

AN ATLAS FOR THE USE OF LISTENERS WILL BE FOUND IN THIS NUMBER

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 27. No. 345.

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

MAY 9, 1930.

Every Friday. TWO PENCE

## BROADCAST OF A 'G.B.S.' PLAY THIS WEEK

### IN THE PROGRAMMES

this week you will hear:

MARGUERITE DE PACHMANN

Sir FRANCIS JOSEPH

HAROLD NICOLSON

VERNON BARTLETT

MELVILLE GIDEON

MARY MacCARTHY

Rev. PAT McCORMICK

BETTY NUTHALL

JULIAN HUXLEY

L. G. MAINLAND

MARIE BURKE

JACK PAYNE

ANN PENN

F. L. LUCAS

EDA KERSEY

BETTY CHESTER

FRED DUPREZ

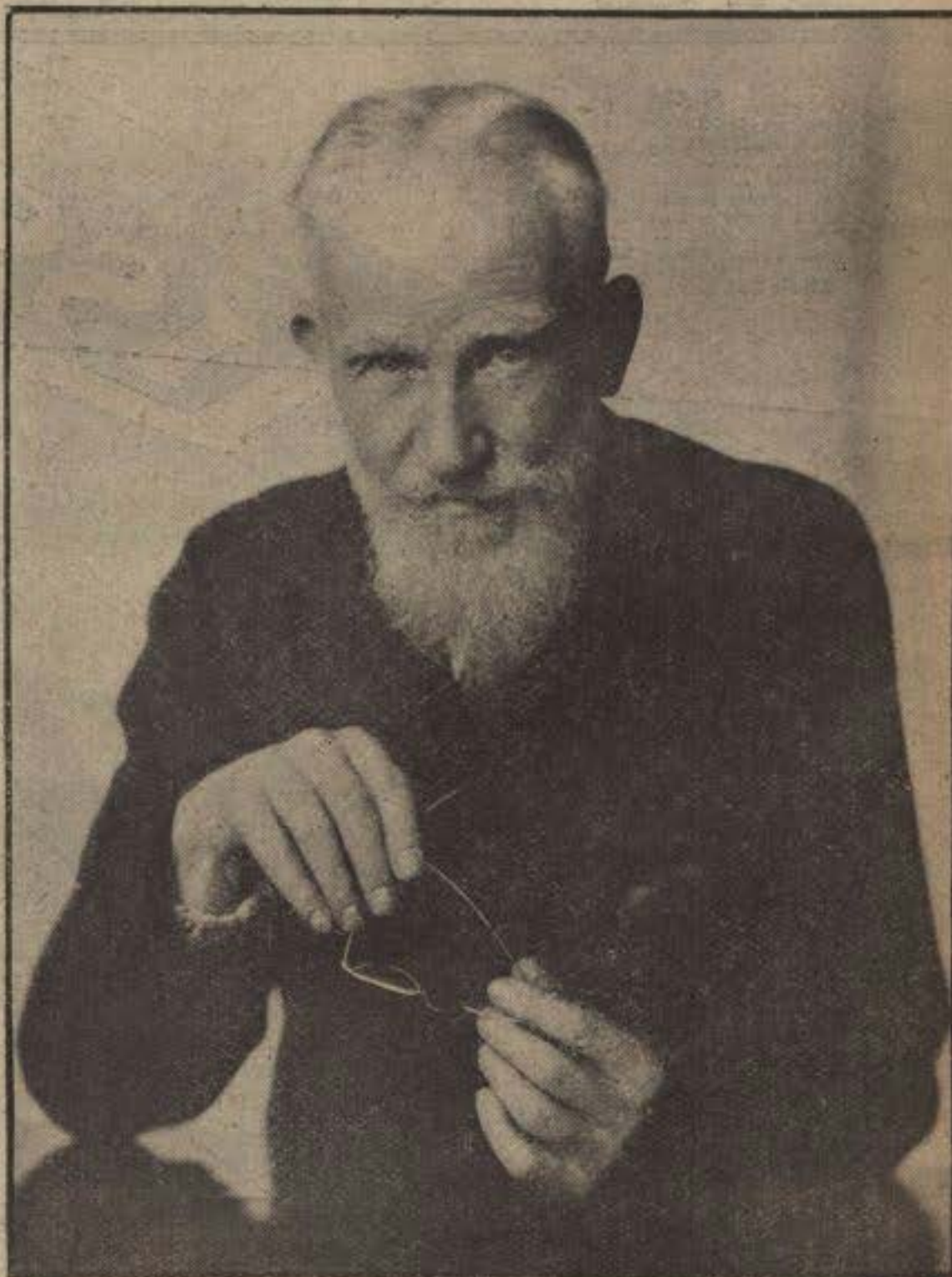
PHILIP RIDGEWAY

EDWARD O'HENRY

MIRIAM LICETTE

CLAPHAM and DWYER

etc., etc.



GEORGE BERNARD SHAW, AUTHOR OF *THE MAN OF DESTINY*, which is to be broadcast at 8 p.m. on Thursday (National) and 9.5 p.m. on Friday (Regional). *The Man of Destiny* is to be produced by Cecil Lewis.





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## 'YOU ARE MAKING ROBOTS OF YOUR ACTORS'



Compton Mackenzie.

**M**Y friend the Productions Director has taken the trouble to answer with much courtesy some recent remarks of mine about radio drama; but I do not feel convinced after reading his reply that our points of view are quite so far apart as he seems to fancy. I am not in the least anxious for radio drama to

devote itself entirely to resuscitating *The Lady of the Camellias* or *The Corsican Brothers*, or any of the dramas belonging to that box of tricks which Mr. Bernard Shaw once called 'Sardoodledum.' And here let me pause for a moment to prophesy with some confidence that there will come a day when Mr. Bernard Shaw's tricks with character will seem as artificial as Sardou's tricks with circumstance. But that is by the way. The inability to perform one of those plays which so short a time ago could make the reputation of actors and actresses is what I fear in the future of modern acting. We have recently had a good example of this in the failure of *The Lady of the Camellias*, with Miss Tallulah Bankhead as Marguerite Gautier. The critics blamed the play. The real people to blame, of course, were the actors, the actresses, and the producer. To be honest, I must admit that I did not see the production; but I was able merely from reading the criticisms to realize that I had mercifully been spared what sounded like as complete a display of insincerity as any London audience has ever witnessed. I challenge the Productions Director to let me produce *The Lady of the Camellias* over the wireless next autumn (reserving to myself the right to retranslate the dialogue of Dumas fils), and if I do not get a majority vote from the listening public I will submit to any penance he chooses to exact from me.

