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

MAY 2, 1930.

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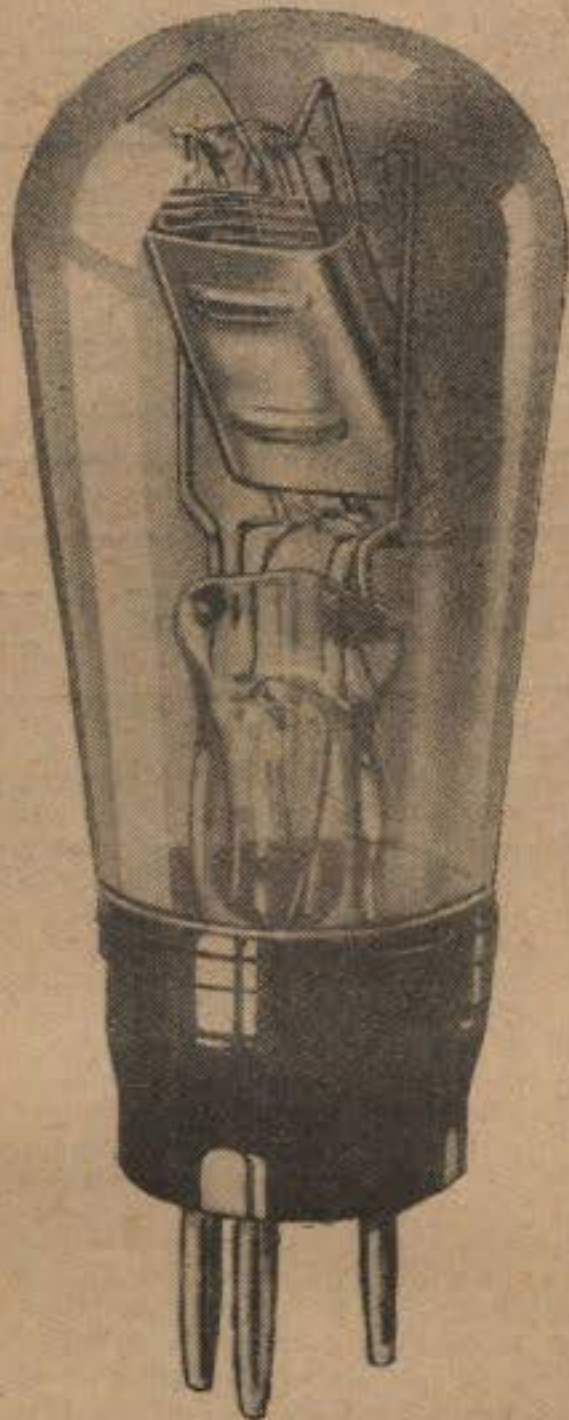


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# THE RADIO TIMES

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## 'THE CAMELLIAS ARE NOT FOR US TO PICK'

ALL critically-minded wireless enthusiasts must have been glad to see from the new supplement in the April number of *The Gramophone* that Mr. Compton Mackenzie has not hauled down his flag with the discontinuance of *Vox*—that brave effort to establish a critical radio paper which failed (perhaps) because it saw only failings and no virtues in the B.B.C.

Everyone who is interested in wireless, and particularly those who are in any degree responsible for wireless programmes, is well aware that more and better criticism of such programmes is an urgent and continually increasing need; and while one may not agree with Mr. Mackenzie, one cannot ignore him, nor fail to be stimulated by the expression of his point of view. However, in this first radio supplement to *The Gramophone*, he displays an attitude towards B.B.C. dramatic productions and radio drama in general which must, I feel, be first examined and secondly countered. For it is, in my opinion, both mistaken and misleading. Further, I should like the opportunity of proving to Mr. Mackenzie that he is wrong when he says that none of his friends at Savoy Hill will pay any attention to what he has written!

Put very briefly, Mr. Mackenzie's contention is this: that we, at Savoy Hill, are so absorbed in producing radio plays which are independent of the old stage traditions of acting, that our standard of wireless acting has gone to pieces, and that our main interest is directed 'to the banging of biscuit tins and the mass groaning of stereotyped voices'; that we are losing sight of the real essentials of drama, of which Mr. Mackenzie apparently considers good acting in the traditional manner the most important.

First of all, I will admit that, to a certain extent, Mr. Mackenzie is justified in part of his criticism. It is true that what he calls extraneous noises—though extraneous can hardly be applied to any factor so vital as sound effects must be to all wireless drama—have in various productions pushed our plays out of balance. It is further true that now and then plays have been produced more for the ingenuity displayed in the use of various effects than for their intrinsic merits as drama or their value as media for acting. Radio drama is still in its infancy. Its technique is still very much in the experimental stage, and if it is to develop at all and not merely to serve as a second-hand version of the ordinary theatre, it must see what it can do, I am afraid, both with biscuit tins and with mass voices. The talkies are doing precisely the same thing. They are working out their technical experiments in public, and under modern conditions this public looks on at what in earlier years would have been done in the laboratory. As soon as a new thing begins, the greedy public, avid of sensation, declines to wait until it has been brought to perfection, but demands to see it here and now, and accordingly has to suffer various degrees of disappointment, and quite often active dislike, through the experimental stages.

But granted that on occasion dramatic producers at Savoy Hill have concentrated on

### The Productions Director on Compton Mackenzie's criticism of Radio Drama.

the trees and rather forgotten the wood, I fear from Mr. Mackenzie's article that he has tended to deny any real existence to the wood. It is apparently one of Sir James Barrie's fantastic woods in which our unhappy producers are just wandering might-have-beens. We are butchering drama to make a radio holiday, and all our efforts to find the true radio technique are put down to a mistaken desire on our part to *épater le bourgeois*.

All this is sufficiently serious. Mr. Mackenzie continues by suggesting, apparently with all seriousness, that we should scrap *Ingredient X*, *Exiles*, *Squirrel's Cage*, *Brigade Exchange*, and—dare I whisper it?—*Carnival*, and substitute in our dramatic programmes such plays as *The Corsican Brothers*, *The Bells*, *Fedora*, and *La Dame aux Camélias*; in short, the whole gamut

see these personalities, and so long as these personalities were given adequate chances for self-expression, the rest was of extraordinarily little account. Such personalities are rare, and technique founded upon the assumption that such personalities will always be there to be exploited is a technique basically faulty. The average actor is not a genius, and while at present we have a high level of competence, it is doubtful if we have a single star who can be compared favourably with these giants of the past.

It is perfectly true that such plays as Mr. Mackenzie desires us to put into rehearsal forthwith retain a permanent value. But that value is, on the one hand, historical and, on the other, picturesque. This historical picturesqueness can hardly be put over the microphone, robbed as that instrument is of the means of conveying *décor* and costume. As a matter of fact, in this sophisticated generation I doubt whether even on the stage such plays will either hold water or the attention of the public. The exotic personality of Miss Bankhead, plus all the artistic sensitiveness of Mr. Sheringham and the reputation and ability of Sir Nigel Playfair, has failed to re-establish Marguerite Gautier and her camellias in the West End. Mr. Mackenzie will say, no doubt, that this is because it was not done in the right way; that the *Dame aux Camélias* should be played for all it is worth in the old-fashioned manner and not according to the essentially decorative traditions of the Lyric Theatre, Hammersmith. He may be right, but I doubt if he has seriously considered the implications of transferring these plays to the microphone. I do not believe that, if our radio acting was 100 per cent. better than it is, even then it could fill such dry bones with life or make them interesting to radio audiences, most of whom know nothing of Dumas *faits* and care less. It is too often forgotten that radio drama is not directed at theatrical audiences, nor even at cinema audiences, but at an amorphous body quite different from either one or the other.

Ingenious effects and multiple studios must, of course, and as rapidly as possible, be made the servants and not the masters of radio dramatic technique. But to try and keep wireless plays within the bounds of the traditional theatre would be as sensible and as possible as it was to keep the cinema play within the same bounds. The medium is not the same, and no amount of exasperation with biscuit tins, or sentimental attachment to the memory of Marguerite Gautier, will alter that fact. If it is true, as Mr. Mackenzie asserts, that the standard of acting at Savoy Hill is very much worse than that of continental plays, we must take his word for it from his point of view, and we shall naturally try to do better. But if his standard of what is good radio acting is based on a comparison with the methods of acting suitable for such plays as he has suggested, it merely means that what he looks for from wireless plays is, in our opinion, incapable of presentation by wireless; and that while we appreciate and understand his enthusiasm for his own school of criticism, we must hold fast to our own considered opinion as to the right road along which the future of the wireless play lies.

### FORTHCOMING PLAYS

'THE FOUR FEATHERS'  
Adapted from A. E. W. Mason's  
Novel

[May 7 (Regional) and May 8]

'INTIMATE SNAPSHOTS'  
By Lance Sieveking

[May 12 (National)]

'THE MAN OF DESTINY'  
By George Bernard Shaw

[May 15 (National) and May 16]

of what Mr. Bernard Shaw once comprehensively disposed of in the phrase 'Sardoodledum.'

Now, we all know that Mr. Compton Mackenzie is an unblushing romantic, almost a mediævalist, and in most respects he has my unbiased sympathy under these heads; but he also belongs to an old theatrical family, an advantage or disadvantage which I happen to share. One of the disadvantages attached to the old theatrical family is the disproportionate value that its members are likely to place upon mere vehicles for histrionic display as opposed to plays that are simply good plays; and, like so many people imbued with theatrical traditions, Mr. Mackenzie yearns back towards that magnificent period in the last century when the actor-manager was a god on earth and the author was his wash-pot: the days when the only necessity for drama was one, or at the most two magnificent parts, sound creaking machinery, and the rest nowhere. This was all very well when the stage held such overmastering personalities as Sir Henry Irving, Sarah Bernhardt, Duse, Réjane. You went to

'The Broadcasters' Notes on Coming Events.

## BOTH SIDES OF THE MICROPHONE



### Pirates of the Ether.

WHEN the Post Office detector van—which can spy out a wireless set and track it down to the very room in the very house in the very street—recently visited a northern city, there was a panic rush to the local post offices, and record numbers of licences



'There was a panic rush.'

were taken out, to the extent of 600 a day. There are no doubt many 'wireless pirates' still at large; the development of the easily concealable portable set has probably started an increased number of people listening under the skull and crossbones. To bring them all to book would be a tremendous task—though since 1925 there has been an average of three successful prosecutions per week. The evasion of an annual payment of ten shillings does not seem a particularly creditable crime when you compare the cheapness of a wireless licence with the immense cost of broadcasting and the profusion of programmes provided.

### Nautical Notes.

NEXT Friday's broadcast from the Pool of London ('Diversions,' National) follows happily upon the twenty-first birthday of the Port of London Authority. This powerful and intricate organization controls the seventy miles of London River from Teddington to the sea. Famous wharves in 'the Pool' include Morocco Wharf, Butler's Wharf, and Hay's Wharf, to which the Tea Clippers used to bring their fragrant cargoes from China, and from which we ourselves not long ago set sail upon a summer holiday, with the buses passing above us over London Bridge and the Tower Bridge raising its arms to let us by. Vessels of 4,000 tons can come to the Pool—though ours was several ounces lighter, as we discovered when bouncing across the North Sea in the gnashing teeth of a gale. The River Division of the Metropolitan Police co-operate with the P.L.A. in keeping law and order along the river. There is no 'point duty,' however; traffic on the tideway is controlled by good seamanship alone, a feat which must seem almost miraculous to the lay mind, for the London docks can accommodate as many as eighty vessels at a time and are the centre of the greatest coming and going of ships in the world.

### Clapham and Dwyer Again.

CLAPHAM and Dwyer are to take part in a vaudeville programme on Monday, May 12 (National); with them will be Melville Gideon, Marie Burke, and Arthur Young, the young British pianist and composer of *The Kerb Step*. The programme, which will be supported by the Wireless Orchestra, conducted by John Ansell, includes also a revival of Beatrice Mayor's sketch *Half an Hour in a Tea-shop*. A Regional programme on Wednesday, May 14, will present Fred Dupré, Betty Chester, Sandy Rowan, Charles Hayes, Ann Penn and Hatch and Carpenter.

### Greatest Radio Playwright.

THREE only of the plays of Bernard Shaw have so far been broadcast—*The Man of Destiny*, *Saint Joan*, and *Captain Brassbound's Conversion*. In the megalithic age of broadcasting 'G.B.S.' read his 'recruiting pamphlet' 'O'Flaberty, V.C.' before the microphone. We are proud to have heard this—and, when once we reach the stage of unbridled reminiscence, shall bore our grandchildren with recalling it. *Saint Joan* was produced last year by Cecil Lewis, who, on Thursday, May 15 (National), and Friday, May 16 (Regional), will revive *The Man of Destiny*. On the first occasion, March 28, 1928, this play was broadcast by the Macdona Players. Esmé Percy then took the part of Napoleon, Margaret Macdona was the lady whose feminine wiles bamboozled the soon-to-be Emperor. Mr. Lewis seems determined to be known as a 'producer of Shaw.' On his recent American visit he broadcast *How he Lied to Her Husband*. We hope that the playwright will give him permission to produce it here. G.B.S. is the ideal radio dramatist. His brilliant, strongly characterized dialogue, uncomplicated by trivial 'action,' is even more telling by way of the microphone than on the stage, where, given the physical presence of the players, the audience is greedy for movement. Both *Misalliance* and *Getting Married* would make fine hearing—as also *The Apple Cart*—indeed, any of the plays.

### Evening in Warsaw.

WRITING of *The Apple Cart* recalls that we first saw the play when it was performed in Warsaw last summer, prior to its English production at the Malvern Festival. That was a strange evening. We sat in a very grand box in a very lovely theatre, knowing no Polish except the equivalent for 'Waiter, have the goodness to bring us two clean towels and a ewer of hot water' (an excellent item from the phrase book which it was not likely would play any part in Mr. Shaw's text). Determined to appear knowledgeable and polite, we kept our eye on the audience for the cue when to laugh. We did not know then that *The Apple Cart* was the sort of play which excites profoundly internal laughter and were disappointed to observe that only once during the piece did the 'house' really guffaw—when the King and the royal lady-love rolled off the sofa. The Poles are not precisely a phlegmatic people. 'Poor old Shaw!' we observed sadly as we drove from the theatre in our droshky. 'He's had a flop at last!' Our hosts, however, assured us that the play had been an enormous success, so we went later to see it in London—and what a grand play it is!

### Send Them into the Country.

MISS BETTY NUTHALL appeals, on Sunday, May 11 (National) for the 'Children's Country Holidays Fund.' There is hardly a more distressing criticism of modern conditions than that provided by the thousands of pale young children who grow up with only a picture-book idea of the country. Perhaps the day will come when trains will rush all town children far out into the country for their daily schooling; but, meanwhile, all honour to the efforts of those who help, in whatever way, to send some slum-child into the country for a holiday. The cost of each child's holiday is twenty-eight shillings.

### Fanfares after Dinner.

FANFARES, those trumpet-flourishes that send shivers down the spine, seem gradually to be throwing aside their martial tradition and putting on a more peaceful air. They are part of the 'panoply' of ancient war which, rather than lose it altogether, we would wish to see transferred to happier usages. Here, for instance, is one usage that Elizabethan trumpeters would scarcely have recognized as legitimate. On Thursday night, May 8, at the Savoy Hotel, after the Annual Dinner and Concert of the Musicians' Benevolent Fund, nine specially written fanfares will blaze out from the lips of Kneller Hall trumpeters. These fanfares have been composed by nine of the most outstanding British composers of today: Bax, Berners, Bantock, Bliss, Walford Davies, Goossens, Dorothy Howell, Ethel Smyth, and Quilter. The antics you can perform on a bugle or a trumpet are, after all, somewhat limited; but with a little ingenuity it is astonishing what variety it can be made to yield. These particular fanfares will be broadcast; just notice, as you listen, the tricks our inventive moderns can play when they're put to it.

### News for the Empire.

THE B.B.C.'s Empire Broadcasting Station, 5SW, which broadcasts certain of the programmes imperially on a short wavelength, is now transmitting daily, from Monday to Friday, an experimental News Bulletin for Empire listeners. On Saturdays the Empire hears the regular 'First News' at 6.15 p.m.

### Melodies of the War.

PHILIP RIDGEWAY'S show, *A Music-hall in Wartime*, which was broadcast a few weeks ago on the London and Midland Regional wavelengths, is to be revived nationally on Saturday evening, May 17. If you did not hear this programme on the first occasion, be sure to listen on the 17th. Listeners voted it one of the most delightful of recent productions. Mr. Ridgeway is 'on a good thing' with these period programmes. Old-stagers love to recall the songs of yesterday; even the youngest generation, which cannot remember them in their original context, finds them a welcome change from the monotony



'Pulled off half his moustache.'

of syncopation. What good tunes! How often do the horn-spectacled robots of Tin Pan Alley and Charing Cross Road think of a melody as haunting as 'Every Little While,' 'A Broken Doll,' or 'There's a Long, Long Trail,' to mention only three of the many wartime numbers revived in this programme? Mr. Ridgeway served in France until he was invalided home; then he acted for the entertainment of the troops. One night, playing 'Little Billee' in *Trilby*, he struck Svengali and pulled off half his moustache.

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## The Other Browning.

ON Wednesday next, [May 7, Mr. F. L. Lucas, in the second of his talks on the Victorian poets, comes to Robert Browning. The name of Browning recalls a story told by the late Oscar Browning, the Cambridge historian, affectionately known as



'Oh no you're not!' said the poet.

'O.B.' to several generations of Etonians and undergraduates. Crossing the Channel in the paddle-steamer, Oscar Browning came upon Lord Tennyson seated with a rug over his knees reading in a volume of poetry. Presuming upon a slight acquaintance, he greeted the Laureate. Tennyson, however, replied with a blank stare. 'Perhaps,' said 'O.B.' respectfully, 'you don't remember me. I'm Browning.' 'Oh no you're not,' said the poet with decision, and returned to his book.

## A First-Hand View of America.

THE increased interest over here in all things American is one of the most significant developments in modern international affairs. The old idea of Uncle Jonathan no longer carries any weight with the average intelligent Englishman; he has met too many Americans who give the lie to that hardy caricature. The yearly exchange of visitors between the two countries is growing rapidly; but the Englishman is still mainly dependent for his knowledge of America on second-hand information—books, news, travellers, etc. Until this is remedied by an increase in Englishmen visiting America, second-hand information must continue to be the basis of our knowledge in this direction; but let us see to it that this information is reliable. To such an end the B.B.C. inaugurates, on Monday evening, May 12 (National), a series of talks called 'Stars and Stripes.' These talks will aim at giving the listener a perspective of things American today; some of them will possibly be relayed from America.

## Music in the Children's Hour.

TIME and time again we have run across admirers of the Children's Hour among the most unlikely people. It is one of the fine things about this daily programme, that it doesn't neglect the youthful capacity for enjoying the good as well as the frivolous. Some surprising items turn up, again and again. On May 12, for instance, E. T. Moeran, one of the younger British composers of today, will play some of his own music. His programme includes a piece, 'An April Evening,' specially written for the Children's Hour. Mr. Moeran, who comes of Irish blood, has done much for the preservation of Norfolk folk-music: besides collecting and arranging it, he has made it the basis of some of his finest orchestral work. Listeners may recall the performance, in last year's Proms, of his fine Norfolk Rhapsody.

## Hurting Corelli's Feelings.

NEXT week's 'Foundations of Music' recitals (National, 6.45 p.m.) will be devoted to the violin sonatas of the seventeenth-century Italian composer, Corelli. Arcangelo Corelli, violinist and conductor of the orchestra of Cardinal Ottoboni, the Roman patron of music, was acquainted with both Handel and the great Scarlatti. His simple and dignified sonatas are amongst the finest compositions for the violin. As a man, he appears to have been both touchy and miserly. Handel said of him: 'He likes nothing better than seeing pictures without paying for it, and saving money.' The fact that he left £60,000 seems to prove his 'careful' nature. Corelli visited Naples to conduct Scarlatti's orchestra. The visit was not a great success; while Corelli was playing one of his own concertos, the King walked out. At a second concert he played a composition of Scarlatti and made so many mistakes that the Neapolitan felt obliged to remark upon it—which so hurt Corelli's feelings that he left Naples immediately. On reaching Rome he found that his place as most popular violinist had been usurped by one Valentini. He died a year later of a broken heart.

## A Fantastic Life.

HISTORY relates, at the risk of arousing the envy of the more 'spectacular' of contemporary conductors, that Corelli conducted an orchestra of 150 players in the Roman palace of Queen Christina of Sweden. Christina, who had a sense of adventure too great for courts and petticoats, had abdicated the Swedish throne at the age of twenty-eight, after reigning for twenty-two troubled years. She set off southward through Europe, dressed as a man, and known as 'Count Dohna.' After entering the Catholic faith at Innsbruck, the 'Count' advanced upon Rome surrounded by a motley troupe of soldiers, courtiers, and charlatans. The Pope, fluttered by the approach of the royal convert, warned the Cardinals to be on their best behaviour. He evidently expected Christina to be the embodiment of northern frigidity. Greatly to the Papal surprise, the ex-queen arrived at St. Peter's on a snow-white charger, dressed in a gold and satin uniform, with a sword at her side and a plumed helmet on her head. Christina installed herself in the Farnese Palace where Corelli, Scarlatti, and a host of musicians, painters, sculptors, and dancers were invited for her entertainment. The liberty for which she had pined in the militarist Swedish court and won in the southern sunshine went to her head. She over-spent money and health, and after a career which will one day form the subject of a very decorative historical novel (we recommend it to Mr. George Preedy), died in comparative poverty.

## Books to Read.

IN a recent talk Miss V. Sackville-West reviewed, among others, the following new novels: 'Rogue Herries,' by Hugh Walpole (Macmillan); 'The Lost Crusade,' by Daphne Muir (Chatto & Windus); 'Give up your Lovers,' by Louis Golding (Heinemann); 'Three Daughters,' by Jane Dashwood (Murray); 'Egyptian Portrait,' by C. W. Grundy (Dent); 'Here is thy Victory,' by Iris Barry (Elkin Matthews & Marrot); 'The Golden Goat,' by Donn Byrne (Sampson Low); 'The Best Detective Stories of 1929' (Faber & Faber).



## At the Turn of the Century.

THE National Orchestra of Wales is broadcasting an Elgar Concert (National) on Sunday evening, May 11. It is customary to bracket together the names of Elgar and Strauss as the representative composers of the nineteenth century—Elgar in England, Strauss in Germany. And it must be confessed that, from the point of view of the moment, it rather looks as if Elgar's music will wear the better. Oratorios that took up some of the best of Elgar's work are, it is true, *démodé* just now; but then so is such literary music as Strauss delighted in; both may be judged therefore on their music pure and simple. Both are, in a measure, sentimentalists—but there is, to our way of thinking, a more bedrock quality in the best of Elgar's music than in the best of Strauss. The humour, too (and both indulge, at times, in musical humour), is less contrived in Elgar than in Strauss: the humour of the *Enigma Variations*, for instance, as contrasted with that of *Till Eulenspiegel*, is nearer the warm glow of coals than that of electricity. It is, anyway, an idle question, who will last longer; we do not want to brush the bloom off your enjoyment by such purposeless inquiries—Elgar and Strauss, whatever is said, remain among the great ones of the earth.

## The Quilting Question.

ON Saturday morning, May 17, Mrs. J. Webb is to broadcast a talk on 'Quilting a Small Eiderdown.' Elsewhere in these columns Mr. Douglas Woodruff calls attention to the practical, informative side of the Talks and their function in fitting us to cope with the complexities of twentieth-century civilization; here, surely, is an apt illustration of his thesis. Though quilting may seem at first glance a slightly esoteric accomplishment, we can well imagine that in these topsyturvy times it might come in very useful. You are invited, let us say, to spend a week-end at your employer's country house. You are nervous, and at first despair of social success, for you cannot play the banjo and have forgotten to pack your book of jokes. On the Sunday morning you overhear your hostess remarking: 'What a nuisance! I've a charming small eiderdown and not the remotest idea how to quilt it!' Here is *your* chance! Without a word,



'Take it and quilt it.'

you take the eiderdown from her and quilt it. From that moment you are made. Your host, convinced of your abilities, promotes you on the spot to be works-manager at £3,000 a year. Of course, it was lucky that the eiderdown was a small one; if it had been a large one, what would you have done, for no one as yet has given a talk on 'Quilting a Large Eiderdown.'

'The Broadcasters.'



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**T**HE BISHOP OF HEREFORD, Dr. Linton Smith, speaking at a recent music festival, said: 'It will be a bad day for England if people become content to look on football and not play, or listen to wireless and not sing and play.' Dr. Smith is trying to call up a ghost that has already been laid. One of the first and loudest outcries against wireless was that it would turn people from active 'doers' into passive 'listeners'; when they could hear music all day and every day by just twirling a knob, certainly they would not be so willing to suffer the boredom of scales and other rudimentary wrestlings with the art. The charge is not unjust; but it is a charge that loses its point when one remembers how large a percentage of people were beguiled into wasting their time on music-practice, under the mistaken notion that bad music was better than no music. What wireless is actually achieving, of course, is not the killing of intelligent participation in the practice of music, but, by weeding out 'the undesirables,' the fostering of it. Anyone who has musical ability now progresses far more speedily and intelligently because of the goad supplied by the innumerable opportunities wireless offers of hearing the best music played in the best way. In his dark prophecy, the Bishop of Hereford draws an analogy with the case of football. Well, for a quarter of a century now crowds have swarmed to watch professionals play, but the result does not yet seem to have entailed any decline in the activities of amateur clubs. The same surely holds in music. There is no need for Dr. Smith to deplore 'the serious effect' of broadcasting 'on the life of the nation': nothing that, in the long run, raises the level of the national intelligence (and, consequently, the national happiness) can be called disastrous. Nor do we ourselves see anything for tears in the decline in numbers, brought about by wireless, of those who spent hours of fruitless agony grappling with the practice of an art they were doomed never to master. To hear good music well played by someone else is better any time than to play good music yourself badly. As for those who have a natural ability in the art of music, they will never be deterred by any amount of broadcasting.

**F**OLLOWING the recent production of a play which had for its theme the scattered recollections of a drowning man, several of our correspondents have charged the Productions Department with a tendency towards

the morbid. Their cry for a greater element of comedy in wireless drama finds an echo in the heart of the Productions Director. The difficulty here lies in the lack of material. Your experienced playwright will admit that nothing is more difficult to achieve than good comedy. How many 'comedies of manners,' as opposed to farces, appear in the London theatre? We venture to think that in any given year the number must be limited to two or three. If the theatre, with its promise of considerable profits, fails to reveal new writers of comedy, there would seem little hope for broadcasting—which cannot, as yet, hold out any great financial inducements. Mere farce can be of little service to the microphone; of its nature it relies upon visual situations and effects which pass for nothing in the studio; the butter-slide, the squashed top-hat, even the monocle in the eye of the silly ass, have no wireless equivalent. The stage farce carries us with it by sheer physical exuberance; such absurdities conveyed in words alone would prove tiresomely facetious. Radio authors seem to find the comic vein less sympathetic than the tragic or the dramatic. A wireless Wodehouse would be a find indeed!

## THE WORLD WE LISTEN IN

The world 'in which I listened' was, for the last week, Holland. I had not seen it for twenty years, and at a first glance it seemed unchanged. The train, to be sure, from Rotterdam to Amsterdam moved by electricity, instead of steam. But it moved through the same rich rectangular meadows. Here was fertility in frames, Nature in uniform. Round Haarlem the-bulb farms blazed as of old in their multi-coloured glory. In this land the rainbow spreads her pattern on the soil and blooms in furrows. But why should I marvel that little had changed in twenty years? Three hundred have left but a superficial mark. For in this land the seventeenth century had a vitality so prodigal that it has defied the levellings of revolution and the obtrusions of steam. Save that a car will glide under its brick archways, you need not remember the passage of the years within the stately walls of the Inner Court at the Hague. In the mirror of the grand canal of the Heerengracht at Amsterdam, between the budding trees, still swim the palaces of the merchant princes who sent Van Tromp to sweep the ocean with his broom. The genius of that age knew no fatigue, and even now it cannot rest.

Yet change has come. Once again the genius that created these towns is active and alive. It is building, and already it has a tradition. The Dutch went through their century of pomposity and tasteless profusion, as we did. It is over. The new technique of construction has stimulated their architects to think out their problems afresh. As one goes about in the new quarters of the Hague and Amsterdam, one suddenly realizes that men are personifying themselves again in brick and concrete. In the nervous lines of these buildings one meets, as it were, a sentient creature. It might almost be some

unfamiliar animal, its muscles rippling in movement under its responsive hide. These buildings are not repetitions of dead men's thoughts, nor is there the awkward self-consciousness of a raw revolt. This modern art has manners and self-control.

As I grew familiar again with these Dutch towns, something began to strike me even more forcibly than the occasional buildings which showed unusual talent. I became aware that the new suburbs were growing under a plan. Everything had shape and harmonious relation. Through a wide archway one would pass into a pleasant square with its garden and its sandpit for children's games. The sky-line had been studied. The buildings, though far from monotonous, were all in the same twentieth century style. Midway in the long side of the rectangle was a school. It was part of the pattern. With rather more ambition, and on a greater scale, it repeated the style of the houses. It was, so to say, a public home, rather more beautiful and splendid than the private homes, yet cast in the same mould. At the far end was a church, which astonished and delighted me. It, too, had come from the same mould. Yet with a modernity at once reverent and bold, it conveyed, in a wholly novel way, something of the suggestion of Gothic, it aspired, it rose above the earth.

This church set me asking questions. How did it always happen that the public buildings conformed with such perfect harmony to the style of the houses? Did it never happen that pastor or congregation wished to erect a conventional church in the fatigued style of nineteenth century Gothic? My companion smiled, and seemed at first hardly to understand my question. 'No, it simply would not be tolerated.' At last, after many questions to him and others, I probed the secret. Under the building by-laws, every city in Holland, even every village, has its 'Schoonheids-commissie' (Aesthetic Committee), on which sit architects who have the right to censor building plans on grounds of good taste. They may reject a plan, or require its alteration, not merely because it is structurally or hygienically defective, but frankly because it is ugly or vulgar, or even because it fails to harmonize with the buildings, old or new, whose neighbour it will be. The employment of an architect is obligatory. Gradually, and not without a struggle, a tradition of taste has been formed, which is among the most hopeful manifestations of the modern European mind. Nor is the great past forgotten. Each town has its register in which is entered every old house that has any architectural merit, and the Municipal Council may forbid alteration or demolition. As for these spreading suburbs of workers' or middle-class dwellings, they are all designed on a plan, and most of them are built either by the municipality or by co-operative associations, which enjoy a state subsidy, on condition that they make no profit. I came home to the chaos of London with the sense that our civilization lags, in these things, behind that of Holland. We too have good buildings, occasionally a building of genius. But always its grace must survive the vulgarity of its neighbours, and for harmony who cares? Will no one dare to propose here also a censorship over uncivilized building?

H. N. Brailsford

# AT THE OASIS

By LOUIS GOLDING, the novelist

The fourth article in our series 'Other People's Holidays,' which has already included contributions by Victor France, Hamish Maclaren, and V. S. Pritchett. Mr. Golding, author of 'Forward from Babylon' and 'Day of Atonement,' has recently published a new novel entitled 'Give up your Lovers' (Heinemann).

IT was in the desert, an oasis in the Tunisian desert, where I had the grandest holiday. Now, that wouldn't be quite such an excitement for a Scottish golfer born in the middle of the Grampian moorlands; or for a Mongolian lama who spends his life turning a prayer-wheel in a small shrine among the Gobi wastes.

