMAN (*Soprano*)

'Dodging a Submarine,' a Dorsetshire Adventure,
 by Estelle Steel-Harper

DANCE MUSIC by PHILIP BROWN'S 'DOMINOES'
 DANCE BAND

6.0 *London Regional Programme*

6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 *London Regional Programme*

8.30 Midland News

8.35 **The Midland Wireless Orchestra**
 Conducted by JOSEPH LEWIS

Overture, 'The Maid of Artois' *Balfe*

CHARLES DEAN (*Baritone*)

Border Ballad *Cowen*
 The Roadside Fire *Vaughan Williams*
 Langley Fair
Easthope
Martin



IRENE BONAS (Soprano) and CYRIL READ (Violin) are the soloists in the Light Orchestral programme at 1.30 today.

ORCHESTRA

Ballad Memories
arr. Baynes

CHARLES DEAN

The jocund
 Dance
Walford Davies
 Hinton and
 Dinton and
 Mere; Chum-
 leigh Fair
Holliday

ORCHESTRA

Celtic Rhapsody
Cyril Jenkins

9.30 'WITH A
 VIEW TO
 MATRIMONY'

A Duologue
 By F. MORTON HOWARD
 Peter
 Betty
 An Hotel Corridor during a Ball

9.40 'FROM THE MUSICAL COMEDIES'
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by JOSEPH LEWIS

Selection, 'Havana' *Leslie Stuart*
 Back to the Heather, ('Blue Eyes').... *Kern*
 The Billsticker's Dance, ('Tina')..... *Rubens*
 Selection, 'The Earl and the Girl'..... *Caryll*

10.15 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.30 *Experimental Transmission for the Radio
 Research Board by the Fultograph Process*

10.35-11.0 *London Regional Programme*

The alternative to the Midland Regional programme is the National programme (see page 219), which you can receive from Daventry 5XX on 1,554.4 metres.

7.0
A REVIVED
RADIO
REVUE

WEDNESDAY, April 30
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
THE WIRELESS
MILITARY
BAND

12.0 ORGAN RECITAL
By WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
MARGARET BARRETT (*Soprano*)
WALTER S. VALE
Fugue on the Name 'Bach,' Op. 60, No. 1
Schumann
Choral Prelude and Fugue on 'O Traurigkeit O
Herzeleid' *Brahms*
MARGARET BARRETT
Still as the Night *Böhm*
The Loreley *Liszt*
WALTER S. VALE
Sonata in B Flat, Op. 65, No. 4 *Mendelssohn*
MARGARET BARRETT
A Legend *Tchaikovsky*
Come, ever smiling Liberty *Handel*
WALTER S. VALE
Fantasia in G *Bach*
Fantasia in C Minor *Bach*

1.0 Gramophone Records

1.30 A Light Orchestral Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'If I were King' *Adam*
IRENE BONAS (*Soprano*)
Cherry Ripe *Horn, arr. Barnett*
Bird Songs at Eventide *Eric Coates*
Happy Song *del Riego*
ORCHESTRA
Selection, 'Cosi Fan Tutte' ('The School for
Lovers') *Mozart, arr. Mouton*

2.0 CYRIL READ (*Violin*)
Gavotte *Bach, arr. Kreisler*
Waltz in A *Brahms, arr. Hochstein*
Spanish Dance *de Falla, arr. Kreisler*
IRENE BONAS
The Arrow and the Song *Balfe*
A May Morning *Denza*
Sing, joyous Bird *Phillips*

ORCHESTRA
Intermezzo, 'An Angel's Song' *Sammons*
Chanson Triste (Song of Sadness) *Tchaikovsky*
Humoresque *Tchaikovsky*

2.35-3.0 CYRIL READ
Pale Moon *Logan, arr. Kreisler*
Variations on a Theme of Corelli
Tartini, arr. Kreisler

ORCHESTRA
Ballet Music, 'Hamlet' *Ambroise Thomas*

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 JANINE WEILL (*Pianoforte*)
Children's Corner *Debussy*
1. Doctor Gradus ad Parnassum
2. Jimbo's Lullaby
3. Serenade for the Doll
4. The Snow is dancing
5. The little Shepherd
6. Golliwog's Cake Walk

7.0 'Peep-Bo-Hemia'
A FLIGHT OF FANCY ON THE WINGS OF SONG
Book by CLIFFORD SEYLER
Music selected and arranged by HARRY S. PEPPER
Produced by GORDON MCCONNELL

Cast
LEONARD HENRY
ANONA WINN
HAROLD SCOTT
WYNNE AJELLO
CYRIL LIDINGTON
PETER POUNDS

At the Pianos:
HARRY S. PEPPER and DORIS ARNOLD
THE REVUE CHORUS
Conducted by LESLIE WOODGATE

8.0 Mr. OTTO SIEPMANN: German Language Talk
8.30 Regional News

8.35 The Wireless
Military Band
Conducted by B. WALTON O'DONNELL
GLADYS KNIGHT (*Contralto*)
BEATRICE EVELINE (*Violoncello*)
BAND
Overture, 'Stradella' *Flotow*
GLADYS KNIGHT
The Enchantress *Hallé*
Chimes *Charles Forwood*
(Accompanied by the COMPOSER)
BAND
Symphonic Poem, 'Vltava' *Smetana*
BEATRICE EVELINE
Melody *Gluck, arr. Squire*
Spanish Dances *Granados*
BAND
Suite, 'Summer Days' *Eric Coates*
In a Country Lane; On the Edge of the Lake;
At the Dance
GLADYS KNIGHT
O Love, from thy Power *Saint-Saëns*
Caller Herrin *Traditional*

BAND
Two Hungarian Dances, Nos. 5 and 6. *Brahms*
BEATRICE EVELINE
Aria *Tenaglia*
Aria *D'Andrieu*
Menuet *Rameau*
BAND
Torchlight Dance ('The Bride of Kashmir')
Rubinstein
Scène Espagnole, 'Sevillana' *Elgar*

10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND,
directed by RAY STARITA, from THE AMBASSADOR
CLUB



PEOPLE IN Peep-Bo-Hemia THIS EVENING. From left to right—Harold Scott, Anona Winn, Leonard Henry, Wynne Ajello, and Cyril Lidington.

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 219.)



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Wednesday's Programmes continued (April 30)

CARDIFF

965 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programms

1.15 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES

(Corddoria Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by REGINALD REDMAN

Overture, 'Figaro' Mozart

Ballet Suite Gluck, arr. Mottl

Symphony No. 8 in B Minor (The 'Unfinished') Schubert

2.0 National Programme

3.25 THE STATION TRIO

FRANK THOMAS (Violin)

RONALD HARDING (Violoncello)

HUBERT PENGELLY (Pianoforte)

Four Contrasts Alec Rowley

Passacaglia Cyril Scott

THELMA PETERSEN (Mezzo-Soprano)

The Soldier's Wife Rachmaninov

La Première Weber

Elegy Massenet

J'ai pleuré en rêve (In a Dream I have wept) Hué

THE TRIO

Moonlight in the Forest)

My Love's an Arbutus)

Pavane)

Sally in our Alley)

Slumber Scene)

Reginald Redman

THELMA PETERSEN

Love me or Not Secchi, arr. A.L.

The Silver Swan Thirman

Lament Coleridge-Taylor

Song of the Open La Forge

THE TRIO

Novellettes, Op. 29 Gade

L'Ancien Regime (The Old Tradition) (Second Suite) Saint-George

4.45 National Programme

5.15 THE CHILDREN'S HOUR

'AN APRIL LADY'

A Fantasy with Music by DOROTHY CHAMPION

NATIONAL ORCHESTRA OF WALES

ELSIE EAVES (Soprano)

6.0 National Programme

9.15 West Regional News

9.25 National Programme

10.35-11.0 London Regional Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 Cardiff Programme

2.0 National Programme

3.25 Cardiff Programme

4.45 National Programme

5.15 Cardiff Programme

6.0 National Programme

9.15 West Regional News

(From Cardiff)

9.25 National Programme

10.35-11.0 London Regional Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

AN

'AT HOME,'

when

'JONATHAN MEETS JULIUS CAESAR'

(J. C. Stobart)

6.0 National Programme

9.15 Mid-week Sports Bulletin; Local News

10.35-11.0 London Regional Programme

BOURNEMOUTH.

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-10.35 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

3.25 THE NORTHERN WIRELESS ORCHESTRA

MARGARET MAGNAY (Mezzo-Soprano) (From Newcastle)

HAL MASON and CHARLIE WHEN (Songs and Harmony at the Piano)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North Regional News

9.25 National Programme

10.35-11.0 London Regional Programme

Nightmare in the Mountains.

(Continued from page 193.)

room. I went through the big, empty room and stood on the balcony for air. It seemed that in those hours the mountains had moved back from the valley as stealthily as thieves, and that it lay in purest peace. Brimmed with mist, it had the inexpressible stillness and mercy of a lake. The road, white and strong in the moonlight, was curved before the inn like a deep, consoling arm. That was the road by which I should escape from this horrible imprisonment. I had finished with these mountains. I was out of them, and in the morning I should get clear away from their hateful monstrosity. I returned to bed, and in spite of the now besieging fleas, I slept.

The sun was hot and high when I woke. I hurried out of the inn, and lay under a walnut tree on the opposite side of the road. The heat lay across the scene like a heavy body. I saw to my despair—for the thought that I must be at the foot of these mountains and be done with them was an obsession with me—that Oseja was actually perched high on a spur, like an old vulture; and that the lake of mist had concealed an enormous ravine in which, a thousand feet or more below, the entrance to the gorge of Cangas swung giddily at the tail of the looping road. I closed my eyes, unable to face what had become for me the horror of the scene. The woman of the inn came by, carrying a bundle of sticks on her head. I had thought her filthy and evil, but she was only weary to death, broken, and her skin wrinkled up like a piece of dried hide which seemed to have lost all communication with the blood inside her. I asked her for a glass of milk. 'There is no milk,' she said, flatly. 'The cows are up in the passes. Now if you asked me to-morrow when the cattle come down, I can give you a glass of milk.' 'Apples?' I suggested. 'None,' she said. 'Cherries?' 'They are too high up in the trees.' 'Eggs?' 'The hens do not lay.' 'Meat?' 'There is none. Bread if you like, or I have an onion.' 'Is there a bus?' I asked. 'In a quarter of an hour,' she said.

But an hour passed and no bus came. I was roused by the patron, who came galloping down the road on horseback, the man whose bed I was to have shared. He was tall, tawny and sharp-eyed, dressed in black corduroy that was dulled by the white dust of the road. He went into the stable and brought out a calf, tethered it to a tree and came and talked to me. 'Hombre!' he said. 'There is no more beautiful place in the world than this.' He proceeded from brief words to sentences, paragraphs and fierce stanzas of denunciation—the familiar Spanish theme of God, King, Government, priests, landlords, the rich, the poor, the cattle, the soil, the heat, everything in the world except himself.