I am sorry to find him echoing the appeal of the cinema to give radio drama time. The film people have been asking us for twenty years now to give them time to grow up into an art, and I for one have for years been sick of watching the process. There is really no reason for accusing 'the greedy public, avid of sensation,' of declining 'to wait until it has been brought to perfection.' The poor public is being invited by a fond parent to watch the antics and tantrums of a precocious child, and, though I have no particular objection to watching the antics of precocious children, I see no reason why what is sympathy should be miscalled greed.

The Productions Director knows as well as I do that what I am asking for is a hard training of his actors and actresses, and he knows equally well that the way to give them that training is to give them parts to play. It may be true that *The Passing of the Third Floor Back* is a stogy play; but when it was acted at Savoy

says Compton Mackenzie in reply to last week's article by the Productions Director. Mr. Mackenzie argues that 'the very lack of visual appeal makes it more imperative to heighten and differentiate in every possible way the individuality of the actors and actresses.'

Hill it provided one of the best and most moving performances that we have heard over the microphone. The Productions Director accuses me of placing a disproportionate value upon 'mere vehicles for histrionic display' and of yearning back towards the actor-manager. He then goes on to say that there are no personalities nowadays on the stage to compare with Irving, Bernhardt, and the rest of them. I profoundly agree; but the lack of such personalities is no reason at all why the B.B.C. should try every possible way to suppress what personality is left. Moreover, it is one of the duties of the B.B.C. to discover and cultivate such personalities. I accuse the Productions Director of surrendering to the base uniformity of the present age in a way that he would be ashamed to do in his own novels, and in a way, let me add, he makes no attempt to do when he acts himself. He is such a tremendous enthusiast himself and so passionately devoted to his job that I simply cannot understand this 'dehumanization' of his material. He should encourage actors and actresses not to sink their personalities for the sake of an imaginary commonweal, but to develop them to their utmost. The wider the attempted appeal, the more necessary this is. I simply cannot understand a romantic like the Productions Director sitting down meekly to encourage the sepia-washed uniformity that disgraces and debases this thin-faced time of ours. The very lack of the visual appeal over wireless, the absence of colour and movement and perfume, makes it more imperative to heighten and differentiate in every possible way the individuality of the actors and actresses. There is no need to abandon experiment. I would never for one moment suggest that radio drama should be given up entirely to those 'old-fashioned