But for me it was a noble holiday to be in the desert, for me who was born in Manchester, an officially resident in London, and am being perpetually cannoned off the cush: between New York, Berlin, Rome, Paris, Cairo. It was the desert. There were no books there. There were no people. I mean in the *bad* sense of people, those who ask you to make up a four at bridge, or bring a bottle of Napoleon brandy to a nice free-and-easy bottle-party, or buy the complete works of Sir Walter Scott on the instalment system.

These *were* people, in the grand sense of the word; people you didn't have to talk to, unless you very much wanted to, people who were lovely to look at, who moved like young trees walking, who wore massive bracelets on their ankles and stuck flowers over their ears. Or at most they passed you the little ebony pipe, with its bowl cleverly chased in silver, and you sucked a mouthful or two of *kif*, and handed the pipe back again, and leaned against the straw matting, and you thought that Shaftesbury Avenue and Broadway were all right, but the folk didn't carry great baskets of greenstuff on their heads down *those* thoroughfares, like figures stepping casually out of a Greek vase; and that though the Isotta Fraschinis and Rolls-Royces were pleasant and costly, they didn't have a sense of humour like camels, and they made much less interesting noises.

It was fine to be in the desert; and it was easy enough and cheap enough to get there—by way of Marseilles to Tunis, and then along the single-track railway beyond Sousse and Sfax and Gabes to where the line ends at Tozeur; whence you go by camel, or Citroën, at length to the oasis of Nefta, which is, of all oases in Africa, the most lovely, the most haunted. It weaves more potent spells than any place I know. That is because it is itself so insidiously beautiful, and because it is on the edge of the Chott Djerid, an enormous barren inland sea. When midday bleaches all colour from the world, the lagoon stretches away like an infinite snow-steppe. The whole atmosphere shimmers with mirage; one day a cavalcade of elephants and camels and yellow pig-tailed princes stepping in from Cambodia, the next a fretted sky-line of domes and towers and minarets.

You must be strong to resist those enchantments; you will cease to distinguish between phantasm and reality. You will sit all day long in the shadow of the mosque at the edge of the oasis, tracing fantastic designs in the hot sand, till at length the fervid disk of the sun sinks and the desert owls come whooping out of the emptiness.

And that's not a bad frame of mind to get into, either, if you spend your life screwing and unscrewing bolts, or serving tins of sardines, or filling up reams of paper, as I do, with words and words and words.

But you must rise, at least, in the very early morning in Nefta, and go bathing under the giant palms with the splashing Arab youths. In the pool beyond that clump of date-palms shaped like the magic hand of Fatma, the jealously-secluded women are taking their

bath, with their great loose gowns about them. They have merely taken off their jewellery, which little Aysha is guarding for them on the bank. Never did you see such colossal bands of hammered silver as they wear above their ankles and elbows, or such earrings—large as a full moon—or such clasps to fasten the gown together, the gowns they themselves have woven under their tents of camel-hair on the fringe of the oasis.

As for their husbands, they are sitting, even so early, in the market-square puffing at their *narghilehs*, which bubble like the throat of a grand opera soprano. Have they sat there all night long, the roses over their ears, not moving from their places? But there are large knives, too, under the burnous. Certain white strangers have seen the flash of them, when their eyes rashly confessed that the dark eyes of the braceleted and ankleted ones were an even more potent fascination for them than the sea of mirages and the perfumed oasis.

This is no sketch to guide the reader to *Tunisia, Oases of*; I intend to give no advice about drinking-water and body-belts, and never travel without a phial of quinine tablets. I want to tell why I enjoyed that holiday. First, I enjoyed it because of the silence. No thud of the Underground to rattle my suburban window. No eldritch yell of the milk-boy spilling my milk on my door-step. The silence of the desert like soft down on the ear-drums.

And then I enjoyed it because of the tumult that cracked the silence, the drums and the music and the signal-gun at dawn and sunset. For, whilst I still sojourned in Nefta, the month of *Rámadán* came upon us all, the men digging channels among the palms to carry the golden water, the women smoothing the plaques of unleavened bread on the great shields of black iron, and on the little French railwaymen in

blue overalls, and on me, not talking, not thinking, lying prone and blissful under feathery heads of papyrus and dripping curtains of mimosa.

The month of *Rámadán* was upon us, when, in a single moment, all Africa was converted before my eyes into a blaze of lamps and a thunder of instruments. (Each religion has its Lenten season, and this was the Lenten season of the Muslims. For upon this month Mohammed was wont to retire to a cavern for fasting and meditation, and upon this month the Koran was conveyed to him). So in Nefta, during that wild month, before the signal-gun boomed, reverberating at sunset across the jackal-haunted dunes, no Muslim ate or drank. Nay, he did not smoke, even, not a single whiff of hashish in the silver and ebony pipe. And when the signal-gun sounded again at dawn, once more the fast was imposed upon him.

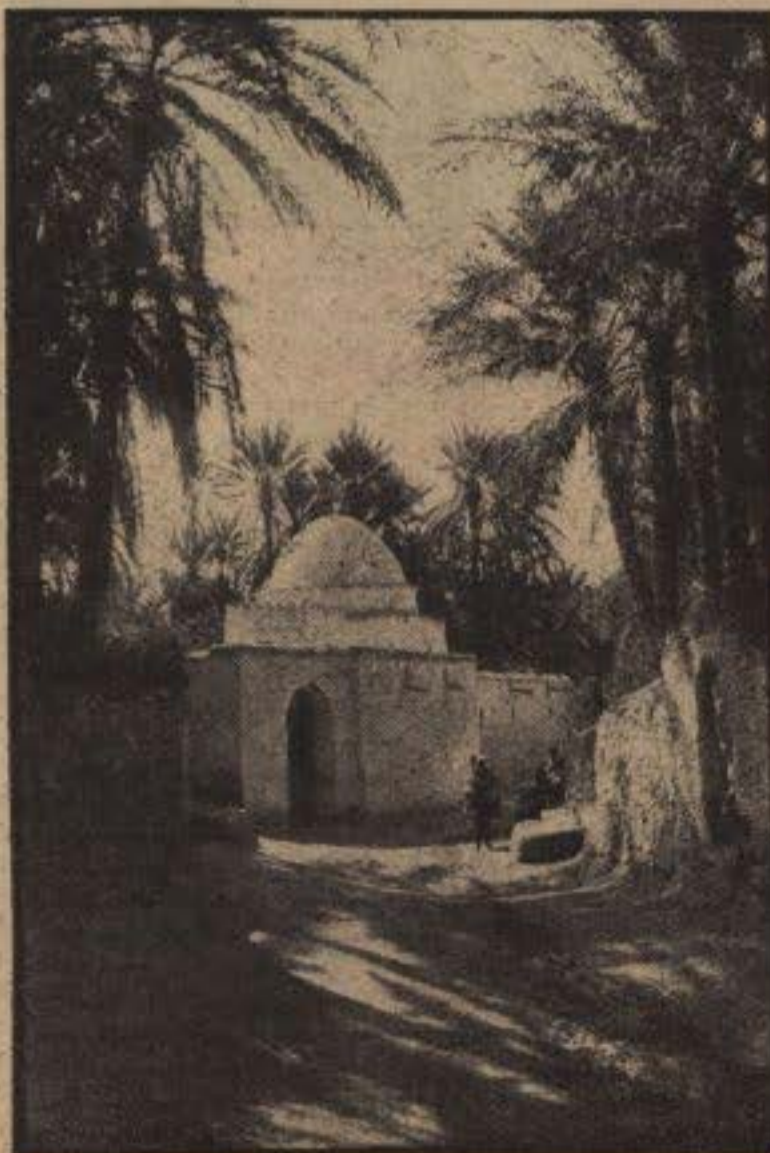
But in between? No, not a man of us slept for the merry-making, and the eating, and the drinking, and the passing round of the pipe, and the thud, thud, thud of the drums. And all night long I wandered about with Ali (who is so proud of his yellow suspenders from Nottingham, though he suspends no socks from them) and Ahmed (who wears the green turban of the apostolic families) and Mustapha (who can stick daggers through one cheek and out through the other). And are you surprised it was a notable holiday with friends like these? Nor should I forget Yussuf (who once heard noises coming out of a devil-box in Tunis—it was a wireless-set—and fled home gibbering to Nefta from that abode of Shaitán). And there was Ismail, also, who is an Aissoufia, and devours live scorpions in moments of great ecstasy.

So we went forth each night of *Rámadán* and ate colossal quantities of the desert *couscous*, which is a dish compounded out of thrice-cooked grain, then interworked cunningly with meats and strange spices. (As I said, a man in the daytime of *Rámadán* must fast. But if he sleeps during the day, does he fast the less?)

And late at night, in the café upon the square, were Kabyle and Persian girls dancing. And the minaret, that by day was a white tulip, blossomed into flame at dusk. The oil-lamps were lit round the circuit of the parapet where the muezzin stands bidding the faithful turn to Mecca. It was as if a handful of stars had tumbled down from the sky head-over-heels and were caught in the iron sconces of the parapet while they fell.

And as we came out again from the Kabyle dancing and squatted down like Buddhas among the folds of our garments, Ali and Ahmed, Mustapha and Ismail, and Yussuf and I, the air filled suddenly with a wild Banshee wailing. It was as if the ghosts of all rifled churchyards were bewailing their wrongs, but it was no more than six Arab records rotating on six pre-diluvian gramophones. The music was protracted and lugubrious, not so suave as Mendelssohn, not so smart as Gershwin, but oh, how much more enchanting! It was but the first note of that strange symphony which moaned and blared and shuddered all night long, till at length at sunrise it toppled over into silence.

Now they came and set the thick coffee down before us, having brought it fealty to the boil three times, and poured it into small white



E. N. A.

(Continued on page 278)

# GUARDIAN OF THE BAYREUTH FLAME

*Cosima Wagner died on April 1 of this year. She was 93 years old. As the widow of the famous composer she had continued to carry on the tradition Wagner had founded in his theatre at Bayreuth—guardian of the sacred flame which he had lit. Now she, too, is gone.*

**M**R. BIRRELL, when he was 'Looking Backwards' the other evening, so pilloried the phrase 'A link with the past' that one hesitates to use it; yet when one is thinking of Frau Cosima Wagner it starts inevitably to the lips. Someone has just died whose father met Schubert and was kissed by Beethoven; whose grandfather knew Haydn! It is as though a spring had snapped somewhere and Time had leapt forward. The world has grown suddenly older. Voices that were still faintly audible have faded out: George Sand's, and Heine's, and the querulous Berlioz'. We cannot pretend to catch any longer the far-off cannon of the Wagnerian battles, nor the chatter of the 'nineties among the pine woods of Bayreuth. Until a week or two ago, these things seemed of yesterday. Now they belong definitely to the past, to dwell hereafter in the silence of the printed page.

Cosima was the daughter of Franz Liszt. The story of Franz and Marie d'Agoult has been immortalized by George Sand in her novel 'Nélida.' This elopement of a young virtuoso, handsome as an angel, with a talented and beautiful countess, fulfilled all the canons of the Romantic Movement. Its setting, too, was worthy of high romance: Bellagio, on the shores of Lake Como. Here on Christmas Day, 1837, their first child was born, and as a votive-offering to the magical beauty of the lake, she was christened Cosima. Her father's Hungarian blood mingled with her mother's French and German; for Marie's father was a French officer who had joined the army of the emigrants and had married the daughter of a Rhenish banker.

'Nélida' ends upon a breach between the lovers, which alas! was true to fact. Cosima was five when her parents separated. Two other children had been born: Daniel, who died young, and Blandine who married the lawyer, Emile Olivier. The countess with her nursery returned to Paris, and Cosima was not to see her father again till she was eighteen.

Paris formed her. To the end she was a *parisienne* of the great boulevard years. In the photographs, as an old lady, you note still the French elegance; she is *svelte* and rather bird-like, with dancing eyes, the Lisztian nose, the large mouth, witty, fastidious, critical.

A young woman, gifted to an extraordinary degree, was Wagner's early impression of her; 'the marvellous image of Liszt, but intellectually superior to her father.' Perhaps the intellectualism came from her mother, now blossomed into Daniel Stern, essayist, politician, *aloué*. To her mother's *salon* in the *Maison Rose* flocked artists and writers; later, revolutionaries. What talk must have filled those formative years of her girlhood! The talk of Saint-Beuve and de Vigny, of Lamartine and Lamennais; of Daniel Manin, whom her mother loved, of Mickiewicz in whom were all the sorrows of Poland. How little while ago she could have spoken of these people and of these days; and she well remembered the guns of '48. 'I carry revolution with me everywhere,' said Wagner. Cosima was nurtured upon revolution.

There was an inevitability about her union with Wagner, though one life was maimed, perhaps, and two were bruised to bring it about. But what were bruised lives in the service of the Master? The egotism of the artist is a familiar theme. In Wagner, there was something epic about it. It overrode like a juggernaut

the souls even of his apostles: those chosen three, Ludwig the King, Liszt, and Hans von Bülow. But when Cosima first met Wagner, he was not yet the Master—or hardly yet. He was still a mere private in the ranks of Fame, though already the Man of Destiny, his great leonine head crammed with work and visions; Liszt's fame was now written all over Europe. It was in Paris, where the two had come on a holiday, that Liszt was solemnly presented to his daughters. He was enchanted with them. He gave little dinner-parties, so that he might introduce his friends. The girls were so charming, so pretty—and so musical. This was in 1853. Again one reflects that the voice of



COSIMA WAGNER,  
whose death, in April, snapped the last great link with the famous composer.

the heroine of these parties was speaking a few weeks ago. She could have told one how Herr Wagner arrived with the poem of the 'Death of Siegfried' in his pocket, and how they made him read it aloud to them after dinner; and how during the reading the bell rang and M. Berlioz was announced. The meeting of Berlioz and Wagner! What could he have made of *Siegfried*? Little, of course; and that little he would loathe. But he sat it out with grim politeness. As for Cosima, a new fire burned in her eyes. That evening marked her for a Wagnerian. Four years later she married Hans von Bülow, the most fervent and the most brilliant of the Liszt-Wagner disciples.

Thereafter a life of consecration to the high mission of which Bayreuth was the culmination and the symbol. Bülow's was that passionate adoration and worship which Wagner seemed to be able to inspire in those who served him. He wore himself into nerves, into ill-health, into breakdown in that service. Four daughters were born to them. They were christened Senta, Elizabeth, Isolde, and Eva; how all-permeating was the Wagnerian virus! Closer,

as time went on, drew Cosima into service more and more direct, more intimate, with the Master himself. She became his secretary. Matters of costume, of scenic design she shared with him; she took charge of the singers and the press. Let us not be hasty or superficial in judging the actors in this drama; its true inwardness remains yet to be written. Liszt made a despairing effort to prevent the inevitable, and when the foundation-stone of the Festspielhaus was laid in 1872, neither he nor King Ludwig were present. Cosima had fallen like a shadow between two great friendships. The shadow lifted, however, when the great day came, and the Festspielhaus, 'the crowning miracle of German art,' as Liszt called it, was ready for the opening ceremony. Ludwig arrived to add his royal lustre to that of two emperors and a crowd of lesser princes and potentates; while among the mob of musicians, artists, writers, towered the majesty of Liszt, like some ancient prophet who has lived to see his prophecies come true, incredibly venerable and saintly, to receive public avowal from his son-in-law of his supreme share in the day's fulfilment.

Summer after summer the carriages have rolled up the sacred hill to where the vast inelegant building squats among the pine woods. Only in latter years have their occupants missed the familiar figure of Cosima holding her little court during the intervals. She had been regent for nearly half a century! One's memories go back to the time when the Festspielhaus was still unique and very much a novelty: the novelty of a pitch-dark auditorium, an invisible orchestra; the novelty even of a silent audience! These things were startling as recently as the 'nineties. Performances began at four o'clock (startling again!) and during the long intervals you strolled in the woods, drank beer, dined, accumulated souvenirs, counted the celebrities. It was like a *plage*; and prices in the little town soared to a *plage's*. English society, from bishops to bookies (so it seemed), was there in force; and earnest youth discussing Nietzsche, and getting up the *leit-motifs* for the next act. It was 'all so new, and everyone was so earnest. It was Mecca, indeed; so much so that our most distinguished critic was asked to warn England in his newspaper that her pilgrims

should not arrive in knickerbockers! 'I and my family have a great respect for the theatre,' said Cosima. Dear echo of the omnipotence of Bayreuth in those days! Reverence drowned humour at times, and the gentleman who took the cigar out of his mouth to conduct the celebrated fanfare passed without a smile; so did the *avoirdupois* of the Brunnhildas, the crude gaudy colours of the scenery, the incompetence of much of the acting. Everything *had* to be perfect; and everyone believed it was. And it took one of the young lions of the *Saturday Review* all his courage to write that the orchestral tone was at times as crude as the scenery—as indeed was the case.

But Bayreuth lit the flame; and if at other places now it burns brightly, more brightly perhaps, these places caught the fire from Bayreuth alone. And Cosima guarded the flame, during that long regency—the sacred flame which those great men lit so many, many years ago. And now at length she has passed to their Walhalla. Truly the world has grown suddenly older.

WILFRID ROOKE-LEY.



# AN OPEN LETTER TO *From Douglas Woodruff* THE LISTENER WHO HATES TALKS

DEAR SIR,  
 You who have talked so much of late against wireless talks. It is not, as I understand it, that you resent the competition of the wireless, or resent letting anything talk but yourself and money, whom you cannot stop, but that you do not think the wireless medium the best. The newspaper, say you, has such decisive advantages that it is entitled to a monopoly of holding forth. It has the first decisive advantage that the reader can spell it out over and over again. One penny newspaper supplies you with days of reading, and does not pass on to wrap the fish until the last drop of meaning has been squeezed out of every sentence. A newspaper, you add, is like a great tent in which the Briton can hide himself. He can be corrected on fact or opinion without anyone being able to watch his blushes or his dismay. How inferior by comparison is the wireless talk! It is seldom, some say never, repeated. Once misunderstood, it stays misunderstood. It is useless for the fish and will not even wrap a shrimp. It goes so fast that no second or third perusal is possible. It is highly instructive in the most inconvenient way imaginable. There is nowhere, until loud-speakers are made much larger than at present, for you to hide while the law you laid down at breakfast is coldly and convincingly contradicted and the opposite of what you had said is corrected with authority to be the truth. The talk part of the programme is even more uncomfortable with earphones than with the loud-speaker. What is announced to the whole room is disconcerting, but what is whispered privately to your wife or husband or child is positively dangerous. You dare not put down your own ear-pieces for fear of being told that you have missed hearing that your own views are wholly wrong, and that the views of that section of your family which is opposed to you and listening hard are now borne out by the highest authorities in the land. Small blame to you if you declare a sudden but firm resolve to pick up Vladivostock!

The wireless is thus, in your opinion, not only instructive but offensively and subvertively instructive. If it makes a mistake itself you may shout the correction as loudly as you please, and it will go serenely forward. It is resolved to improve you, and it goes about the business with a quiet confidence, as though it said openly, 'This is going to be a long job but a foolproof one. It will take me a long time, pegging away with my sound instruction night after night, but the heads I am addressing are so empty that everything is worth telling them. Till I began at them they had not even got the gumption to realize how little they knew. They had never even bothered to ask themselves the questions I have answered for them: how bats sleep, where papier mâché comes from, common faults in humming, secrets of sardine-tinning, the evolution of braces, how to lick stamps, lighting problems in Afghanistan, what the Norwegians like about the Belgians, how old is

zinc, the first mouse-traps, how flies fly—I have but to murmur to myself these titles of talks I can give any day to bring home to myself how little my listeners know. The only problem is where to begin, not when to end. I do not end, I only pause for breath and a look at the encyclopaedia.' That, in your view, oh musical reader, is how the wireless soliloquizes to itself through the ether on its private wavelength when you have taken your much-instructed heads to your pillows; and you ask why in the name of goodness conduct should be permitted to a national corporation which you would never for an instant stand from any of your neighbours. They cannot dominate your hearthrug night after night airing an apparently unflagging omniscience, uninterrupted and unhit. Yet the nation's money, to which you have painfully contributed, goes to encourage the wireless to make a learned prig of itself.

It is a powerful indictment, listener, not the less powerful for being delivered under difficulties. Perhaps your chief point was put as well by the Negro liftman to whom an enterprising salesman offered a book on the general principles of lifts, how they are made and how they work. 'Surely,' said the salesman, 'you would like to know more about lifts, as you work among them?' 'No, sah,' said the Negro, 'I knows already more than I'se paid to know.' Unfortunately for you, the world is a dangerous place, growing yearly more dangerous. Your fellow-men are at you all the time, resolved to deceive you if they can, and knowledge is your only defence. Every step of every walk you take, if you are a town dweller, contains a challenge to your purse, a command to try something. Perhaps it is something that will kill beetles, whether a boot or a powder or a sword does not matter. The advertiser is frankly anti-beetle. He tries to jockey you into accepting his assumption that the only question at issue between beetles and human beings is how best the beetles can be killed, or at least deported. How are you to test that assumption? A life of a thousand years would not be long enough to gain that personal acquaintance with the beetles of England on which alone could be based a valid moral judgment on their characters, their value, if any, to mankind, and their right to life and liberty. The grave question of their fate must be decided on the most general grounds, the innocent must be confounded with the guilty, and though Burke said you cannot indict a nation, you have to indict, or acquit, a species. But even this general knowledge takes years to acquire, years spent on all fours with a magnifying glass. In a word, the rest of us must rely on the professors. What are the chairs of entomology for, except to enable specialists to live and teach us the truth about beetles? The advertiser is an interested party, the professor alone can judge the question, and we need to hear the talk on beetles that we may not be hypnotized into a possibly wicked impecuniosity. For what is true of the anti-beetle advertiser is true of a host of others.



MURRAY WILSON



We are besieged on every hand. Some people have something to sell, others have views they wish us to adopt, petitions we are to sign, motions we are to assent to, boxes we are to drop coins into, pamphlets we are to read. Things have come to such a pass today that a fool and his money are so soon parted that they barely get to know each other by sight. In simpler times a man who did his daily dozen and kept himself fit could protect his possessions, for the only threat was a physical threat. Today the mind also needs its daily dozen—its twenty-minute wireless talk—to keep itself up to the mark; for it is our mind that our enemies, looking ever for our weakest spot and the chink in our armour, concentrate their attack upon. If we have not got any money, we need knowledge to get some, and if we have, we need knowledge in order to keep it. Weak minds are the prey of strong minds, and empty heads make weak minds. No one pretends that acquiring information is particularly pleasant, any more than physical jerks are particularly pleasant. What is plainly true is that both are regrettable necessities of modern life. Everyone is learning; the prisoners in the prisons are improving their minds all the time, and you would wish, I fancy, not to find yourself too handicapped when they come out. Begin with the A B C and you will end with the £ s. d.

Your earnest and interested well-wisher,  
 DOUGLAS WOODRUFF.

## NEXT WEEK'S ISSUE will include an eight-page SUPPLEMENT OF MAPS

which has been designed by Mr. Vernon Bartlett\* for the assistance of those who listen to his own talks on International Affairs and to any holiday and travel talks necessitating the use of an atlas. These maps, which have been specially drawn for *The Radio Times*, omit much of the minute detail which usually complicates the small atlas; they should prove very useful in following Mr. Bartlett's discussion of broad developments in foreign politics and relations. Listeners would do well to detach this supplement and keep it beside their seats, ready for reference. Further additions to the atlas will be published in future issues as the occasion arises.

\* Mr. Vernon Bartlett, journalist, novelist, and official of the League of Nations, is one of the most popular talkers in the programmes. His talks on 'The Way of the World' are followed by thousands of listeners.

For the Musical Listener

Notes on the Week's Programmes

## COMPOSED SPECIALLY FOR BROADCASTING

'*Ruslan and Ludmilla.*'

('Regional.' Sunday, 3.30.)

**O**FTEN as Glinka's Overture is still played, the opera itself has fallen almost wholly into neglect. Glinka, as most listeners know, was the father of modern Russian music, and this opera, his second, was one of the first big works of a really national character which the country produced. The tale is founded on an early poetic romance by Pushkin, and the poet himself had agreed to make it into an opera libretto for Glinka. Almost immediately afterwards, however, he was killed in a duel, and the libretto, as the composer used it, was the work of no fewer than five different hands. The story is a blend of fairy lore and old Russian legend. Ludmilla, the daughter of a Grand Duke, has three suitors, of whom she prefers the Knight Russian. She is carried off by magic powers, and the whole story is taken up with Ruslan's heroic conflict with these and his overcoming of one dread magic spell after another to win his bride in the end.

*Jupiter as a Tenor.*

('National.' Sunday, 4.25.)

**F**AMILIAR though this beautiful air for tenor ('Where'er you walk') is to listeners, it has probably not occurred to most people to ask who it is who sings it in Handel's *Semele*. The text is by Congreve, though possibly not one of his best efforts, and the lover, who tells the maiden *Semele* that 'Where'er she walks, cool gales shall fan the glade,' is Jupiter himself. It might be difficult to say why, but one does not readily think of the Father of the Gods as having a tenor voice. *Semele* was never quite sure whether it was an opera or an oratorio, and it really matters very little which it is called. It has its strongly dramatic moments, and the music would be in every way as well suited for stage performance as many of Handel's operas, although there is not very much action nor opportunity for spectacular effect.

*King Olaf I.*

('National.' Sunday, 9.5.)

**T**HE hero of Grieg's Cantata was born in exile, and, if old legends be true, was actually sold as a slave. He became a mighty warrior in those Viking days (he was born in 969), and the coasts of France and Britain learned to dread his coming. But a hermit in the Scilly Isles converted him to the Christian faith and turned his energies into nobler directions. He was chosen King of Norway in 995 and set himself to win his people to Christianity, though without much success. He died in a great battle against the Swedish and Danish fleets together, fighting to the end on his own Viking ship, *The Long Snake*. For generations the Norwegians held his memory in honour, not as an apostle of Christianity, but as a bold and skilful fighter, strong and fearless, as ruthless to enemies as he was generous to friends. In Grieg's Cantata we hear of his sailing to Norway to found the great kingdom which was his dream—a united Christian Scandinavia.

*Milhaud.*

('London Regional.' Monday, 8.35.)

**A**LTHOUGH he is not yet thirty-eight, Darius Milhaud has been looked up to for some years as one of the most brilliant young men in the French music of today. He has already composed a great deal, in many different forms, and in moods which range from profound seriousness to the brilliantly funny parody of musical comedy, *The Blue Train*. His first chamber music suggested that César Franck's romantic traditions had found a worthy follower, but Milhaud soon made it clear that more startling forms of expression were to be looked for at his hands, and one specially bold experiment was his combina-



HARVESTING IN BOHEMIA.

E.N.A.

Smetana, the Czecho-Slovakian composer, wrote six symphonic poems in honour of his native land: the fourth of these, 'From Bohemia's Woods and Fields,' will be played on Tuesday evening next (Regional).

tion of stage noises with voices and the orchestra, in music to a play of Æschylus. But, in spite of his interest in novel effects and daring experiments, he has a very sure hand in portraying poetic subjects of that delicate and shadowy order which the rest of the world counts as typically French. The piece in this programme is a very good example of his work in that way, and, despite its modern treatment, it is easy to follow, from the names at the head of the several sections.

*A Hindemith Concerto.*

('London Regional.' Monday, 8.35.)

**I**T has already been pointed out that most of Hindemith's music was written with a special object, and this concerto for organ and small orchestra has an interest of its own for wireless listeners. Like the music to be broadcast on Wednesday evening, it was commissioned by the German broadcasting authorities, and was the first music to be played by the organ after its installation in the Frankfurt Broadcasting Studio. It is laid out with a musician's understanding of the kind of music which broadcasts best; the organ is used with a wise restraint, and the choice of instruments in the small orchestra was largely dictated by Hindemith's experience of broadcast music. On the borderline between orchestral and chamber music the concerto embodies the most telling effects of both.

'*Three-halfpenny Music.*'

('Regional.' Monday, 8.35.)

**A**GROSCHEN was more nearly a penny in value than a halfpenny, but the meaning of the name in this connection is more exactly conveyed to English readers by 'Three-halfpenny' than 'Three-penny' music. It denotes a popularity of that everyday order of the streets with which our own *Beggar's Opera* has made us familiar; the music is as nearly as may be the German counterpart of just such an English ballad opera. Its composer is represented also on Wednesday evening as partly responsible for the music of 'Lindbergh's Flight.' As German wireless listeners already know, his music bubbles over with youthful gusts, imagination, and genuine humour.

*Smetana's Own Bohemia.*

('Regional.' Tuesday, 6.40.)

**A**S a child Smetana had something of Mozart's wonderfully precocious gifts; both as violinist and as composer he won remarkable success before the tale of his age had reached double figures. In later life it was rather with Beethoven that he could claim fellowship; he became completely deaf and heard not a note of his own later music. In a way life was even unkind to him than to Beethoven. His reason was hopelessly clouded, and he died in an asylum. In nearly all his music he was a genuine lover of his own country, and what he did for it in raising it to a foremost position in the world's music is by now a matter of history. This piece is part of his biggest purely orchestral work, a series of six symphonic poems in honour of his native land, to which he gave the comprehensive title, 'My Country.' 'From Bohemia's Woods and Fields' is the fourth of these six, and no more need be said of it than this, that it illustrates in a happy way the pastoral side of Bohemia, and that it includes a rustic merry-making. In it can be heard, too, the rhythm of the polka, the national dance for which Smetana wished to claim as important a place in music as Chopin had won for the dances of his native country.

*Piedmontese Dances.*

('National.' Tuesday, 8.42.)

**I**N these days when youth is at the helm in music as in so many other directions, Sinigaglia is no doubt well content to count himself as among the older Italian composers, although he is still active. He has long been enthusiastic in the collection and propagation of the folk-music of his native Piedmont; it may well have been Dvorak, whose pupil he was, who infected him with an enthusiasm like his own. There is a brightness and energy about these folk-tunes, embodied as they are in Sinigaglia's orchestral arrangements, which makes them as inevitably popular as all national songs and dances are, when fittingly presented. Their popularity has re-acted quite unfairly on his other work, elbowing most of it aside, at any rate as far as this country is concerned.

(Continued on page 256.)

# THE BROWNING'S IN PARIS

And in the *quercost* company! Francis Brettargh gives a delightful picture of the poet husband and poetess wife and their friendship with Chopin's George Sand. Robert Browning is the subject of Mr. F. L. Lucas's talk on Wednesday.

ON a spring morning in 1852 the Tuileries gardens witnessed a meeting which, the more we think about it, held a certain comedy. It was a meeting—a chance meeting, let us at once admit—between an English gentleman, clad in the uniform of British respectability, and a French lady whose dress caused that gentleman some little hesitation. Nevertheless, he offered the lady his arm, and with her promenaded the entire length of the gardens. The gentleman was Robert Browning and the lady was George Sand. What exactly troubled him about her dress it was difficult to define. He noted it covertly; it would be necessary to give Elizabeth some account of it at luncheon. Mr. Browning was unmoved by the legend of French impeccability in these matters. He searched his imagination, as a poet will, for words that should describe it. The words he found—and he gave them to Elizabeth to put in a letter—were 'terrestrial lavenders and super-celestial blues.' What he meant was that the woman was over-dressed.