It was not until four o'clock in the afternoon that a spanking, roaring noise echoed among the mountains. The bus came suddenly round the corner, a dusty, cramped, yellow thing like an iron wasp, with every nut on it rattling and oozing oil. The patron untied the calf, bowled it over, and with the aid of the driver trussed it up with ropes, hauled it struggling on to the top of the bus and roped it down there. Then the wasp buzzed off. We whirled down that giddy road. We were shaken like stones. A little round priest slept or prayed throughout that horrible descent. I could see the pitiful head of the calf drooping over the window; but I was about as insensible as the sack of potatoes which was jumping up and down in a cloud of dust on the floor. And as the hot gorge of Cangas closed on us I saw the 'bon petit auberge' of Oseja perched miles above, as it seemed, like a stork's nest on a chimney. To think a man hurried to be married in that place.

V. S. PRITCHETT.



'Gang further— and fare waur'

The Scots are proud of their country—and well they may be, "gang further and fare waur" is the way they put it. They add that you couldn't fare better however far you went. For Scotland is a magnificent holiday land.

Ask a man who has been to the Highlands where he is going this year. He will look at you—where else but Scotland he will say.

Mountain, moor and glen—river, loch and stream—long days for happy tours—new strength for sport—Scotland! Scotland again and many times more! There is a whole continent packed into Scotland—a whole world of enjoyment—just across the border. Come and enjoy it!

★ Send for these Holiday Guides!

Send remittance for the Holiday Guides you want to Divisional Passenger Commercial Superintendent, Euston Station, London, N.W.1.

Clanland—The Story of the Scottish Clans - post free, 2/6d.
The Track of the Royal Scot, Part 1 - - post free, 1/-
" " " " " " " " Part 2 - - post free, 1/-
Guide to Scottish Holiday Resorts

(Apartments Guide) post free, 3d.

The following will be sent post free

Scottish Tours Booklet The Clyde Coast and Loch Lomond Through the Trossachs

The booklet "L.M.S. Cheap Fares" containing an outline of the holiday fares to Scottish resorts will be sent post free.

Tourist and Period Excursion Tickets throughout the season.

CHEAP TICKETS FOR LONG WEEK-ENDS

You can get Return Tickets on the L.M.S. at a single fare and one-third for long week-ends. Available from Friday to Tuesday.

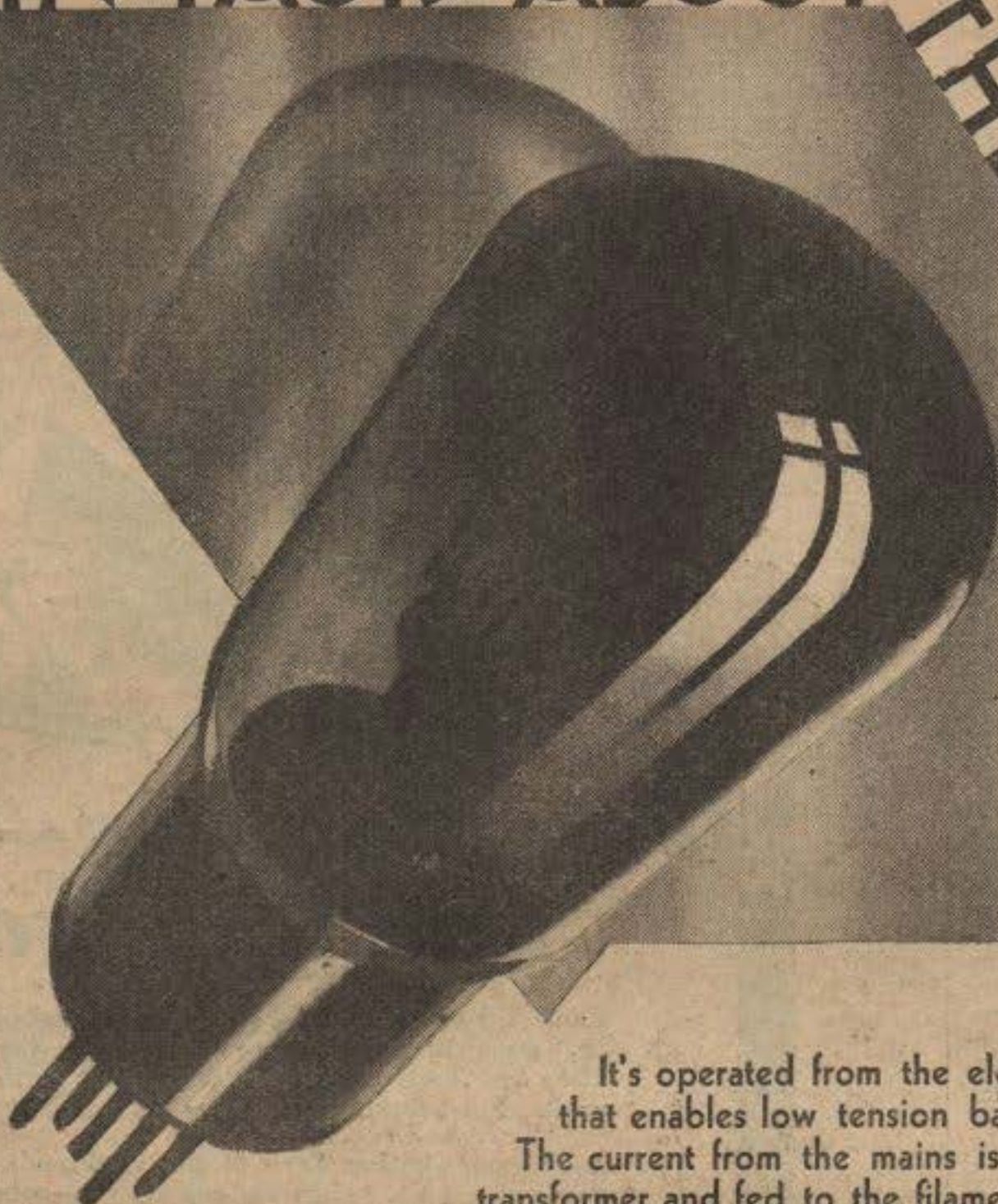
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EUSTON & ST. PANCRAS

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PLAIN FACTS ABOUT THE A.C. VALVE



It's operated from the electric mains—an advantage that enables low tension batteries to be discarded.

The current from the mains is stepped down by a transformer and fed to the filament heating element.

The method of utilizing the house mains, places radio on the same plane for reliability as ordinary home electric apparatus. Mullard alone has developed this improvement to perfection in their range of A.C. valves. Their reliability, their hum-free and efficient performance and their negligible upkeep cost, make them essentially the most suitable valve for your all-electric radio.

Ask your dealer for the following type numbers:—

S.A.V. Screened grid valve.

354.V.

164.V.

Detector and L.F. Amplifier.

104.V. Power Amplifier.



Above: a cut illustration of the indirectly heated filament in a Mullard A.C. Valve. It is only by intensive research that the Mullard Engineers have been successful in designing and constructing this latest marvel of the radio world.

Mullard

THE MASTER VALVE

8.0
A DRAMA
IN
BALLAD FORM

THURSDAY, May 1
NATIONAL PROGRAMME

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

10.15
A STORY
BY
A. J. ALAN

TO BE BROADCAST TONIGHT AT 8.0



'ROBIN HOOD'

A Drama in the form of a Ballad

derived by

E. A. Harding and Denis Arundell

from

'THE LITTLE GESTE OF ROBIN HOOD
AND HIS MEINY,'

first printed by Wynkyn de Worde, about 1510.

'Lithe and listen, Gentlemen
That be of freeborn blood,
I shall tell you of a good yeoman;
His name was Robin Hood.
Robin was a proud outlaw
Whilst he walked on ground,
So courteous an outlaw as he was one
Was never none found.'

'Christ have mercy on his soul!
(That died on the rood)
For he was a good outlaw,
And did poor men much good.'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 Mrs. O'MALLEY: 'Children's
Reading'

11.0-11.30

Experimental Television Trans-
mission by the Baird Process

(261.3 m. Vision)
(356.3 m. Sound.)

12.0 A Concert

THE CEMBALO QUARTET

Waltz, 'Amoretten Tanz' .. Gung'l
Minuet .. Gluck
Czardas .. Trad.
Violin Solo, 'Humoresko' .. Dvorak
Bourrée .. Bach
Song, 'Rose Jolie'
Teserone, arr. Marchetti
Old English Air .. Trad.
Moment Musicale .. Schubert
Violoncello Solo, 'Le Cygne' ('The
Swan') .. Saint-Saëns
Russian Air, 'Vainka' .. Trad.
Largo .. Handel
Gipsy Air, 'Black Eyes' .. Trad.
Old English Air, .. Trad.
Minuet .. Boccherini
Melody, 'Extase' .. Thome
Hungarian Dance .. Brahms

1.0 REGINALD FOORT

At THE ORGAN OF THE REGENT
CINEMA

(From Bournemouth)

2.0 Gramophone Records

2.30 FOR THE SCHOOLS

Mr. A. LLOYD JAMES: 'Speech
and Language'

2.50 Technical Talk: 'Improvement
in School Receiving Sets'

3.0 EVENSONG

FROM WESTMINSTER ABBEY

3.45 A Concert

GABY VALLE (Soprano)
SILVIO SIDELI (Baritone)

THE MADELEINE MOONEY QUARTET

5.15 The Children's Hour

'The Extraordinary Affair of Ernest
the Policeman' (S. G. Hulme-
Boaman), arranged as a Dialogue
Story, with music to suit the
occasion by THE GERSHOM PARKING-
TON QUINTET

6.0 Talk

6.15 'The First News'

WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers

6.40 The Foundations of Music

HAYDN'S VIOLIN AND PIANOFORTE
SONATAS

Played by

KATHLEEN MURRAY AND
PHYLLIS MACDONALD

7.0-7.20 'SEEN ON THE SCREEN'

Mr. PHILIP BARR

7.25 'PROBLEMS OF
INDUSTRY'—I

Mr. T. H. MARSHALL: 'The Body
Ecoroic'

7.45 Interlude

8.0 'ROBIN HOOD'

A Drama in the form of a Ballad
derived by E. A. HARDING and
DENIS ARUNDELL

from 'The Little Geste of Robin
Hood and his Meiny,' first printed
by Wynkyn de Worde, about 1510
(See centre of page.)