vehicles for histrionic display.' There is room for both at Savoy Hill.

When the Productions Director talks of this sophisticated generation, he is talking in terms of Chelsea and Hampstead, and to call them sophisticated is to imply a culture, a background, an experience, and an intelligence which they do not possess. What the Productions Director has called sophisticated I would call bored and devitalized. But the audience of a radio drama stretches far beyond the confines of Chelsea and Hampstead, if I may be allowed such a truism, and it would be no disadvantage to the work of the Productions Department if this were more often remembered. A play which appeals to Chelsea and Hampstead may be a better play than one which appeals to Glasgow, Manchester, or Birmingham; but it may just as easily be a much worse play. Continental radio stations are not ashamed to trot out the old hacks of the dramatic stables, and when they do trot them out they ride them with such accomplishment that as often as not the poor old hacks still deceive us into thinking that they are racehorses. A studio performance of some old-fashioned opera in Rome is usually ten times as good as a studio performance of a much less old-fashioned opera in England. Why? Because the Italian opera singer has been through the mill and has had to learn his job at the expense of being hissed off the stage by a gallery that knows the opera in which he has ventured to appear as well as, and probably better than, he does himself. The sophisticated generation which the Productions Director is trying to please is afraid of acting, because it is afraid of life; but that sophisticated generation is hardly discernible amid the huge audience of wireless, and I venture to suggest that the last duty of radio drama is to try to sophisticate the fortunately still unsophisticated.

I should like the Productions Director to hear the kind of criticism of radio plays I hear passed in Scotland and in the North of England, where they do know what acting is. This they have never known in the South of England, and they never will know until that marvel is produced—a really great actor or actress in whom Saxon blood predominates, which is to ask grapes to grow on thorns. Whatever the Productions Director may say about the different lines on which radio drama must develop, the fact remains that what was the best audience for stage plays will still be the best audience for radio plays. Now, the very worst audiences in the country were always to be found along the south coast. It is not until you get up to Birmingham and Nottingham that you begin to get better audiences. It is not until you get to Lancashire and Yorkshire that you begin to get the best audiences. And with the best audiences in the world are Glasgow and Dublin. It might interest the Productions Director to know that a performance of *The School for Scandal* will play twenty minutes longer north of the Humber, because the audience north of the Humber is better able to appreciate and enjoy Sheridan's wit. This is every bit as true of the radio audience, which is one of the reasons why I regard the centralization of drama in London as utterly disastrous to the future of drama in this country.

COMPTON MACKENZIE.

### PLAYS YOU WILL SOON HEAR

#### 'MATINÉE'

By P. H. Lennox

[May 21 (National) and May 23]

#### 'AUCASSIN & NICOLETTE'

Translated from the French by  
Eugene Mason

[June 5 (National) and June 6]

#### 'THE RUMOUR'

By C. K. Munro

[June 12 and June 13 (National)]





### Violent Protest.

**A** LISTENER in Cheshire resents the persistence of Italian terms in music. 'All this *adagio* and *sostenuto*!' she says. 'Why should music lovers be bothered with them when there are such English words as 'slow' and 'sustained'?' We agree that



'Adagio and Sostenuto.'

the accepted terminology must be a trifle baffling to the great new musical public—but there it is! For several hundred years people of all nations have managed very nicely with the Italian—which, to our conservative minds, seems almost the perfect reason why they should continue so to manage for a further couple of centuries. These terms are definitely part of the vocabulary of music, and anyone who is eager to understand and appreciate music should be prepared to cope with them. Golf, too, has its esoteric terminology but, so far as we are aware, there has been no outcry for more lucid equivalents of 'fore!', 'stimmie', 'dormie', 'birdie', etc. Golfers, it seems, are keen enough on, and pleased enough with, the game to master its technicalities, whereas part at least of the new public for music is bone lazy.