Elizabeth had been far more adventurous than Robert during that visit to Paris. She was, we know, 'all a wonder and a wild desire'; and Paris was so full of interesting people. Yet even her adventurousness could not overcome entirely Robert's British reserve, and the pair of them were as timid as two children. Mazzini's letter of introduction to George Sand lay for weeks idle before they could make up their minds to use it. Elizabeth was dying to meet her. It is possible that Robert was not so eager. They drove there in a closed carriage, Elizabeth rolled up, head and all, in a thick shawl. George Sand received them in a bedroom. Two or three young men were with her. How uncomfortable Robert must have felt! Elizabeth, impetuous as ever, seized the outstretched hand and tried to kiss it. George Sand, charmingly one thinks, withdrew her hand instantly and kissed Elizabeth on the cheek. Elizabeth took stock of everything: the dark glowing eyes, the beautiful teeth, the black glossy hair, the small, well-shaped hands; the rapid low, unemphatic voice; the repose, that marvellous repose beneath which you felt the intense burning soul. Elizabeth noted that she was dressed in 'a sort of woollen grey gown fastened up to the throat with a small linen collarette, and plain white muslin sleeves but-

toned round the wrist.' Simplicity and refinement! How our grandfathers worshipped these things; and how overcome they were when they surprised them in the foreigner! Yet for all her relief Elizabeth's eyes roved the somewhat informal apartment furtively, greedily, naughtily. There was one thing she had an especially 'wild desire' to behold—and lo! there was not a trace of it. There was not, she says, a cigarette to be seen!

Had she heard of those black cigars? Even these, I think, she would have stomached. 'Ah! but I didn't see her smoke. I was unfortunate'; and in the same letter—imagine these words set down upon paper in the year 1852—the cigarette is really a feminine weapon if properly understood. Truly was Mrs. Browning the morning-star of the 'nineties!

So Elizabeth went to call upon Mme. Sand once or twice again, in spite of 'the sort of society rampant around her'; and it was really very good of Robert to let her go at all. 'He didn't like it extremely,' she says, 'but being the prince of husbands he was lenient to my desires.' Browning's revulsion from bohemianism was profound. He was rigidly conventional in manners as in morality. He could hardly have felt at ease among the friends of George Sand—the crowds of ill-bred men who adore her, *à genoux bas*, betwixt a puff of smoke and an injection of saliya—society of the ragged red, diluted with the low theatrical. Mrs. Browning, it will be seen, shared her husband's views as well as his violence.

Their attitude towards Mme. Sand herself grew into one of extraordinary pity. 'I was deeply interested in that poor woman. I felt a profound compassion for her. I did not mind much even the Greek, in Greek costume, who *tutored* her, and kissed her, I believe, so Robert said—or the other vulgar man of the theatre, who went down on his knees and called her "sublime" . . . a noble woman under the mud, be certain. I would kneel down to her, too, if she would leave it all, throw it off, and be herself as God made her.'

If this was a party at George Sand's in Paris, what would they have thought of those house-parties at Nohant, when Liszt and Marie d'Agoult and Chopin were among her guests? George Sand was far too intelligent to misunderstand Browning's studied, too studied, courtesy. It hinted clearly enough all that is

meant by that unpleasant word 'mud.' She never really thawed to the Brownings; they sensed a want of cordiality, and, be it said, regretted it. They felt they had done their best.

The limpidity of their own romance would have been insipid perhaps to a French romantic; certainly the strands, those charming humorous strands of which its beauty is woven. Would he, I wonder, have understood the Browning who, rather than inquire for 'Miss Barrett,' declined to visit his wife at all in the brief interval before the flight to Italy? And Elizabeth, headstrong, impetuous Elizabeth, who objected to the word 'elopement'? Was she not married? Was it not therefore a Flight? These, I suspect, as well as Robert's lemon gloves, Elizabeth's pre-occupation with fashion plates, even in the sinister sick-room of Wimpole Street, would have mystified if not repelled.

So, then; upon a spring morning of 1852, Robert Browning and George Sand met by chance in the Tuileries gardens, Robert impeccable, self-conscious, taking the air; Mme. Sand natural, unthinking, enjoying the daffodils. It was the first time they had met away from Elizabeth, away from her torrent of words that filled so many embarrassing silences. One pictures—after a second's glance to right or left for a path of escape—the lifted hat, the proffered arm; and then the stilted courtesies, the commonplaces. He suits the pace to hers, as a gentleman should; as a gentleman should not, he controls the conversation. Mme. Sand is amused, irritated perhaps, but she accepts it. A quarter of an hour—half an hour was it?—wasted; and what should have been a marriage of true minds became an obstacle race of impediments.

At the Arc de Caroussel they went their ways. It is our imagination, or do we catch a faint sigh of relief from Robert Browning; is there upon the features of Mme. Sand a scintilla of scorn? The 'society of the ragged red' was waiting: coffee and a black cigar; and in the apartments in the Champs Elysées Elizabeth, too, was waiting, with the remains of a luncheon growing rapidly cold.

FRANCIS BRETTARGH.



# NOTES ON THE WEEK'S MUSIC

(Continued from page 254.)

## A Fancy Dress Ball in Vienna.

(National. Tuesday, 9.20.)

QUITE unlike the other relays from the Royal Opera in the first fortnight of the season, the merry operetta, *The Bat*, by the composer of 'The Blue Danube' and other splendid dance tunes, sparkles and bubbles all through with the real Viennese gaiety of his own day. The waltz from it, which is often broadcast by itself, is one of his most irresistible dance-tunes, and there is another piece of very effective dance music in the second act. It is a czardas, sung by Adela, the heroine; she is at a fancy dress ball as a Hungarian countess. It is in the traditional Hungarian style, alternating between the slow *lassan* and the brilliant excitement of the *frischka*. The second act is chiefly taken up by a violent flirtation between Adela and her own husband, who has failed to recognize her under her mask and in her disguise. Before that, in front of her very eyes, he has been flirting with her own maid, whom he had also failed to recognize. And all through the music fits the irresistible gaiety of the action in Johann Strauss's inimitable way.

## A Schubert Quartet.

(National. Wednesday, 4.10.)

SCHUBERT'S letters make it clear that his enthusiasm for chamber music in the early part of 1824 was no mere accident. He thought of this quartet and the D Minor ('Death and the Maiden') as preparations for writing a full size symphony. It was a time of unhappiness and low spirits for him; many of his friends had had perforce to leave Vienna, and he had been in really bad health. In a letter to one of his old friends, written just about the time when he must have been composing this A Minor quartet, he speaks of himself as 'the most unhappy and wretched creature in the world.' The beginning of the quartet is certainly in melancholy mood, but it has gleams of brightness, too, and the way in which the first minor theme is afterwards transformed into major has a wonderfully comforting effect. The slow movement makes use of a theme from *Rosamunde* in a quietly meditative way, and the third movement, called a minuet, is reminiscent of more than one of his own songs. Its trio has a real breath of Hungarian vigour and energy running through it—one of the many instances in which Schubert betrays his interest in Hungarian tunes. The last movement is like a relaxation from the severer mood of the first three, and some admirers have thought it almost too dimly to be heard alongside of them. It is, however, only a return of good humour after the pessimism of the earlier movements.

## Music for Broadcasting.

(National. Wednesday, 9.40.)

HERMANN SCHERCHEN, whom British listeners already know as a distinguished conductor, and a champion of the younger music, is Musical Director of the German broadcasting activities. The pieces which he is to conduct have a special interest in that they were commissioned for broadcasting, with a view to all the possibilities which wireless music opens up. The first is a brilliant skit on the hustled times in which we live; text and music alike make game of the modern craze for speed. Its composer is one of the well-known members of the present-day brilliant school of German musicians, and he has made full use of the opportunities the text gives him.

## Lindbergh's Flight.

(National. Wednesday, 9.40.)

THIS breathlessly vivid piece by Hindemith and Kurt Weill was heard already as the German contribution to the last International programme, and listeners cannot have forgotten the effect it made. There are sixteen sections, in which we hear of Lindbergh's setting out, his struggles with mist, snowstorms, and with his own weariness, and finally the acclamations of the French people at the success of his wonderful flight. His own voice is heard, and mist, snow, and sleep are all personified, as well as America and Europe. Of this work, and of Eisler's 'Speed of the Times,' English versions have been specially made by the B.B.C. for this performance.

## Petersfield Festival.

(London Regional. Thursday, 8.0.)

ONE of the healthiest signs of the times, from the musical enthusiast's point of view, is the flourishing Competition Festival movement. Except for the B.B.C., it is easily the most powerful single influence for the spread of an interest in good music in this country. Adrian Boult, the B.B.C.'s new Music Director, has done splendid service on behalf of the movement, giving his time and his wide knowledge in the most generous way to the cause. The Petersfield Festival, which ever since its inauguration in 1901 has attained a very high standard, is his especial care, and his conducting of Bach's *Magnificat*, performed by a combined choir from the whole district, will show what fine results can be obtained by enthusiastic amateur choristers, when they are wisely directed.

## Bach's 'Magnificat.'

ITS Latin text notwithstanding, this was composed for Bach's own Lutheran church, probably for the service on the evening of Christmas Day. He is known to have composed two settings of the same text, but the other is apparently hopelessly lost. It may be that in his time the scene of the Manger, with Joseph, Mary, and the Infant Jesus, was actually represented in the church, as it still is in many parts of the world, and that Bach's *Magnificat* was thus in a sense incidental music. Definite time-limits must have been set him, because the *Magnificat* is short and concise, losing, however, nothing by that. It is a very splendid example of his church music, and listeners to the Church Cantatas which have been broadcast Sunday by Sunday for nearly two years, will recognize many of the rhythms and motives which he employs with such fine effect in them. The opening chorus, for instance, is built up almost throughout on one of his splendid motives for expressing joy.

## An Early Work by Strauss.

(National. Friday, 12.0.)

THE way in which Richard Strauss's first works stick to established tradition is easily explained. His father, a musician of the old school, saw to it that the young Richard's steps were firmly set on the well-trodden paths, and it was only after he had come under other influences that he began to strike out for himself. He was only six when he composed his first pieces, though there is no record of any public performance of his music till he was in his teens. But from 1881 onwards (he was then seventeen) his music began more and more to be heard of, and by 1887, when this Sonata appeared, he had already made something of a name for himself. It is the first of his pieces in which there are some hints of his bold breaking away from tradition, and how rapid was his development may be gauged from the fact

that the tone poem 'Don Juan' appeared only a year later. Madame de Lara, who plays the pianoforte in the Sonata, tells us that she took part in its first performance in England at the old St. James' Hall.

## The End of the Old Gods.

(Regional. Friday, 9.45.)

THE name 'Götterdämmerung' is not easy to translate, and to call it either the 'Twilight' or the 'Dusk' of the Gods is to miss a part of its meaning. It conveys something of fading away, and by the end of the drama, the whole race of the old gods has vanished. Siegfried, too, has been slain, the last of the heroic line of the Walsungs, and his bride Brünnhilde. But it is through her sacrifice that redemption is promised to the coming race of men. It is the great motive of redemption which dominates the music of the closing scene, where the Rhine Maidens win back the Ring made of their precious gold, and the curse which clung about it so long as it was in the hands of gods or of men is taken from the Earth. Deeply tragic as the story is, it thus closes on a note of promise; it has besides, in its course, passages of real joyousness, which serve but to emphasize the sombre episodes and figures. There are two scenes in the third act, the first a woodland by the banks of the Rhine. In it the treacherous Hagen murders Siegfried and his body is borne away on his own shield to the music of the great funeral march. The second scene is the hall where Siegfried's body is burned on a mighty pyre. Brünnhilde, after bidding him farewell, plunges herself into the flames, and in the distance can be seen Valhalla and the old gods passing away for ever.

## Norman Demuth.

(Regional. Saturday, 9.5.)

THE composer has himself given us notes on the two new works which he is conducting, each being a first broadcast performance. In 1928, he tells us, he planned a large spectacular ballet on the subject of Gautier's 'Romance of a Mummy.' As the chances of performance seemed extremely remote, he put the work aside, but not before much of the music for the scene in Pharaoh's palace had been written. This 'Pagan' Suite consists of the dances in that scene. They are connected by variants of a little figure designed to call the dancers to entertain Pharaoh and his Court. The first, third, and fourth are of an emphatic nature, with strong rhythmic outlines; No. 2 is more languorous, and the fifth, with the exception of the coda, of a more dainty nature. In the Pianoforte Concerto the composer conforms to the present-day custom of making the solo part a unit in the *ensemble*. Except for one or two isolated places in the first and third movements, it has no long solo passages, and these rare instances are in no way opportunities for mere technical display. On the other hand, it is never relegated to the background as 'padding.' The Concerto is scored for full orchestra, with the exception of the second movement (whose sub-title is 'Shadow'), which is for small wind (no trombones and only two horns) and muted strings.

## Esposito.

(Regional. Sunday, 10.10.)

ESPOSITO, who died last November at the ripe age of seventy-four, did more for the music of his adopted country, Ireland, than it is yet easy to reckon. An Italian by birth, he went to Dublin at the age of twenty-seven, as Pianoforte Professor at the Royal Irish Academy of Music, and was for many years a dominating figure there, teaching and playing, organizing chamber and orchestral concerts. He will not be soon or easily replaced.



IT was Eric's idea to have the wireless. We were lying low at the time—for reasons; and time hung a bit heavy. It goes quicker, does time, when you're doing it than when you're just passing it. On the last occasion when Eric was doing time he had heard the wireless. It was then the idea struck him. I didn't see much in the idea myself, but he said it was 'amusin' and elevatin'.

I ought to tell you that Eric and I live together. We have a place in one of the suburbs of London. I call it a place, and it is a place. Though that's about all there is to it. It has a roof, at any rate, and a back door, and it stands by itself on some highly-respectable waste ground. The name of the shack is 'All in,' and that is where we usually are. We chose Wormwood Scrubs because it's not so far to walk when we come out.

We are flotsam and jetsam cast up by the war and, not to put too fine a point on it, we live by our wits. Eric has the wits and I keep the books. We have all we need except money. 'It seems a pity not to be listening,' he said, fixing the candle on the orange box with a molten blob of itself. I could tell his mind was set by the way he said it, so 'It does seem a pity, as you say,' I said. Then we went on listening to the silence, and in a little while the kipper began to sizzle in the tin.

The next day Eric came back with two parcels. One was a loud-speaker and the other a wireless set. He said it had been easy, for the shops were doing a roaring trade and everything lying about handy everywhere, as if they wanted to give it away, all packed and all. 'The hardest job was getting it home,' he said; 'feel the weight of that, laddie.' But I took his word for it. I was always frightened of anything that had to do with wires.

It turned out to be one of those sets complete in a box, with all parts, necessaries, accessories before and after the fact, wire, screws, flex and all, which you can build up for yourself at home. It was called 'The Tragic Three,' and a paper inside said it was a 'marvel of selectivity.' That's what I thought about Eric, too. 'We shall get Vienna,' I said, 'if we don't get twelve months.' And I told him to unpack the dough and mind not to drop anything which might go off, while I undid the trumpet.

He spread all the twiddly bits on the table as he took them out of their wrappings. Condensers and transformers, and chokes and

grid leaks, and such names as I'd never heard of before, all written and numbered: but Eric is a skilled mechanic—as for our particular job one of us has to be. 'Here, laddie,' he said, 'you put that out of sight for a bit,' and he handed me a coloured box. 'Why?' I said; 'what is it?' 'That's a detective valve,' he said; 'doesn't do to let them fellers see too much.' So as we hadn't got a licence I put it in the cupboard. The name made me feel all watery inside. And when he had laid them all out Eric said, 'Now, all we want is a screwdriver; there's one in the jemmy bag; hand it to me, will you, laddie?' He's very polite when he's feeling pleased, is my friend Eric.

The next day while he was fixing up the



gear—and I'm bound to say I never saw him work so hard at anything not for such a length of time—and while the battery was charging at the garage, I put up the aerial. The only difficulty was getting the pole, for there isn't so much scrub round about Wormwood as once there was. But I cast round and found a pole in somebody's backyard, who was going in for a set like we were, for I felt that if it would do for him it would do for me. And I put it up. Eric, who never praises anybody, came out to look at it when I'd finished—and I'd worked hard I had—and he snorted and said that the effective height was poor, as if it was my fault. But as his effective height is several inches more than mine I wasn't going to quarrel with him over such a thing as that.

The day after was the great day. It was raining hard and pitch dark when we got back from a little job, but we were happy doing

our little bit by the Government and the B.B.C. and coming home to listen. I was excited and near bursting to hear the swish of the electric waves coming over the wires, like the surge on the seashore, and the voice of Tommy Handley, as they call him, among them. Eric went over everything with his light fingers, which have got us out of many a scrape. Then he switched on. Silence. He switched off. Silence. He switched on—and-off quickly. Silence. The set was as dumb as the tomb.

For half an hour Eric wrestled with the switches and the silences. Then he said, 'They're not broadcasting tonight. Daventry's burst!' So I went through the rain and the dark to the Underground and got on the telephone to see. I rang up the B.B.C. 'Give me the engineers,' I said, in a voice as if I was going to give them a jacketing, and pressed Button A. 'Are you the engineers?' Good old R.E.'s. I was in the R.G.A. myself. Happy days! The fact is, Eric—you haven't heard of Eric, perhaps, but you will read about him one day. Well, Eric has just got a set—Hullo! Hullo! Hullo! zLO, Hullo!' Dead silence. So the whole thing had gone bust, Savoy Hill and all! I pressed Button B, a thing I never fail to do in case the last man before me hasn't done it, and somebody else's twopence came back to me.

So I went home through the dark and the rain, and before I went in I thought I might as well have a look at the aerial. I couldn't see it for the blinding rain and the pitchy dark, so I felt about, groping with my hands like a game of blind man's buff for the pole. All at once I put my foot in the hole where the pole had been and fell on my face in the muck. In a second I knew what had happened. The fellow whose backyard I'd pinched it from had come round while we were away and lifted it, aerial and all, like a thief in the night.

'It's gone!' I told Eric, shutting the door behind me. 'Poor old Daventry!' he said, with his face down among the valves and the chokes, and the grids and all; 'and Brookmans Park 'll go next,' he said; 'they build those pylons too high. They can't stand these gales we're having.' 'It's gone!' I shouted. He lifted up his head in a fury. 'I don't care if Hilversum's gone nor if Eiffel Tower's gone, nor—your face is all muck—what's gone?' 'The aerial's gone,' I said.

And we stood for quite a time looking at each other and listening to the silence.

'PHILEMON.'

Two relays from Covent Garden this week—Act II of 'Die Fledermaus,' by Johann Strauss (Tuesday, Nat.) and Act III of 'Die Götterdämmerung' (Friday, Reg.)



**WHAT THE OTHER LISTENER THINKS.**

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

**PIERROT LUNAIRE.**

MAY I congratulate you on providing such a treat for your listeners as *Pierrot Lunaire*—in my opinion the finest thing that has been broadcast since the Bartok Concerto. I am a recent convert to wireless, and I must say that the opportunities you give us who live in the country of hearing good music which it is impossible to produce at home, classes the B.B.C. as one of the blessings of the age. I should be grateful if you can tell me if it is possible to obtain a version of the poems in English. All success to the pioneer work of your organization. A certain bishop once 'lit such a candle,' etc. . . . You, I feel, are striking a similar chord.—*M. C., 'Seaside,' Overstrand.*  
[We know of no English version of the poems.—*Music Editor, 'The Radio Times.'*]

**MAHLER'S EIGHTH SYMPHONY.**

NEVER in all my life have I listened to such an abominable noise as the opening of Herr Mahler's Symphony this evening. Accompanied as the Chorus seemed to be by the neighing of innumerable horses, I bore it as long as I could for about five minutes, and then sought a welcome relief for another five, when on returning again, was assailed by such dreadful shrieks as only a chorus worthy of Milton's fallen angel, Satan, could give tongue to. If this music, so called, is in its interpretation the 'outstanding event of the musical year,' then Heaven help musical taste of today. To show you that I am not a Philistine, I thank you for the beautiful Cantatas of Bach you give us on Sundays and the 'Leonora' Overture tonight.—*A. S. M.*

**THOSE WHO HEAR UGLY MUSIC?**

I SHOULD like to associate myself with Mr. Culley's expression of thanks to the B.B.C. (in a recent issue) for enabling those of us who are interested in the development of modern music to hear the works of well known present day composers from time to time. One can quite sympathize with persons who only hear ugly noises in this modern music. Their reactions to it are understandable. But as we who like Bela Bartok and Schönberg do not grudge them cinema organ recitals and ballad concerts, cannot they extend the same tolerance to us, and, remembering that it takes all sorts to make the world, not get so very indignant when modern music lovers are catered for? No one type of listener can expect to have everything his own way and the B.B.C. realizes that immensely varying types of mind and outlook go to make up the invisible audience that it entertains every day.—*H. H. Robbin, 9, Abingdon Mansions, Kennington.*

**MR. COMPTON MACKENZIE REPLIES.**

MR. J. G. WEBBER writes under a misapprehension. I was not condemning an expression of opinion by 'patient and experienced music lovers' about the merits of modern chamber music, much of which I dislike intensely myself. I was deploring the publication of letters from people who are capable of describing all chamber music as 'beastly.' The epithet is taken from a recent letter in *The Radio Times*. If Mr. Webber considers that any 'patient and experienced music lover' may think all chamber music beastly, it would be flattery to allow him even the half of wit.—*Compton Mackenzie, Isle of Jethou, Guernsey, C.I.*

**A SPLENDID RADIO PLAY—**

I THINK we must all congratulate Mr. Tyrone Guthrie on his second successful radio drama, *The Flowers are not for you to pick*. The microphone must be easily the most difficult medium for drama, relying as it does on the single faculty of the hearing to convey a wide range of meaning, and Mr. Guthrie, both in this play and the *Squirrel's Cage*, has undoubtedly tackled a knotty problem in a novel and brilliantly successful way.—*Howard Bliss, 39, Chatsworth Road, Todey Rise, Nr. Sheffield.*

**—BUT OTHERWISE.**

I THINK the storm effect was glorious, but otherwise *The Flowers are not for you to pick* was too uninteresting for words. I wish you'd give us a few more plays like Cecil Lewis's *Pursuit*, or that thrilling one in which a superman lived on a desert island with a death ray and defeated the whole British Fleet.—*W. B. S., Bucks.*

**LIFE IN THE OLD DOG YET!**

HAVING listened with appreciation to the 'Old Folks' programme I am moved to wonder whether the B.B.C. is entirely staffed by a post-war generation, for such a staff might well consider the generation who knew the War to be 'old folks.' As to appearances, we really do not look like the pictures on



page 38 of *The Radio Times*, and as to senility, I would not mind competing with any of these post-war young men at any sport, or athletic contest they would like to suggest. Twenty years hence these young men may perhaps feel that they are being unkindly treated as 'old folks' if the next generation treats them as they treat us. Dare the B.B.C. publish a statement of the ages of its staff? It might explain a lot.—*Senex.*

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

**'F. M. WALSGRAVE' SUMS UP.**  
MISS ELOISE C. S. DRAKE was mistaken in supposing that I wished to benefit myself in any way by causing interference on foreign wavelengths, my set has been examined by an expert and its receptivity reduced. As for jazz music having been used in highly religious services, so were human sacrifices. The listener possesses no advantages whatsoever over the theatregoer, being neither able to show his disapproval through the box-office, nor by making deprecatory noises, or the reverse, and switching off cannot be compared with walking out. However, I am not 'alike' in complaining of the B.B.C., whose policy of improving the minds of its listeners on Sundays leaves nothing to be desired. On the contrary, when I think of the thousands of men resting from their weekly toil on their one afternoon at home and listening to these beautiful cantatas, my heart overflows with gratitude. Has Mr. J. Stanley Brooke tried asking his neighbour, who gardens on Sunday 'to come in and "bear" one'? He should be careful to speak very distinctly.—*F. M. Walsgrave, Coventry.*

**'THE CORRECT TIME.'**

IN the heading which you gave recently to the B.B.C.'s Time Signal Chart you have fallen into a popular error: 'There is no such thing as 'correct time.' Time is absolute: it is the term given to our position relative to the sun: clocks purport to tell



that position and are generally inaccurate. I wonder if you remember Mr. Birrell when introducing his Education Bill told the House that he had spent some time in Battersea Park observing the children, most of whom seemed to be possessed of the idea that they must run to him or other seniors demanding to know what was the right time.—*Ernest W. Sharp, Shandon, Dyke Road, Brighton.*

**SPRING POETS' CORNER.**

**'LIVING DANGEROUSLY.'**

IF the B.B.C. will have such interesting discussions as that broadcast on 'Living Dangerously,' then you must expect spring 'poets' to do their worst. Pray pardon me if I break into verse.

When Locker-Lampson got the 'best'  
Of Clive Bell and Rebecca West,  
Heroic thoughts inspired he  
Of tournaments and chivalry,  
Of splintered lance and battle-axe;  
Romance—which modern life now lacks.  
He scorned to be a carpet-knight,  
A humble, loving, lovesick wight;  
His red blood pulses for a fight,  
A combat in which right is might.  
Yes, Hercules and Alexander  
Missed the thrill that the Commander  
Surely felt, facing, not sword or pike,  
But just a silent, waiting 'mike.'  
—*Charles Thiele, Cromer.*

**QUERY.**

You know him well, the wireless fan,  
Who's always working at a plan  
To get the proper calibration  
Of every home and foreign station  
When his receiver grunts and growls  
Emitting shrieks and squawks and howls  
It does not worry him a bit;  
He just continues twiddling it,  
Then calmly smiling says 'Now, if  
I'm not mistaken, that's Cardiff,  
Barcelona, Prague, Berlin  
Copenhagen or Turin,  
Or Davenport or a.O.  
I've had them all, and ought to know.'  
Now, can a man who loves such noise  
Have quite a normal equipage?  
—*W. Gifford, Brideford.*

**'THE PHANTOM CAPTAIN.'**

*'Glee—Cloud Captain Towers'  
(See B.B.C. Programme, April 4th).*

O CAPTAIN TOWERS, whom Shakespeare never knew,  
And the Baconian cipher failed to see,  
May we inquire what History tells of thee?  
Wert thou an officer at Waterloo?  
Wert thou commander of some naval crew?  
Or—but a figment of the B.B.C.?  
—*M. C.*

[The Editor would thank other correspondents who have drawn his attention to this misprint with equal good humour.]

**THE YOUNGER POINT OF VIEW.**

AS a young man of 19, I should like to support the Rev. S. C. Lowry's suggestion in a recent issue of *The Radio Times* that you should broadcast a short series of 'Points of View' from representatives of the younger generation. Mr. Lowry, however, seems to anticipate a difficulty in obtaining young speakers of sufficient ability and distinction. Why 'distinction' I don't know, because everyone has his or her point of view, but perhaps may not have the ability to express it. Yet, why this ability should be a monopoly of our elders and betters I fail to see. Mr. Lowry's letter is something in the nature of a challenge to the youth of today.—*Stanley Robinson, Royds House, Sowerby Bridge, Yorks.*

**SHAKY FOUNDATIONS.**

ALL the time that I have had a receiving set, I have never heard such wicked noises as those that are coming through at the moment. Not the fault of the set, I may say, but a chap called 'Bach.' After coming home from business and having had tea, one expects at least to have something cheerful if not interesting. It is impossible to believe that anybody could enjoy your Foundations music at 6.40 in the evening.—*S. Hulley 56, Arther Lane, Sheffield.*

**WHERE CORPORAL PUNISHMENT FAILS.**

I AM sorry a member of the female sex should have so very little understanding of human nature, especially of 'girls' when she endorses the idea of 'corporal punishment' on girls. If women, especially mothers, would take the trouble of reasoning and pointing out the 'better way,' I am quite sure girls would realise that life can become a beautiful and enjoyable existence by keeping to the safe and sure path of duty to those who have lived longer and known all its evils and pitfalls as well as its joys and blessings. You can whip badness into children but you cannot whip it out. A good spanking is less trouble, perhaps than a good heartfelt talk, but it must leave a rankling in the mind. If you want boys or girls to grow up worthy citizens, you must begin at an early age to teach them the right path. A parent who prays with her children, and in her life and example makes home a heaven on earth, is the one who will be revered and her memory cherished.—*A Mother of Seven Daughters and Four Sons.*

**LOOKING ONE WAY—**

I HAVE just listened to Mr. Ernest Rhye's 'Every Man Remembers.' How soon may we hear him again? He speaks slowly, you hear every word, while his manner and matter are charming.—*W. Scott, Brook Road, Heaton Chapel, Stockport.*

**—AND ANOTHER**

FOR the love of Heaven cut out this twaddle, only old cranks can 'Look Backward.' If we are to have 'talks' let them be inspiring 'Looking Forward.' What one heard on the evening of April 15 gave a pain in the 'lower regions.'—*H. W. Vaughan, Queenwood Road, Moseley.*

**A CORRECTION.**

IN this week's number, you print a letter from 'An Admirer of Strauss,' regarding the song, 'Just for a While.' He states, correctly, that this was not written by Strauss, but is under the impression that it was composed by Gungl. As a matter of fact, the song was composed by Oskar Geiger, and was published at Vienna in 1920, under the title of 'Nur eine Nacht,' and I believe was introduced into *The Last Waltz* by Jose Collins herself.—*Ernest E. Watters, 13, Burghley Road, Highgate Road, N.W.5.*

[We have to thank other listeners also for the above information. *Music Editor, 'The Radio Times.'*]

**'CAIRBAGES.'**

I HAVE been a regular listener for three years, but never have I heard 'cabbage' pronounced as 'cairbage' or 'kib-bidge,' and I suggest that either your correspondent was listening to a comedian or he was getting bad reception.—*P. G. T., Tonbridge.*

**HIS BUSY WEEK.**

I HAVE yielded to the continuous solicitations of many important listeners in my district entirely to reorganize the B.B.C. My programme for next week is as follows:—

- Monday—Kill several announcers.
- Tuesday—Break up Tommy Handley.



- Wednesday—Buy and destroy the Queen's Hall.
- Thursday—Stain Stephen.
- Friday—Broadcast my opinion of the B.B.C. 6-15 p.m. to 10-45 p.m. (Second General News, 11 p.m.).
- Saturday—Kill remaining announcers, and block up Savoy Hill.

For obvious reasons I cannot permit the publication of my name and address but I hope these preliminaries will pave the way for seriously tackling the duty I have undertaken.—*'Reorganizer.'*

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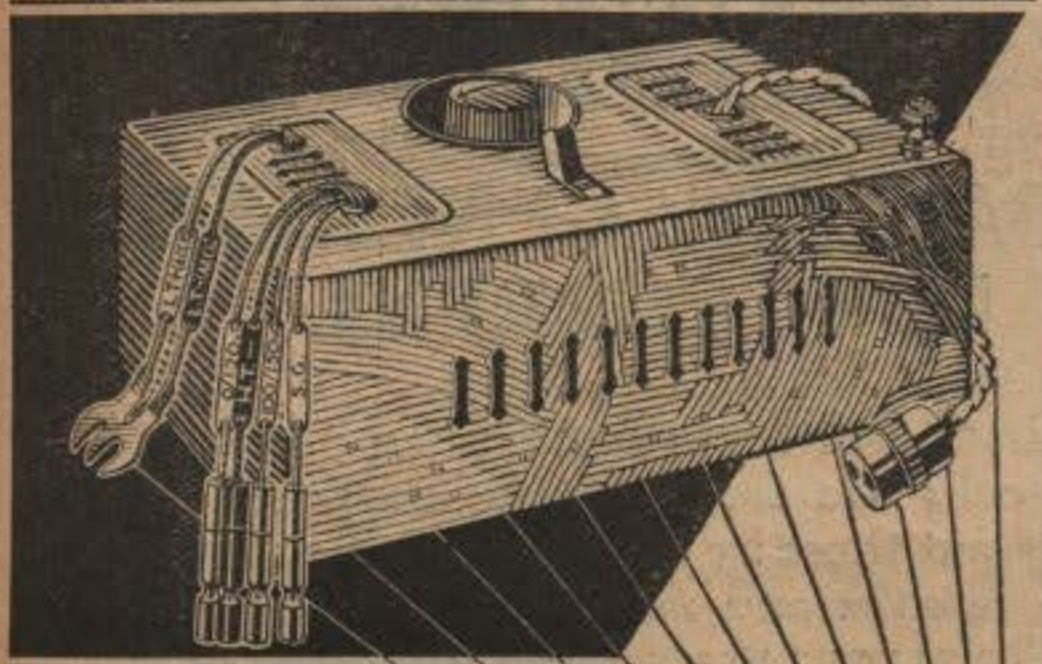


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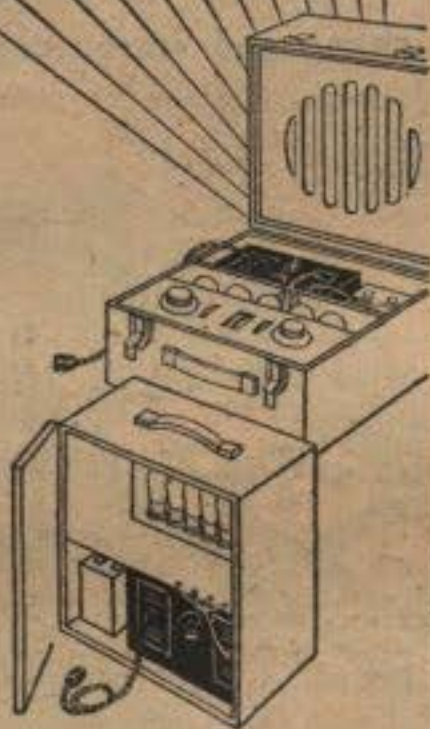
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## A CALENDAR FOR THE LISTENER

### Sunday, May 4

- 9.50 York Minster (National)
- 3.0 Bach Church Cantata
- 3.45 For the Children
- 6.0 Reading from St. Paul's Letters
- 8.0 Religious Service: The Bishop of Pella
- 10.30 The Epilogue



THE BISHOP OF PELLA.