9.0 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN; New
York Stock Exchange Report;
(1,554.4 m. only) Shipping Fore-
cast

9.25 'THE WAY OF THE WORLD'

Mr. VERNON BARTLETT

9.40 A Recital by
ELENA GERHARDT

10.15 A. J. ALAN

'CO₂, C₂H₄, O₂, CO, CH₄, H₂, N₂'

10.30-12.0 DANCE
MUSIC

THE SPLENDIDE DANCE BAND, from
THE HOTEL SPLENDIDE

12.0-12.5 (1,554.4 m.). Experimental
Transmission for the Radio Research
Board by the Fultograph Process

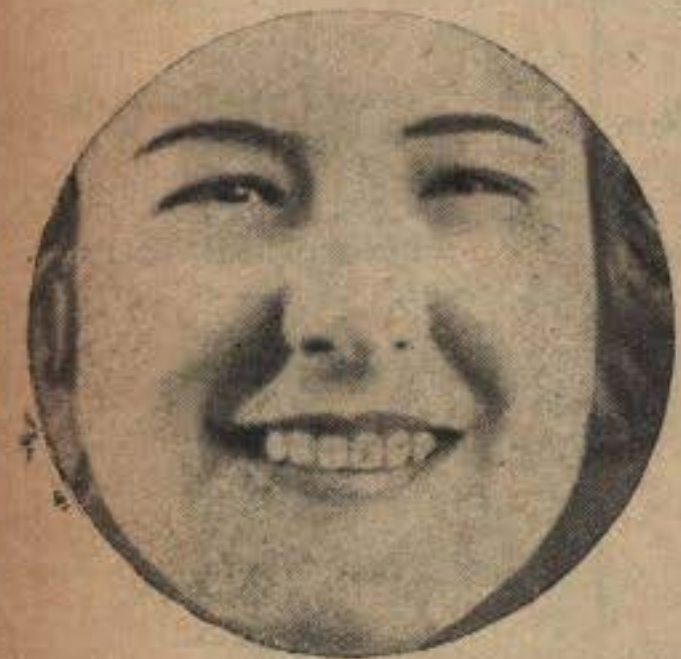
If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 227). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 226).

THURSDAY, May 1
MIDLAND REGIONAL
 626 kc's (479.2 m.)

8.55
 A REVEL
 FOR
 MAY DAY



FALSE TEETH
 spotless,
CLEAN all day
 if you
 leave them in
MILTON & WATER
 while you
 sleep or dress
 ½ hour



12.0 THE GRANGE SUPER CINEMA ORCHESTRA
 Conducted by HAYDN HEARD
 Relayed from SMALL HEATH, BIRMINGHAM
 March, 'The New Regional'.....Wilson
 Selection, 'The Country Girl'.....Monckton
 Waltz, 'Aquarella'.....Gangl
 Selection, 'The Love Parade'.....Schertzing
 Fox-trot, 'Melancholy'.....Handman
 Ballet Suite, 'At the Ballet'.....Poppy

1.0 A Ballad Concert
 NIALL LYALL (Baritone)
 To Anthea.....Hatton
 The Vagabond.....Vaughan Williams
 Who is Sylvia?.....Schubert
 Ho! Jolly Jenkin ('Ivanhoe').....Sullivan
 AMY JAMES and NORA FELL (Pianoforte)
 Rondo for two Pianofortes.....Chopin

8.0 A Light Orchestral Programme
 THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by JOSEPH LEWIS
 Overture, 'The May Queen'.. Sterndale Bennett
 ERIC CROSS (Tenor)
 The Lake Isle of Innisfree..... Muriel Herbert
 The Fiddler..... Norman Peterkin
 If my Songs were only winged..... Hahn
 Fill a Glass with golden wine..... Quilter
 ORCHESTRA
 May ('The Months')..... Cowen
 Tone Poem, 'Newton-Lines'..... Gaze Cooper
 (First performance)

IN TONIGHT'S MAY DAY REVEL.
 TOPLISS GREEN (left), MOLLY HALL, and VINCENT CURRAN (right) play some of the parts in
 'A Mad Mummer's Bright Dream,' which will be broadcast tonight at 8.55.

WINIFRED WOOD (Contralto)
 I pitch my lonely Caravan at Night... Eric Coates
 Love and I went down the Dale... Herbert Oliver
 My Ships..... Barratt

ERIC CROSS
 The Song of the Palanquin Bearers..... Martin Shaw
 To Daisies..... Quilter
 My Life's Delight..... Quilter
 ORCHESTRA
 Dance of the Hours ('La Gioconda')... Ponchielli

1.30 London Regional Programme
 2.30-3.0 REGINALD NEW
 At THE ORGAN OF THE BEAUFORT CINEMA
 Relayed from WASHWOOD HEATH, BIRMINGHAM
 Overture, 'A May Day'..... Haydn Wood
 Pastorale..... Lennox
 Suite, 'Woodland Pictures'..... Fletcher

5.15 The Children's Hour
 'MAY DAY'
 A Play by ALFRED BUTLER
 EDITH JAMES, some Songs and a Piano
 HAROLD MILLS (Violin)

6.0 London Regional Programme
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 London Regional Programme

8.50 Midland News
 8.55 'A Mad Mummer's Bright Dream'
 A MAY DAY REVEL
 by
 CHARLES BREWER
 The Mummer, LEONARD HENRY
 Assisted by
 TOPLISS GREEN; MARY WYNDHAM; DONALD
 DAVIES; MOLLY HALL; VINCENT CURRAN
 THE MIDLAND WIRELESS CHORUS and ORCHESTRA
 Conducted by JOSEPH LEWIS
 9.40 National Programme
 10.15 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.30-11.0 London Regional Programme

The alternative to the Midland Regional programme is the National programme (see page 225), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
TONIGHT'S
VAUDEVILLE
ENTERTAINMENT

THURSDAY, May 1
LONDON REGIONAL
842 ke's (356.3 m.)

10.30
A NEW SERIES
OF
BRIDGE BROADCASTS

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
(From Midland Regional)

March, 'The New Regional' Wilson
Selection, 'A Country Girl' Monckton
Waltz, 'Aquarella' Gung'l
Selection, 'The Love Parade' Schertzing
Fox-trot, 'Melancholy' Handman
Ballet Suite, 'At the Ballet' Poppy

1.0 A Ballad Concert
(From Midland Regional)

NIALL LYALL (Baritone)
To Anthea Holton
The Vagabond Vaughan Williams
Who is Sylvia? Schubert
Ho! Jolly Jenkin ('Ivanhoe') Sullivan
AMY JAMES and NORA FELL (Pianoforte)
Rondo for Two Pianofortes Chopin
WINIFRED WOOD (Contralto)
I pitch my lonely Caravan at Night... Eric Coates
Love and I went down the Dale... Herbert Oliver
My Ships Barratt

1.30 Light Music

MAURICE TOUBAS and his ORCHESTRA
Relayed from THE KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)
Overture, 'A May Day' Haydn Wood
Pastorale Lemare
Suite, 'Woodland Pictures' Fletcher

5.15

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

10.30 A Hand at Contract Bridge

The score is Love All.
North deals.

N		E	
♠ 7, 5, 4		♠ Q, 8, 6	
♥ A, Q, Kn., 7, 4		♥ 10, 8, 6, 2	
♦ 9, 6, 4		♦ Kn., 10, 2	
♣ A, K		♣ Kn., 9, 4	
W		S	
♠ A, K, 10, 9, 2		♠ Kn., 3	
♥ 9, 3		♥ K, 5	
♦ Q, 8		♦ A, K, 7, 5, 3	
♣ Q, 8, 6, 3		♣ 10, 7, 5, 2	

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 Vaudeville
(See below)

8.0 A Light Orchestral
Programme
(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ERIC CROSS (Tenor)

ORCHESTRA
Overture, 'The May Queen'... Sterndale Bennett
ERIC CROSS
The Lake Isle of Innisfree Muriel Herbert
The Fiddler Norman Peterkin
If my Songs were only winged Hahn
Fill a Glass with golden Wine Quilter

ORCHESTRA

May ('The Months') Cowen
Tone Poem, 'Newton-Lines'... W. Gaze Cooper
(First performance)

ERIC CROSS

Song of the Palanquin Bearers... Martin Shaw
To Daisies Quilter
My Life's Delight Quilter

ORCHESTRA

Dance of the Hours ('La Gioconda')... Ponchielli

8.50

Regional News

8.55 'A Mad Mummer's
Bright Dream'

A MAY DAY REVEL
by

CHARLES BREWER

(From Midland Regional)

The Mummer: LEONARD HENRY

Assisted by

TOPLISS GREEN

MARY WYNDHAM

DONALD DAVIES

MOLLY HALL

VINCENT CURRAN

THE MIDLAND WIRELESS CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS

9.40

National Programme

10.15

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30

BRIDGE BROADCAST

Mrs. STAFFORD NORTHCOTE

'Contract Bridge'

(See top of col. 2)

11.0-12.0

DANCE MUSIC

THE SPLENDIDE DANCE BAND from the HOTEL
SPLENDIDE



Anne and
Henry

-This Evening's Vaudeville
to be broadcast between 6.40 and 8.0

1. EDGAR FAIRCHILD and ROBERT LINDHOLM—the famous twin pianists
2. ELSIE CARLISLE—syncopated numbers
3. EDITH CLEGG—in a selection of Poems and Stories
4. VERA LENNOX and HAROLD FRENCH, accompanied by the COMPOSER, in 'Anne and Henry,' episode No. 2. Lyrics and music by FRED WHELDON
5. 'IN THE RAVINE,' by PERCIVAL WILDE—a repeat performance
6. EDITH PENVILLE (flautist)
7. GILLIE POTTER (the popular comedian)
8. EDGAR FAIRCHILD and ROBERT LINDHOLM who will be playing throughout the programme



'In the Ravine'

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 225).

Thursday's Programmes continued (May 1)