### What is a 'Basoche'?

**A** FRESH note will be struck by the next opera in the regular B.B.C. Season, when *La Basoche* is broadcast on May 26 (Regional) and 28 (National). This is a typically French light opera in the vein of its composer, André Messager, who has given us the equally charming *Veronique*, *Les Petites Michus*, and *Monsieur Beaucaire*. Messager's operas have generally been staged in London in the musical comedy manner. They are, however, chock full of charming melodies cleverly orchestrated and as different from the empty musical comedies of today as chalk from cheddar. *La Basoche* was first presented over here at the Royal English Opera House (now the Palace Theatre). D'Oyly Carte had opened the theatre as a home for native opera with a production of Sullivan's new work *Ivanhoe*. It is customary to regard *Ivanhoe* as a failure. However, it ran for 153 nights—a feat which few operas of such high musical excellence could emulate today. When the run of *Ivanhoe* petered out a successor had to be found. As there was no new English opera at hand to be staged, the director imported *La Basoche*, which had played for two years, on and off, at the Paris Opéra Comique. Londoners then did not know what was a 'basoche'—and we suppose that few do today. The *Basoche* was a guild of law students in sixteenth-century France. The President of this guild held great powers over its members; the grave disadvantage of the post was that the holder could not marry. Upon this tradition the librettist of *La Basoche*, Albert Carré, has founded a story of amusing complications.

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### He Couldn't Grow Up—

**T**ODAY (Friday, May 9) is the birthday of Sir James Barrie, most popular of contemporary dramatists. The occasion is to be celebrated by the broadcasting of the Lagoon Scene from *Peter Pan*. This will form part of tonight's 'Diversions.' So far only two Barrie plays have come to the microphone—namely, *The Admirable Crichton* (London) and *The Old Lady Shows her Medals* (Glasgow)—though the playwright himself has broadcast on several occasions. Recently Sir James presented *Peter Pan* and all further rights in it to the Hospital for Sick Children, Great Ormond Street, W.C.1—a fine and fitting gesture, for no play can have given more pleasure to children than the fantasy of the boy who couldn't grow up. If tonight's broadcast, in addition to doing honour to the author of *Peter Pan*, reminds listeners of the work which is being done by this hospital and others all over the country, no one will be more pleased than Sir James Barrie. Any contribution, however small, would, we know, be welcomed by the Treasurer of the Hospital at the above address, though the broadcast is not in the nature of an appeal. Children who wish to help the hospital should join the Peter Pan League, sponsored by A. A. Milne. This is done by sending your name and address together with a shilling (or as much more as you like) to 'Peter Pan,' 2, Park Square West, London, N.W.1. In return you receive a list of the Rules of the League and a badge of membership.

### —but They Have To!

**I**T is now twenty-six years since the first production of *Peter Pan*. Every year since 1904 the play has been given at Christmas-time, both in London and the provinces. The list of those actresses who have taken the part of the immortal Peter is a long and interesting one. The first Peter was Nina Boucicault, followed by Cecilia Loftus, later to become known in the music-hall for her impersonations. Pauline Chase played the part several times, then Unity More, Madge Titheradge, Georgette Cohan, Fay Compton, Gladys Cooper, Edna Best, Dorothy Dickson, and, on the past three occasions, Jean Forbes Robertson. The peculiar boyish charm required for the part has been found in vaudeville and musical comedy 'stars' as well as among the best-known 'straight' actresses of our time. In New York, 'Peter' has been played by Maude Adams and, lately, Eva le Gallienne, daughter of the English poet and herself a theatrical manager and producer of great gifts. *Peter Pan* is undoubtedly one of the great plays of our language, an exquisite fancy exquisitely worked out. Even the cinema, which has laid a cold hand upon most of the classics of the stage, could not destroy its charm; Betty Bronson was the screen Peter.