### Wednesday, May 7

- 7.45 A Vaudeville Programme (National)
- 8.35 A. E. W. Mason's 'The Four Feathers' (Regional)
- 9.40 'Music for Broadcasting' (National)



A. E. W. MASON.

### Other Sunday Programmes

- 3.30 'Popular Classics' (Regional)
- 8.45 The Week's Good Cause: Appeal by the Rt. Hon. Neville Chamberlain (National)
- 9.5 Choral Concert (National)



RT. HON. NEVILLE CHAMBERLAIN.

### Thursday, May 8

- 7.45 A. E. W. Mason's 'The Four Feathers' (National)
- 8.0 Bach's Magnificat (Conductor: Adrian Boult) (London Regional)
- 9.40 Recital by Mrs. Norman O'Neill (National)



MRS. NORMAN O'NEILL.

### Monday, May 5

- 7.45 A Vaudeville Programme (National)
- 8.35 Contemporary Music Concert (London Regional)
- 9.25 Sir Henry Newbolt (National)



SIR HENRY NEWBOLT.

### Friday, May 9

- 7.45 Chamber Music: Leon Goossens (National)
- 9.40 'Diversions' (National)



LEON GOOSSENS.

### Tuesday, May 6

- 8.0 Organ Recital: Dr. Harold Rhodes (Midland Regional)
- 9.20 Covent Garden Relay (National and Regional)



DR. HAROLD RHODES.

### Saturday, May 10

- 7.15 A Vaudeville Programme (Regional)
- 7.45 The Brighton Symphonic Players (National)
- 9.40 A Musical Comedy Programme (National)



CLAUDE HULBERT.

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# SUNDAY, May 4

## NATIONAL PROGRAMME

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

8.45  
APPEAL BY  
MR. NEVILLE  
CHAMBERLAIN



9.50 **A MILITARY SERVICE**  
Relayed from YORK MINSTER  
Music by the massed Bands of  
**THE 5TH INNISKILLING DRAGOON GUARDS**  
The 1st Battalion  
**THE NORTHUMBERLAND FUSILIERS**  
and the  
2nd Battalion **THE WEST YORKSHIRE REGIMENT**  
(**THE PRINCE OF WALES' OWN**)  
Pilgrims' March (The 'Italian' Symphony)  
*Mendelssohn*  
Dramatic Overture, 'Maid of Orleans' *Rawlinson*  
An Album Leaf ..... *Wagner*

10.12 Vestry Prayer, followed by entry of the  
Choir and Clergy

10.15 **SPECIAL SERVICE**  
Psalm 46  
Jubilate (*Stanford* in C)  
Anthem, from 'Israel in Egypt'  
(*Handel*)  
'Sing ye to the Lord, for He  
hath triumphed gloriously,  
The horse and his rider hath  
He thrown into the sea.'  
Hymn, 'O God, our help in ages  
past' (Ancient and Modern,  
165; English Hymnal, 450)  
Address by the **LORD BISHOP OF  
DURHAM**  
Hymn, 'Onward, Christian Sol-  
diers' (Ancient and Modern,  
391; English Hymnal, 643)  
Fanfare for trumpets and drums  
(*Naylor*)  
**THE NATIONAL ANTHEM**  
(*From Leeds*)

**BAND**  
Overture, 'Zanetta' ..... *Auber*

4.25 **ARTHUR JORDAN**  
Total Eclipse ('Samson') ..... } *Handel*  
Where'er you walk ('Semele') ..... }

4.32 **BAND**  
Pot-Pourri from the Music of Grieg  
*arr. C. Godfrey*

4.55 **WINIFRED DAVIS**  
Cradle Song ..... } *Delius*  
The Homeward Journey ..... }  
The Violet ..... }  
Venevil ..... }

8.0 **A RELIGIOUS SERVICE**  
From **ST. ANNE'S CHURCH, UPPER KENNINGTON  
LANE, VAUXHALL**  
Opening Prayer  
Hymn, 'Mother of Mercy'  
Litany of the Holy Name of Jesus  
Motet: Ave Maria (*Arcadelt*)  
Address by the **Right Rev. WILLIAM F.  
BROWN, Bishop of Pella**  
**BENEDICTION SERVICE:**  
O Salutaris Hostia  
Prayer for England  
Ave Verum (*Elgar*)  
Tantum ergo  
Benediction  
Divine Praises  
Hymn, 'Soul of my Saviour'

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

3.0 **CHURCH CANTATA**  
(No. 104) **BACH**  
'DU HUTE ISRAEL'  
(*'THOU GUIDE OF ISRAEL'*)  
Relayed from **THE GUILDHALL  
SCHOOL OF MUSIC**  
*Singers*  
**EDWARD REACH (Tenor)**  
**STUART ROBERTSON (Baritone)**  
**THE WIRELESS CHORUS**  
*Players*  
**LESLIE WOODGATE (Organ)**  
**THE WIRELESS ORCHESTRA**  
(*Oboes, Oboi d'Amore, Strings*)  
Conducted by **STANFORD ROBINSON**  
(*For the text of the Cantata, see page 265.*)



A MILITARY SERVICE FROM YORK MINSTER,  
with an address by the Bishop of Durham, will be broadcast this morning  
at 9.50.

3.45 **FOR THE CHILDREN**  
A CHILDREN'S SERVICE  
relayed from  
**SIR JOSIAH MASON'S ORPHANAGE,  
ERDINGTON, BIRMINGHAM**  
Sanctus  
Hymn (120, School Worship)  
Prayers  
Chant, Psalm 67  
Reading  
Hymn (401, School Worship)  
Address by **Major A. H. S. WATERS, V.C.,  
D.S.O., M.C.**  
Hymn (342, School Worship)  
Benediction and Vesper

4.15 **The Wireless Military  
Band**  
Conducted by **B. WALTON O'DONNELL**  
**WINIFRED DAVIS (Mezzo-Soprano)**  
**ARTHUR JORDAN (Tenor)**

5.5 **BAND**  
Suite No. 1, 'L'Arlésienne' ('The Ma'd of  
Arles') ..... *Bizet*

5.20 **ARTHUR JORDAN**  
Just for Today ..... *Blanche Seaver*  
Crossing the Bar ..... *Charles Willeby*

5.27 **BAND**  
An Album Leaf ..... *Wagner*  
First Movement, Pianoforte Sonata, No. 1  
*Schubert, arr. Gerrard Williams*

5.40 **WINIFRED DAVIS**  
Silent Night ..... *Rachmaninov*  
Ecstasy ..... *Rummel*  
A Child's Song of Praise ..... *Dunhill*  
Go from my Window, go ..... } *Somervell*  
Gathering Daffodils ..... }

5.48 **BAND**  
Spanish Suite, 'La Feria' ..... *Lacome*  
Los Toros; Serenade, 'La Reja'; Waltz,  
'La Zarzuela'

6.0-6.15 **BIBLE READING**  
PAUL'S LETTERS—XXI  
II Corinthians, xii and xiii

8.45 **The Week's Good Cause**  
Appeal on behalf of the National  
Council for The Unmarried  
Mother and her Child by the  
**Rt. Hon. NEVILLE CHAMBER-  
LAIN, P.C., M.P.**  
Donations would be gratefully  
received by The Countess of  
Clarendon (Hon. Treasurer),  
National Council for the Un-  
married Mother and her Child,  
117, Piccadilly, W.1

8.50 **'The News'**  
WEATHER FORECAST, GENERAL  
NEWS BULLETIN; (1,554.4 m.  
only) Shipping Forecast

9.5 **Barclays Bank  
Male Voice Choir**  
From **THE PAVILION, BOURNE-  
MOUTH**  
Accompanist, **REGINALD  
CHURCH**  
At the Organ, **PHILIP DORE**  
Conductor, **HERBERT PIERCE**  
Great is Jehovah (for Solo  
Soprano, Choir and Organ)  
*Schubert, arr. List*

**MAY HUXLEY (Soprano)**  
**WALLACE LEPPARD (Baritone)**  
Loch Lomond ..... *arr. Vaughan Williams*  
Choir  
The Blue Bird ..... *Stanford, arr. Pierce*  
**PHILIP DORE**  
Intermezzo ..... } *Bonnet*  
Rhapsodie Catalane ..... }

**ANNE WOOD (Contralto) and Choir**  
Shulo Agra ..... *arr. H. W. Pierce*  
**MARIE WILSON (Violin)**  
Praeludium and Allegro .. *Pugnani, arr. Keebler*  
Berceuse ..... *Fauré*  
La Chasse (The Hunt) .. *Cartier, arr. Kreisler*

**CHOIR**  
All through the Night (Welsh)  
*arr. H. W. Pierce*

**MAY HUXLEY (Soprano)**  
Alleluiah ..... *Mozart*

**CANTATA**  
Landerkenning (Recognition of Land) for Choir,  
Pianoforte and Organ ..... *Grieg*

10.30 **Epilogue**  
'THE EARTH IS THE LORD'S'  
(*For details of this week's Epilogue see page 273*)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 265). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 264).



**BEST RECORDS OF THIS WEEK'S MUSIC**

**Orchestral and Band.**

**Sunday: L'ARLESIENNE SUITE** - Minuet and Intermezzo (J. H. Squire Chamber Orchestra) (No. 9835-4s. 6d.). National.  
**UNFINISHED SYMPHONY** (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9513-9515-4s. 6d. each). Lon. & Mid. Reg.  
**Monday: BOCCHERINI'S MINUET** (Percy Pitt and B.H.C. Orchestra) (No. 9992-4s. 6d.). Lon. & Mid. Reg.  
**INVITATION TO THE WALTZ** (Weingartner and Basle Symphony Orchestra) (No. 9691-4s. 6d.). Lon. & Mid. Reg.  
**TOSELLI'S SERENADE** (Albert Sandler and His Orchestra) (No. DB14-3s.). Mid. Reg.  
**W. H. SQUIRE'S POPULAR SONGS** - Selection (H.M. Grenadier Guards Band) (No. 939-4s. 6d.). Mid. Reg.  
**MORNING, NOON AND NIGHT - Overture** (National Military Band) (No. 9013-4s. 6d.). Mid. Reg.  
**Tuesday: POLISH DANCE No. 1** (B.H.C. Wireless Military Band) (No. 9345-4s. 6d.). National.  
**BRITANNIA - Overture** (Sir Alexander Mackenzie and New Queen's Hall Light Orchestra) (No. 9338-4s. 6d.). Lon. & Mid. Reg.  
**CASSE-NOISETTE SUITE** (Osney Field and Royal Philharmonic Orchestra) (Nos. L2518-L2520-6s. 6d. each). Lon. & Mid. Reg.  
**Wednesday: MIDSUMMER NIGHT'S DREAM** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9559-9560-4s. 6d. each). Lon. & Mid. Reg.  
**PEER GYNT SUITE, No. 2** (Schaeffer and New Queen's Hall Light Orchestra) (Nos. 9511-9512-4s. 6d. each). Lon. Reg.  
**PIQUE DAME - Overture** (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9496-4s. 6d.). Mid. Reg.  
**POMP AND CIRCUMSTANCE, No. 1** (H.M. Grenadier Guards Band) (No. 9386-4s. 6d.). Mid. Reg.  
**Thursday: LIGHT CAVALRY - Overture** (H.M. Grenadier Guards Band) (No. 200-4s. 6d.). Lon. & Mid. Reg.  
**ROSAMUNDE - Ballet Music** (Sir Hamilton Harty and Hallé Orchestra) (No. L2125-6s. 6d.). Lon. & Mid. Reg.  
**GRIGG'S NORWEGIAN DANCES** (Schaeffer and London Symphony Orchestra) (Nos. L1733-L1734-6s. 6d. each). Lon. Reg.  
**THREE BEARS - Phantasy** (Plaza Theatre Orchestra) (No. 9499-4s. 6d.). Lon. Reg.  
**BARBER OF SEVILLE - Overture** (Percy Pitt and B.H.C. Orchestra) (No. 9156-4s. 6d.). Lon. & Mid. Reg.  
**Friday: NEW SULLIVAN SELECTION** (H.M. Grenadier Guards Band) (No. 9495-4s. 6d.). Lon. & Mid. Reg.  
**Saturday: DEBUSSY'S PETITE SUITE** (Sir Dan Godfrey and London Symphony Orchestra) (Nos. L1786-L1787-6s. 6d. each). Lon. Reg.  
**RUY BLAS - Overture** (Percy Pitt and B.H.C. Orchestra) (No. 9278-4s. 6d.). Mid. Reg.

**Instrumental.**

**Sunday: WAGNER'S ALBUMBLATT** (J. H. Squire Celeste Octet) (No. 9X30-4s. 6d.). National.  
**HUNGARIAN RHAPSODY No. 12** (William Murdoch - Piano) (No. 9282-4s. 6d.). Mid. Reg.  
**Monday: RUSTLE OF SPRING** (Leslie England - Piano) (No. 4114-3s.). Lon. & Mid. Reg.  
**BIRD SONGS AT EVENTIDE** (Terence Casey - Organ) (No. 5234-3s.). Mid. Reg.  
**GRASSHOPPER'S DANCE** (J. H. Squire Celeste Octet) (No. 3608-3s.). Mid. Reg.  
**Wednesday: SCHUBERT'S QUARTET IN A MINOR, OP. 29** (Musical Art Quartet) (Nos. 9442-9445-4s. 6d. each). National.  
**TO A WILD ROSE** (Musical Art Quartet) (No. 5582-3s.). Lon. & Mid. Reg.  
**Thursday: THAIS - Meditation** (Albert Sammons - Violin) (No. 9415-4s. 6d.). Lon. & Mid. Reg.  
**Friday: CHOPIN'S NOCTURNE IN B MINOR** (Leopold Godowsky - Piano) (No. L2165-6s. 6d.). Lon. Reg.  
**Saturday: LIEBSTRAUUM** (J. H. Squire Celeste Octet) (No. 9142-4s. 6d.). Lon. Reg.  
**NIGHTY LAK' A ROSE** (Musical Art Quartet) (No. 5582-3s.). Mid. Reg.  
**MARCHE MILITAIRE** (William Murdoch - Piano) (No. 9275-4s. 6d.). Mid. Reg.

**Vocal.**

**Sunday: WHERE'ER YOU WALK** (Master John Griffith) (No. 9615-4s. 6d.). National.  
**JUST FOR TO-DAY** (Clara Serena) (No. 5593-3s.). National.  
**FAUST - All Hail, Thou Dwelling** (Heddie Nash) (No. 630-4s. 6d.). Lon. & Mid. Reg.  
**SEA RAPTURE** (William Heseltine) (No. 4490-7s.). Lon. & Mid. Reg.  
**IT WAS A LOVER AND HIS LASS** (John Coates) (No. 4935-3s.). Lon. Reg.  
**COLUMBINE'S GARDEN** (Hubert Elsdell) (No. 6212-3s.). Lon. Reg.  
**Tuesday: TRAVIATA - Ah! fors e lui** (Guglielmetti) (No. D1603-4s. 6d.). National.  
**Wednesday: TWILIGHT FANCIES** (Dora Labbette) (No. L2544-6s. 6d.). Lon. & Mid. Reg.  
**Friday: TIME TO GO** (Robert Easton) (No. E257-3s.). Lon. & Mid. Reg.  
**TOM JONES - Waltz Song** (Doris Vane) (No. 8872-3s.). Mid. Reg.  
**Saturday: RIGOLETTO - Caro Nome** (Maria Gentile) (No. L2050-6s. 6d.). National.  
**BOHEME - Musetta's Waltz Song** (Mirella and Concert Vocal) (No. 9851-4s. 6d.). National.  
**ROSE SOFTLY BLOOMING** (Dora Labbette) (No. 9704-4s. 6d.). National.  
**TUNE THE BO'SUN PLAYED** (Robert Easton) (No. DB30-3s.). Lon. Reg.

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**SUNDAY, May 4**  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

9.5  
**THE CITY OF BIRMINGHAM POLICE BAND**

3.30 'Popular Classics'  
 THE MIDLAND WIRELESS AUGMENTED ORCHESTRA  
 (Leader, FRANK CANTELL)  
 Conducted by JOSEPH LEWIS  
 Overture, 'Russlan and Ludmilla' .... Glinka  
 FRANK CANTELL (Violin) and Orchestra  
 Violin Concerto in G (K. 216) ..... Mozart  
 Allegro; Adagio; Rondo, Allegro  
 4.5 TREFOR JONES (Tenor) and Orchestra  
 Aria, 'All hail, thou Dwelling pure and holy' ('Faust') ..... Gounod  
 ORCHESTRA  
 Symphony No. 8 in B Minor (The 'Unfinished')  
 Schubert  
 Allegro moderato; Andante con moto  
 4.35 TREFOR JONES  
 Sea Rapture ..... Eric Coates  
 When Rooks fly homeward ..... Alec Rowley  
 God breaketh the Buffalo ..... Parry

9.0 Midland News  
 9.5 A Military Band Concert  
 THE CITY OF BIRMINGHAM POLICE BAND  
 Conducted by RICHARD WASELL  
 MARY POLLOCK (Soprano)  
 DOROTHY DANIELS (Pianoforte)  
 BAND  
 March, '5GB' ..... Dallaway  
 Overture, 'Die Felsenmühle' ('The Mill on the Rock') ..... Reissiger  
 DOROTHY DANIELS  
 Fireflies ..... Frank Bridge  
 Short Waltz ..... Poushnoff  
 Jeux d'Eau (Fountains) ..... Ravel  
 9.30 BAND  
 Suite, 'Carmen' ..... Bizet, arr. Godfrey



DOROTHY DANIELS (left) and MARY POLLOCK (right) are the soloists in the Military Band concert tonight at 9.5. FRANK CANTELL plays a violin concerto in the concert of popular classics at 3.30.

ORCHESTRA  
 Suite, The 'Firework' Music Handel, arr. Harty

5.0-5.30 London Regional Programme

7.50 THE RELIGIOUS SERVICE

Conducted by the  
 Right Rev. THE LORD BISHOP OF SOUTHWELL  
 Relayed from ST. MARY'S CHURCH, NOTTINGHAM

THE BELLS

Order of Service

A Prayer of Reverence  
 Hymn, 'God of Mercy, God of Grace' (Ancient and Modern, No. 218)  
 Lesson, Isaiah xxxv  
 Psalm 23  
 Address  
 Anthem, 'With a Voice of Singing declare ye this . . .' (Martin Shaw)  
 Prayers  
 Hymn, 'The King of Love my Shepherd is' (Ancient and Modern, No. 197)  
 Blessing  
 Sevenfold Amen

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

MARY POLLOCK

Daffodils ..... Cyril Scott  
 Columbine's Garden ..... Deely  
 A Birthday ..... Woodman

BAND

Cornet Solo, 'I heard you Singing' Eric Coates  
 DOROTHY DANIELS  
 Hungarian Rhapsody, No. 12' ..... Liszt

10.0 BAND

Selection, 'H.M.S. Pinafore'  
 Sullivan, arr. Godfrey

MARY POLLOCK

Sylvan .....  
 A little Love Serenade ..... } Landon Ronald  
 Love, I have won you. .... }

BAND

Waltz, 'The beautiful Blue Danube'  
 Johann Strauss

10.30

Epilogue

'THE ETERNAL HOME'  
 Hymn, No. 197  
 Scripture Reading, Gospel of St. Matthew, Chapter 6, 24th verse to end of chapter  
 Hymn, No. 163  
 Benediction

The alternative to the Midland Regional programme is the National programme (see page 263), which you can receive from Daventry 5XX on 1,554.4 metres.

8.0  
FREE CHURCH  
SERVICE  
FROM THE STUDIO

SUNDAY, May 4  
LONDON REGIONAL  
842 kc/s (356.3 m.)

9.5  
THE WIRELESS  
STRING  
ORCHESTRA

3.30 'Popular Classics'

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

TREFOR JONES (Tenor)

FRANK CANTELL (Violin)

ORCHESTRA

Overture, 'Russlan and Ludmilla' ..... Glinka

FRANK CANTELL and Orchestra

Violin Concerto in G, (K. 216) ..... Mozart

Allegro; Adagio; Rondo, Allegro

1.5 TREFOR JONES and Orchestra

Aria, 'All hail, thou Dwelling pure and holy'  
(Faust) ..... Gounod

ORCHESTRA

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

Allegro moderato; Andante con moto

1.35 TREFOR JONES

Sea Rapture ..... Eric Coates

When Rooks fly homeward ..... Alec Rowley

God breaketh the Battle ..... Parry

ORCHESTRA

Suite, 'The Firework Music' .. Handel, arr. Hart

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

The Mystery and Mastery of Mind—Psychology  
and Ourselves'

by Dr. E. S. WATERHOUSE, D.D.

8.0 A RELIGIOUS SERVICE

From the Studio

Hymn, 'O God of Bethel' (Methodist Hymn  
Book, No. 95)

Hallowing Introduction

Thanksgiving

A Prayer from Scripture

Magnificat

Lesson, 1 Samuel iii.

Hymn, 'Hush'd was the Evening Hymn'  
(Methodist Hymn Book, No. 376; Ancient and  
Modern, 574)

Petitions

Address by the Rev. THOMAS NIGHTINGALE,  
Secretary of the National Council of Evange-  
lical Free Churches



The Rev. THOMAS NIGHTINGALE,  
of the National Council of Evangelical  
Free Churches, conducts the Studio Service  
tonight at 8.0.

Hymn, 'I think when I read' (Methodist Hymn  
Book, No. 866)

Evening Prayer

Blessing

(The words of the Service will be found in  
'Services for Broadcasting,' page 52, under  
the heading of 'Education, Art and Letters.'  
The Service will include reference to the  
Centenary celebrations in honour of Robert  
-Raikes, founder of the Sunday School)

8.45 The Week's Good Cause

Appeal on behalf of THE NATIONAL COUNCIL FOR  
THE UNMARRIED MOTHER AND HER CHILD  
(National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;  
Regional News

9.5 The Wireless String  
Orchestra

Conducted by JOHN ANSELL

BETTY BANNERMAN (Contralto)

ORCHESTRA

Sinfonietta ..... Gustav Jensen  
Valse Noble ..... Vasa Laub

9.30 BETTY BANNERMAN

Grievous and Cruel Monteverdi, arr. J. A. Weschup  
Lasciatemi morire (Let me die) .... Monteverdi  
Have you seen but a white Lily grow?  
Anon., arr. Peter Warlock

It was a Lover and his Lass  
Morley, arr. Peter Warlock

9.40 ORCHESTRA

Nocturne ..... Deorah  
Scenes from the Scottish Highlands .. Bantock

10.0 BETTY BANNERMAN

Gebet (Prayer) .....  
Anakreon's Grab (Anakreon's Grave) .... } Wolf  
Der Musikant (The Wandering Minstrel) .. }  
Fussreise (Roving) ..... }

10.10 ORCHESTRA

Toccata ..... Marcello, arr. Esposito  
Serenata ('Neapolitan Suite') ..... Esposito  
(Violoncello Solo, AMBROSE GAUNTLETT)  
Intermezzo ..... Lacombe  
Polonaise and Finale, Serenade, Op. 12  
Victor Herbert

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 263).

THIS WEEK'S BACH CANTATA

Cantata No. 104, 'DU HIRTE ISRAEL' ('Thou Guide of Israel')

If any listener should still feel that these Church Cantatas of Bach are difficult music to appreciate, here is one which cannot fail to enlist new adherents. It is cast throughout on simple and melodious lines, and has a wonderful sense of quiet peace. The idea of the Saviour as the Good Shepherd was clearly Bach's clue to the mood of the music, and all through it has a pastoral suggestion, both in its rhythms and in the tone quality. Oboes and oboes d'amore have prominent parts, with melodies such as shepherds might well play upon their rustic pipes. There is a graciously-flowing orchestral prelude, leading straight into the first chorus, which carries on the same rhythms and melodies; in both arias the same mood of happiness prevails, and even in the final chorale, pastoral scenes are still suggested in the rich accompaniment.

I.—Chorus.

Thou Guide of Israel, hearken  
Thou that leadest Joseph like a shepherd, reveal Thee,  
Thou, enthroned above the Cherubim.

II.—Recitative (Tenor).

The mighty Guardian cares for me, then why should I be  
careful? Unfailing are His mercies, and ev'ry morning  
new, My heart uplift thyself, for God is true.

III.—Aria (Tenor).

His face my Shepherd long is hiding,  
Yet I in ways of dread am guiding my feeble steps, fast  
onward spurr'd.  
My voice cries to Thee,  
And Thou, my Shepherd, teachest me  
To trust a Father, through Thy Word.

IV.—Recitative (Bass):

Yea, this Thy Word is nurture to my spirit, a comfort to my  
heart, the pasture which my chiefest joy, of Heaven a  
foretaste, yes, mine all, I reckon.  
Ah! bring Thou in, O loving Shepherd, the needy and the  
wayward; and now at length, the time of straying past,  
let all Thy sheep within Thy fold be gather'd.

V.—Aria (Bass):

Whom Jesus deigns His flock to number,  
For you the world in Heaven become.  
The love of Jesus here ye taste,  
And hope for faith's reward at last  
Whene'er to life ye wake from slumber.

VI.—Chorale:

The Lord my Guide vouchsafes to be,  
To Him full trust I render;  
And He, my Shepherd, carries me  
To pastures fair and tender:  
He leads me on by waters still,  
My soul with comfort He doth fill,  
My Strength and sure Defender.

(The text is reprinted by courtesy of Messrs. Novello and Co.)

The Cantatas for the next four Sundays are:—

No. 78.—'Jesu, der du meine Seele' ('Jesu, Thou Who art  
Salvation').  
No. 12.—'Weinen, Klagen' ('Weeping, Mourning').  
No. 86.—'Wahrlich ich sage euch' ('Verily I say unto you').  
No. 43.—'Gott fähret auf mit Jachazo' ('God is gone up  
with a shout').



SINCE THE DAYS  
OF  
GLADSTONE  
&  
DISRAELI

WHEN those two great political leaders were household names—Compound Syrup of Hypophosphites "Fellows" was first introduced to the public. It quickly became the standard nerve tonic prescribed by family doctors. As the years passed, its fame increased, until today it is recommended by more doctors than ever before. If you suffer from nervous headaches, general debility, etc., you cannot do better than take "Fellows." After a very few doses you will feel its beneficial effect. You can buy a bottle from any chemist—but make certain that it is "Fellows"—the name is most important.

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LOSS OF APPETITE  
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**FELLOWS**

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Recommended by Doctors  
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Sunday's Programmes continued (May 4)

**CARDIFF**

968 kc/s (309.9 m.)

9.50-11.15 a.m. *National Programme*  
3.0-6.15 *National Programme*  
8.0 *National Programme*  
9.0 West Regional News

9.5 **A Concert**

Relayed from THE PAVILION  
LLANDAFF FIELDS  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by REGINALD REDMAN

Ballet Music, 'Faust' ..... Gounod  
Irish Tune from County Derry ..... Grainger  
Molly on the Shore .....  
ENID CRUICKSHANK (Contralto) and Orchestra  
Sabbath Morning at Sea ..... Elgar  
ORCHESTRA  
Italian Capriccio ..... Tchaikovsky

10.0 *National Programme*  
10.30 Epilogue  
10.40-11.0 The Silent Fellowship

**SWANSEA**

1,040 kc/s (288.5 m.)

9.50-11.15 a.m. *National Programme*  
3.0-6.15 *National Programme*  
8.0 *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)

**BOURNEMOUTH**

9.50-11.15 a.m. *National Programme*  
3.0-6.15 *National Programme*  
8.0 *National Programme*  
10.30 Epilogue

**PLYMOUTH**

1,040 kc/s (288.5 m.)

9.50-11.15 a.m. *National Programme*  
3.0-6.15 *National Programme*  
8.0 **A RELIGIOUS SERVICE**  
Relayed from the Studio  
Hymn, 'Lord of all being, throned afar'  
(Methodist Hymn Book, No. 23)  
Invocation and Lord's Prayer  
Scripture, Psalm 87  
Anthem, 'My Soul truly waiteth' ..... *Rea*  
Lesson, St. Luke iv, 14-22  
Prayer  
Address by the Rev. R. PYKE, Minister of  
Greenbank Road United Methodist Church  
Hymn, 'The Day Thou gavest, Lord, is ended'  
(Methodist Hymn Book, No. 645)  
Benediction  
8.45 *National Programme*  
9.0 Local News  
9.5 *National Programme*  
10.30 Epilogue

**MANCHESTER**

797 kc/s (376.4 m.)

9.50-11.15 **A MILITARY SERVICE**  
(From Leeds)  
Relayed from YORK MINSTER  
Music by the massed Bands  
of the  
5TH INNISKILLING DRAGOON GUARDS  
THE 1ST BATTALION, THE NORTHUMBERLAND  
FUSILIERS  
and the  
2ND BATTALION, THE WEST YORKSHIRE REGIMENT  
(THE PRINCE OF WALES' OWN)  
Address of THE LORD BISHOP OF DURHAM  
(*National Programme*)  
3.0 *National Programme*  
4.15 Mass in D, Op. 123  
(*BEETHOVEN*)  
ISOBEL BAILLIE (Soprano)  
CONSTANCE FELPTS (Contralto)  
ARTHUR WILKES (Tenor)  
KEITH FALKNER (Bass)  
THE HUDDERSFIELD CHORAL SOCIETY  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by  
SIR HENRY COWARD  
6.0-6.15 *National Programme*  
8.0 **A RELIGIOUS SERVICE**  
Relayed from NEWCASTLE CATHEDRAL  
(From Newcastle)  
8.45 *National Programme*  
9.0 North Regional News  
9.5 **A Light Orchestral Concert**  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
MAURICE WHITTAKER (Bassoon)  
10.30 Epilogue



2.0  
 Lt.-Col. MOORE-  
 BRABAZON  
 ON 'TRANSPORT'

MONDAY, May 5  
**NATIONAL PROGRAMME**  
 1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.25  
 Sir HENRY  
 NEWBOLT  
 ON T. E. BROWN



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'  
 Miss J. W. STRANG: 'Butter-making'

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

12.0 ORGAN RECITAL  
 Relayed from SOUTHWARK CATHEDRAL

1.15 A Concert  
 by  
**The National Orchestra of Wales**  
 Relayed from THE NATIONAL MUSEUM OF WALES  
 (From Cardiff)  
 (Leader, LOUIS LEVITUS)  
 Conducted by REGINALD REDMAN  
 Overture, 'The Merry Wives of Windsor' *Nicolai*  
 On hearing the first Cuckoo in Spring... *Debussy*  
 Siegfried Idyll ..... *Wagner*  
 Rhapsodic Dance, 'The Bamboula' *Coleridge-Taylor*

2.0 SPECIAL TALK FOR PREPARATORY SCHOOLS  
 Lieut.-Col. J. T. C. MOORE-BRABAZON, M.C.:  
 'Transport—I, Transport and Roads'

2.20 Interlude

2.30 FOR THE SCHOOLS  
 Miss RHODA POWER: 'Days of  
 Old: In the Eighteenth and  
 Nineteenth Centuries—II, Tea-  
 party Day at Boston'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories  
 for Younger Pupils—II, The  
 Old Man who made Withered  
 Trees to Blossom (Japanese)'

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



GRETA KELLER,  
 the German singer, is one of the inter-  
 national artists in the Vaudeville programme  
 this evening at 7.45.