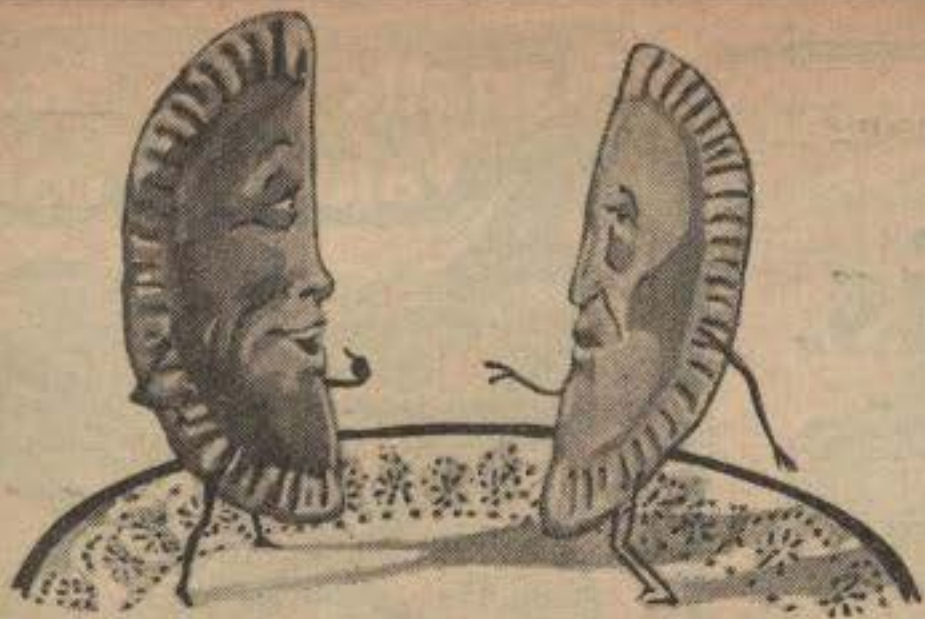
CARDIFF 988 kc/s (309.9 m.)		SWANSEA 1,040 kc/s (288.5 m.)		9.25-12.0 National Programme			
10.15	THE DAILY SERVICE	10.15	THE DAILY SERVICE	BOURNEMOUTH 10.15 THE DAILY SERVICE 10.30-11.0 National Programme 12.0 National Programme 2.30-12.0 National Programme			
10.30-11.0	National Programme	10.30-11.0	National Programme				
2.0	National Programme	2.0	National Programme				
4.45	Light Music by BOBBY'S STRING ORCHESTRA Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL	4.45	Cardiff Programms				
5.15	THE CHILDREN'S HOUR 'CARADOG' by DOROTHY EAVES 'When the King of the Britons fought to save the valley of the Severn' A Surprise—for the Un-grown-ups A Bed-time Story	6.15	National Programme	MANCHESTER 797 kc/s (376.4 m.)			
6.0	'THE DEPARTED DRAMA'—I Mr. FROOM TYLER: 'When Shakespeare played in the West'	6.35	Cardiff Programms				
6.15	National Programme	6.40	National Programme				
6.35	Market Prices for Farmers	9.15	West Regional News (From Cardiff)				
6.40	National Programme	9.25-12.0	National Programme	10.15	THE DAILY SERVICE		
9.15	West Regional News	PLYMOUTH 1,040 kc/s (288.5 m.)		10.30-11.0	National Programme		
9.25-12.0	National Programme			12.0-1.0	National Programme	12.0-1.0	A Ballad Concert (From Leeds)
				2.30	National Programme	4.30	Music by The Besses o' th' Barn Band
				5.15	THE CHILDREN'S HOUR	5.15	THE CHILDREN'S HOUR
		6.0	National Programme	6.0	Miss E. I. NEWCOMB: 'City Gardens at Small Expense—Flowers all the Year Round' (From Leeds)		
		9.15	Local News	6.15	National Programme		
				6.35	Market Prices for Northern English Farmers		
				6.40	National Programme		
				9.15	North Regional News		
				9.25-12.0	National Programme		

do you read the Listener every Wednesday?

At least see that you have next Wednesday's issue.
It will contain
a special pictorial supplement on Architecture.

next Wednesday, April 30

price 3d., of all booksellers & newsagents



The Pride of Cornwall-

"Yes I am real Cornish," said the crisp golden-brown pasty to the pale one. "Cornish pasties are famous and I will tell you the secret. They contain a little Bisto which brings out the rich flavoursome goodness. Just you try it!"

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Strong Castors.

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as illustrated.

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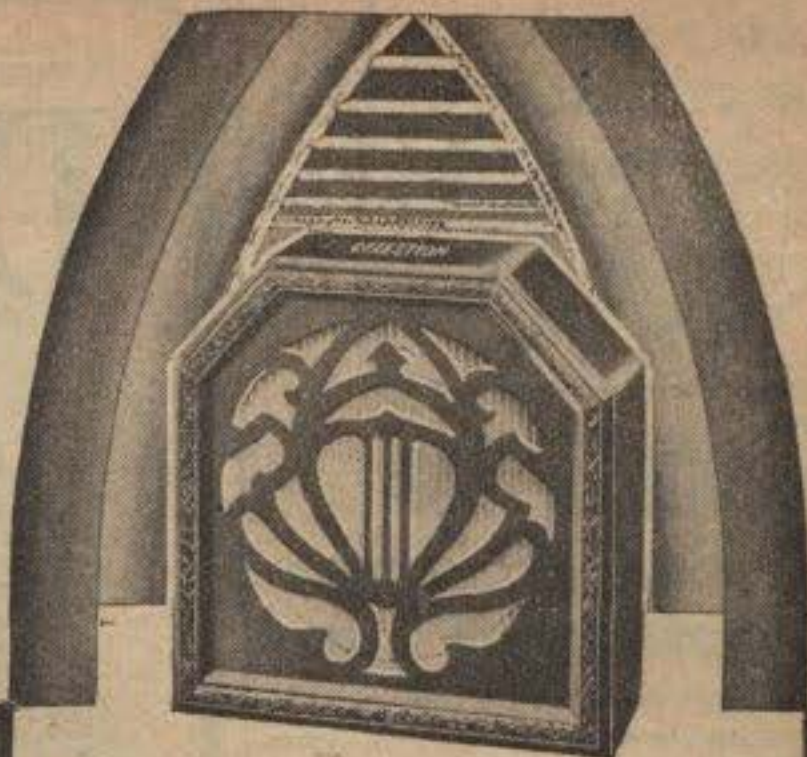
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the four years old
Celestion C.12 is recog-
nised as Radio's Richest
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7.45
TONIGHT'S
VAUDEVILLE
BILL

FRIDAY, May 2
NATIONAL PROGRAMME

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
THE WIRELESS
SYMPHONY
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 The Hon. Mrs. ST. AUBYN: 'A Present for the New Baby'

11.0-11.30
Experimental Television Transmission
by the Baird Process
(261.3 m. Vision)
(356.3 m. Sound)

12.0 A Sonata Recital
BORIS PECKER (Violin)
KATHLEEN COOPER (Pianoforte)
Sonata in G Beethoven
Allegro assai; Tempo di menuetto; Allegro vivace
Sonata in A Mozart
Allegro molto; Theme with Variations

12.30 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. BOTOLPH'S, BISHOPSGATE
FLORENCE L. LEGG (Soprano)
LEONARD H. WARNER
Overture, 'In Memoriam' Sullivan, arr. Lemare
Larghetto in F Sharp Minor S. S. Wesley
FLORENCE L. LEGG
For God's Angels ne'er depart Bach
A Prayer to our Lady Donald Ford
LEONARD H. WARNER
Fantasy in A César Franck
FLORENCE L. LEGG
If God be with us ('Messiah')
Handel
Abide with me S. Liddie
LEONARD H. WARNER
First Symphony Vierne
(a) Prelude (b) Finale

1.30 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS
Miss C. A. SIMPSON: 'Rural Survey—XII, Travelling in England in Ancient and Medieval Days'

2.55 Interlude

3.0 'Peoples of the World and their Homes'—I, Mr. J. H. DRIBBERO: 'Some Native Peoples of the New World'

3.20 Interlude



SIR GEORGE HENSCHEL
will conduct the Symphony Concert to be broadcast tonight at 9.40

3.30 Dramatic Reading
'As You Like It'
(Shakespeare)

4.15 Light Music
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour
'Oh dear, dear!' says RONALD FRANKAU, but JEMIMA will be Genial, and there will also be an adventure story, 'Express Cattle' (Johnston Graham)



JACK PADBURY AND HIS COSMO CLUB SIX,
a dance-music combination well known to listeners, will play in the Vaudeville programme this evening at 7.45.

6.0 Miss ELSA MORE: 'The Garden in May'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Radio Society Quarterly Bulletin

6.40 The Foundations of Music
HAYDN'S VIOLIN AND PIANOFORTE SONATAS
Played by
KATHLEEN MURRAY and
PHYLLIS MACDONALD

7.0-7.20 'RESEARCH AND DISCOVERY'—I

7.25 'BIRD WATCHING AND BIRD BEHAVIOUR'—I
Professor JULIAN HUXLEY: 'The Pleasure of Bird Watching'

7.45 Vaudeville
ART FOWLER (Ukulele Solos)
HARRY HEMSLEY (Child Impersonations)
JULIAN ROSE (Our Hebrew Friend)
ERIC PRITCHARD (Cornet Solos)
JACK PADBURY and his COSMO CLUB SIX

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: London and New York Stock Exchange Reports: (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 The Hon. HAROLD NICOLSON
'PEOPLE AND THINGS'

9.40 Symphony Concert
FANNY DAVIES (Pianoforte)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by
SIR GEORGE HENSCHEL

ORCHESTRA
Overture, 'Die Weihe des Hauses'
(The Dedication of the House)
Beethoven

FANNY DAVIES and Orchestra
Concerto in A Schumann

10.20 ORCHESTRA
Suite, from the Music to 'Hamlet'
Henschel

(Composed for the Haymarket revival—1892)

Prelude ('Hamlet'); Entr'acte ('Ophelia'); Interlude ('The Play's the Thing'); Entr'acte ('Ophelia's Death'); Danish March

Symphony, No. 38 in D (K. 504)
Mozart
Andante—allegro; Andante; Presto

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB

12.0-12.30 Experimental Television Transmission by the Baird Process
(261.3 m. Vision)
(356.3 m. Sound)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 233). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 232).

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FRIDAY, May 2 MIDLAND REGIONAL 626 kc's (479.2 m.)

9.5
PATTISON'S
SALON
ORCHESTRA

12.0 **Lunch Hour Concert**
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Three Days' Lotter
LEONARD GORDON (Baritone)
Slow Coach T. C. Sterndale Bennett
Aylesbury Ducks Eric Harding
Dorothy's a buxom Lass Carr
ORCHESTRA
Suite, Hiawatha Ballet Music, 'Minnehaha'
Coleridge-Taylor
Selection of Eric Coates' Popular Songs

ORCHESTRA
Overture, 'Fingal's Cave' Mendelssohn
HILDA BLAKE and Orchestra
Aria, 'Caro Nome' ('Dear Name') ('Rigoletto')
Verdi
ORCHESTRA
Ballet Music, 'Les petits riens' Mozart

7.10 HENRY BENTLEY
Intrada Desplanes, arr. Van Lier
Allegro appassionato, Op. 43 Saint-Saëns
ORCHESTRA
Norwegian Rhapsody Lalo



LEONARD GORDON (left) sings in the Lunch Hour Concert at mid-day to-day. HILDA BLAKE and HENRY BENTLEY (right) are the Soloists in the Orchestral Programme this evening at 6.40.

LEONARD GORDON
When I have passed Eric Harding
Invocation to the Nile Bantock
Madrigal Godfrey Parker
ORCHESTRA
Tango, 'El Clavel' Zulueta
Folk Dance, 'Dickon o' Devon' Holliday
Children's Suite (Part II) John Ansell

HILDA BLAKE
O never sing to me again Rachmaninov
Harebells Brewer
Spring Henschel

7.40 HENRY BENTLEY
Adagio Godard
ORCHESTRA
Ballet Music, 'Herodiade' Massenet

1.15 *London Regional Programme*

5.15 **The Children's Hour**
'The Whimsical Doings of Henry Hedgehog.'
By Anthea North
Songs by HILDA BLAKE (Soprano)
'All on a blue Day,' a Travel Talk by Frances
Pearman
SIDNEY HULL (Banjo)

6.0 *London Regional Programme*

6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 **An Orchestral Programme**
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
HILDA BLAKE (Soprano)
HENRY BENTLEY (Violoncello)

8.0 *London Regional Programme*

9.0 *Midland News*

9.5 **Light Music**

PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, COR-
PORATION STREET, BIRMINGHAM
Fantasy, 'The Lily of Killarney' Benedict
Valse Triste Sibelius
NORRIS STANLEY (Violin)
Introduction and Rondo Capriccioso
Saint-Saëns

ORCHESTRA
Prelude in C Sharp Minor Rachmaninov

9.30 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.45-11.0 *London Regional Programme*

The alternative to the Midland Regional programme is the National programme (see page 231), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
THE MIDLAND
WIRELESS
ORCHESTRA

FRIDAY, May 2
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
A SPECIAL
GRAMOPHONE
RECITAL



JOHN COATES
will broadcast a song recital from 8.0 to 8.30
tonight.