### New Play: New Author.

**A** NEW play specially written for broadcasting, entitled *Matinée*, will be produced on Wednesday, May 21 (National), and Friday, May 23 (Regional). The author is Mr. P. H. Lennox, and the producer will be Mr. Peter Creswell. The setting of *Matinée* is Suburbia and, as the heroine's name is 'Dulcie Domus,' we suspect either fantasy or satire.

### Solution of the Mystery.

**T**HE title of Mr. A. J. Alan's last story, 'CO<sub>2</sub>, C<sub>2</sub>H<sub>4</sub>, O<sub>2</sub>, CH<sub>4</sub>, H<sub>2</sub>, N<sub>2</sub>,' appears to have puzzled a great many listeners. Upon appealing to Mr. Alan himself for an explanation, we learned that the above rigmarole is the chemical formula for common or garden Coal Gas (the applicability of the title will be obvious to those who heard the tale). Mr. Alan, it appears, took great trouble to find out the correct formula. He telephoned the Gas Light and Coke Company, which was perturbed by his zest for knowledge, but at length gave away its secret upon his swearing that he was not an analytical chemist. We asked him why he did not entitle his story 'Gas' and leave it at that. He replied disrespectfully that, if he had, it might have become confused with some of the other talks. Those who enjoy Mr. Alan's stories will be interested to hear that Hutchinson's have just brought out a new half-crown edition of his book 'Good Evening, Everybody.'

### The National Chorus in 'Elijah.'

**O**N Friday, May 23 (National), the B.B.C. National Chorus, conducted by Stanford Robinson, will give a performance of Mendelssohn's *Elijah* at the Queen's Hall. Listeners have so far mainly heard the National Chorus in unfamiliar music—Bantock's *Pilgrim's Progress* and Mahler's *Eighth Symphony* both received from it their first performance in England—but this time the Chorus will be heard in a work known to everybody. The artists are Stiles-Allen, Muriel Brunskill, Frank Titterton, and Keith Falkner. The Chorus will be supported by the Wireless Symphony Orchestra and by Berkeley Mason at the organ.

### Roof Piece.

**F**ROM where we sit on our plinth, we can watch a corner of the roof of 'Savoy Hill.' This is not usually a stimulating sight, though sometimes the glimpse of a seagull sitting there fills us with nostalgia. A few days ago we were amazed to see on our roof, first, engineers entwined Laocoonwise, in wires, erecting all the paraphernalia of a studio—microphones, red lights, headphones and whatnot; later, a party of gentlemen in hats and ulsters chanting Shakespearean verse through lips blue with April. An enterprising producer had discovered that out-of-doors scenes are best acted out of doors;



'Engineers entwined in wire.'

the microphone, freed from the drapery of the studios, conveys the feeling of open spaces. The device was certainly successful by contrast with the indoor scenes played in the studios downstairs, but, the play being set at the time of the battle of Agincourt or thereabouts, it was decided not to risk it in practice. The tense silence of the eve of battle might have been shattered by the stroke of Big Ben, the shrieking of trains in Waterloo Station, or the protestation of motor-cars passing over, and tugs passing under, Waterloo Bridge.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## Drawing Room Story.

WE do not often complicate these columns with casual anecdotes. Our business is to write about broadcasting and about broadcasting we write. But here is a story which we so enjoyed that we feel we must repeat it—so forgive us, we'll be back on



'Not the present man!'

broadcasting in a minute. An American visitor to Rome was being shown the Forum. 'And this,' said the guide, 'is Messalina's garden. Messalina used to walk here on summer evenings.' 'Messalina!' exclaimed the admiring American, 'surely you don't mean the present man!'