5.15 The Children's Hour  
 'The Snow is Dancing' (*Debussy*) and other  
 Piano Solos played by ERNEST LUSH  
 The Story of 'Posset's Toby Jug' (*Mabel  
 Marlowe*)  
 'The Importance of Fielding.'  
 by F. W. GILLINGHAM

6.0 Topical Talk

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

6.40 The Foundations of Music  
 MENDELSSOHN'S PIANOFORTE MUSIC  
 Played by MAURICE COLE

7.0-7.20 'NEW NOVELS'  
 by Miss V. SACKVILLE-WEST

7.25 SPANISH TALK  
 by DON JUAN MASCARO

7.45 Vaudeville of Many  
 Countries

YVETTE DARNAC (France)  
 THE BAYAN SINGERS (Russia)  
 MARIO DE PIETRO (Italy)  
 GRETA KELLER (Germany)  
 WISH WYNNE (England)  
 STUART ROSS and JOE SARGENT (America)

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 Pat Stock Prices

9.25 Sir HENRY NEWBOLT, C.H.  
 'T. E. BROWN'

9.40 An Orchestral Concert

FRANKLYN KELSEY (*Bass*)  
**THE WIRELESS ORCHESTRA**  
 Conducted by STANFORD ROBINSON  
 Overture, 'The Caliph of Bagdad'... *Boieldieu*  
 FRANKLYN KELSEY and Orchestra  
 Aria, 'Non piu andrai' ('So, Sir Page')... *Mozart*

ORCHESTRA  
 Entr'actes and Ballet Music  
 from 'Rosamundo' *Schubert*

10.14 FRANKLYN KELSEY  
 Il etait une fois (Once upon a  
 time)..... *Murray Davoy*  
 Birds ..... *Charles Wood*  
 Heliopolis ..... *Schubert*

ORCHESTRA  
 Masques et Bergamasques  
*Fauré*

10.40 Reading

11.0 (1,554.4 m. only)

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 JACK HARRIS'  
 GROSVENOR HOUSE BAND, from  
 GROSVENOR HOUSE



THE BAYAN SINGERS, here seen in Russian national costume, will figure  
 in the international Vaudeville programme this evening at 7.45.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 269). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 268).

# Hear again these Gems

from this week's Programme on

## "His Master's Voice"

### Vocal

**IN SUMMERTIME ON BREDON**—Stuart Robertson—12284, 3/-, Midland Reg. Monday, 9.20.  
**THE VACATION**—Peter Dawson—13297, 3/-, Midland Reg. Thursday, 1.5.  
**ALLEGRO (Mozart)**—Schumann—DA845, 6/-, London Nat. Sunday, 10.5.  
**COLUMBINE'S GARDEN**—Walter Glynn—B3106, 3/-, Midland Reg. Sunday, 9.30.  
**LITTLE SILVER RING**—McCormack—DA975, 6/-, Midland Reg. Monday, 9.5.  
**LINDEN LEA**—George Baker—E2396, 3/-, Midland Reg. Monday, 9.5.  
**SERENADE (Toselli)**—Gloria Swanson—E3168, 3/-, Midland Reg. Monday, 9.14.  
**FLORAL DANCE**—Peter Dawson—C1313, 4/6, Midland Reg. Thursday, 1.6.  
**SON O' MINE**—Stuart Robertson—E2407, 3/-, Midland Reg. Friday, 12.12.  
**CAPTAIN STRATTON'S FANCY**—Peter Dawson—E2251, 3/-, Midland Reg. Saturday, 4.50.  
**CARO NOME, "Rigoletto"**—Evelyn Scotney—D1438, 6/6, London Nat. Saturday, 3.48.  
**MURPHY'S WALTZ SONG, "Bohème"**—Bori—DA861, 6/-, London Nat. Saturday, 3.52.  
**DEVOUT LOVER**—Fercy Heming—E2814, 3/-, Midland Reg. Thursday, 8.45.  
**CHERRY RIFE**—Garda Hall—E2823, 3/-, London Reg. Thursday, 1.25.

### Instrumental

**MORNING, NOON and NIGHT—OVERTURE**—Coldstream Guards Band—C1394, 4/6, Midland Reg. Monday, 9.45.  
**GRASSHOPPER'S DANCE**—Palladium Orchestra—C1314, 4/6, Midland Reg. Monday, 9.51.  
**JARDINS SOUS LA PLUIE**—Mark Hambourg—E2906, 3/-, London Reg. Tuesday, 7.35.  
**MIDSUMMER NIGHT'S DREAM—OVERTURE**—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1628 and D1627, 6/6 each, Midland Reg. Wednesday, 1.30.  
**DANCE OF THE APPRENTICES, "The Master-singers"**—Symphony Orchestra (conducted by Albert Coates)—D1189, 6/6, Midland Reg. Wednesday, 7.10.  
**KOL NIDREI (Max Bruch)**—Sugga—D11683, 8/6, Midland Reg. Wednesday, 7.40.  
**POMP and CIRCUMSTANCE MARCHES, Nos. 1 and 2 (Elgar)**—Royal Albert Hall Orchestra (conducted by Sir Edward Elgar)—D1102, 6/6, Midland Reg. Wednesday, 7.46.  
**TWELVE STUDIES, Op. 10 (Chopin)**—Bachhaus—D1132 to D1134, 8/6 each, London Nat. Thursday, 9.45.  
**LIGHT CAVALRY OVERTURE**—New Light Symphony Orchestra—E2885, 3/-, Midland Reg. Thursday, 12.0.  
**SYMPHONY No. 8 in B MINOR, "Unfinished" (Schubert)**—Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens)—C1294 to C1296, 4/6 each, Midland Reg. Sunday, 4.19.  
**JEUX D'EAU**—Moinaivitch—D1648, 6/6, Midland Reg. Sunday, 9.23.  
**BLUE DANUBE WALTZ (J. Strauss)**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1298, 6/6, Midland Reg. Sunday, 9.29.  
**MINUET (Boccherini)**—New Symphony Orchestra—B4399, 3/-, Midland Reg. Monday, 7.5.  
**MERCHANT OF VENICE SUITE**—Barbini's Chamber Orchestra—C1731 and C1732, 4/6 each, Midland Reg. Monday, 7.8.  
**INVITATION TO THE WALTZ**—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1285, 6/6, Midland Reg. Monday, 7.15.  
**BARBER OF SEVILLE—OVERTURE**—State Orchestra, Berlin (conducted by Dr. Leo Blech)—D1294, 6/6, London Reg. Thursday, 3.15.  
**SIEGFRIED IDYLL**—London Symphony Orchestra (conducted by Siegfried Wagner)—D1297 and D1298, 6/6 each, London Reg. Thursday, 9.30.  
**NOCTURNE in E MINOR (Chopin)**—De Pachmann—D1196, 8/6, London Reg. Friday, 8.45.  
**RUY BLAS OVERTURE**—Symphony Orchestra (conducted by Dr. Malcolm Sargent)—C1813, 6/6, Midland Reg. Saturday, 8.45.  
**MARCHE MILITAIRE (Schubert)**—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1298, 6/6, Midland Reg. Saturday, 7.0.  
**MARRIAGE OF FIGARO—OVERTURE**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1224, 6/6, Midland Reg. Saturday, 8.8.  
**L'ARLESIENNE SUITE (Bizet)**—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1801 to D1803, 8/6 each, London Nat. Saturday, 5.2.  
**CASSE-NOISETTE (Nutteracker) SUITE**—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1714 to D1718, 8/6 each, London Reg. Tuesday, 7.50.  
**VITO**—Pablo Casals—DA1085, 6/-, Midland Reg. Wednesday, 7.18.  
**WALTZ in G FLAT MAJOR (Chopin)**—De Pachmann—DA701, 6/-, London Reg. Thursday, 1.15.  
**MEDITATION, "Thaïs"**—Kreisler—D1207, 8/6, London Reg. Thursday, 2.35.

# "His Master's Voice"

The Gramophone Co., Ltd.



London, W.2.

# MONDAY, May 5 MIDLAND REGIONAL

626 kc/s (479.2 m.)

8.35  
JAN BERENSKA  
PIANOFORTE  
QUINTET

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'A May Day' ..... Haydn Wood  
 Minuet ..... Boccherini  
 Suite, 'The Merchant of Venice' ..... Rosse  
 Violoncello Solo, 'Cantabile' ..... Cui  
 (FREDERICK BYE)

Invitation to the Dance ..... Weber  
 Selection, 'The Geisha' ..... Jones

5.15 The Children's Hour

'The Star that didn't twinkle,' a Story by  
 Maisie Gilbert

Songs by HORACE PRIESTLEY (Tenor)

LUCY VINCENT (Oboe)

Prelude, Air, and Rondel ..... Nigel Dallaway

8.0 London Regional Programme

8.30 Midland News

8.35 Light Music

THE JAN BERENSKA PIANOFORTE  
 QUINTET

MURIEL SOTHAM (Contralto)  
 NORMAN KING (Tenor)

QUINTET

Overture, 'Maritana' ..... Wallace

NORMAN KING

The Gentle Maiden .... Irish Air, arr. Somervell  
 Kishmul's Galley ..... arr. Kennedy-Fraser

QUINTET

Fantasy, 'I Pagliacci' .....  
 Leoncavallo

9.5 MURIEL SOTHAM

The Silver Ring ..... Chaminade  
 Linden Lea .... Vaughan Williams

QUINTET

Carita ..... Berenska  
 Serenade ..... Toselli

NORMAN KING

Absent ..... Metcalfe  
 In Summertime on Bredon  
 Graham Peel

MURIEL SOTHAM

In the Marshes ..... del Rio  
 The Star ..... Rogers  
 Daffodil Gold ..... Robertson

QUINTET

Selection of W. H. Squire's Songs  
 arr. Baynes



MURIEL SOTHAM and NORMAN KING are the singers in the programme of light music tonight at 8.35.

'More about Dragons and Dragon Slayers,' by  
 Helen M. Enoch

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
 BULLETIN

6.40 Light Music

Relayed from THE NATIONAL TRADES EXHIBITION,  
 BINGLEY HALL, BIRMINGHAM

7.0 A Military Band Concert

THE BAND OF THE ROYAL REGT. OF  
 ARTILLERY

(By permission of the Officers)

Conducted by Captain E. C. STRETTON

Relayed from THE NATIONAL TRADES EXHIBITION,  
 BINGLEY HALL, BIRMINGHAM

March, 'Fighting Strength' ..... Jordan  
 Overture to a Comedy ..... Lincke  
 Suite, 'The Enchanted Forest' ..... Drigo  
 Selection from the Operas of Millöcker  
 Idyl, 'The Rustle of Spring' ..... Sinding  
 Selection, 'The Queen's Lace Handkerchief'  
 Strauss

9.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Overture, 'Morning, Noon and Night' .. Suppe  
 Bird Songs at Eventide ..... Eric Coates  
 Descriptive Piece, 'The Grasshoppers' Dance'  
 Bucalossi

Patrol, 'The Wee MacGregor' ..... Amers

10.15 'The Second News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

## THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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The alternative to the Midland Regional programme is the National programme (see page 267), which you can receive from Daventry 5XX on 1,554.4 metres.



8.0  
SOME THOUGHTS  
ON  
PROGRESS

MONDAY, May 5  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.35  
THE MUSIC  
OF  
TODAY

- 12.0 A Ballad Concert  
THELMA TUSON (*Soprano*)  
HARRY COSTIGAN (*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  
Conducted by ERNEST PARSONS,  
(From Midland Regional)
- 5.15 JACK PAYNE  
and his B.B.C. Dance Orchestra
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN
- 6.40 Light Music  
(From Midland Regional)
- 7.0 A Military Band Concert  
(From Midland Regional)  
THE BAND OF THE ROYAL REGIMENT  
OF ARTILLERY  
(By permission of the Officers)  
Conducted by Captain E. C. STRETTON  
Relayed from THE NATIONAL TRADES EXHIBITION,  
BINGLEY HALL, BIRMINGHAM

8.0 TODAY AND TOMORROW—A PHILOSOPHY OF  
PROGRESS

Professor JOHN MACMURRAY

8.30 Regional News

8.35 Concerts of  
Contemporary Music

(Fourth Season, 1929-30)

Held privately in THE CENTRAL HALL,  
WESTMINSTER

QUENTIN MACLEAN (*Organ*)

(By courtesy of the Directors of the Regal Cinema,  
Marble Arch)

A SMALL ORCHESTRA

Under the direction of

HERMANN SCHERCHEN

L'Homme et son Desir (1917) (Man and his  
Aspiration)..... Darius Milhaud

Poème plastique de PAUL CLAUDEL

I. Introduction

II. Apparition de la lune (The Moon rises)

III. L'Homme endormi et le fantôme de la  
Femme morte (The sleeping Man and the  
Spectre of the dead Woman)

IV. L'Homme qui dort debout (The Man who  
sleeps on his Feet)

- V. Toutes les choses de la forêt qui viennent voir  
l'Homme endormi (Everything in the Forest  
comes to see the sleeping Man)
- VI. Danse de la passion (Passion Dance)
- VII. Réapparition de la Femme (Reappearance  
of the Woman)
- VIII. La Lune disparaît. On voit apparaître les  
premières Heures blanches (The Moon vanishes.  
The first rays of Dawn appear)  
Concerto for Organ and Small Orchestra  
*Paul Hindemith*  
Kleine Dreigroschenmusik for Wind Instruments  
(Little Three-halfpenny Music)  
Suite from 'Die Dreigroschenoper' ('The Three-  
halfpenny Opera') (After 'The Beggar's Opera'  
of John Gay)..... Kurt Weill

10.0 INTERVAL

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 JACK HARRIS' GROSVENOR HOUSE BAND,  
from GROSVENOR HOUSE

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 267).

TODAY AND TOMORROW

by Professor John MacMurray: a series of talks which builds up a philosophy of freedom—that is, human freedom—through the investigation of what constitutes real morality. The pamphlet of the talks is of fascinating interest, concerned as it is with living problems. It can be had for 2d. post free

AN EXCELLENT INTRODUCTION TO PSYCHOLOGY  
THE STUDY OF THE MIND, by Professor Cyril Burt. Psychology, or the Study of the Mind, Professor Burt demonstrates in this pamphlet, is now a science, with a definite technique of its own. But surely the technique of no other science is as fascinating as this: all the experiments described can be carried out by the reader upon himself, and practically all the materials are provided in the pages of the pamphlet. 'The Study of the Mind' is a special talks pamphlet, in that it contains sixty-four pages, is more profusely illustrated than usual, and costs 3d. post free

THE SYLLABUS OF TALKS AND LECTURES FOR MAY TO JUNE CAN NOW BE HAD BY FORWARDING 1D. STAMP

PHILOSOPHY, London and Midland Regional on  
Mondays, April 28 to July 14, 1930 at 8 p.m.  
ECONOMICS, on National Wave, on Thursdays,  
June 12 to July 17, 1930 at 7.25 p.m.  
PSYCHOLOGY, from Daventry 5XX only, on  
Tuesdays, April 29 to July 15, 1930 at 8 p.m.



A subscription scheme has been instituted whereby for a remittance of 2s. listeners may receive Talks Pamphlets over a period of one year as published. Approximately 15 pamphlets are published each year during the three terms in January, April & September

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Monday's Programmes continued (May 5)

**CARDIFF**

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 An Orchestral Concert

Relayed from THE NATIONAL MUSEUM OF WALES  
(National Programme)  
(See page 267)

2.0 National Programme

4.45 'WELSH SKETCHES'—II

Mr. F. J. HARRIES: 'The Authoress of "Uncle Tom's Cabin" and her Welsh Ancestors'

5.0 National Programme

GUNSTONE JONES

Rhobat Wyn ..... *Awen Rhan*  
(Harp, NAN DAVIES)

CHOIR

Through Eastern Gates ..... *Bantock*  
Ring out, wild Bells ..... *John Reed*

**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 THE CHILDREN'S HOUR  
(From Cardiff)

6.0 Mr. C. H. CARPENTER: 'Swimming and Water Polo Topics'

6.15 National Programme

9.15 West Regional News (From Cardiff)

9.25 National Programme

9.40-11.0 Cardiff Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 Local News

9.25-11.0 National Programme

**BOURNEMOUTH.**

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.15 National Programme

2.0-11.0 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

10.15:—Daily Service. 10.30-11.0:—National Programme. 2.0:—National Programme. 3.20:—Northern Wireless Orchestra. Harold Bradbury (Tenor). (From Leeds). Nora Reynolds (Pianoforte). 5.15:—Children's Hour. 6.0:—National Programme. 7.45:—Programme of Manx Airs and Music celebrating the Centenary of the birth of T. E. Brown. The Northern Wireless Orchestra. Conducted by T. H. Morrison. Muriel Bramhill (Contralto). W. L. Clague: Readings from Poems by T. E. Brown. 9.0:—National Programme. 9.15:—North Regional News. 9.25:—National Programme. 9.40-11.0:—The Northern Wireless Orchestra. Gladys Sweeney (Soprano).



GUNSTONE JONES and ANNIE REES take part in the Welsh Programme from Cardiff tonight at 9.40.

5.15 THE CHILDREN'S HOUR

'PAPA HAYDN'  
A Playlet with Music  
by

H. G. SEAR

GWLADYS TREVOR WILLIAMS (Soprano)  
THE STATION TRIO

6.0 Swansea Programme

6.15 National Programme

9.15 West Regional News

9.25 National Programme

9.40-11.0 A Welsh Programme

THE WILLIAMSTOWN MALE VOICE CHOIR  
Conducted by BEN THOMAS

Feasting, I watch ..... *Elgar*  
O peaceful Night ..... *German*  
Whether I find thee ..... *Elgar*

ANNIE REES (Soprano)

Dream-o'-Day Jill ..... *German*

Go from my Window, go }  
Gathering Daffodils .. } *Old English,*

My Hope ..... } *arr. Somercell*

GUNSTONE JONES (Pennillion Singing)

(Harp, NAN DAVIES)

CHOIR

Y Delyn Aur ..... *D. Pughe Evans*

ANNIE REES

Y Golomen Wen ..... *R. S. Hughes*

Tra Bo Dau ..... *J. Ll. Williams*

Unwaith Etto'n Nghymru Annwyl

*E. D. Williams*

7.45  
THE WIRELESS  
MILITARY  
BAND

TUESDAY, May 6  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.20  
A RELAY  
FROM  
COVENT GARDEN

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Listeners' Recipes: Canned Fruit

11.0-11.30

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

12.0

A Ballad Concert  
ELSIE OTLEY (Soprano)  
JOHN ANTHONY (Baritone)

12.30

EDWARD O'HENRY  
AT THE ORGAN OF TUSSAUD'S CINEMA

1.0-2.0

Light Music  
MAX JAFFA and his PICCADILLY GRILL ORCHESTRA  
FROM THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board, by the Fullograph Process

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, G.C.B., G.B.E., M.P.: 'How the Country is Governed—II, The House of Commons'

4.25

Interlude

4.30

PATMAN  
at THE ORGAN  
and  
THE BRIXTON ASTORIA ORCHESTRA  
Directed by FRED KITCHEN  
Relayed from THE BRIXTON ASTORIA

5.15

The Children's Hour

Various Violin Solos played by DAVID WISE  
'Zoo Feathers'—according to LESLIE MAINLAND  
'The Terror'—a Mortimer Batten Story

6.0 READING FROM THE VICTORIAN POETS  
BROWNING

Read by V. C. CLINTON BADDELEY

6.15

'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40

The Foundations of Music

MENDELSSOHN'S PIANOFORTE MUSIC  
Played by MAURICE COLE

8.5 DOROTHY BENNETT

Ah, fors e lui (The one of whom I dreamed) ('La Traviata') ..... Verdi

8.12 BAND

Suite, 'The Miracle' ..... Humperdinck  
Prelude; Procession and Children's Dance; Banquet and Nuns' Dance; March of the Army and Death Motive; Christmas Scene, and Finale, Act I

8.34 DOROTHY BENNETT

Care Selve (Dear Woods) ..... Handel  
In the Hay ..... arr. Banten  
Ariette ..... Vidal  
Elf and Fairy ..... Denmore

8.42 BAND

Piedmontese Dances (Nos 1 and 2) ..... Sinigaglia  
March, 'The Crusader' ..... O'Donnell

9.0

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.20 'Die Fledermaus'

ACT II

Relayed from THE ROYAL OPERA HOUSE, COVENT GARDEN  
Conductor, BRUNO WALTER

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20 'THE PROGRESS OF MUSIC'

Dr. GEORGE DYSON

Andante from the 'Surprise' Symphony

10.40 The Palestrina Choir

From Copenhagen

relayed from

THE PARK LANE HOTEL

Sola Soletta Girolamo Conversi (16th century)  
Hope of my Heart John Ward (17th century)  
Come away, sweet love  
Thomas Greaves (17th century)

11.0-12.0 DANCE MUSIC

(From Manchester)

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

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

The address broadcast by the Rev. Hubert L. Simpson from the studio on Easter Sunday evening is being published by the Westminster Congregational Church in the magazine known as the Westminster Record, which may be obtained from the Vestry at the Church, Buckingham Gate, S.W.1.



JOHANN STRAUSS, THE WALTZ KING, whose light-hearted opera, *Die Fledermaus*, is being performed at Covent Garden tonight. The Second Act, dealing with the domestic complications in which the Baron becomes involved at the masked ball, will be broadcast from 9.20 to 10.10. Notes on the music will be found on page 256.

7.0-7.20 Mr. FRANCIS TOYE: 'The Opera'

7.25 Professor WINIFRED CULLIS: 'The Making of a Personality—II, Regulation of Growth'

7.45 The Wireless Military Band

Conducted by B. WALTON O'DONNELL  
DOROTHY BENNETT (Soprano)

BAND

Overture, 'Anna Bolena' ..... Donizetti  
Polish Dance, No. 1 ..... Scharwenka  
Rondo, 'Brillante'... Weber, arr. Charles Stainer

8.0-8.30

\*(1,554.4 m. only)

\* 'THE STUDY OF THE MIND'—II  
Dr. CYRIL BURT: 'Education Tests'

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 273). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 272).

# THE KEY TO MAN'S CAREER.

"Pelmanism," Says Dr. Norwood, "Is Sound Psychology."

DR. NORWOOD, D.D., the well-known minister of the City Temple, London, is a great admirer of Pelmanism. "Pelmanism," he says, "is sound Psychology and an admirable system of Mind-training. It is more than mere Memory-training. It reduces to a coherent system what every person who lives intelligently and strongly must, at least partly, carve out for himself. A proper grasp of it would save any life from futility, and would cause many to discover powers latent within themselves of the existence of which they had not dreamed. It teaches that man has the key to his own career, and enables many to find the key itself which, for want of self-knowledge, had lain undiscovered."



Carroll Smith

Dr. F. W. NORWOOD, D.D.

find the key itself which, for want of self-knowledge, had lain undiscovered."

Pelmanism trains the mind and the senses. It strengthens your Will. It develops your Personality. It banishes Timidity and drives away Depression and morbid thoughts. It gives you increased Courage, Initiative, and Determination. It enables you to take up a more cheerful and optimistic attitude towards life. Not only does it increase your Efficiency and Earning-Power, but it helps you to cultivate an appreciation of the finer things of life. In a sentence, it enables you to live a fuller, richer, happier, and more successful existence.

**A Bank Clerk** writes: "My greatest gain from the Course has been the increase in Self-Confidence, which I needed. Observation of men and things have improved greatly and my Memory is better." (R 33283.)

**A Secretary** writes: "The Course has helped me enormously. It 'bucked me up' from the first book, and I have been able to pick up the broken threads of my life again with hope and courage for the future." (B 34063.)

**A House-Wife** writes: "I feel mentally brighter—stronger in mind and body—and less of a nonentity. It has helped me once more to have confidence in myself. Life is now a much more beautiful thing." (W 34106.)

**A Science-Master** writes: "The Course first taught me Self-Discipline, and the avoidance of 'wasting time.' I have now a fixed purpose. I can concentrate with ease. My reading has become wider and more profitable and my thinking more truly scientific." (H 33795.)

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The Pelman Course is fully explained in a little book entitled "The Efficient Mind," a copy of which will be sent, free, to every reader who writes for it to-day. Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in odd moments during the day. They will enable you to banish those weaknesses and failings which "keep you down" in life, and to make the fullest use of the powers now lying latent or only semi-developed in your mind.

Write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1 (or call), and by return you will receive a free copy of "The Efficient Mind" and particulars enabling you to enrol for the Pelman Course on specially convenient terms.

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Write for a copy of this Book TO-DAY

## TUESDAY, May 6 MIDLAND REGIONAL 626 kc's (479.2 m.)

6.40  
THE MIDLAND  
WIRELESS  
ORCHESTRA

12.0 London Regional Programme

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Shamus O'Brien'.....Stanford  
Aubade.....Rauvlinson  
Barcarolle.....Mann, arr. Albert Goossens  
Mosaic on Beethoven's Music.....arr. Tanc  
Suite, 'A Day in May' Friml  
Caucasian Sketches Ippolitov-Ivanov

5.15 The Children's Hour

'An Adventure with the Treasure Lady—the Highwayman Pays,' by Winifred A. Ratcliff

Songs by HAROLD CASEY (Baritone)  
MURIEL TOOKEY (Violin)

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  
EFFIE KALISZ (Pianoforte)

ORCHESTRA

Overture, 'Britannia'.....Mackenzie  
Tone Poem, 'Bohemia's Woods and Fields' Smetana

EFFIE KALISZ and Orchestra

Divertimento.....Herbert Bedford

7.15 ORCHESTRA

Suite, 'Neapolitan Scenes'.....Massenet  
La Danse; La Procession; Improvisateur; La Fête

EFFIE KALISZ

Preludes—Minstrels.....  
Soirée dans Grenade.....  
Jardins sous la Pluie (Gardens in the Rain).....Debussy

ORCHESTRA

Suite, 'Casse Noisette ('Nutcracker') Tchaikovsky



Claude Harris

EFFIE KALISZ

is the pianist in the orchestral programme this evening at 6.40.

8.0 ORGAN RECITAL

by

Dr. HAROLD RHODES

Relayed from THE CATHEDRAL, COVENTRY

First movement (Sonata in D Flat)...Rheinberger  
Andante (Sonata No. 4) Bach  
Grand Fantasy in F Minor Mozart  
A Forest Melody Phillips  
London New (Study on A Hymn Tune)  
Charlton Palmer

8.30 London Regional Programme

9.0 Midland News

9.5 London Regional Programme

9.20 National Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

### SUMMER PLEASURE

The series of talks which Prof. Julian Huxley is to give on 'Bird-Watching and Bird-Behaviour' will be published in THE LISTENER

The first of the series will appear on May 7, that is, next Wednesday.

PRICE 3D. OF ALL BOOKSTALLS & NEWSAGENTS

# The Listener

The alternative to the Midland Regional programme is the National programme (see page 271), which you can receive from Daventry 5XX on 1,554.4 metres.

# TUESDAY, May 6

## LONDON REGIONAL

842 kc's (356.3 m.)

### 8.0

#### THE B.B.C. DANCE ORCHESTRA

#### 12.0 A Concert

CATHERINE AULSEBROOK (*Contralto*)  
THE PRO MUSICA TRIO

EILEEN ANDJELKOVITCH (*Violin*); ETHEL ZILLHART (*Violoncello*); AGNES MILL (*Pianoforte*)  
First Movement, Trio in B Flat, Op. 99... *Schubert*

CATHERINE AULSEBROOK

In Haven ..... *Elgar*  
I'll bid my heart be still (Old Scotch Border Melody) ..... *Cyril Scott*  
Into thy Hands ..... *Bach*

Trio

Second Movement, Trio in A Minor (Theme with Variations) *Tchaikovsky*

CATHERINE AULSEBROOK

Spring Sorrow *Ireland*  
Winter .. *Percy Pitt*  
O del mio dolce Arlor *Gluck*

Trio

Trio in G, No. 1 *Haydn*  
Andante—Rondo

#### 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 CANTELL

Overture, 'Shamus O'Brien'... *Stanford*  
Aubade... *Rindinson*  
Bacchante *Mann, arr. Albert Goossens*  
Mosaic on Beethoven's Music *arr. Tavan*

Suite, 'A Day in May' ..... *Friml*  
Caucasian Sketches ..... *Ippolitov-Ivanov*

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

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

#### 6.40 An Orchestral Programme

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
EFFIE KALISZ (*Pianoforte*)

ORCHESTRA

Overture, 'Britannia' ..... *Mackenzie*  
Tone Poem, 'Bohemia's Woods and Fields' ..... *Smetana*

EFFIE KALISZ and Orchestra

Divertimento ..... *Herbert Bedford*

7.15 ORCHESTRA

Suite, 'Neapolitan Scenes' ..... *Massenet*  
La Danse; La Procession; L'Improvisateur; La Fête



#### ARCHITECTURE OF TODAY.

Ideal House, at the corner of Argyll Street, the London home of the National Radiator Company, is, with its black walls and bold decoration, one of the most arresting commercial buildings in London. Mr. Howard Robertson will deal with 'modern structure and material' in the second of the talks on architecture, to-night at 8.30.

EFFIE KALISZ  
Preludes—Minstrels: Soirée dans Grenade; Jardins sous la Pluie (Gardens in the Rain) *Debussy*

ORCHESTRA

Suite, 'Casse-Noisette' ('Nutsacker') *Tchaikovsky*

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

8.30 'Today and Tomorrow in Architecture'—II  
Mr. HOWARD ROBERTSON: 'Modern Structure and Material'

9.0 Regional News

9.5 BERKELEY MASON (*Pianoforte*)  
Balladen, Op. 10, Nos. 2 and 3 *Brahms*

9.20 National Programme

10.10 INTERVAL

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

#### 10.30-11.0 DANCE MUSIC

(From Manchester)

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

This Week's Epilogue:

#### 'THE EARTH IS THE LORD'S. THE HEAVENS LIKE A CURTAIN.'

Psalm 19, 1-8  
Job ix, 1-10  
English Hymnal, 297, 'The Spacious firmament on high'  
Isaiah li, v. 6

## Distemping the Country Cottage—II

WHETHER or no the paint is also going to be rejuvenated, I would strongly recommend the worker to cover this with paper. Distemper of all kinds is made to stick, and in actual practice it sticks even harder on surfaces where it is not wanted than on those for which it was bought. And distemper on paint is a real trouble to remove. The ceilings may take two or even three coats to get a good surface. Don't be disheartened if the first one looks blotchy. It may dry well enough to leave it with one coat. If it doesn't, a second coat will nearly always make a successful effect. The secret of success is to work up the mixture to the right texture, which is about that of a thin cream, and to keep the pail well stirred.