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 An Orchestral
Programme
(From Midland Regional)
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
HILDA BLAKE (Soprano)
HENRY BENTLEY (Violoncello)

ORCHESTRA
Overture, 'Fingal's Cave' Mendelssohn
HILDA BLAKE and Orchestra
Aria, 'Caro nome' ('Dear Name') ('Rigoletto')
Verdi
ORCHESTRA
Ballet Music, 'Les petits riens' Mozart

7.10 HENRY BENTLEY
Intrada Desplaces, arr. Van Liert
Allegro appassionato, Op. 43 Saint-Saëns
ORCHESTRA
Norwegian Rhapsody Lalo
HILDA BLAKE
O never sing to me again Rachmaninov
Harebells Brewer
Spring Henschel

7.40 HENRY BENTLEY
Adagio Godard



CHRISTOPHER STONE
gives a request programme of gramophone
records tonight at 9.5.

ORCHESTRA
Ballet Music, 'Herodiade' Massenet

12.0 Lunch-Hour Concert
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Three Days' Lotter
LEONARD GORDON (Baritone)
Slow Coach T. C. Sterndale Bennett
Aylesbury Ducks Eric Harding
Dorothy's a buxom Lass Carr
ORCHESTRA
'Minnehaha' Suite ('Hiawatha' Ballet Music)
Coleridge-Taylor
Selection of Eric Coates' Popular Songs
LEONARD GORDON
When I have passed Eric Harding
Invocation to the Nile Bantock
Madrigal Godfrey Parker
ORCHESTRA
Tango, 'El Clavel' Zulueta
Folk Dance, 'Dickon o' Devon' Holliday
Children's Suite (Part II) John Ansell

1.15 Light Music
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

2.15-3.0 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, BISHOPSGATE
St. Patrick's Breastplate (from 'Celtica'
Sonata) Stanford
Andante con moto ('Unfinished' Symphony)
arr. Archer
Air in G Tartini
Prelude to 'Lohengrin' Wagner, arr. Fricker
Finale (Symphony VI) Widor

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA



BRÜNNHILDE THE VALKYRIE.
From one of Arthur Rackham's drawings for 'The
Ring of the Nibelung,' published by Messrs. Heine-
mann. The third Act of *The Valkyrie* will be relayed
from Covent Garden tonight.

8.0 A Song Recital
by
JOHN COATES (Tenor)

Alla Trinita beata (To the Blessed Trinity)
Old Italian—Fifteenth Century
Sta vicino al bel idolo (To be near the
Beloved) Salvator Rosa—Seventeenth Century
Knotting Song Purcell, arr. S. Duncan
Come raggio di sol (Like a Ray of Sunlight)
Antonio Caldara
Softer, softer, little Lute Schubert
To Julia Hatton
A Fairy Town Parry
Why so pale and wan? Parry
Speak, Music Elgar
Pretty Phyllis (Old French)
John Coates and Owen Mase
Who is Sylvia? G. K. Duff

8.30 'BIOCHEMISTRY'—I
Dr. JOSEPH NEEDHAM: 'What it is'

9.0 Regional News
9.5 A Request Programme
of
Gramophone Records
Arranged by CHRISTOPHER STONE

9.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.45 'Die Walküre'
ACT III
Presented by the
COVENT GARDEN OPERA SYNDICATE,
LIMITED
Relayed from THE ROYAL OPERA HOUSE,
COVENT GARDEN

11.0-12.0 DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND
from CIRO'S CLUB

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 231).

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Friday's Programmes continued (May 2)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 12.0 *National Programme*
- 5.15 THE CHILDREN'S HOUR
'A MAY QUEEN'
with
SPIC AND SPAN
ARTHUR LESLIE'S BOHEMIAN DANCE BAND
- 6.0 Mr. W. IRVING GASS: 'A Reading from Barnes'
- 6.15 *National Programme*
- 9.15 West Regional News
- 9.25-11.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.30 *National Programme*
- 5.15 *Cardiff Programme*
- 6.15 *National Programme*
- 9.15 West Regional News (From Cardiff)
- 9.25-11.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.30 *National Programme*
- 5.15 THE CHILDREN'S HOUR
'THE EXTRAORDINARY AFFAIR OF ERNEST THE POLICEMAN'
by
S. G. HULME BEAMAN
- 6.0 *National Programme*
- 9.15 Forthcoming Events; Local News
- 9.25-11.0 *National Programme*

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 12.0-1.30 *National Programme*
- 2.30-11.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 4.15 In Days of Olde
THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Beggar's Opera' ..arr. Austin
- 4.30 SALLIE TAYLOR and BERTHA JACKSON (Un-accompanied Elizabethan Duets)
When, lo, by Break of Morning
Thomas Morley (1595)
Fortune, Love, and Time.....John Bartlett
Fire and Lightning }
Lo here, another Love } Thomas Morley
Sweet Kate.....Robert Jones
- 4.40 ORCHESTRA
Two Overtures:
No. 1 in E }
No. 2 in A } for Strings and OboesArne
- SALLIE TAYLOR and BERTHA JACKSON
I go before my Darling
Sweet Nymph, come to thy Love }
In Nets of golden Wires } Thomas Morley
Flora, wilt thou torment me? }
Go ye, my Canzonets }
- 5.0 ORCHESTRA
Selection, 'Polly'arr. Austin
- 5.15 THE CHILDREN'S HOUR
- 6.0 A NATURALIST IN THE NORTH
The Rev. G. H. CARPENTER, D.Sc.: 'Eastern Invaders'
(From Liverpool)
- 6.15 *National Programme*
- 9.15 North Regional News
- 9.25-11.0 *National Programme*

World-Radio Broadcasting Map of Europe:

This map has been prepared under the advice of Rear-Admiral H. P. Douglas, C.M.G., Hydrographer to the Royal Navy. It is an accurate, serviceable, linen-mounted map, printed in colours, showing all important European Stations. Price 3s. post free of Publications Dept., B.B.C., Savoy Hill, W.C. 2.

7.30
A CONCERT BY
THE
ORCHESTRA

SATURDAY, May 3
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
DIVERSIONS
NUMBER
EIGHT

10 15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Miss IDA TODD: 'Home Dress-making—Some Finishing Touches'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Conducted by JOSEPH MUSCANT
FROM THE COMMODORE THEATRE,
HAMMERSMITH

- Overture, 'Espagnola' *Finck*
- Fox-trot, 'Take your hands out of your pockets' *Al Sherman*
- Descriptive Hungarian, 'Chal Romano' *Ketelbey*
- Fox-trot, 'Singing in the Bath Tub' *Magidson*
- Suite, 'My Lady Dragonfly' *Finck*
- Descriptive Waltz, 'Cuckoo' *Jonasson*
- Oriental Fantasy, 'Babylonian Nights' *Zamecnik*
- Bell Solo, 'The Bells of St. Martin's' *Rondelle*
- Selection, 'Rio Rita' *arr. H. Pether*

3 30 THE GERSHOM PARKINGTON
QUINTET

SOPHIE ROWLANDS (*Soprano*)

- QUINTET
- Selection, 'Coppélia' *Delibes*
 - Canzonetta *Tchaikovsky*
 - Villanelle *Dell'Acqua*

- SOPHIE ROWLANDS
- Spring had come ('Hiawatha') *Coleridge-Taylor*
 - The Stars *Phillips*
 - The foolish Lover *Kleins*

- QUINTET
- Selection of Victorian Waltzes:
- Pavane } *D'Ambrosio*
 - Serenade }
 - En Badinant (Teasing) }

- SOPHIE ROWLANDS
- Within a mile o' Edinburgh Town } *Old Scotch*
 - Ca' the Yowes to the Knowes }
 - Down the burn, Davie, love }

- QUINTET
- Selection, 'Manon Lescaut' *Puccini*
 - Les deux Coeurs (The two Hearts) *Fontenailles*
 - Seguidillas (Spanish Dance) *Albeniz*

- 4.45 REGINALD NEW
- At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
- Selection, 'Sally' *Kern*
 - I love you truly } *Jacobs Bond*
 - Just a-wearying for you }
 - Suite, 'Vivo la Danse' *Finck*

- 5.15 The Children's Hour
'ATALANTA'
- A Greek Story made into a play for the microphone by L. DU GARDE PRACH
Music by THE OLOF SEXTET

6.0 Musical Interlude

- 6.15 'The First News'
- WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and General Sports Bulletin

6.40 Regional Sports Bulletin

- 6.45 The Foundations of Music
- HAYDN'S VIOLIN and PIANOFORTE SONATAS
Played by
KATHLEEN MURRAY and PHYLLIS
MACDONALD

7.0 HOLIDAYS AT HOME AND ABROAD—VII
Mr. SIDNEY DARK: 'Rambling at Home—The Townsman in the Country'

7.20 The Week's Work in the Garden by the Royal Horticultural Society

- 7.30 The Wireless Orchestra
Conducted by JOHN ANSELL
HUGHES MACKLIN (*Tenor*)

- ORCHESTRA
- Allegrias (Merriment) *Valverde*
 - Overture, 'Russlan and Ludmilla' *Glinka*
 - Intermezzo and Scherzo *Mussorgsky*

HUGHES MACKLIN and Orchestra
Love in her Eyes sits playing ('Acis and Galatea')
Handel

- ORCHESTRA
- Suite, 'Children's Games' *Bizet*
 - Trumpet and Drum; The Doll; The Top; Little Husband; 'Little Wife; The Ball
 - Ballet Music, 'Henry VIII' *Saint-Saëns*

- HUGHES MACKLIN
- O that it were so } *Frank Bridge*
 - Isobel }
 - Love went a-riding }

- ORCHESTRA
- Overture, 'Pique Dame' ('Queen of Spades')
Suppé

- Waltz Intermezzo *Klammer*
- March of the Giants } ('In Fairyland') *Cowen*
- Flower Fairies }
- Dance of the Witches }

- 9.0 'The Second News'
- WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 Mr. A. C. MACLAREN: 'The Australian Test Cricketers'

9.40 DIVERSIONS—VIII
Supported by
GERSHOM PARKINGTON and his
ORCHESTRA
AND INCLUDING
AN ITEM FROM
THE PALLADIUM

10.40-12.0 DANCE MUSIC
AMBROSE'S BAND, from THE MAY FAIR HOTEL



THE AUSTRALIAN CRICKETERS SUMMED UP. Mr. A. C. Maclaren, the famous Test captain of days gone by, will talk about the Australian Test Team tonight. Here are five leading personalities among the invaders—(from left to right) Jackson, Grimmett, Woodfull, a Beckett and Bradman.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 237). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 236).