## A 'Proms' Season up North.

IT is splendid news that the North is to have a season of 'Proms.' We have always wondered why this particular kind of concert, with its air of friendly ease, has not been tried out there. Few concerts, anywhere in England, can beat the Hallé Society's concerts all winter; but once the March winds have set in, good concerts in the North become surprisingly rare. This year, however, matters are to be mended. Beginning on May 26 and ending on June 26, the Hallé Orchestra is to give a 'Proms' season in Manchester, Liverpool, and Leeds. These concerts, which are the practical outcome of an enthusiastic co-operation between Sir Hamilton Harty and the B.B.C., will be broadcast Nationally and Regionally. Listening to the programmes, we shall be not a little intrigued as to what is going on 'at the other end.' In the matter of Northern concerts, we ourselves have attended only the Manchester Free Trade Hall, when, in the thick of 'the season,' it is given over to the enthusiastic followers of the Hallé; it will be difficult to think of the same hall, stripped of its chairs, blue with smoke, and choc-a-bloc with a crowd comparable only to that on 'High Change' days down in the City.

## Programmes of the 'Proms.'

ROUGH programmes of the Concerts are to hand and show that everybody has been catered for. Thursday evenings, in all three towns, contain two, and sometimes three, symphonies—an innovation which, we believe, the Hallé itself popularized some two years ago. Monday nights are Wagnerian. In Manchester (the modern foster-city of Berlioz) a whole choral evening is devoted to the performance of *The Damnation of Faust*; whilst the Leeds programmes include the Leeds Choral Union in Elgar's *Dream of Gerontius*. Saturday evenings are distinctly popular, though, there, as always, the music chosen is never anything but the best. Among the artists whom it is hoped will be included in the series are: Miriam Licette, Jelly d'Aranyi, Heddle Nash, Solomon, Muriel Brunskill, Arthur Catterall, Murdoch, Sammons, Myra Hess, and Elsie Suddaby.

## A Great Singer—and Brahms.

ELISABETH SCHUMANN, that incomparable Austrian singer and favourite with all listeners and gramophone fans, will broadcast in an orchestral concert on Sunday afternoon, May 18 (National). Elisabeth Schumann is one of the few singers who excel equally in operatic singing and in *Lieder*. Her programme on this particular occasion is not yet to hand. The orchestral part, however, includes, as its main item, Brahms' *Second Symphony*—the pastoral, idyllic symphony that was written in the summer of 1877, during Brahms' first stay at Pörttschach, in Carinthia. One of the most astonishing trends in the musical appreciation of recent years has been that towards a fuller and wiser understanding of Brahms. The anti-Brahmsians are still active, but they have lost their following in popular opinion. Last year whole evenings of the 'Proms' were devoted to Brahms' music; and if those evenings were not as stickily crowded as, say, the Wagner concerts, the attendance was good and very appreciative.

## The Third International.

THE Third 'International Concert' will be broadcast on Monday evening, May 19 (National). Germany, Belgium and Great Britain contribute, and the concert will be pitched entirely on a popular note. Johann Strauss and Max Reger represent Germany—though Strauss, by the way, is Viennese; Jan Blockx, with his *Danses populaires flamandes* represents Belgium; and Great Britain is represented by its two most widely accepted and popular composers, Sullivan and Edward German.

## Library List.

THE following novels were reviewed by Miss V. Sackville-West on April 28:—'And Co.' by Jean Richard Bloch, translated from the French by C. K. Scott-Moncrieff (Gollancz); 'The Party Dress' by Joseph Hergesheimer (Knopf); 'Cimarron' by Edna Ferber (Heinemann); 'Doctor Fogg' by Norman Matson (Benn); 'The Gift of Life' by James Cassidy (Chapman and Hall); 'The Mysterious Mr. Quin' by Agatha Christie (Collins); 'The Finger of Fate' by 'Sapper' (Hodder & Stoughton).

## Bach's Love for the Organ.

JUST as no one can approach the mind of Beethoven who does not know his Symphonies, so no one can come near a true appreciation of Bach who is unfamiliar with his organ music. The organ was, after all, Bach's instrument—not the orchestra-under-one-man affair of today, but the simple-stopped organ of the early eighteenth century, when an organist could not cover up his deficiencies of technique by a brilliant smudge of colour, but was compelled into a fine contrapuntal austerity by the simplicity of his instrument. In his organ music Bach explores every mood, from the slashing tempest of the great D Minor Toccata and Fugue (made familiar now, in a stupendous but un-Bachian rendering, by the Philadelphia Symphony Orchestra, on the gramophone) to the quieter and more whispering moods of some of the Chorale-Preludes. Bach's organ-preludes, played by Walter T. Vale, will form the 'Foundations' for the week beginning May 19.