Work quickly, with a moderately well-loaded and definitely wet brush. The first suspicion of 'pull' in the brush will mean a streaky and uneven effect when the work is dry. When the ceiling is finished, the question of the walls can be tackled. If there is any suggestion of 'flaking' in the old distemper, it is wise to guard against this trouble recurring in the new coat by applying a coat of petrifying liquid before the actual colour is put on.

When the petrifying liquid is dry the distemper should be mixed and well knocked up. Distemper as sold in tins is a very thick, almost solid, preparation, and the whole question of success depends upon the way it is worked before the brush is put into it. A thick stick is the best medium for knocking up, and it must be kept in commission till the last of the distemper is used, for like ceiling white, distemper is very heavy and constantly sinks to the bottom of the water.

I have found the best plan is to use an old pail for mixing and to mix a fairly small quantity at a time, so that one is working with manageable quantities. The thickness should be about that of whitewash—very slightly stiffer than an ordinary thin cream, and the same principles of application should be followed. The brush should be well loaded, though there is no need to have it so full that the splashes go all over the place every time it is moved. But it must be definitely wet enough to go over the surface smoothly and quickly, without pulling against the wall. If possible, do not leave the edges of the work to get dry until you have finished at least one complete wall. If this happens it is almost impossible to avoid ridges and lines in the dry surface.

If a light colour is being applied over a wall which has been coloured with a darker colour or which has been allowed to get very dirty, it is a good plan to apply a good thick coat of white distemper first. Otherwise the new colour will come up dingy-looking and dull, and three or four coats may be needed to overcome the trouble. Difficult surfaces sometimes yield better results if a rough stippling movement is employed rather than the more usual up and down stroke. This is done by applying the distemper in the ordinary way and then going over it roughly with the ends of the bristles, dabbing straight at the wall. This is also an effective remedy where the liquid has run down and semi-congealed. It distributes the medium successfully over a large area and saves the permanent ridge which might otherwise ensue.

The question of a brush is also important. For the average amateur the ordinary brush sold for this purpose is too heavy to be comfortable in use. I have found that a rubber-set paint brush, of about six inch spread, is far lighter and more successful in use. It is a little more expensive to buy, but is almost everlasting if properly washed and dried after using, and the saving of fatigue by this method is incalculable.—From a talk by Mrs. Leslie Menzies.

#### Dhal Bhat.

Wash 1 lb. lentils and soak them overnight. Cook lentils in stock until soft. If no stock, use water in which the lentils were soaked. Slice onions and fry them a golden brown. Add 1½ tablespoonfuls of curry powder, mix well, then add 2 tablespoonfuls of flour. Fry lightly, when well mixed add stock, or water (stock is better), pour in sufficient stock to make a creamy paste. Add lentils and heat thoroughly. Serve with boiled rice. The curry eaten alone is delicious for breakfast, or served with fried fish or omelette.

Tuesday's Programmes continued (May 6)



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**CARDIFF**

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- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR  
'THE MINOTAUR'  
A Legend of Ancient Greece  
by  
L. DU GARDE PEACH
- 6.0 'THE INNS OF SOUTH WALES AND THE BORDER'  
—III  
Mr. J. KYRLE FLETCHER: 'The Coaching Houses'
- 6.15 National Programme
- 7.0 Swansea 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
- 7.0 Egwyl Gymraeg  
'PYNCAU'R DYDD YNG NGHYMRU'  
Gan:  
Yr Athro E. ERNEST HUGHES  
A WELSH INTERLUDE  
'CURRENT TOPICS IN WALES'  
A Review, in Welsh, by Professor E. ERNEST HUGHES



THE KING'S HEAD HOTEL, NEWPORT, a famous old coaching house which Mr. J. KYRLE FLETCHER mentions in his talk from Cardiff this evening at 6.0.

- 7.25 National Programme
- 7.45 A West Country Song Recital  
by  
GLYN EASTMAN (Baritone)  
Somerset, 'On a January Morning'....German  
Gloucester, 'Cotswold Love'.....Mullinar  
Bristol, 'The Postillion'.....J. L. Molloy  
Somerset, 'If Love's content'.....German  
Devon, 'Devon, O Devon, in Wind and Rain'  
Stanford
- 8.0 The Band of H.M.  
Welsh Guards  
(By permission of Col. R. E. K. LEATHAM, D.S.O.,  
Commanding)  
Director of Music, CAPTAIN ANDREW HARRIS  
Relayed from BATH'S EXHIBITION OF INDUSTRY,  
THE COUNTY RINK, NORTH PARADE  
BATH  
Overture, 'Rosamunde'.....Schubert  
Excerpts from 'Mignon'.....Ambroise Thomas  
Nautical Fantasy, 'A Life on the Ocean'  
Binding  
Cornet Solo, 'Still as the Night'.....Bohm  
(Sergeant NORMAN BETTINSON)  
Revue, 'Bric-a-Brac'.....Monckton and Finch  
Harry Lauder's Popular Songs arr. Henry Pether
- 9.0 National Programme
- 10.10 West Regional News
- 10.20-12.0 National Programme

- 7.25 National Programme
  - 7.45 Cardiff Programme
  - 9.0 National Programme
  - 10.10 West Regional News  
(From Cardiff)
  - 10.20-12.0 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 Mr. H. P. TWYFORD: 'A Review of the West  
Country Rugby Season'
- 7.25 National Programme
- 10.10 Local News
- 10.20-12.0 National Programme

**BOURNEMOUTH**

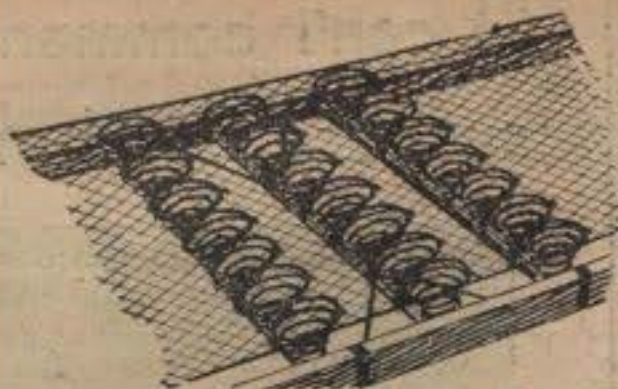
- 10.15 The Daily Service
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.30-12.0 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

- 10.15:—Daily Service. 10.30-11.0:—National. 12.0:—Gramophone Records. 1.15:—The Manchester Tuesday Midday Society's Concert. 1.50:—Speeches by the Rt. Hon. the Lord Mayor of Manchester and the Prime Minister, relayed from the Civic Luncheon at the Town Hall, Manchester, on the occasion of the laying of the foundation stone of the Town Hall extension and Reference Library. 2.30:—National. 4.30:—Northern Wireless Orchestra. 5.15:—Children's Hour. 6.0:—Mr. Charles Owen: 'Humorous Anecdotes of Edwin Waugh.' 6.15:—National. 7.0:—Community Drama in the North: Mr. J. A. Hughes. (From Leeds.) 7.25:—National. 7.45:—Orchestral Requests. 9.0:—National. 10.10:—North Regional News. 10.20:—National. 11.0-12.0:—Dance Music (National Programme).

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7.45  
TONIGHT'S  
VAUDEVILLE  
ENTERTAINMENT

WEDNESDAY, May 7  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
MUSIC  
FOR  
BROADCASTING

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE WEEK IN WESTMINSTER'  
Lady IVEACH, M.P.

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  
DORIS COWEN (Contralto)  
WILLIAM BIGGS (Tenor)

2.30 FOR THE SCHOOLS  
Miss C. VON WYSS: 'Nature Study for Town  
and Country Schools—II, The Life and Habits  
of the Stickleback'

2.55 Interlude

3.0 MISS MARJORIE BARBER: 'Stories and Story-  
Telling in Prose and Verse—II. How Plays are  
made from Stories: The Merchant of Venice'

3.25 A Light Classical Concert  
IAN GLENNIE (Baritone)  
THE WESTMINSTER STRING QUARTET  
Quartet in E Flat, Op. 64, No. 6  
*Haydn*  
Two Movements from Quartet in  
E Flat ..... *Mendelssohn*

3.55 IAN GLENNIE  
Ganymede ..... } *Schubert*  
The Dwarf ..... }  
The Horn of Youth ..... *Schumann*

4.10 QUARTET  
Variations on an Original Theme  
*Purcell Warren*  
Quartet in A Minor ..... *Schubert*

4.45 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT  
CINEMA  
Relayed from BIRMINGHAM  
Rondo Capriccioso ... *Mendelssohn*  
Waltz, 'What have I done?'  
*Jurman*  
Entr'acte, 'The Bells of St. Malo'  
*Rimmer*  
Selection, 'The Last Waltz' *Straus*

5.15 The Children's Hour  
'WESTWOODS'  
(Eleanor Parjeon)  
Arranged as a Dialogue Story



Violet  
Lorraine

will star in  
'RED PEPPER',  
a potted revue

Book and Lyrics by ERIC LITTLE  
Music by WILLIAM WALKER and  
GEORGE POSFORD  
Assisted by:  
ERNEST SEFTON, HAROLD KIMBERLEY,  
OLIVE GROVES, and THE REVUE CHORUS  
Orchestra conducted by JOHN ANSELL

This Evening at 7.45

6.0 Field-Marshal Sir CLAUD JACOB, G.C.B.,  
K.C.S.I., K.C.M.G., Governor and Commandant  
of the Church Lads' Brigade: 'The C.L.B.  
Camp'

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

6.40 The Foundations of Music  
MENDELSSOHN'S PIANOFORTE MUSIC  
Played by  
MAURICE COLE

7.0-7.20 A Discussion  
between  
Mr. FRANK GRAY and Col. A. M. LLOYD  
on  
'Vagrancy'

7.25 'SIX VICTORIAN POETS—II'  
Mr. F. L. LUCAS: 'Browning'

7.45 Vaudeville  
VIOLET LORAINÉ in a Potted Revue  
'RED PEPPER'  
Book and Lyrics by ERIC LITTLE  
Music by WILLIAM WALKER and  
GEORGE POSFORD  
Assisted by ERNEST SEFTON, HAROLD  
KIMBERLEY, OLIVE GROVES, and  
THE REVUE CHORUS  
ORCHESTRA conducted by JOHN ANSELL  
CYRIL SHIELDS  
(Novelty Conjuror)  
MURIEL GEORGE and ERNEST BUTCHER  
(in Folk Songs and Duets)  
GEOFFREY GIBSON  
(Saxophone Solos)

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

9.25 THE DUCHESS OF BEDFORD  
'Cape Town and Back by Air'

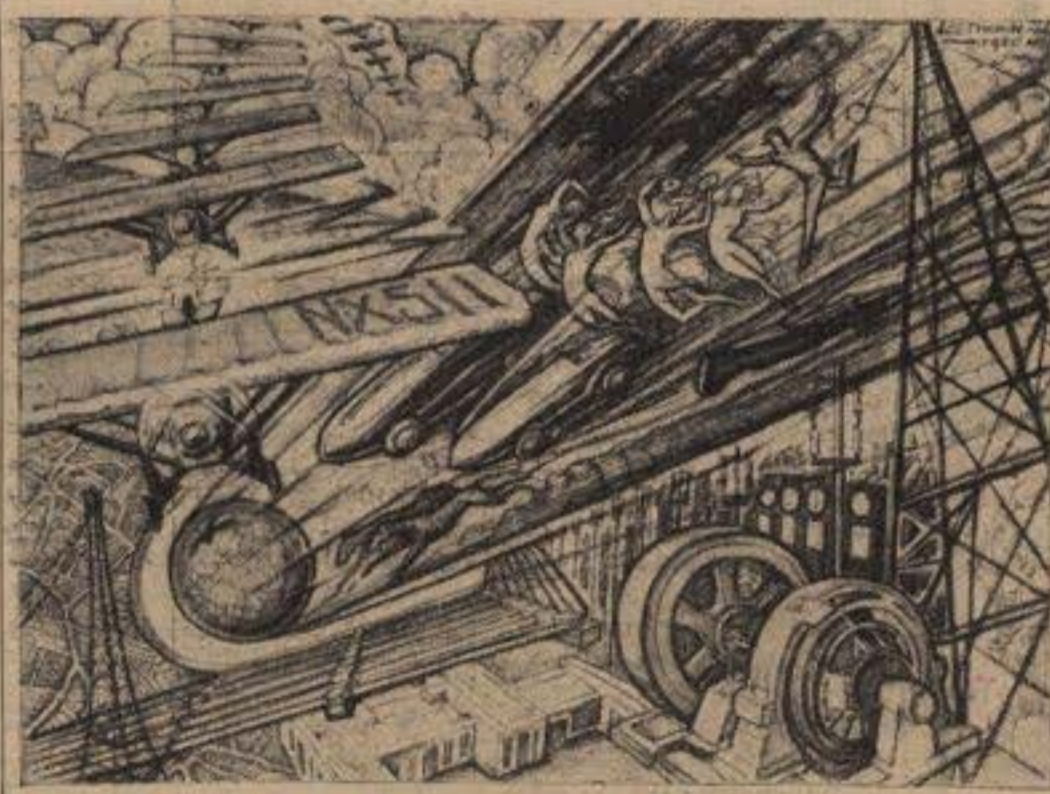
9.40 Music for Broadcasting

LOUISE MARSHALL  
(Mezzo-Soprano)  
JOHN ARMSTRONG (Tenor)  
HERBERT HEYNER (Baritone)  
KEITH FALKNER (Bass)  
A SMALL ORCHESTRA  
and  
THE WIRELESS CHORUS  
(Chorus Master,  
STANFORD ROBINSON)  
Conducted by  
HERMANN SCHERCHEN  
Speed of the Times (Tempo der  
Zeit), a Cantata for Broadcasting  
*Hanns Eisler*  
Lindbergh's Flight (Lindberghflug)  
—Text by BEAT BRECHT  
*Paul Hindemith and Kurt Weill*

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

THE SPLENDIDE DANCE BAND  
from THE HOTEL SPLENDIDE



Music for Broadcasting

A concert of music written specially for broadcasting, including  
'Speed of the Times' and 'Lindbergh's Flight,' will be given at 9.40

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 279). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 278).

WEDNESDAY, May 7  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

6.40  
**THE MIDLAND  
 WIRELESS  
 ORCHESTRA**



**A  
 good item  
 on any  
 programme**

*Player's  
 please*



N.C.C.780

- 12.0 *London Regional Programme*
- 1.30 **A Light Orchestral Concert**  
 THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by FRANK CANTELL
- Overture, 'A Midsummer Night's Dream' *Mendelssohn*
- PHYLLIS PECK (*Soprano*)  
 Music when soft Voices die ..... *Quilter*  
 Twilight Fancies ..... *Delius*  
 A Prayer to our Lady ..... *Ford*
- ORCHESTRA  
 Two Irish Tono Pictures ..... *Walton O'Donnell*  
 The Mountain Sprite; At the Pattern
- 2.0 HAYDN HEARD (*Violin*)  
 Allegro brillante ..... *Ten Have*  
 To a Wild Rose ..... *MacDowell*
- ORCHESTRA  
 Simple AVEU ..... *Thomé*  
 Dance of the Apprentices ('The Mastersingers')  
 Wagner
- PHYLLIS PECK  
 Sunset ..... *Delius*  
 Song of the Blackbird ..... *Quilter*  
 At the Well ..... *Hagemann*
- HAYDN HEARD  
 Rezinka ..... *Drda*  
 Andantino ..... *Martini, arr. Kreisler*  
 Hej! Hej! ..... *Drda*
- 2.40-3.0 ORCHESTRA  
 Selection of Russian Folk Songs ..... *arr. Higgs*  
 Morris Dance, 'Skipton Rig' ..... *Holliday*
- 5.15 **The Children's Hour**  
 'The Tale of an Elm Tree,' by Hilda Redway  
 TONY will entertain  
 HARRY STANIER (*Violoncello*)  
 'Fishy Houses—Crab Castle,' by Margaret  
 Madeley
- 6.0 *London Regional Programme*
- 6.15 **'The First News'**  
 WEATHER FORECAST, FIRST GENERAL NEWS  
 BULLETIN

- 6.40 **A Light  
 Orchestral Concert**  
 THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by JOSEPH LEWIS  
 FRANK LESTER (*Baritone*)  
 HARRY STANIER (*Violoncello*)
- ORCHESTRA  
 Overture, 'Pique Dame' ('Queen of Spades')  
*Supp.*  
 FRANK LESTER  
 The Sword Song ..... *Elgar*  
 My Captain ..... *Cyril Scott*  
 When Childher plays ..... *Walford Davies*
- ORCHESTRA  
 An African Suite ..... *Dorothea Barcroft*
- 7.15 HARRY STANIER  
 Still as the Night ..... *Bohm*  
 Vito ..... *Popper*
- ORCHESTRA  
 Selection of Lano Wilson's Old English Melodies  
*arr. Hely-Hutchinson*
- FRANK LESTER  
 She is far from the Land ..... *Lambert*  
 Innis Ferrel ..... *Aitken*  
 Trottin' to the Fair ..... *Stanford*
- 7.40 HARRY STANIER  
 Kol Nidrei (Hebrew Melody) ..... *Maz Bruch*
- ORCHESTRA  
 Introdazzo, 'You and I' ..... *Napoleon Lambelet*  
 March, 'Pomp and Circumstance,' No. 1 .. *Elgar*
- 8.0 *London Regional Programme*
- 8.30 *Midland News*
- 8.35 *London Regional Programme*
- 9.50 *London Regional 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 277), which you can receive from Daventry 5XX on 1,554.4 metres.*

**LOUIS GOLDING'S HOLIDAY AT THE OASIS**

(Continued from page 251.)

cups patterned with stars and crescent moons. But Yussuf must have his pot of tea brewed for him, flavoured with mint and sweetened with an exceeding bounty of sugar. And we did not forget to send our cups to the snake-charmer and the player upon the bagpipes, that they should drink with us. And when we entered the café, this being a Lenten season, we did not allow our eyes to linger upon the oleographs of white décolletée maidens on the straw mats that lined the café walls. (For though it is true that the Prophet badé that the women-folk of the faithful shall be strictly veiled from toe to heel, he said nothing about the blonde infidel; wherefore none of us thinks it necessary to rise and obscure her charms with a curtain of sacking. And though tonight we are as scrupulous as ever with respect to the forbidden juice of the grape, may we not permit ourselves to drink a few bottles of *boukkha*, a liquor twenty times more fiery than gin? Is *boukkha* not distilled from apricots? Could any liquor be more naïve?)

Now M. Heifetz fiddles upon his fiddle with acute skill; but the skill of Ali Hassan on the nights of Rámadán in Nefta was deadlier when he piped his three fierce snakes into somnolence. And the Young Ladies of Mr. Cochran are good to look upon, but not lovelier than the far-wandered maidens from Wazan with their tiaras of silver coins. And Nikitina and Lifar dancing together enthral the eye and the mind, but the Kabyle maidens bewitched the senses and stole the heart away. And all night long the hoarse records rotated faster and faster, and the bagpipes shrilled more and more desperately, and the drums thudded like pulses in the blood.

It was so unlike Golders Green. And not even Blackpool on Wakes Week is more disturbing. There were also water-lilies in the pools of the oasis. And sometimes a bird sang in the deep greenery. And all that, roughly, was why I enjoyed that holiday. How those Kabyle maidens went to it when they danced!

LOUIS GOLDING.

8.35  
A FAMOUS  
NOVEL  
DRAMATIZED

WEDNESDAY, May 7  
LONDON REGIONAL  
842 kc's (356.3 m.)

10.30-12.0  
THE SPLENDIDE  
DANCE  
BAND

12.0 ORGAN RECITAL  
by  
WALTER VALE  
Relayed from ALL SAINTS', MARGARET STREET  
NORA DONALD (Soprano)

WALTER S. VALE  
Fugue on the Name, 'Bach,' Op. 60, No. 2  
*Schumann*  
Choral Prelude, 'Mein Jesu, der du mich' ..... *Brahms*  
*Edgar L. Bainton*

NORA DONALD  
Paris Angelicus ..... *Franck*  
Morning Hymn ..... *Henschel*  
Ring out, wild bells  
*Edgar L. Bainton*

WALTER S. VALE  
Sonata in D, Op. 65, No. 5  
*Mendelssohn*

NORA DONALD  
The Birds ..... *Haley Simpson*  
I love my God and He loves me  
*Ernest Bullock*  
A Song of Innocence  
*Walford Davies*  
The Holy Child .. *Easthope Martin*

WALTER S. VALE  
Prelude and Fugue in A Minor  
*Bach*

2.40-3.0 ORCHESTRA  
Selection of Russian Folk Songs .... *arr. Higgs*  
Morris Dance, 'Skipton Rig' ..... *Holliday*

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

7.0 ARTHUR COX  
Jean ..... *Meade*  
Ships of Yule ..... *Shaio*  
Light I love best ..... *Hopkins*

7.8 BAND  
Suite, 'William Byrd' (1542-1623)  
*Selected and arranged by Gordon Jacob*  
The Earle of Oxford's Marche;  
Pavana; John, come kisse me  
now; The Mayden's Song;  
Wolsey's Wilde; The Bells

7.30 ARTHUR COX  
Mountain Lovers ..... *Squire*  
A Northern Lament ..... *Brahe*  
The Tideless Sea ..... *Bowen*

7.38 BAND  
'Peer Gynt' Suite, No. 2 .... *Grieg*  
Abduction of the Bride; Arab  
Dance; Peer Gynt's Return—  
Stormy Evening on the Coast  
Solveig's Song

8.0 Mr. OTTO SIEPMANN  
GERMAN LANGUAGE LESSON

8.30 Regional News

8.35 'The Four  
Feathers'  
by  
A. E. W. MASON  
Adapted for the microphone by  
ANNE PARLANE

The action of the play takes place  
towards the end of the nineteenth  
century in London, Ireland, and  
the Soudan

Produced by CECIL LEWIS  
(See centre of page)

9.50 JOSEPHINE BROWN  
(Pianoforte)  
Preludium ... *Bach arr. Saint-Saëns*  
Adante and Variations in F Minor  
*Haydn*  
Jardins sous la pluie .... *Debussy*  
Fileuses près de Carantoo  
*Rhené-Baton*

Plaintes ou la maja et le Rossignol... *Granados*  
El Pelele (Goyesca).....

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

10.30-12.0 DANCE MUSIC  
THE SPLENDIDE DANCE BAND, from  
The HOTEL SPLENDIDE



A. E. W. MASON.

# 'THE FOUR FEATHERS'

by A. E. W. MASON

Adapted for the microphone  
by Anne Parlane

Produced by  
CECIL LEWIS

TO BE BROADCAST TONIGHT AT 8.35

### VOICES:

GENERAL FEVERSHAM, a Crimean veteran  
LIEUT. SUTCH  
HARRY FEVERSHAM, son of General Feversham  
WILLOUGHBY, officer in Harry Feversham's regiment  
TRENCH, officer in Harry Feversham's regiment  
JACK DURRANCE, officer in another regiment  
CALDER, officer in another regiment  
MATHER, officer in another regiment  
ABOU FATMA, an Arab  
DERMOD EUSTACE, an Irish landowner  
ETHNE EUSTACE, his daughter  
MRS. ADAIR, a friend of Ethne  
Eustace  
Soldiers, Servants, a German, and  
an Irishwoman

The action of the play takes place to-  
wards the end of the nineteenth century  
in London, Ireland, and the Soudan.

### THE CAST WILL INCLUDE:

Andrew Churchman, Harman Grise-  
wood, Bruce Belfrage, Michael Hogan,  
Lionel Millard, Carleton Hobbs, Cyril  
Nash, Kathleen O'Regan, Clare Harris,  
Frank Cochrane, and H. O. Nicholson.



CECIL LEWIS.

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

6.40 The Wireless  
Military Band  
Conducted by B. WALTON O'DONNELL  
ARTHUR COX (Tenor)

BAND  
Fantasy Overture, 'Romeo and Juliet'  
*Tchaikovsky*

1.0 Gramophone Records

1.30 A Light Orchestral Concert  
(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'A Midsummer Night's  
Dream' ..... *Mendelssohn*

PHYLLIS PECK (Soprano)  
Music, when soft Voices die... *Quilter*  
Twilight Fancies ..... *Debussy*  
A Prayer to our Lady ..... *Ford*

ORCHESTRA  
Two Irish Tone Pictures  
*Walton O'Donnell*  
The Mountain Sprite; At the  
Pattern

2.0 HAYDN HEARD (Violin)  
Allegro Brillant ..... *Ten Have*  
To a Wild Rose ..... *MacDowell*

ORCHESTRA  
Simple Aven ..... *Thomé*  
Dance of the Apprentices ('The Mastersingers')  
*Wagner*

PHYLLIS PECK  
Sunset ..... *Debussy*  
Song of the Blackbird ..... *Quilter*  
At the Well ..... *Hagemann*

HAYDN HEARD  
Rozinka ..... *Drlla*  
Andantino ..... *Martini, arr. Kreisler*  
Hoj! Haj! ..... *Drlla*

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 277).



The nucleus is shrivelled up. Note the well-developed nucleus.

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## Wednesday's Programmes continued (May 7)

### CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by REGINALD REDMAN

'Pathétique' Sym-phony Tchaikovsky  
Adagio, Allegro non troppo; Allegro con grazia; Allegro molto vivace; Adagio Lamentoso

2.0 National Programme

3.25 NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by REGINALD REDMAN

Overture, 'A Midsummer Night's Dream' Mendelssohn

MARY MADDOCK (Soprano) and Orchestra

Recit and Aria, 'Non mir dir' ('Don Giovanni').....Mozart

ORCHESTRA Suite No. 1, 'Carmen' Bizet

MARY MADDOCK

Gathering Daffodils

arr. Somervell

Close thine Eyes and sleep secure .. Donald Ford

Sweet Suffolk Owl ..... Elizabeth Poston

ORCHESTRA

Spanish Capriccio ..... Rimsky-Korsakov

Polovtsian Dance..... Borodin

4.45 National Programme

5.15 THE CHILDREN'S HOUR

'WESTWOODS'

by

ELEANOR FARJEON

BRENDA and MARY will entertain

6.0 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

1.15-2.0 Cardiff Programme

2.30 National Programme

3.25 Cardiff Programme

4.45 National Programme

5.15 THE CHILDREN'S HOUR  
(From Cardiff)

6.0 National Programme

9.20 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

'WESTWOODS' •

by

ELEANOR FARJEON

Arranged as a dialogue story

6.0 National Programme

9.15 Mid-week Sports Bulletin; Local News

9.25-11.0 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-11.0 National Programme

### MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

3.25 AN AFTERNOON PROGRAMME

THE NORTHERN WIRELESS ORCHESTRA

BEATRICE EMERSON (Soprano) (From Newcastle)

5.15 THE CHILDREN'S HOUR

6.0 'CITY GARDENS AT SMALL EXPENSE'—III

Miss E. I. NEWCOMBE: 'The Small Garden Useful' (From Leeds)

6.15 National Programme

9.20 North Regional News

9.25-11.0 National Programme



MARY MADDOCK (soprano) is the soloist in this afternoon's concert from Cardiff.

7.45  
TONIGHT'S  
RADIO  
DRAMA

THURSDAY, May 8  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
A RECITAL  
BY MRS.  
NORMAN O'NEILL

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'OURSELVES AND THE STATE'—I  
Mrs. H. A. L. FISHER
- 11.0-11.30 Experimental Television Transmission by the Baird Process  
(261.3 m. Vision)  
(356.3 m. Sound)
- 12.0 A Concert  
BELLA MODIANO (Soprano)  
HELEN JUST (Violoncello)  
FRANCES SELBY (Pianoforte)
- 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 Interlude
- 3.0 EVENSONG  
From WESTMINSTER ABBEY
- 3.45 A Concert  
MURIEL NORMANSELL (Contralto)  
OSMOND DAVIES (Tenor)  
THE RUDI TRIO
- 5.15 The Children's Hour  
'The Cockney Valentine' (Lockwood) and other Songs, sung by FREDERICK GRISEWOOD  
The Story of 'Taku and the Pearls,' written and told by DEREK McCULLOCH  
'The Sacred Chickens,' by HUGH CHESTERMAN, told by THE AUTHOR
- 6.0 IRENE COOPER WILLIS; reading from 'Jane Eyre'
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.35 Market Prices for Farmers
- 6.40 The Foundations of Music  
MENDELSSOHN'S PIANOFORTE MUSIC  
Played by MAURICE COLE
- 7.0-7.20 'PLAYS AND THE THEATRE'  
Mr. JAMES AGATE



To be broadcast Tonight at 7.45

'THE FOUR FEATHERS'

by A. E. W. MASON

Adapted for the microphone by ANNE PARLANE

Produced by CECIL LEWIS

VOICES:

- GENERAL FEVERSHAM, a Crimean veteran.  
LIEUT. SUTCH.  
HARRY FEVERSHAM, son of General Feversham.  
WILLOUGHBY, officer in Harry Feversham's regiment.  
TRENCH, officer in Harry Feversham's regiment.  
JACK DURRANCE, officer in another regiment.  
CALDER, officer in another regiment.  
MATHER, officer in another regiment.  
ABOU FATMA, an Arab.  
DERMOD EUSTACE, an Irish landowner.  
ETHNE EUSTACE, his daughter.  
Mrs. ADAIR, a friend of Ethne Eustace.  
Soldiers, Servants, a German and an Irishwoman.

The action of the play takes place towards the end of the nineteenth century in London, Ireland, and the Soudan.

The cast will include:

- Andrew Churchman, Harman Grisewood, Bruce Belfrage, Michael Hogan, Lionel Millard, Carleton Hobbs, Cyril Nash, Kathleen O'Regan, Clare Harris, Frank Cochrane, and H. O. Nicholson.

(The pictures above and below are reproduced from Paramount's talking picture founded on the same book.)



- 7.25 'PROBLEMS OF INDUSTRY'—II  
Mr. T. H. MARSHALL: 'The Achievement of the Body Economic'
- 7.45 'The Four Feathers'  
(See centre of page)
- 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
- 9.20 THE RT. HON. J. R. CLYNES, M.P.,  
Secretary of State for Home Affairs:  
'The Electoral Register'
- 9.25 'THE WAY OF THE WORLD'  
Mr. VERNON BARTLETT
- 9.40 A RECITAL  
Mrs. NORMAN O'NEILL (Pianoforte)  
THE NORTHERN SINGERS  
NORTHERN SINGERS  
Liebeslieder (Love Songs) .. Brahms  
Mrs. NORMAN O'NEILL  
Study in A Flat, Op. 25 ... } Chopin  
Study in F Minor ..... }  
Study in C Minor ..... }  
Reflets dans l'Eau (Mirror'd in the Water) ..... Debussy  
NORTHERN SINGERS  
Nursery Rhymes .. Walford Davies
- 10.30 EXCERPTS FROM THE CONCERT FOLLOWING  
THE ANNUAL DINNER OF THE MUSICIANS' BENEVOLENT FUND  
Relayed from the SAVOY HOTEL  
Fanfares specially composed by  
ARNOLD BAX  
LORD BERNERS  
SIR GRANVILLE BANTOCK  
ARTHUR BLISS  
SIR WALFORD DAVIES  
EUGENE GOOSSENS  
DOROTHY HOWELL  
DAME ETHEL SMYTH  
Performed by TRUMPETERS, from the Royal Military School of Music, Kneller Hall  
Directed by Captain H. E. ADKINS  
(By kind permission of Colonel L. M. GREGSON, O.B.E.)
- 10.36-12.0 DANCE MUSIC  
SYDNEY KYTE and his CIRO'S CLUB BAND  
Relayed from CIRO'S CLUB

12.0-12.5 (1,554.4 m. only)  
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## Mullard

THE MASTER VALVE

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## THURSDAY, May 8

### MIDLAND REGIONAL

626 kc's (479.2 m.)