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Chosen for recommendation by leading Aurists.
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SATURDAY, May 3 MIDLAND REGIONAL

626 kc's (479.2 m)

7.0
THE BAND
OF H.M.
ROYAL MARINES

3.30 An Orchestral Programme

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ANDREW CLAYTON (Tenor)
PAUL BEARD (Violin)

ORCHESTRA

Overture, 'Euryanthe' Weber

ANDREW CLAYTON and Orchestra

Aria, 'Una furtiva lagrima' ('A furtive Tear')
'L'Elisir d'Amore' ('The Love Elixir')
..... Donizetti

3.45 PAUL BEARD and Orchestra

Concerto in D Minor,
Opus 44 Max Bruch

4.20 ORCHESTRA

Three Dances ('The Tempest') Sullivan

4.35 Ballet Music, 'Le Roi s'amuse' ('The King's Diversions')
..... Delibes

ANDREW CLAYTON

I attempt from Love's Sickness to fly
..... Purcell

The gentle Maiden
..... arr. Somervell

Sally in our Alley-Carsy

ORCHESTRA

Scherzo ('A Midsummer Night's Dream') Mendelssohn

First Piedmontese Dance ... Sinigaglia

Ballet Music, 'Prometheus' ... Beethoven

5.15 The Children's Hour

'Choosing a new Camera'—Another Snapshot

Talk by HUGO VAN WADENOYEN

Musical Selections by THE D'ALTON INSTRUMENTAL QUARTET

'The Land of Flowers and Perfume—Jean of Grasso,' by KENNETH LAWSON

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Midland Sports Bulletin

6.45 Light Music

THE HAYDN ORCHESTRA

Relayed from THE NATIONAL TRADES EXHIBITION, BINGLEY HALL, BIRMINGHAM

7.0 A Military Band Concert

THE BAND OF H.M. ROYAL MARINES FIRST (CHATHAM) DIVISION

(By permission of the COMMANDANT and OFFICERS)

Director of Music, Captain P. S. G. O'DONNELL

Relayed from THE NATIONAL TRADES EXHIBITION, BINGLEY HALL, BIRMINGHAM

Overture, 'The Yeomen of the Guard' Sullivan

Ballet Suite, 'Carnival' Ring

Selection, 'Dear Love' Haydn Wood

Dervish Chorus in the Soudan Sebek

Three Dream Dances Coleridge-Taylor

Suite, 'Bal Costumé' ('Fancy Dress Ball')
..... Rubinstein

8.0 London Regional Programme

8.30 Midland News

8.40 DANCE MUSIC

THE WEST ENDIANS BAND

Relayed from THE WEST END DANCE HALL, BIRMINGHAM

'HE AND SHE,' in 'ODDS AND ENDS'

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



Captain P. S. G. O'DONNELL is Director of Music of the Band of H.M. Royal Marines First (Chatham) Division, who have broadcast several times from the National Trades Exhibition at Bingley Hall, Birmingham. Their music will be relayed again this evening at 7.0.

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, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

The alternative to the Midland Regional programme is the National programme (see page 235), which you can receive from Daventry 5XX on 1,554.4 metres.

7.0
A MILITARY
BAND
CONCERT

SATURDAY, May 3
LONDON REGIONAL
842 kc's (356.3 m.)

8.40
THE ROYAL
ACADEMY
DINNER

2.35 The Rugby
League Cup-Final

COMMUNITY SINGING
Conducted by T. P. RATCLIFF
and
THE BAND OF H.M. WELSH
GUARDS
Director of Music, Captain A.
HARRIS
Under the auspices of *The Daily
Express*
Relayed from the STADIUM,
WEMBLEY

2.50 A RUNNING COMMENTARY
on the
RUGBY LEAGUE CHALLENGE
CUP FINAL

ST. HELENS v. WIDNES
By Mr. IVOR HALSTEAD
Relayed from the STADIUM, WEMBLEY

4.35 The Midland Wireless
Augmented Orchestra
Conducted by JOSEPH LEWIS

(From Midland Regional)

Ballet Music, 'Le Roi s'amuse' ('The King's
Diversions')..... *Delibes*

ANDREW CLAYTON (Tenor)
I attempt from Love's Sickness
to fly..... *Purcell*
The gentle Maiden
arr. Somervell
Sally in our Alley.... *Carey*

ORCHESTRA
Scherzo ('A Midsummer Night's
Dream')..... *Mendelssohn*
First Piedmontese Dance
Sinigaglia
Ballet Music, 'Prometheus'
Beethoven

5.15 DANCE MUSIC

THE WEST ENDIANS BAND
Relayed from THE WEST END
DANCE HALL, BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN;
ANNOUNCEMENTS and Sports
Bulletin

6.40 Sports Bulletin

6.45 Light Music

(From Midland Regional)

THE HAYDN ORCHESTRA
Relayed from THE NATIONAL
TRADES EXHIBITION, BINGLEY
HALL, BIRMINGHAM



SPEECHES FROM THE ROYAL ACADEMY DINNER.
Speeches by the Duke of York (centre), Sir William Llewellyn, President
of the Royal Academy (left), and Lord Parmoor (right) will be relayed from
the Royal Academy Banquet tonight at 8.40.

Overture, 'The Yeomen of the
Guard'..... *Sullivan*
Ballet Suite, 'Carnival'.. *Ring*
Selection, 'Dear Love'
Haydn Wood
Dervish Chorus in the Soudan
Sebek
Three Dream Dances
Coloridge-Taylor
Suite, 'Bal Costumé' ('Fancy
Dress Ball').... *Rubinstein*

8.0 Reading

8.30 Regional News

8.40 Speeches
following

7.0 A Military Band Concert

(From Midland Regional)

THE BAND OF H.M. ROYAL MARINES
FIRST (CHATHAM) DIVISION

(By permission of the Commandant and Officers)

Director of Music, Captain P. S. G. O'DONNELL

Relayed from THE NATIONAL TRADES EXHIBI-
TION, BINGLEY HALL, BIRMINGHAM

The Royal Academy Dinner

'THE TOAST OF THE ROYAL FAMILY,'

Responded to

by

H. R. H. THE DUKE OF YORK

The other speakers will include:—

The Right Hon. LORD PARMOOR, P.C.,
K.C.V.O.,

LORD MACMILLAN,

The President, SIR WILLIAM LLEWELLYN

Relayed from

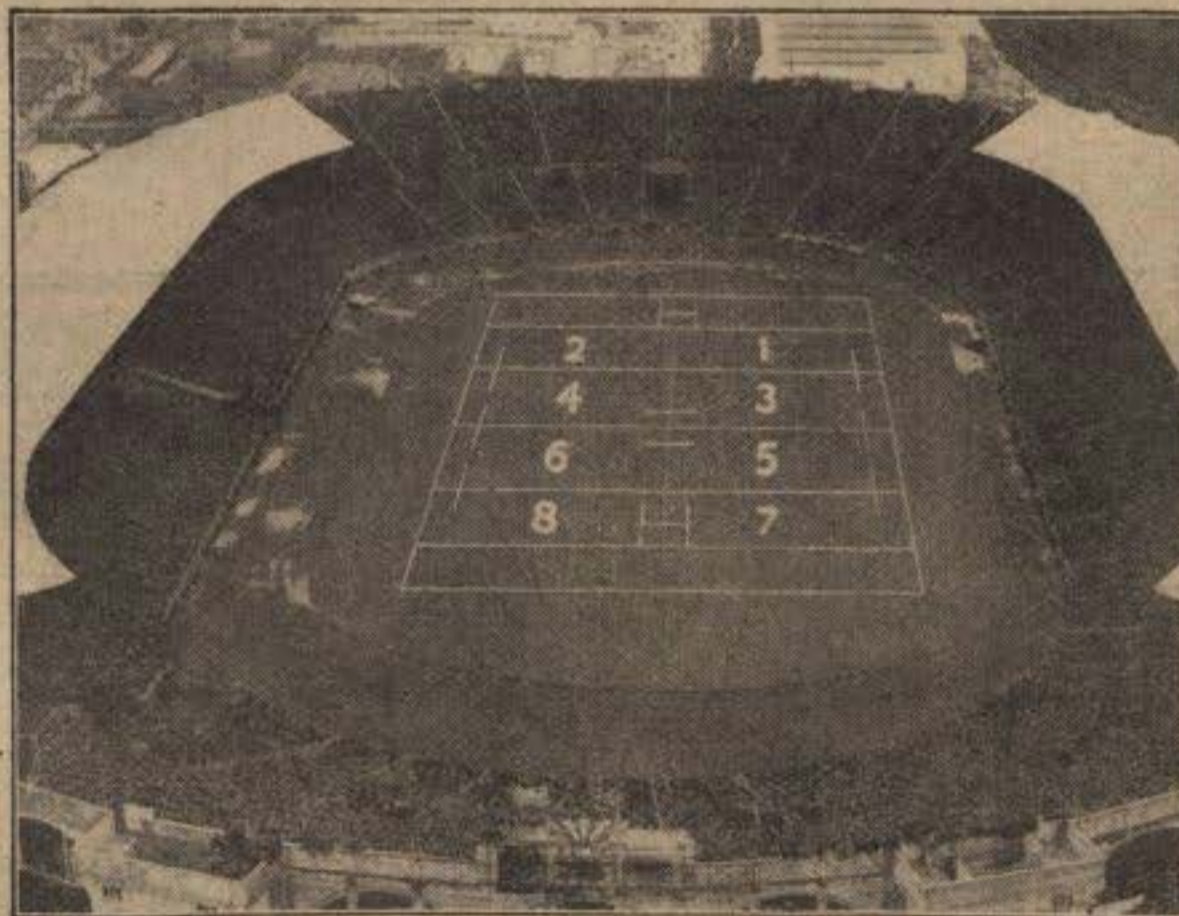
THE ROYAL ACADEMY,
BURLINGTON HOUSE

10.15 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

10.30-12.0 DANCE
MUSIC

AMBROSE'S BAND from THE MAY
FAIR HOTEL



Central Aerograph Co.

THE RUGBY LEAGUE CUP FINAL AT WEMBLEY TODAY.
A running commentary on the most important League Rugby contest of the
year will be relayed from the Stadium this afternoon, starting at 2.50.
Follow the broadcast account on the numbered plan above.

THE RADIO TIMES.

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London Regional programme listeners can receive the National programme by adjusting their sets to a wave-
length of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 235).

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THE B.B.C. BOOK OF HOUSEHOLD TALKS
A SPRING BOOK.