8.40  
THE MUSIC OF  
SOUTHERN  
ITALY

#### 12.0 THE GRANGE ORCHESTRA

Conducted by HAYDN HEARD

Relayed from THE GRANGE SUPER CINEMA,  
SMALL HEATH, BIRMINGHAM

Overture, 'Light Cavalry' ..... *Suppe*  
Selection, 'The Lily of Killarney' .. *Benedict*  
Selection, 'Stop Flirting' ..... *Gershwin*  
Ballad, 'Somewhere a Voice is calling' .. *Pate*  
Waltz, 'Molly' ..... *Agar*  
Ballet Music, 'Rosamunde' ..... *Schubert*

#### 1.0 A Ballad Concert

FRANK HARVEY (Baritone)

The Vagabond ..... *Vaughan Williams*  
The Wanderer's Song ..... *Julius Harrison*  
The Floral Dance ..... *Katie Moss*

SYDNEY ASTON-SMITH  
(Pianoforte)

Valse Arabesque ..... *Fletcher*  
Creole Dance ..... *Chaminade*  
Waltz, Op. 70, No. 1 ..... *Chopin*

OLIVE HIND (Soprano)  
Charming Chloe ..... *German*

The Swallows ..... *Clifton Bingham*  
Cherry Ripe ..... *arr. Lisa Lehmann*

#### 1.30 London Regional Programme

#### 2.30-3.0 REGINALD NEW

At THE ORGAN OF  
THE BEAUFORT CINEMA  
Relayed from WASH-  
WOOD HEATH,  
BIRMINGHAM

Selection, 'Bitter  
Sweet' Noel Coward  
Meditation, 'Thais' ..... *Massenet*  
Suite Intermezzi *Rosse*

#### 5.15 The Children's Hour

'The Glean of Gold,' a Play by L. B. Powell  
SARA SARONY (Songs at the Piano)  
Musical Selections by THE MIDLAND PIANOFORTE  
SEXTET

#### 6.0 London Regional Programme

#### 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

#### 6.40 A Band Concert

THE WIGSTON TEMPERANCE BAND  
Conducted by CHARLES MOORE

Selection, 'Hadden Hall' *Sullivan, arr. Godfrey*  
ALBERT TOWNSEND (Baritone)  
The devout Lover ..... *Maude Valerie White*  
Grendon Fair ..... *Marie*

BAND

Waltz Medley, 'Gems of Gung'l' .. *arr. Winter*

SARA SARONY

In an Act of Reminiscence

#### 7.20 BAND

Suite, 'Rustic Scenes' ..... *Cope*

ALBERT TOWNSEND

Tommy Lad ..... *Margelton*  
A Dinder Courtship ..... *Eric Coates*

BAND

Cornet Duet, 'The Humming Birds' .. *Sutton*  
(E. C. MOORE and A. HASELDINE)

SARA SARONY

In further Reminiscences

BAND

Selection, 'The Student  
Prince' ..... *Romberg, arr. Ord Hume*

#### 8.0 LIGHT MUSIC

PATTISON'S SALON  
ORCHESTRA

Under the direction of  
NORRIS STANLEY

Relayed from THE CAFE  
RESTAURANT, CORPO-  
RATION STREET, BIR-  
MINGHAM

Fantasy, 'The Jewels  
of the Madonna' ..... *Wolf-Ferrari*

NORRIS STANLEY  
(Violin)

Prelude and Allegro  
*Pugnani, arr. Kreisler*

ORCHESTRA

Longing, *Haydn Wood*  
Xylophone Solo,  
'Sparks' .... *Alford*  
Siamese Patrol *Lincke*



'UNDER NEAPOLITAN SKIES.'

A programme of the songs and music of  
Southern Italy, to be broadcast tonight at 8.40.

8.35 Midland News

#### 8.40 'UNDER NEAPOLITAN SKIES'

Songs and Music of Southern Italy

Presented by

HERBERT THORPE (Tenor)

and

THE D'ALTON INSTRUMENTAL QUARTET

#### 9.15 An Orchestral Programme

THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'The Barber of Seville' .... *Rossini*  
The Siegfried Idyll ..... *Wagner*  
Suite, 'Mozartiana' ..... *Tchaikovsky*  
Finale, Second Symphony ..... *Borodin*

#### 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 281), which you can receive from Daventry 5XX on 1,554.4 metres.

8.0  
PETERSFIELD  
MUSICAL  
FESTIVAL

THURSDAY, May 8  
LONDON REGIONAL  
842 kc's (356.3 m.)

10.30  
A HAND AT  
CONTRACT  
BRIDGE

12.0 THE GRANGE ORCHESTRA  
Conducted by HAYDN HEARD  
Relayed from THE GRANGE SUPER CINEMA,  
SMALL HEATH, BIRMINGHAM  
(From Midland Regional)  
Overture, 'Light Cavalry' ..... *Suppe*  
Selection, 'The Lily of Killarney' ..... *Benedict*  
Selection, 'Stop Flirting' ..... *Gershwin*  
Ballad, 'Somewhere a Voice is calling' ..... *Tate*  
Waltz, 'Molly' ..... *Agar*  
Ballet Music, 'Rosamunde' ..... *Schubert*

1.0 A Ballad Concert  
(From Midland Regional)  
FRANK HARVEY (Baritone)  
The Vagabond ..... *Vaughan Williams*  
The Wanderer's Song ..... *Julius Harrison*  
The Floral Dance ..... *Katie Moss*  
SYDNEY ASTON-SMITH (Pianoforte)  
Valse Arabesque ..... *Fletcher*  
Creole Dance ..... *Chaminade*  
Waltz, Op. 70, No. 1 ..... *Chopin*  
OLIVE HIND (Soprano)  
Charming Chloe ..... *German*  
The Swallows ..... *Clifton Bingham*  
Cherry Ripe ..... *arr. Liza Lehmann*

1.30 Light Music  
MAURICE TOUBAS and his ORCHESTRA  
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)  
Selection, 'Bitter Sweet' ..... *Noel Coward*  
Meditation, 'Thais' ..... *Massenet*  
Suite Intermezzi ..... *Rosse*

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

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

10.30 A Hand at Contract Bridge

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

Score: Love all. North and South game up.  
South deals.

6.40 REGINALD KING'S ORCHESTRA  
DORIS LEMON (Soprano)

ORCHESTRA  
Famous Beauties ..... *Fletcher*  
DORIS LEMON  
O who shall say that love is cruel? ..... } *German*  
She had a Letter from her love ..... }

7.4 ORCHESTRA  
'Peace of Mind' Fantasy .. *Gibbons, arr. King*  
Selection, 'Rio Rita' ..... *arr. Reginald King*

7.16 DORIS LEMON  
What's in the Air today? ..... *Eden*  
Trees ..... *Rasbach*  
The Fountain ..... *Day*

7.24 ORCHESTRA  
Serenade Napolitaine ..... *Becca*  
Norwegian Dances ..... *Grieg*

7.38 DORIS LEMON  
The First of June ..... *Oliver*  
At Dawning ..... *Calman*  
Ring, Bells, Ring ..... *Day*

7.46 ORCHESTRA  
'The Three Bears' Fantasy ..... *Eric Coates*

8.0 Petersfield Musical  
Festival

Relayed from THE DRILL HALL, PETERSFIELD  
BACH'S 'MAGNIFICAT'  
Performed by the following Choirs:  
Havant  
Horndean  
Petersfield  
Sheet  
Steep  
Waterloo  
Soloists  
LESLY DUFF  
ANNE WOOD  
STUART WILSON  
ARTHUR CRANMER  
Conductor, ADRIAN BOULT

8.35 Regional News  
8.40 'UNDER NEAPOLITAN SKIES'  
(From Midland Regional)  
Songs and Music of Southern Italy  
Presented by  
HERBERT THORPE (Tenor)  
and  
THE D'ALTON INSTRUMENTAL QUARTET

9.15 An Orchestral Concert  
(From Midland Regional)  
THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS

Overture, 'The Barber of Seville' ..... *Rossini*  
Siegfried Idyll ..... *Wagner*  
Suite, 'Mozartiana' ..... *Tchaikovsky*  
Finale, Second Symphony ..... *Borodin*

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

10.30-11.0 BRIDGE BROADCAST  
Mrs. STAFFORD NORTHCOTE  
'Contract Bridge'  
(See top of centre column.)



BACH'S  
'MAGNIFICAT'

sung by six choirs  
and conducted by

ADRIAN BOULT

will be relayed from the Drill Hall, Petersfield

TONIGHT AT 8.0.

SOLOISTS: LESLY DUFF, ANNE WOOD,  
STUART WILSON, ARTHUR CRANMER



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## Thursday's Programmes continued (May 8)

### CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0 National Programme
- 4.45 Light Music  
BOBBY'S STRING ORCHESTRA  
Relayed from BOBBY'S CAFE, CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR  
National Orchestra of Wales  
FAIRYLAND  
Suite, 'In Fairyland'..... Cowen  
The Fairy in the Case..... Muriel A. Levy
- 6.0 Swansea Programme
- 6.15 National Programme
- 6.35 Market Prices for Farmers
- 6.40 National Programme
- 9.15 West Regional News
- 9.20 National Programme
- 9.40 A Light Orchestral Concert

NATIONAL ORCHESTRA OF WALES  
(Cerdoria Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by REGINALD REDMAN

Overture, 'The Merrymakers'..... Eric Coates  
Suite, 'Rustic Revels'..... Fletcher  
Romance and Two Dances ('The Conqueror')  
German  
Variations on a once-popular Humorous Song  
Haydn Wood

10.30-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0 National Programme
- 4.45 Cardiff Programme
- 5.15 THE CHILDREN'S HOUR  
(From Cardiff)
- 6.0 Mr. D. RAYS PHILLIPS; 'The Bristol Channel in South Wales Annals'
- 6.15 National Programme
- 6.35 Cardiff Programme
- 6.40 National Programme
- 9.15 West Regional News (From Cardiff)
- 9.20-12.0 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  
'Ding-a-dong, a-dong, a-dong,  
Come along, along, along.'  
So said 'Chatter Bill' (Mabel Marlowe)
- 6.0 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

### BOURNEMOUTH.

- 10.15-10.30 THE DAILY SERVICE
- 12.0-2.0 National Programme
- 2.30-12.0 National Programme

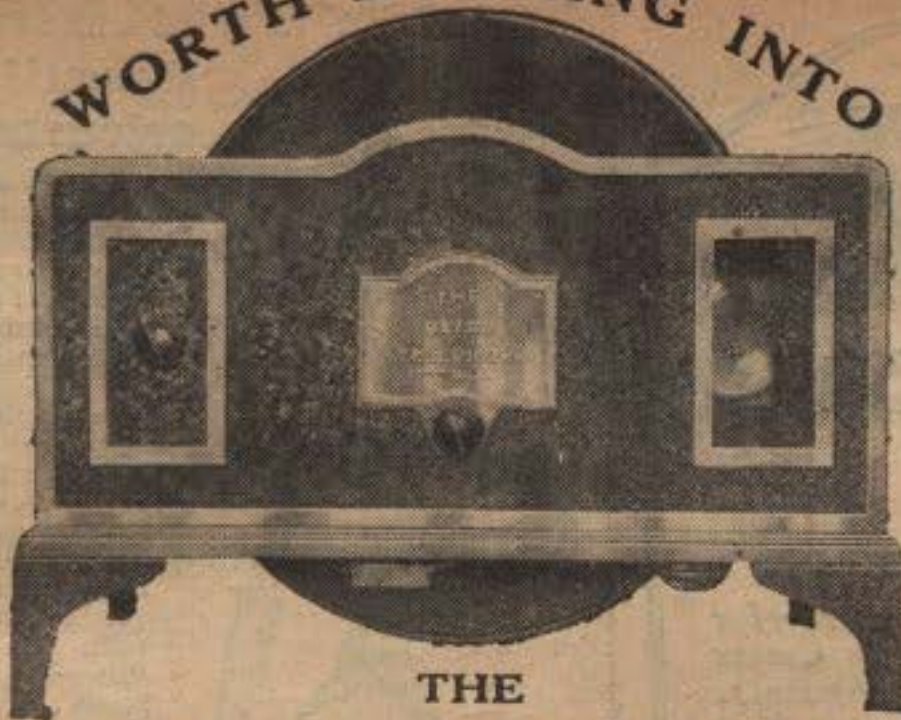
### MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 A Ballad Concert  
J. S. BAKKER (Tenor)  
FRED CLIFFORD FLETCHER (Pianoforte)  
LILIAN BROOKS (Mezzo-Soprano)
- 4.30 DANCE MUSIC  
THE MANCHESTER PICCADILLY DANCE BAND  
Relayed from THE PICCADILLY PICTURE THEATRE, MANCHESTER
- 5.15 THE CHILDREN'S HOUR  
'THE GORGON'S HEAD'  
By L. DU GARDE PEACH
- 6.0 National Programme
- 6.35 Market Prices for Northern English Farmers
- 6.40 National Programme
- 9.15 North Regional News
- 9.20 National Programme
- 9.40 Flute, Violin, and Pianoforte Ensemble  
JOSEPH LINGARD (Flute), DON HYDEN (Violin),  
ERIC FOGG (Pianoforte)  
Sonata in C Minor.....Bach  
Largo; Allegro; Andante; Allegro  
Suite.....Mol-Bonis  
Serenade; Pastorale; Scherzo  
Suite Op. 6.....Goossens  
Impromptu; Serenade; Divertissement
- 10.30-12.0 National Programme



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"Radio Times," 2/5/30.

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everybody"  
good-night

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7.45  
A CONCERT  
OF  
CHAMBER MUSIC

FRIDAY, May 9  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
LISTEN  
TO  
'DIVERSIONS'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 DR. F. BARRIE LAMBERT, C.B.E., L.C.C., D.P.H.: 'Hospitals and the New Public Health Service'

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

12.0 A Sonata Recital

MERCIA STOTESBURY (*Violin*)

ADELINA DE LARA (*Pianoforte*)

Sonata in E Flat, Op. 18 ..... *Strauss*

12.30 ORGAN RECITAL

By the Rev. G. SYDENHAM HOLMES  
Vicar of All Hallows, East India Docks, Poplar  
Relayed from St. MARY-LE-BOW  
KATE OLIVE EVERS (*Soprano*)

1.30 A Recital of Gramophone Records  
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS

Dr. B. A. KEEN: 'Farming—I, The Seed'

2.55 Interlude

3.0 'Peoples of the World and their Homes'—II  
Professor J. L. MYRES: 'The Bread and Olive Civilization'

3.20 Interlude

3.30 Concert to Schools  
THE WIRELESS SINGERS

4.15 Light Music

MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

5.15 The Children's Hour

'The Tale of the Magic Rings'—According to RALPH DE ROHAN

Selections from the Gilbert and Sullivan Operas, played by THE GERSHOM PARKINGTON QUINTET  
'The Pillar Box'—a most unusual affair (*Ernest Galloicy*)

6.0 Miss JULIA CAIRNS: 'New Designs for Materials'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

MENDELSSOHN'S PIANOFORTE MUSIC

Played by MAURICE COLE

7.0-7.20 THE B.B.C. MUSIC CRITIC

Mr. ERNEST NEWMAN

7.25 'BIRD WATCHING AND BIRD BEHAVIOUR'—II

Professor JULIAN HUXLEY: 'Memorable Incidents with Birds'

7.45 Chamber Music

CHARLOTTE JAECKEL (*Singer*)

THE PHILHARMONIC TRIO

ROBERT MURCHIE (*Flute*)

LEON GOOSSENS (*Oboe*)

FRANCESCO TICCciati (*Pianoforte*)

Trio in D Minor ..... *Handel*

Adagio; Allegro; Affettuoso; Allegro

Mimmet and Rondo for Oboe ..... *Bach*

Trio in G Minor ..... *Loeillet*

Adagio; Allegro; Largo; Allegro

CHARLOTTE JAECKEL

Die rechte Stimmung (The right Mood) *Telemann*

Mutter bei der Wiege (Mother at the Cradle) *J. A. P. Schütz*

Lob der Faulheit (Praise of Idleness) ..... *Haydn*

Ständchen (Serenade) .....

TRIO

Sonata for Flute ..... *Handel*  
Variations on 'Bonny Sweet Robin' } *Ethel Smyth*  
Two interlinked French Melodies.. }

CHARLOTTE JAECKEL

Airs à Chantier ..... *Poulenc*  
Air Romantique; Air Champêtre (Song of the Fields); Air grave; Air vif (Lively Song)

FRANCESCO TICCciati

Polonaise in A Flat ..... *Chopin*

TRIO

Pastorale and Harlequinade .. *Eugene Goossens*

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 'PEOPLE AND THINGS'

The Hon. HAROLD NICOLSON

9.40 DIVERSIONS—IX

Supported by

GERSHOM PARKINGTON

and his

ORCHESTRA

including

THE POOL OF LONDON AT NIGHT

Described by Mr. J. C. SQUIRE and Station-Sergeant EMMS, of the Thames Police  
(With acknowledgments to the Port of London Authority and the Metropolitan Police)

10.40 DANCE MUSIC

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

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

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

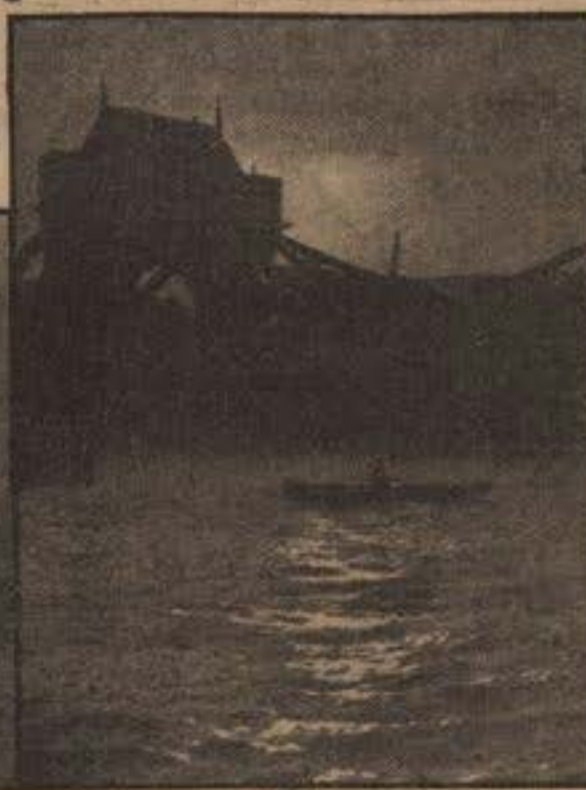
DOWN RIVER

An adventure for Listeners



AFTER DARK

in 'Diversions' tonight.



If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 289). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 288).

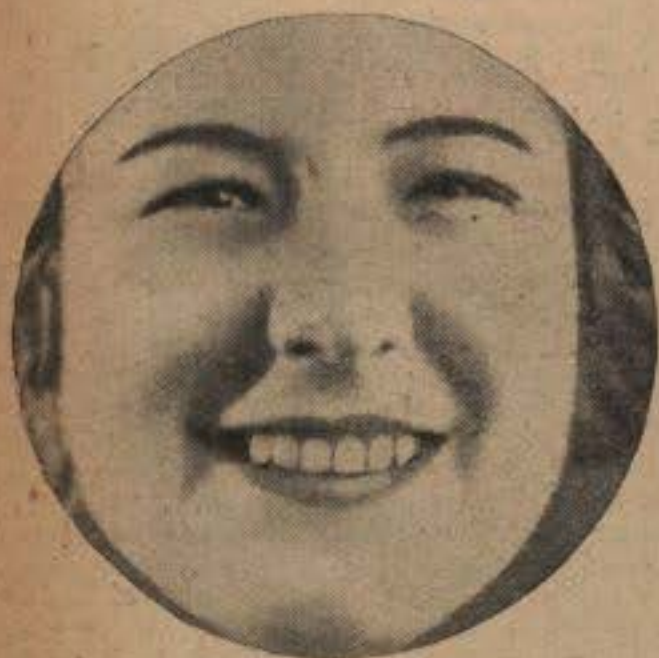
FRIDAY, May 9  
**MIDLAND REGIONAL**  
 626 ke's (479.2 m.)

7.30  
 FROM THE  
 MUSICAL  
 COMEDIES



**FALSE TEETH?**  
 ½ a teaspoon of  
**MILTON**  
 ½ a tumbler of  
**WATER**  
 ½ hour  
 soaking while  
 you dress—  
 or sleep

**RESULT: bright  
 spotless, CLEAN!**



12.0 Lunch-Hour Concert  
 THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by FRANK CANTELL  
 Schutzmann's (Policeband's) March..... Lincke  
 Second Selection of Sullivan's Music arr. Higgs  
 WILLIAM FRITH (Baritone)  
 She alone charmeth my Sadness..... Gounod  
 The Kitchen Fire..... Day  
 Son of Mine..... William Wallace  
 ORCHESTRA  
 Caprice, 'The Whistler and his Dog'.... Pryor  
 Pizzicato (Pantomime Suite)..... Lacoiné  
 Selection, 'The Arcadians' Monckton and Talbot

7.30 From the Musical  
 Comedies

THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by JOSEPH LEWIS  
 Selection, 'Lilac Time' (Second Selection)  
 Schubert, arr. Chidam  
 EDITH ATHEY (Soprano) and Orchestra  
 The Pipes of Pan ('The Arcadians')  
 Monckton and Talbot  
 Indian Love Call ('Rose Marie')..... Friml



MABEL SENIOR (left) sings in the programme of Fireside Songs at 6.40, WILLIAM FRITH in the Lunch-Hour Concert, and EDITH ATHEY in the Musical Comedy Concert at 7.30.

WILLIAM FRITH  
 'Time to go'..... Sanderson  
 'A fat lil' Fellar wid his Mamma's Eyes' Gordon  
 Young Tom o' Devon..... Kennedy Russell  
 ORCHESTRA  
 Suite, 'Miniature Ballet Dances' .. John Ansell

ORCHESTRA  
 Selection, 'The Blue Mazurka'..... Lebat  
 EDITH ATHEY and Orchestra  
 The Waltz Song ('Tom Jones')..... German  
 Palace of Dreams ('Princess Charming') Waller  
 ORCHESTRA  
 Selection 'The Dollar Princess'..... Fall

1.15-3.0 London Regional Programme

5.15 The Children's Hour  
 'The Whimsical Doings of Freddie Frog' by  
 Anthea North  
 Songs by ETHEL WILLIAMS (Contralto)  
 GEORGE KEMP (Mouth Organ)  
 'Elizabeth, Queen of the Tournay,' a Story  
 by Bladon Peake

6.0 London Regional Programme

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

6.40 'FURTHER FIRESIDE SONGS'  
 THE MIDLAND WIRELESS CHORUS  
 Conducted by JOSEPH LEWIS  
 Assisted by  
 MABEL SENIOR (Soprano)  
 and  
 HAROLD HOWES (Baritone)

8.30 London Regional Programme

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

9.15 Midland News

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

9.45-11.0 London Regional Programme

The alternative to the Midland Regional programme is the National programme (see page 287), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40  
THE GERSHOM  
PARKINGTON  
QUINTET

FRIDAY, May 9  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.45  
OPERA FROM  
COVENT  
GARDEN

12.0 Lunch-Hour Concert

(From Midland Regional)

THE MIDLAND WIRELESS  
ORCHESTRA

Conducted by FRANK CANTILL

Schutzmann's (Policeman's)  
March ..... Lincke  
Second Selection of Sullivan's  
Music ..... arr. Higgs

WILLIAM FRITH (Baritone)

She alone charmeth my Sad-  
ness ..... Gounod  
The Kitchen Fire ..... Day  
Son of Mine.. William Wallace

ORCHESTRA

Capriccio, 'The Whistler and  
his Dog' ..... Pryor  
Pizzicato (Pantomime Suite)  
..... Lacombe

Selection, 'The Arcadians'  
..... Monckton and Talbot

WILLIAM FRITH

Time to go ..... Sanderson  
A fat lit' Fellar wid his  
Mummy's Eyes..... Gordon  
Young Tom o' Devon  
..... Kennedy Russell

ORCHESTRA

Suite, 'Miniature Ballet Dances'  
..... John Ansell

1.15 Light Music

MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

2.15-3.0 Organ Recital

By J. ALBERT SOWERBUTTS

Organist and Director of the Choir, Guildford  
Cathedral

Relayed from ST. MARY-LE-BOW CHURCH

Prelude and Fugue in C Minor ..... Stanford  
Meditation in E ..... Harvey Grace  
Scenes on the Downs ..... F. H. Wood  
Sunrise on Stonebenge; A Downs Morris;  
Evening on the Downs; Morning  
Voluntary in F (No. 9)

John Bennet (18th century)

Variations on an original Theme.. Stuart Archer  
Second Sea Prelude ..... Robin Milford  
Finale, Sonata in F ..... Lemare

5.15 JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 Light Music

JAMES HAY (Tenor)

THE GERSHOM PARKINGTON QUINTET



'DIE GÖTTERDÄMMERUNG'

The last of the Wagner operas in the Ring Series,  
describing the death of Siegfried and the fall of the  
gods, is being performed at Covent Garden tonight.  
The Third Act will be relayed from 9.45 to 11.0.

8.0 REGINALD NEW

At the ORGAN of the BEAUFORT  
CINEMA

Relayed from WASHWOOD  
HEATH, BIRMINGHAM

8.30 'BIOCHEMISTRY'—II

Miss M. STEPHENSON: 'What  
Bacteria do'

9.0 'The Second News'

WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN;  
Regional News

9.20 ERNEST LUSH (Pianoforte)

Stimmungsbilder,  
Op. 1, No. 8 .....  
Dithyrambe, No. 3, }  
Op. 10 ..... }  
Ein Idyll, No. 1, }  
Op. 7 ..... }  
Andaluzza } ('Pièces Espag-  
Cubana.. ) noles'. .. De Falla  
Champagne (Waltz) .. Albeniz

9.45 'Die  
Götterdämmerung'

ACT III

RELAYED FROM THE ROYAL  
OPERA, COVENT GARDEN

Conductor, BRUNO WALTER

11.0-12.0

DANCE MUSIC

THE PICCADILLY PLAYERS,  
directed by SID BRIGHT, and  
the PICCADILLY GRILL BAND,  
directed by JERRY HOEY, from  
the PICCADILLY HOTEL

QUINTET

Selection, 'Adrienne Lecouvreur' ..... Cilea  
Nocturne in E Minor ..... Chopin

JAMES HAY

My lovely Celia ..... Monro  
To Mary ..... }  
Absent yet present ..... } Maudie Valeria White

QUINTET

Song Cycle, 'A Lover in Damascus'  
..... Woodforde-Finden

JAMES HAY

Song of the Palanquin Bearers... Martin Shaw  
Mary in Heaven..... }  
There grows a bonnie briar bush.... } Old Scotch

QUINTET

Romance ..... Debussy  
Je pleure (I weep) ..... Tosti  
Slumber Song ..... Moszkowski  
Dance, Furiant ..... Smetana

JAMES HAY

Weep you no more, sad Fountains ..... }  
Damask Roses ..... } Quilter  
Julia's Hair ..... }  
In Summertime on Bredon..... Peel

QUINTET

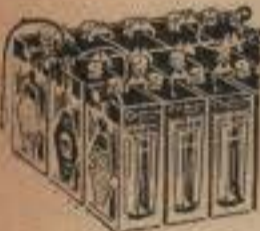
Sylvan Scenes ..... Fletcher

Forthcoming National Programmes.

THE 'Five Towns' will shortly be celebrat-  
ing the bi-centenary of the birth  
of Josiah Wedgwood, most famous  
of English potters. A talk on the event will  
be broadcast on Monday evening, May 12, by  
Sir Francis Joseph, C.B.E. Josiah Wedgwood,  
who was appointed potter to George III and  
the Royal Family, became a wealthy man;  
his philanthropy is well remembered in the  
Potteries, where the family and the firm still  
flourish. His best-known designs embodied  
raised classical figures. During his lifetime  
popular interest in Greek and Roman art  
was excited by extensive excavations at Pompeii,  
and other parts of Italy. This fact is perpetuated  
by the name 'Etruria,' which he gave to the  
Wedgwood works at Hanley. On the same  
evening as Sir Francis Joseph's talk we shall  
hear a 'revival' of Lance Sieveking's play  
*Intimate Snapshots*, which was first broadcast  
some months ago from 5GB. On Tuesday,  
May 13, the evening programme will include a  
talk by Mrs. Desmond McCarthy on 'A German  
Court Before the War.' Mr. F. L. Lucas's  
Victorian poet of the week will be Matthew  
Arnold (Wednesday, May 14), and Mr. Vernon  
Bartlett will talk at 9.25 on the following day.

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 287).

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## Friday's Programmes continued (May 9)

### 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  
'The Puppet Show'  
The Showman opens his Mystery Box

6.0 'THE DRAMA IN WALES'—I  
Professor E. ERNEST HUGHES: 'The Historical Development'

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 Information Bureau will be open from 5.15 to 6.0 p.m., when The Care of Pets and Animals (Major Faudel Phillips) will be given our special attention

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

2.30 National Programme

4.15 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Le Bon Vivant' ..... Grunfeld

ANNIE THORNLEY (Soprano)  
Dove Sono (Where are the fair moments?) ..... Mozart  
Modest Heart ..... Wolf  
Gathering Daffodils ..... arr. Somervell

ORCHESTRA  
Selection, 'Madame Butterfly'  
Puccini, arr. Godfrey

ANNIE THORNLEY  
Whither? ..... Schubert  
The Nightingale ..... Kjerulf  
Mountain Voices ..... Bryceson Tretharne

ORCHESTRA  
Suite, 'Vive la Danse' ('Long live the Dance!')  
Finck  
Shepherd Fennel's Dance .. Balfour Gardiner

5.15 THE CHILDREN'S HOUR  
A FAIRY ON THE CLOCK  
Songs by DORIS GAMBELL, Music by THE SUNSHINE TRIO, Story: Brother and Sister, by Grimm

6.0 'A NATURALIST IN THE NORTH'—III  
The Rev. G. H. CARPENTER, D.Sc.: 'Looking South and West'

6.15 National Programme

9.15 North Regional News

9.25-11.0 National Programme

# SATURDAY, May 10 NATIONAL PROGRAMME

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

7.45  
THE BRIGHTON  
SYMPHONIC  
PLAYERS

9.40  
FROM THE  
MUSICAL  
COMEDIES

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mr. A. L. SIMPSON: 'Forming a Rambling Club'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT

Relayed from THE COMMODORE THEATRE, HAMMERSMITH

- Overture, 'Orpheus in the Underworld' *Offenbach*
- Song Waltz, 'I wonder why' ..... *M. Mayne*
- Hawaiian Sketch, 'By the Blue Hawaiian Waters' ..... *Ketelbey*
- Fox-trot, 'Blondy' ..... *Herbert Brown*
- Selection, 'Souvenir de Chopin' ..... *Fetras*
- Fox-trot, 'Melancholy' ..... *E. Stratton*
- Entr'acte, 'Bells across the Meadows' *Ketelbey*
- Suite, 'Indian Love Lyrics' ..... *Woodforde Finden*
- Selection, 'The Love Parade' .... *Schertzing*

3.30 The Luton Red Cross Band  
OLIVE GOFF (Soprano)

- BAND
- March, 'Entry of the Gladiators' ..... *Fucik*
  - Overture, 'Raymond' ..... *Ambrose Thomas*
  - Waltz, 'Summer Glory' ..... *Greenwood*

OLIVE GOFF  
Caro nome (Dear name) ('Rigoletto') .... *Verdi*  
Musetta's Song ('La Bohème') ..... *Puccini*

- BAND
- English Rhapsody, No. 1 ..... *E. S. Carter*
  - Intermezzo, 'First Flowers of Spring' .. *Kockert*

OLIVE GOFF  
Rose, softly blooming *Spohr, arr. Liza Lehmann*  
Nancy's Hair ..... *arr. Kennedy-Fraser*  
A Thrush's Love Song ..... *Travers*

- BAND
- Excerpts from 'The Student Prince' .. *Romberg*
  - Humoresque, 'Who's dat a-calling?' .. *Truman*



LILIAN KEYES  
sings in the Musical Comedy Programme  
tonight at 9.40.