Saturday's Programmes continued (May 3)

CARDIFF 968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-12.45 A Popular Concert
Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by REGINALD REDMAN

3.30 National Programme
4.45 DANCE MUSIC
by THE ESPLANADE HOTEL DANCE BAND
Relayed from the THE DANSANT, ESPLANADE HOTEL, PORTHCAWL

5.15 THE CHILDREN'S HOUR
6.0 National Programme
6.40 Regional Sports Bulletin
6.45 National Programme
7.0 Swansea Programme
7.20 National Programme

7.30 A West Country Programme
NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by REGINALD REDMAN

Selection, 'Merrie England' German
LILIAN KEYES (Soprano) and Orchestra
The Old-fashioned Cloak ('The Rebel Maid')
All for a Green Ribbon ('Tom Jones') German
THE ORCHESTRA
Selection, 'The Beauty of Bath' Haines

'ELDORADO'
A Rural Play in One Act
by BERNARD GILBERT
Performed by THE CARDIFF RADIO PLAYERS
James Watson, an old Farmer
Henry Watson, his son T. HANNAM-CLARK
Betsy Watson, his daughter DONALD DAVIES
Etima Burrows, a widow and market-gardener
MIRIAM PRITCHETT

Scene
The village of Carrington, in the Cotswolds.
A disused mill used as a farmhouse.
Period, The beginning of this Century.
LILIAN KEYES
She had a Letter from } ('Merrie England')
her Love }
Waltz Song } German
THE ORCHESTRA
Selection, 'Monsieur Beaucaire' Messenger

9.0 National Programme
9.15 West Regional News
9.25 12.0 National Programme

SWANSEA 1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
3.30 National Programme
4.45 Cardiff Programme

6.0 National Programme
6.40 Cardiff Programme
6.45 National Programme
7.0 Mr. ARTHUR ARNOLD: 'Tramps and Tramping'
7.20 National Programme
7.30 Cardiff Programme
9.0 National Programme
9.15 West Regional News (From Cardiff)
9.25-12.0 National Programme

PLYMOUTH 1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-1.0 GRAMOPHONE RECITAL
Fantasies and Rhapsodies
2.35 London Regional Programme
4.35 National Programme
5.15 THE CHILDREN'S HOUR
6.0 National Programme
6.40 Sports Bulletin
6.45 National Programme
9.15 Items of Naval Information; Local News
9.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0-2.0 National Programme
3.30-12.0 National Programme

MANCHESTER 797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
CLARE MOORE (Contralto)
2.35 London Regional Programme
4.35 Musical Comedy Programme
5.15 THE CHILDREN'S HOUR
6.0 National Programme
6.40 North Regional Sports Bulletin
6.45 National Programme
7.0 Mr. W. P. CROZIER: 'How the North Moves'
7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.30 A Light Concert
THE NORTHERN WIRELESS ORCHESTRA
WALLACE CUNNINGHAM (Ventriloquist and Raconteur) (From Leeds)
DOROTHY ORD-BELL (Soprano)
9.0 National Programme
9.15 North Regional News
9.25-12.0 National Programme

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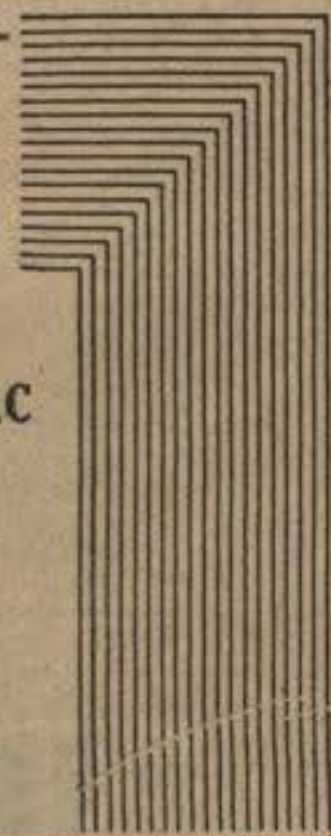


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The Town Hall, Birmingham.

Old English Melodies.

A NEW and delightful suite of Lane Wilson's settings of Old English Melodies, including *When Dull Care*, *Phyllis Has Such Charming Graces*, and *My Lovely Celia*, will be heard during a Light Orchestral Programme on Wednesday, May 7. These charming tunes have been cleverly orchestrated and strung together by Victor Hely Hutchinson. In the same concert will be performed *An African Suite*, by Dorothea Barcroft. Some years ago Miss Barcroft made a prolonged stay in Kenya Colony, British East Africa, and this suite was written during that time. It is descriptive of native life, and vividly conveys the atmosphere of that vast big-game country. Similar scenes to those which inspired these musical sketches are at present being witnessed by H.R.H. The Prince of Wales, who, during his tour has visited the identical places in Africa.

Another Bingley Hall Relay.

THE National Trades Exhibition, which this week nears the end of its successful run at the Bingley Hall, Birmingham, again provides a programme of Military Band Music on Monday, May 5, when, at 7 p.m., the Band of the Royal Regiment of Artillery, conducted by Capt. E. C. Stretton, M.V.O., will be relayed from the Exhibition band-stand. This famous Band is not only the oldest but the largest band in the British Army, for it numbers one hundred musicians and is fully equipped and maintained by the R.A. Officers both as a Military Band and Symphony Orchestra.

A Page for Listeners in the Midland Region about

SOME INTERESTING MUSICAL PROGRAMMES FROM BIRMINGHAM

A First Broadcast Performance.

ANOTHER first performance of a British composer's works takes place in the Birmingham Studio on Saturday, May 10, when Norman Demuth will conduct his *No. 3 Pianoforte Concerto*, and *Pagan Dance Suite*. A prelude by this composer was played some months ago, and revealed striking characteristics. The *Dance Suite* is remarkable for its rhythmic vivacity and forcefulness. The soloist in the concerto will be Cyril Smith, a young player who, as a student at the Royal College, has given promise of a fine future.

A Leicestershire Band.

THE Wigston Temperance Band, which, under the direction of Charles Moore, will be heard at 6.40 p.m. on Thursday, May 8, is another striking instance of musicians being recruited from industry. It comes from the little Leicestershire mining village from which it takes its name. The Band recently gained second place in the Challenge Cup competition at the Crystal Palace and also secured the fine prize at Belle Vue, Manchester. In the same programme is Sara Sarony, whose songs at the piano have delighted so many listeners.

A Neapolitan Feature.

PROMPTED possibly by the approach of summer and its accompanying wanderlust, a light programme of Neapolitan songs and instrumental music is provided for Midland listeners on Tuesday, May 8, by Herbert Thorpe (tenor) and the D'Alton Instrumental Quartet. The D'Alton Instrumental Quartet are members of a Northampton family who have studied for many years under Mario de Pietro, whose amazing banjo and mandoline technique has frequently been a feature of radio vaudeville programmes. Their mandoline and guitar programme on May 8 includes two compositions by him.

A Versatile Musician.

JAN BERENSKA, whose Pianoforte Quintet will be heard by Midland listeners in a programme of Light Music from Birmingham, at 8.35 p.m. on Monday, May 5, could well undertake the whole performance himself were he not, like the rest of us, equipped with only one pair of hands, for—unlike the majority



NORMAN DEMUTH
conducts two of his own compositions, which are being given their first performance, in the Birmingham Studio on May 10.

of us—he is equally capable as a soloist on the piano, violin, and cello. One of the most interesting events in his musical career was a recital which he undertook single-handed in the Birmingham Town Hall at the age of fifteen, when he appeared with undoubted success as a soloist on the piano, violin, and cello. The other artists in the programme are Muriel Sotham (contralto), who will be remembered by Midland audiences not only for several successful broadcasts but also for her appearance recently in the Birmingham Grand Opera Society's public performance of *Carmen*; and Norman King (tenor), another Midland artist, who had the distinction of being the 'baby' tenor at the last of the great Birmingham Musical Festivals in 1912, when twenty-one years of age.

For Sunday Evening.

THE Right Rev. The Lord Bishop of Southwell will conduct the Religious Service which is to be relayed from St. Mary's Church, Nottingham, at 8 p.m. on Sunday, May 4. This church has a peal of beautiful bells which will be rung for ten minutes prior to the service. Later the same evening the City of Birmingham Police Band will provide a popular programme, including two arrangements by Godfrey—one of Bizet's *Carmen Suite* and the other Sullivan's *H.M.S. Pinafore* selection. The concert opens with the march *5GB*, written by our Orchestral Pianist, Nigel Dallaway.

'MERCIAN'



ORGAN MUSIC FROM THE BEAUFORT CINEMA.

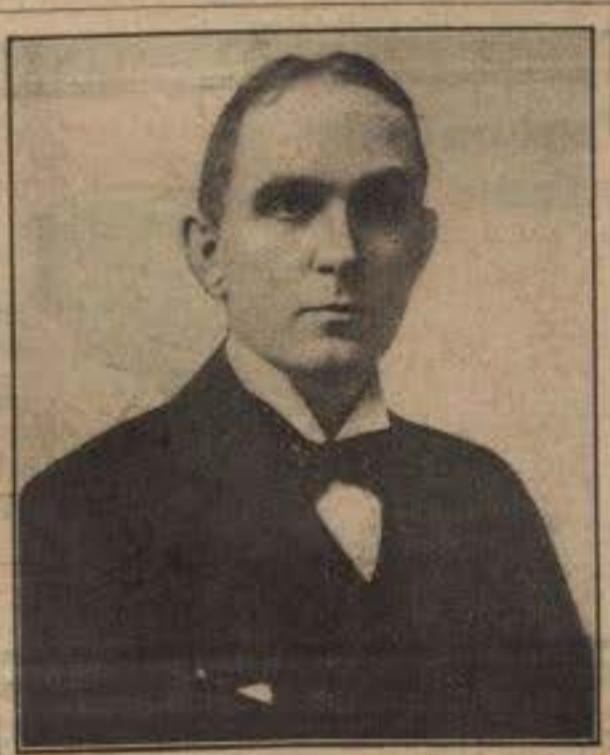
Midland and National listeners will hear Reginald New's popular broadcasts of organ music, relayed from the Beaufort Cinema, three times during the week beginning on May 4.

A Talk on League of Nations Week in Wales.

WELSH GUARDS BAND MUSIC FROM A BRISTOL EXHIBITION

West Country Music.

A WEST Country Song Recital, by Glyn Eastman (baritone), will be included in the programme for the Western Region on Tuesday evening, May 6, when songs referring to Somerset, Gloucester, Bristol, and Devon will be heard. The recital will be followed by music performed by the Band of H.M. Welsh Guards, relayed from the Exhibition of Industry at the County Rink, North Parade, Bath. The Exhibition of Industry is under the direction of Sir Arthur Carlton, C.B.E., who recently came to live in Bath. Sir Arthur realized that Bath has not had a first-class exhibition for some time, and he decided to organize one from May 5 to 17, appointing as general manager Mr. A. E. Stanley Hill, who has been responsible for the organization of Bristol's Annual Exhibition for several years. The Exhibition is to be opened at 2 p.m. on Monday, May 5, by the Mayor of Bath. It is interesting to mention that at the close of the Exhibition the Corporation of Bath will take possession of the County Rink, which they recently purchased for a Civic Hall.



Mr. DUDLEY HOWE will give a talk on 'League of Nations Week in Wales,' on Saturday, May 10.

The Coaching Houses of South Wales.

THE COACHING HOUSES' is the title of the third talk which Mr. J. Kyrle Fletcher is giving on Tuesday, May 6, in his series on 'Inns of South Wales and the Border.' Quite naturally Mr. Fletcher will recall the gay days of stage coaches, but probably from the point of view of present-day inn-keepers, the care-free holiday-makers who travel in charabancs are as romantic in their way as were their ancestors. Travellers through many of the villages of South Wales today look upon the same buildings and the same village greens as their ancestors saw.