4.45 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM

- Overture, 'Comedy' ..... *Keler Bela*
- Minuet in G ..... *Beethoven*
- Novelty Item, 'Kempie' ..... *Rose*
- Waltz, 'Silver Birds' ..... *La Thiere*

5.15 The Children's Hour

'THE BROTHERHOOD'—being the second play of  
'THE SHIELD OF MALCCHUS' series (*Franklyn Kelsey*)

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  
MENDELSSOHN'S PIANOFORTE MUSIC  
Played by MAURICE COLE

7.0 HOLIDAYS AT HOME AND ABROAD, VIII  
Mr. I. M. PARSONS: 'Canoeing'

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

7.30 DOROTHY FOLKARD (Pianoforte)  
Novelle, No. 3, in E, Op. 17, ..... *Medtner*  
Deux Poèmes, Op. 32 ..... *Scriabin*  
Prelude in B Minor ..... *Chopin*

7.45 The Society of Symphonic  
Players' Concert

Relayed from THE DOME, BRIGHTON  
Conducted by HERBERT MENGES

THE SYMPHONIC PLAYERS  
Academic Fest-Overture ..... *Brahms*  
FRANK TITERTON (Tenor)  
Recit. and Aria, 'Ah che oscurita' ('Fidelio')  
*Beethoven*

THE SYMPHONIC PLAYERS  
Symphony, No. 5, 'From the New World' *Dvorak*  
Adagio—Allegro molto; Largo; Scherzo;  
Molto vivace; Allegro con fuoco

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; (1,554.4 m. only) Shipping Forecast  
and Fat Stock Prices

9.25 Talk

9.40 Musical Comedy  
Programme

LILIAN KEYES (Soprano)  
GEORGE BAKER (Baritone)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

10.30-12.0 DANCE MUSIC

AMBROSE'S BAND, from THE MAY FAIR HOTEL



THE BRIGHTON SYMPHONIC PLAYERS,  
conducted by Herbert Menges, whose concert from the Dome, Brighton, will be relayed this evening at 7.45.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 293). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 292).

# MAXIMUM INSURANCE

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# SATURDAY, May 10 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5  
A LIGHT  
SYMPHONY  
CONCERT

3.30 DANCE MUSIC  
THE WEST INDIANS BAND  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

4.30 A Ballad Concert  
ROBERT CHADDOCK (Tenor)  
O Vision entrancing ..... Goring Thomas  
Trusting Eyes ..... Gartner  
CHARLES WOODFORD (Violoncello)  
Romance without Words ..... } Van Goens  
Scherzo ..... }  
DOROTHY WITCOMB (Contralto)  
Life and Death ..... Coleridge-Taylor  
Mighty like a Rose ..... Nevin  
Thanks be to God ..... Stanley Dickson

ROBERT CHADDOCK  
Captain Stratton's Fancy ..... Peter Warlock  
When I have passed Harding

CHARLES WOODFORD  
Malaguena (Spanish Dance)  
Albeniz, arr. Thaler  
Spanish Dance Popper

DOROTHY WITCOMB  
A Song at Dawn Hubert Brown  
My Prayer W. H. Squire

5.15 The Children's Hour  
'Snooky helps Mr. Baker,' by Phyllis Richardson

Songs by WILLIAM PEGG (Bass)  
TERRY HARRISON (Banjo)  
'The Land of Flowers and Perfume, a Visit to a Perfume Factory,' by KENNETH LAWSON

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

6.40 Midland Sports

6.45 Light Music  
PATTISON'S SALON ORCHESTRA  
Under the direction of NORRIS STANLEY  
Relayed from THE CAFÉ RESTAURANT, CORPORATION STREET, BIRMINGHAM  
Overture, 'Ruy Blas' ..... Mendelssohn  
NORRIS STANLEY (Violin)  
Siciliano and Rigaudon .. Françoour, arr. Kreisler  
ORCHESTRA  
Romance ..... Tchaikovsky  
Xylophone Solo, Silver Bells ..... de Ville  
Military March ..... Schubert

7.15 London Regional Programme

9.0 Midland News

9.5 A Light Symphony Concert  
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
CYRIL SMITH (Pianoforte)  
ORCHESTRA  
Overture, 'Figaro' ..... Mozart  
CYRIL SMITH and Orchestra  
Third Pianoforte Concerto in A Norman Demuth  
(First broadcast performance)  
Conducted by THE COMPOSER

9.35 ORCHESTRA  
Symphony No. 5 in B Flat  
Schubert  
Allegro; Andante con moto; Minuet; Allegro Molto; Allegro Vivace  
Pagan Dance Suite  
Norman Demuth  
(First broadcast performance)  
Conducted by THE COMPOSER  
10.15-10.30

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



DOROTHY WITCOMB sings in the Ballad Concert at 4.30 this afternoon, and CYRIL SMITH is the pianist in the Light Symphony Concert at 9.5.

A Season of Northern 'Proms.'  
A SEASON of Northern 'Proms' is to open in Manchester on May 26. The concerts, which are the outcome of a purposeful co-operation between Sir Hamilton Harty and the B.B.C., will extend over a period of one month—a fortnight in Manchester, a week in Liverpool, a week in Leeds. They will be broadcast, some Nationally, some Regionally. Thus the North is about to see a splendid extension of the already fine work of the Hallé Society. Listeners all over the land are now happily familiar with the remarkable ensemble of the Hallé Orchestra; this addition to their broadcasting activities cannot fail to meet with the widest approval. Though actual programmes have not yet been fixed, this much can be said: Sir Hamilton intends to include, for the most part, only that music which has already established itself as the best. The finest artists will be engaged; and it is hoped that once a week it may be possible to include a choral concert in which we shall hear one or other of the great choral societies of the North. The Northern 'Proms' will be open at prices well within the reach of the slender purse.

The alternative to the Midland Regional programme is the National programme (see page 291), which you can receive from Daventry 5XX on 1,554.4 metres.



7.15  
VAUDEVILLE  
AND  
A SKETCH

SATURDAY, May 10  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.5  
A LIGHT  
SYMPHONY  
CONCERT

- 3.30 **Light Music**  
OLIVE GILBERT (*Contralto*)  
BARRINGTON HOOPER (*Tenor*)  
THE GERSHOM PARKINGTON QUINTET  
Selection, 'Adrienne Lecouvreur' ..... *Cilea*  
Nocturne in E Minor ..... *Chopin*
- OLIVE GILBERT  
As I went a-roaming ..... *Brahe*  
I did not know ..... *Trotère*  
Little Snowdrop ..... *Stanford*
- QUINTET  
Song Cycle, 'A Lover in Damascus'  
..... *Woodforde-Finden*
- 4.10 BARRINGTON HOOPER  
To a wild Rose ..... *MacDowell*  
The passionate Shepherd to his Love  
..... *H. Stanley Taylor*  
The Star ..... *Rogers*
- QUINTET  
Romance ..... *Debussy*  
Je Pleure (I weep) ..... *Tosti*  
Slumber Song ..... *Moszkowski*  
Dance, Furiant ..... *Smetana*
- OLIVE GILBERT  
The Fairy Pipers ..... *Brewer*  
O del mio amato ben (Oh, my well beloved)  
..... *Donaudy*  
Over the Mountains ..... *Quilter*
- QUINTET  
Sylvan Scenes ..... *Fletcher*
- 4.55 BARRINGTON HOOPER  
Pleading ..... *Elgar*  
The Sun Returns ..... *Tchaikovsky*
- QUINTET  
Liebesleid (Love's Grief) ..... *Kreisler*  
La Colombe (The Dove) ..... *Gounod*  
Waltz ..... *Chopin*  
Zapateado ..... *Sarasate*
- 5.15 **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 General Sports  
Bulletin
- 6.40 Sports Bulletin
- 6.45 **A BALLAD CONCERT**  
HILDA SEARLE (*Soprano*)  
DUDLEY STUART WHITE (*Baritone*)  
DUDLEY STUART WHITE  
My ain Folk ..... *Laura Lemon*  
The Tune the Bosun played ..... *Loughborough*
- 6.52 HILDA SEARLE  
To Sing awhile ..... *Drummond*

- Today, my Spinnet ('Tom Jones') .... *German*  
The Pipes of Pan are calling ('The Arcadians')  
..... *Lionel Monckton*
- 7.0 DUDLEY STUART WHITE  
The Sea Gipsy ..... *Head*  
My Rose ..... *Dudley Stuart White*
- 7.8 HILDA SEARLE  
I wonder if Love is a Dream .. *Dorothy Forster*  
Good-night, Ladies and Gentleman *Francis Dorel*  
Buy my Roses ..... *David D. Slater*
- 7.15 **Vaudeville**  
HATCH and CARPENTER  
(Syncopated Harmony)  
CLAUDE HULBERT and ENID TREVOR 1  
(In Some More Nonsense)  
BILLY MAYERL  
(Syncopated Piano Solos)  
Sketch: 'TIME'  
By MARIE WILBRAHAM  
DOROTHY McBLAIN  
(The Girl who whistles in her throat)  
and  
GERSHOM PARKINGTON and his ORCHESTRA
- 8.30 Mr. GEORGE RYLANDS: 'Love Scenes from  
the English Novelists—II, Elizabethan and  
Jacobean Times'

- 9.0 Regional News
- 9.5 **A Light Symphony Concert**  
(From Midland Regional)  
THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
CYRIL SMITH (*Pianoforte*)  
ORCHESTRA  
Overture, 'Figaro' ..... *Mozart*  
CYRIL SMITH and Orchestra  
Third Pianoforte Concerto in A *Norman Demuth*  
(First broadcast performance)  
Conducted by THE COMPOSER
- 9.35 ORCHESTRA  
Symphony, No. 5, in B Flat ..... *Schubert*  
Allegro; Andante con moto; Minuet; Allegro  
molto; Allegro Vivace  
Pagan Dance Suite ..... *Norman Demuth*  
(First broadcast performance)  
Conducted by THE COMPOSER
- 10.15-10.30 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

SAMUEL PEPYS, Listener, By R. M. FREEMAN

April 9.—Great joy I had this night in hearing the musique For the Old Folks by the Midland Quire and Orchestra; not onelic pieces of classick antiquity, such as 'Here's a Health unto His Majesty,' 'Come, Lassies and Lads,' 'Widdicombe Fair,' etc., which still continue to bloom perennially in Harmonious Flora's parterres, but others of lesser age and smaller endurance—to wit, 'Belle Mahone' and 'They all love Jack' But, Lord! What memories these bring back; 'Belle Mahone' and cozen Connie's singing it, in her moving contralto, in the schoolroom at Aldersey, with us children grouped around, piping into the chorus, wherein did, each of us, bid sweet Belle Mahone 'wait for me at Heaven's gate; in the shrillest yet plaintivest voices possible; while Mis Bolt, the Governess, being noe singer, did keep up a sort of clicking obbligate with her nitting-pinnas, and Spot the terrier, w<sup>d</sup> ever and anon howl his own distressfull accompaniment thereto.

April 10.—What pleased me was having a letter this day from a lady from Sheffield, wherein she writes very handsomely of my diary and passes me on a noe less handsome message from her sister from Australia, to whom she regularly sends it. Which be a mighty encouraging thing to a man that my 'wit and wisdom' (using her own words) now goe round the World to the Antipodes, yet not soe much mine as our g<sup>d</sup> Samuel's, whose bright exsample is ever before me and I cannot goe wrong if I follow it.

To Jixon, my tayler, to order me a new suit for Easter. He hath my measure all ready, but thinks, for safety's sake, he had better tape me again, and does, and makes me 2½ in. more about the middle than I taped this time was 6 mōs.

which is such an extension ab<sup>t</sup> a man's middle for one 6 mōs. as I had never thought to come to, and in a pretty stew I was over it, till he did smilingly remind me of still wearing my winter wootlens; these, said he, more than accompting for the extra inches, to my great content. Soe to chuse patterns, presently picking on a chaste fawny gray with the faintest possible blue pin-stripe, which is deare (12' 12") but noble and shall methinks become me mightily. This is Jixon's opinioun also. He is a most good sagacious man, both for skill and judgment in all taylery matters as ever I knew.

April 11.—Asking my wife what she wishes for Easter, she says a hatt, and will have me with her to the milliner's to help chuse it. Where presently coming down to 2 hatts, a 2 ginny one, that do become her very well and a 3½ ginny one that do become her not at all, most open it was how the wench that attends us did by her civill blandishments artfully sweaten my wife into having the 3½ ginny hatt, yet my wife (God save us!) soe blind a fool that she never saw it.

April 12.—Boat-race day and a most foul, wet day; whereby in listening-in to the Race did from mine heart bless the B.B.C. that lets me follow all the Race at mine own fireside, instead of having to fight among the crouds on the tow-path for perchance one fleeting glimpse of it. A great Race, with Oxford ahead, beyond expectacioun, to neare Barnes, where Cambridge overcatcht them and so beat them 2 lengths to mine infinite sorrow. For which my wife, being Cambridge, did praise Heaven, albeit what Cambridge have to do with Heaven either for praising or any other business, Heaven alone knows.

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 291).

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250 PARCELS  
(each value 10/-)  
OF DIPLOMA PURE FOODS

**CLOSING  
DATE,**  
Friday,  
May 16, 1930

Said a youth, who was learning to skate,  
"I will now cut a figure-of-eight."  
Good intention, no doubt,  
But the carrying out

### CONDITIONS.

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best last line to this Limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar, Cheshire, or Dunlop), or label from 'Diploma' Milk or 'Coronet' Milk. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to

**Competition: (Dept 9)  
WILTS UNITED DAIRIES LTD.,  
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**Closing date:** Entries must reach us not later than **Friday, May 16, 1930.**

**Result:** A complete list of winners will be forwarded by post to every competitor.

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## Saturday's Programmes continued (May 10)

### 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  
(Corddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by REGINALD REDMAN  
Overture, 'Rosamunde' ..... Schubert  
Suite, 'The Tempter' ..... German  
Praeludium ..... Järnefelt  
Ballet Suite ..... Rameau
- 3.30 National Programme
- 4.45 DANCE MUSIC  
THE ESPLANADE HOTEL DANCE BAND  
Relayed from THE ESPLANADE HOTEL, PORTH-  
CAWL
- 5.15 THE CHILDREN'S HOUR  
A COUPLE OF COONS  
With Song and Jest  
'The Schoolboys' Sports Feature' (Vaughan  
Thomas)
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Mr. DUDLEY HOWE, J.P., Deputy Chairman  
of the Executive Committee of the Welsh Council  
of the League of Nations Union: 'League of  
Nations Week in Wales'
- 7.20 National Programme
- 7.45 Wagner Concert  
Relayed from THE ASSEMBLY ROOM, THE CITY  
HALL, CARDIFF  
NATIONAL ORCHESTRA OF WALES  
(Corddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by REGINALD REDMAN  
Overture, 'The Mastersingers'  
FRANCIS RUSSELL (Tenor) and Orchestra  
Prize Song ('The Mastersingers')  
ORCHESTRA  
Venusberg Music ('Tannhäuser')  
MAY BLYTH (Soprano) and Orchestra  
Elizabeth's Greeting ('Tannhäuser')  
ORCHESTRA  
Prelude, 'Lohengrin'  
Love Duet ('Lohengrin')  
Act III, Scene II  
Elsa ..... MAY BLYTH  
Lohengrin ..... FRANCIS RUSSELL  
ORCHESTRA  
Siegfried's Journey to the Rhino
- 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
- 12.0-12.45 Cardiff Programme
- 3.30 National Programme
- 4.45 Cardiff Programme
- 6.0 National Programme
- 6.40 Cardiff Programme
- 6.45 National Programme
- 7.0 Cardiff Programme
- 7.20 National Programme
- 7.45 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  
A MISCELLANEOUS PROGRAMME
- 3.30 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. William McDermott (Mouth Organ). 3.30:—An Afternoon Concert. The Northern Wireless Orchestra. Freda Johnson (Pianoforte). Bert Chant (Entertainer). 5.15:—The Children's Hour. 6.0:—Mr. F. Stacey Lintott: Lancashire and the 1930 Cricket Season. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—The North Regional Director: New Ventures in Northern Broadcasting. 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—The Conquering Hero. A Play in Four Acts by Allan Monkhouse. Performed by the Sheffield Repertory Company. 9.0:—National Programme. 9.15:—North Regional News. 9.25:—National Programme. 9.40:—The Northern Wireless Orchestra. 10.30-12.0:—National Programme.

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- (3) See how this double set of double-waved teeth wave the hair as you comb. The teeth are brilliantly nickel-plated and smooth to the scalp.
- (4) The handle and side pieces are in two-colour harmonies. Choose the colour you want—Light or Dark Blue, Mauve, Green, Yellow, Red or Brown. Mark the colour in coupon.
- (5) This is the small high-tensile spring which holds the battery in place and keeps the "LETRIK" always "alive."
- (6) A pocket lamp bulb will light up when pressed against the two rows of teeth. This will keep on lighting up for 6 months—then you put in a new battery.

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The gentle flow of electricity running from tooth to tooth through the dead or tired hair roots brings them to life, makes them send out new shoots of strong, healthy, colourful hair, which you wave as you comb. Dandruff goes like magic.

### NEW HAIR IN A WEEK.

This is definitely guaranteed—thousands of letters testify to it. No shocks or sparks—nothing to say electricity is there except when you place a pocket-lamp bulb against the teeth it lights up. The battery is in the handle and lasts 6 months. Then a new battery to replace costs only 6d.

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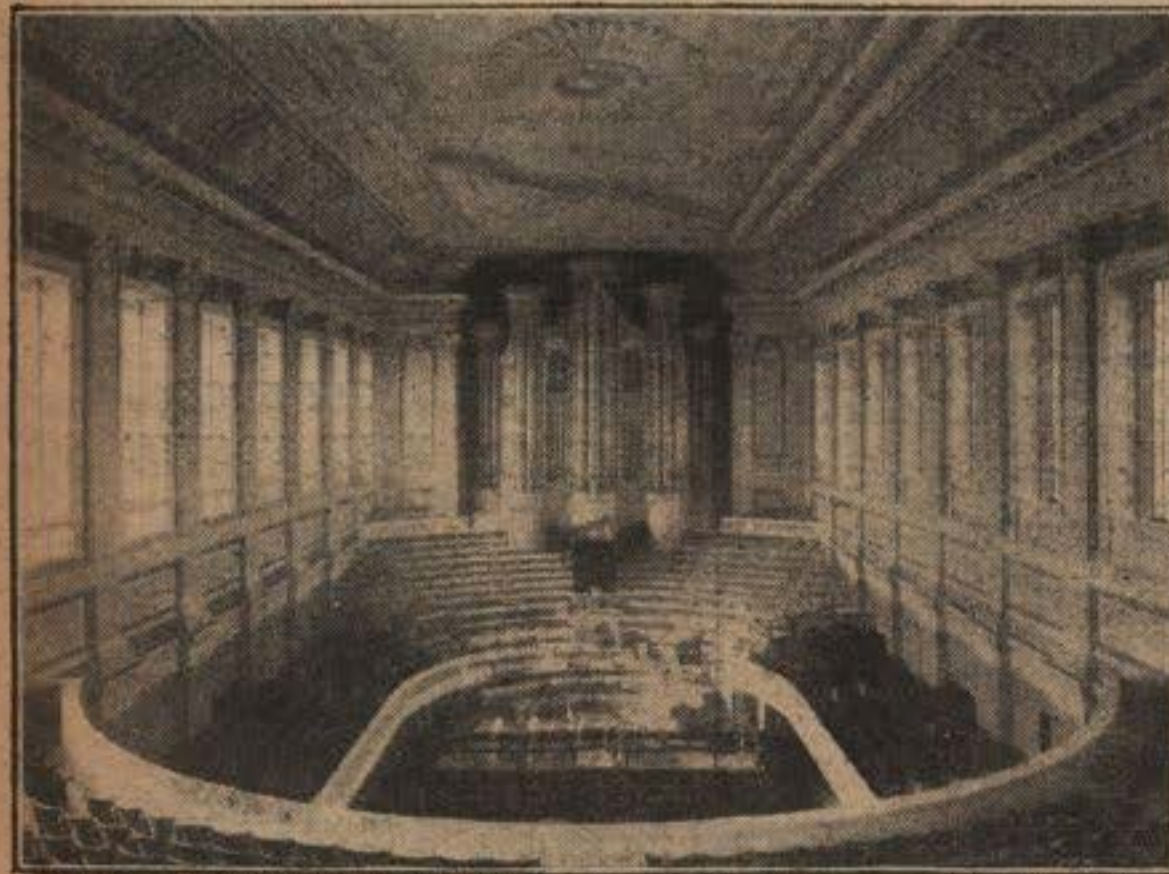
Birmingham Cathedral.

#### A Competition Festival Relay.

AN interesting innovation appears in the Midland programme on Friday evening, May 16, in the form of a relay from the Birmingham Town Hall of the evening concert of the sixth day of the Midland Competition Festival Societies. Listeners will hear the massed winning choirs in Rathbone's Cantata *The Singing Leaves*, conducted by Sir Richard Terry, and selected pieces by the winners of the solo pianoforte, solo violin, and choir classes. These Competition Festivals in Birmingham were begun in 1912, and were continued until the War. In 1920 the Festivals were resumed, and it is interesting to note that the average number of competitors during the last three years has been 7,000. This Competition Festival movement is one that merits the attention of everyone, because it aims at arousing interest in the better things of life, and brightening the lives of all, and especially those of the children. It also aims at developing a more cultured generation, not only in music but in elocution and folk dancing, arts which it is generally admitted have shown extraordinary improvement since the Competition Festival movement began. Listeners should therefore be assured of a particularly interesting broadcast.

#### Band Concert.

THE City of Birmingham Police Band begin their summer season of Saturday evening concerts in Cannon Hill Park on May 17, when, at 7.45 p.m., part of their Military Band Programme, conducted by Richard Wassell, will be broadcast to Midland listeners.



AN INTERIOR VIEW OF BIRMINGHAM TOWN HALL from which the evening concert of the sixth day of the Midland Competition Festival Societies is being relayed on Friday, May 16.

### A 'May-Time Tonic' for Midland and London Listener

## COMPETITION FESTIVAL BROADCAST FROM BIRMINGHAM TOWN HALL

#### The Week's Good Cause.

THE Northampton Hospitals Festival week is the subject of an appeal to be made by His Worship the Mayor, Councillor Ralph Smith, at 8.45 p.m. on Sunday, May 11. The 'week' is organized in connection with the Manufacturers' Trades Exhibition and Imperial Pageant which is to be opened by the Duke of York on May 27. Listeners who wish to help to ensure its success may send contributions to the Mayor, The Guildhall, Northampton.

#### Musical Comedy.

A PROGRAMME of popular excerpts from the Musical Comedies will be 'on the air' at 6.40 p.m. on Tuesday, May 13, when Lilian Keyts (soprano), George Baker (baritone), and the Midland Wireless Orchestra will be heard in songs, duets, and selections from many of the best-known musical comedy successes, ranging from the *Geisha* to *Mr. Cinders*.

#### Light Orchestral Music.

A CONCERT of light orchestral music, arranged for 6.40 p.m. on Monday, May 12, contains some really attractive items which owe their inclusion to the fact that they have a 'majority appeal.' Opening with the Mendelssohn overture *Son and Stranger*, it also includes two Mozart Arias, to be sung by Joan Coxon, after which come examples of the works of John Ansell, Debussy, Leoncavallo, and Delibes, and two groups of pianoforte solos. These will be played by Edna Iles, a brilliant young Midland pianist. On this occasion she is playing a Saint-Saëns study and a March from *The Love of the Three Oranges*—by Prokofiev.

#### Scottish Concerto.

THOSE who listen at 6.45 p.m. on Saturday, May 17, will hear the Midland Wireless Symphony Orchestra with George Bone (pianist) in the *Scottish Concerto*, Opus 55, by Sir Alexander Mackenzie, late Principal of the Royal Academy of Music, whose Scottish Rhapsodies have frequently figured in the broadcast programmes from the Birmingham Studios. George Bone is another young Midland pianist whose discovery we owe to 'auditions,' for it was by this means that we first heard him play and were able to recognize in him a performer of more than usual ability.



RICHARD WASSELL, conductor of the City of Birmingham Police Band, whose first concert of the season will be relayed from Cannon Hill Park on May 17.

#### A May-Time Tonic.

ELIXIR, described as a May-Time Tonic, prescribed and produced by Charles Brewer, promises to be an enjoyable feature of the Midland and London Regional programmes on Friday, May 16. Its ingredients consist of a mixture of songs and sketches, some of the latter represent-

ing the work of Edward P. Genn, Scott Gordon, and F. Morton Howard. The cast responsible for making up this prescription will include Anona Winn, Dora Gregory, Alfred Butler, Myles Clifton, and Ernest Sefton, with Jack Venables and Walter Randall at the pianos. Anona Winn is well known to radio listeners; Dora Gregory is a versatile character actress who has appeared in *A Bill of Divorcement* and a Tchekov season on the London stage; Myles Clifton played 'Lord Playne' in *Betty* for three years with hardly a break, while Ernest Sefton is a comedian of many parts, specializing in dialect work, and is known to provincial theatre-goers throughout the country as responsible for the comedy side of London revues. Many artists on the light musical stage on this side of the water attempt to develop the American accent, but Sefton's delineation is one of the most perfect I have heard. *Elixir*, which is to be produced in the Birmingham Studio, should provide good entertainment.

#### Last Relays from Bingley Hall.

THE final relays of music from this year's National Trades Exhibition at the Bingley Hall, before it closes down on May 17, will be heard by Midland listeners on Tuesday and Thursday, May 13 and 15. On each of these evenings the Band of H.M. Scots Guards, conducted by Lieut. Horace E. Dowell, will present a programme of popular Military Band Music. The existence of this famous band dates from 1662, so that it may be counted among the musical institutions of the country. The strength of the band at the present time is sixty-six.

'MERCIAN.'

*Sir Edward Elgar and the National Orchestra*

## WHEN THE RAILWAY QUEEN VISITS WESTON-SUPER-MARE

*G.W.R. Social and Educational Union.*

THE Annual Conference of the Great Western Railway Social and Educational Union this year takes place at Weston-super-Mare, in connection with which arrangements have been made to relay a Festival of Song on Sunday afternoon, May 11. The massed male voice choirs taking part will represent Romilly, Cardiff, Barry, Aberystwyth, Newport, Port Talbot, Swansea, Carmarthen, London, and Bristol. Items by the Swindon Prize Band and an instrumental quartet will also be included in the programme.

*The Railway Queen.*

ON the following afternoon, between 4.15 and 5.15 p.m., the ceremony of the G.W.R. Reception to the Railway Queen will be broadcast to Western listeners. The idea of a Railway Queen originated as far back as 1921, but it was not until two years ago that the scheme captured popular imagination. Last year the Railway Queen reigned at the Railway Conference at Barry for the first time, and the event is likely to become an annual function. This year the Railway Queen is Miss Molly Brown, and it is interesting to note that although she is to be the leading lady at the G.W.R. Conference, she comes from Preston, which is outside the area of the system.

*A Choir of Two Hundred Children.*

THE first part of the Reception Ceremony on May 12 will consist of orchestral music followed by trumpets heralding the approach of the Queen. The drums and pipes of the Paddington Pipers will follow, and when the Queen arrives she will be welcomed by a special choir of two hundred school children. Addresses of welcome will then be given and, after more music, the Queen will deliver her speech to all engaged in industry.

*Welsh Love Songs.*

A PROGRAMME of Welsh Love Songs (Caneuon Serch), has been arranged for Friday evening, May 16, when the artists are Mair Jones (soprano) and Uriel Rees (tenor), Morgan Lloyd (violin) and T. D. Jones (pianoforte). Miss Mair Jones is well known for her oratorio work, but she is particularly popular in Wales for her singing of Welsh songs. Mr. Uriel Rees, who has already made several appearances before the microphone, was the tenor solo winner at the Royal National Eisteddfod at Holyhead in 1927. With his partner, Mr. Ben Jones, he has twice won the tenor and baritone duet contest at the National.

*An Elgar Concert at Swansea.*

SIR EDWARD ELGAR, who on many occasions has expressed his appreciation of the work of the National Orchestra of Wales, has intimated his willingness to conduct at one of its concerts. An Elgar Concert has therefore been arranged to take place in the Grand Theatre, Swansea, on Sunday, May 11, at 8.15 p.m. Several notable musicians have been guest-conductors at concerts in Cardiff, and the decision to invite Sir Edward to conduct his concert in Swansea is a recognition of the enthusiastic support given to the Orchestra by music lovers in the capital of West Wales. The concert will be broadcast from 9.5 to 10.30 p.m.

*Bristol Musical Club.*

A CONCERT by the Bristol Musical Club will be relayed from the Club, Pembroke Road, Clifton, Bristol, on Tuesday, May 13, from 9.45 to 10.45 p.m., when the programme includes a Haydn Quartet in D

*Minor and Dvorak's Quintet in A Major.**Religious Service.*

A RELIGIOUS SERVICE, relayed from the New Trinity Congregational Church, Cardiff, will be broadcast to Western listeners on Sunday, May 11, at 6.30 p.m., when the preacher will be the Rev. Griffith Evans, who has been minister of the Church since 1916.

*Military Music.*

ANOTHER concert by the Band of H.M. Welsh Guards will be relayed from the Bath Exhibition of Industry at the County Rink, North Parade, Bath, on Tuesday, May 13, from 8 to 9 p.m.



Cardiff Docks.

*A Welsh Dramatist.*

THE second talk in the series on 'The Drama in Wales,' entitled 'The Educational Possibilities,' will be given by Mr. D. T. Davies on Friday, May 16, at 6 p.m. Mr. Davies is usually credited with being one of the pioneers in the present Welsh Drama movement. He has published nine plays in the vernacular, which have been played in all parts of Wales for some years. Translations of his plays have been produced by Miss Horniman in Manchester and in London, by Mr. William Armstrong at the Liverpool Repertory Theatre, and by Sir Barry Jackson at the Birmingham Repertory Theatre. Mr. Davies has made a noteworthy contribution to dramatic criticism in Wales, and has adjudicated in drama competitions at several of the national Eisteddfodau. In dealing specifically with the educational possibilities of the native drama in Wales, Mr. Davies admits that the topic lends itself to very controversial treatment, but he prefers to avoid being controversial in public on educational matters.

*The Theatre at Jacob's Wells.*

THE Theatre at Jacob's Wells is the subject of a talk to be given by Mr. Froom Tyler on Thursday, May 15, at 6 p.m., when listeners will be told of many little-known facts about an old Bristol playhouse. Mr. Tyler will describe the long-ago glory of the eighteenth-century playhouse at Jacob's Wells, built at the foot of Brandon Hill, which is known to all visitors to the West as the steep slope on which the Cabot Tower now stands.

## 'STEEP HOLM.'



THE BEACH AT WESTON-SUPER-MARE.

A Festival of Song, in connection with the G.W.R. Social and Educational Union Conference at Weston-super-Mare, is being relayed on May 11.

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## INDIGESTION BACKACHE

**No. 1077** (Non-Purgative). Thousands of sufferers from Acidity, Heartburn, Sour Stomach, Fermentative Dyspepsia, Gastric Catarrh, Wind or Flatulence, Fullness after Meals, and all forms of acid indigestion, have been cured by this prescription, which is composed of:—Bismuth Carb., Soda Bicar., Magnesia Carb., Carminatives—Anized, Peppermint, etc. In Tablets, with directions. Sizes 1/4 (72), 2/6 (144), 7/- (432).

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