A Welsh Programme.

A WELSH programme has been arranged for Monday evening, May 5, when items will be given by the Williamstown Male Voice Choir, conducted by Ben Thomas. This choir has a proud record of successes to its credit, including the first prize at the Royal National Eisteddfod in Neath in 1918. It has appeared with success in London, and sung before the Prince of

Wales on St. David's Day in 1920. Other artists in the programme are Annie Rees (soprano), Gunstone Jones (pennillion), and Nan Davies (harpist).



The Market Hall, Chipping Campden.

The League of Nations.

A TALK on 'The League of Nations Week in Wales' will be given by Mr. Dudley Howe on Saturday evening, May 10. To celebrate the tenth anniversary of the League of Nations, the Welsh National Council of the League of Nations Union is organizing special activities throughout Wales and Monmouthshire, including a 'League of Nations Week' from May 12 to 18. Special functions, such as festivals and the production of pageants, will be held at numerous centres; Daffodil Day will be held on Saturday, May 17, and a special effort is to be made to ensure the observance of Sunday, May 18, as 'League of Nations Sunday' by all the churches. The Welsh League of Nations Union has nearly 1,000 branches in Wales and Monmouthshire.

A Public-Spirited Citizen.

MR. DUDLEY HOWE has taken a very prominent part in the activities of the Welsh Council of the Union since its formation. He is at present Deputy-Chairman of the Council's Executive Committee and Chairman of its Finance Committee. Mr. Howe has also taken an active part in other spheres of public work. He is a Justice of the Peace for Glamorganshire; has been a Member and Chairman of the Barry Urban District Council and of the Barry Education Committee for several years; he is a member of the Court of Governors of the University College of South Wales and Monmouthshire, Cardiff; and he has been appointed by the Ministry of Labour as Chairman of the Barry Employment Committee.

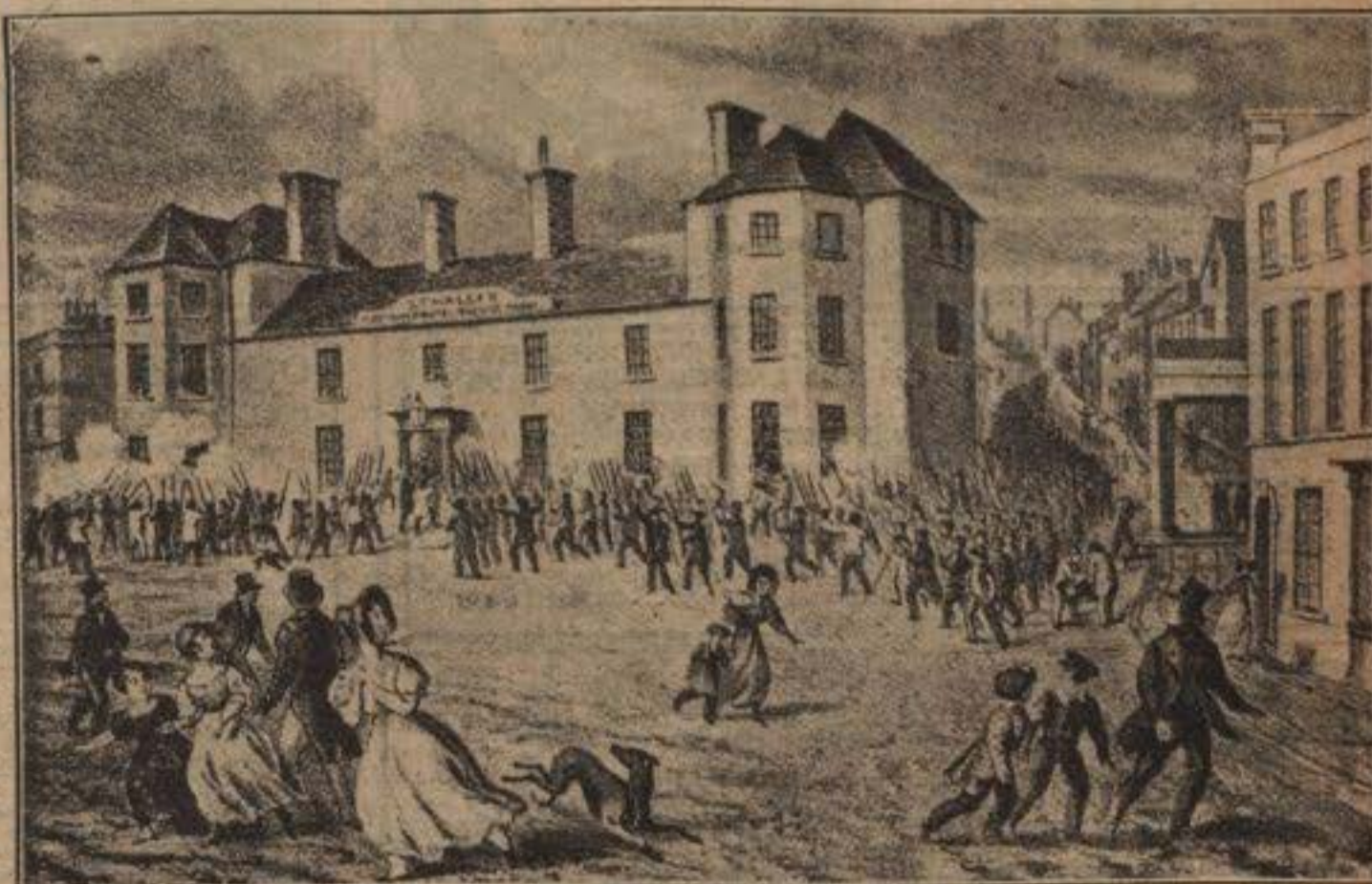
'STEEP HOLM.'

Drama in Wales.

THE first of an important new series of talks on 'The Drama in Wales' will be given by Prof. E. Ernest Hughes on Friday, May 9. His subject will be 'The Historical Development,' with which no one in Wales is better qualified to deal. Other speakers in this series will be Mr. D. T. Davies, who will deal with 'The Educational Possibilities'; Professor W. J. Gruffydd, who will speak on 'Native Drama'; Mr. Haydn Davies, who will discuss 'Schools of Drama'; and the Rev. R. G. Berry, whose talk is entitled 'The National Characteristics of the Drama in Wales.' It is hoped also that Mr. J. O. Francis will speak on 'The Welsh Idiom in English Drama.' Many plays by Mr. Francis have made successful broadcasts, notably *The Poacher* and *Birds of a Feather*.

Harriet Beecher Stowe—and Wales.

THE authoress of the world-famous book, 'Uncle Tom's Cabin,' will be the subject of a talk by Mr. F. J. Harries for Western listeners on Monday, May 5. Mr. Harries will describe how the book came to be written, and he will also show, by information obtained from authentic sources, the Welsh antecedents of Mrs. Harriet Beecher Stowe. 'Uncle Tom's Cabin' appeared in 1851, when over 150,000 copies were sold in the United States, while a million copies were sold in Great Britain during the first year.



A WELSH COACHING HOUSE IN DAYS OF CIVIL STRIFE.

This old print shows the Westgate Hotel, Newport, during the Chartist Riots of 1839. On May 6, Mr. Kyrle Fletcher will give another talk in his series on the old ruins of South Wales.

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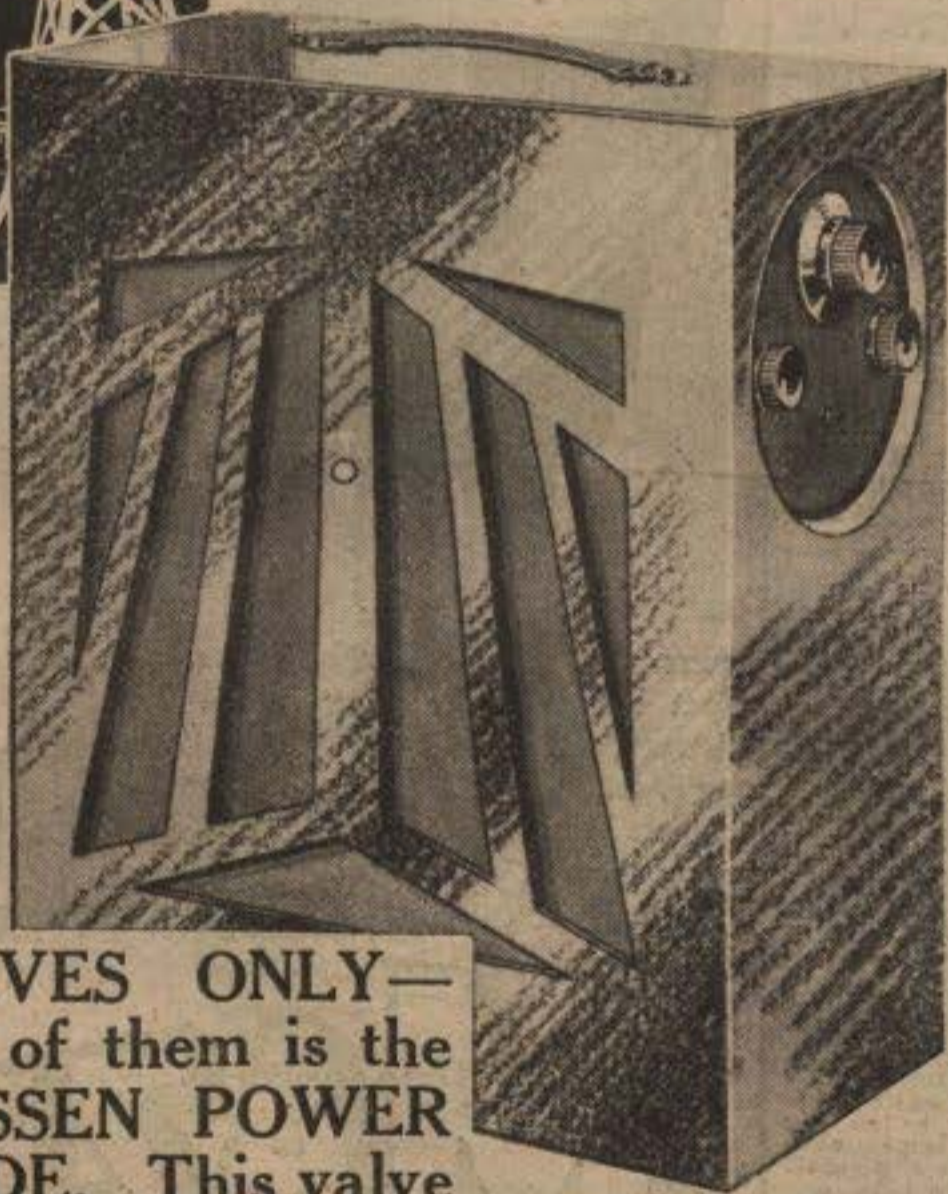
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