## Resourcefulness Rewarded.

SPOHR is a name little met with in music programmes today. One of his *Double String Quartets*, however, is included in a concert to be given on May 18 (Regional) by the International and the Brosa String Quartets. Spohr, who, as a herculean youth, had toured Europe with his violin, became at last leader in the Duke of Gotha's band. It was whilst he was occupying this position that Napoleon held the famous Congress of Princes at Erfurt, nearby. The young violinist, eager to see the sights, travelled to Erfurt, where he found that the assembled monarchs were being nightly entertained by a French troupe. How to win access to the theatre, however, was quite another matter. Only favoured ticket-holders were admitted. Always a resourceful person, Spohr bribed the horn-player in the orchestra to let him change places with him for one evening. As he had never played a horn in his life, he devoted the day to such strenuous practice that, when the time came for the show, his lips were horribly swollen and blue. Nor was that the worst. Napoleon and his merry monarchs sat in the front row of the stalls, but, alas, the musicians were bidden to turn their backs on the audience and never look round. Not to be done out of the fun, the resourceful interloper placed a looking-glass on his music-stand.

## Behind the Scenes.

MANY listeners have commented upon the exuberant vitality of Philip Ridgeway's 'period vaudeville.' The gaiety of these programmes is certainly infectious—though at one time they were inclined to be a trifle too noisy, a fault which experience of studio conditions has now remedied. A few days ago we watched Mr. Ridgeway at work. One of the largest studios at Savoy Hill was crowded with singers, musicians, a harassed gentleman with a Hawaiian guitar, a troupe of juvenile dancers (the Tiny Tots), and a gang of balance-and-control engineers, studio managers, and noise-effects experts. Gershom Parkington—surely the most adaptable of musicians—commanded the orchestra. The Tots wore check dresses and danced furiously upon strips of linoleum; one of them, aged twelve, had the face of a Jewess by Botticelli. Obedient to the green light the crowd cheered and clapped and la-la-ed the choruses. The Tots sang, a violinist



'The Tots danced furiously.'

played *Il Bacio*, a 'sister act' bawled *Dixie* at the microphone with energetic gesticulation; the enthusiasm was terrific. Politicians soaring in the lift towards the Talks Department believed the Revolution had broken out and tried to remember what to do. Mr. Ridgeway 'revives' his war-time music-hall show on Saturday evening next (National).

'The Broadcasters.'





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THERE are few magics in broadcasting comparable to that of 'going over to the Royal Opera House, Covent Garden.' Can it be that the microphones slung in the old opera house have become specially sensitive to their surroundings. Certainly they seem to convey the occasion with more than usual colour. The true explanation is, no doubt, less fanciful; it lies with the engineers and musicians who have collaborated to bring these relays to their present pitch of perfection. The radio critic of *The Observer*—a veteran as these things are measured—recently wondered 'whether it was quite wise to put on a couple of B.B.C. operas in between Covent Garden broadcasts.' He seemed to fear that the studio performances would suffer by comparison with the opera house. The two ventures are, surely, too different in character for comparison to be invidious. A relay from Covent Garden carries the listener for a moment into an outside world of opera; its interest is heightened and sustained by other than present musical considerations; there is the spell of the 'occasion,' and somewhere in the background the shades of Taglioni, Patti, Albani, the de Reskes, and numberless other ghosts of singers and *coryphées* which haunt the opera house (for what opera house is not haunted?) With a studio performance the opera comes to the listener. The programme is part of a series which is bringing a whole range of works before the listener with a method suited to the ordinary process of broadcasting. It cannot as yet create for itself either the setting or the tradition, but the work which it is doing and the technique which it has created are of the greatest value.

GRADUALLY, wireless is winning its way even with the stoutest opponents. Among recent converts we are glad to notice 'the Old Stager,' whose weekly ramblings are so human a feature of *The Daily Telegraph*. 'Time,' he says, 'has softened the hard lines of my criticism.' He then proceeds to give the reason for this revision of a former antipathy: he sold his London house and went to live in the country. 'Living in the country, he continues, 'blissfully beyond the range of the evening newspaper... the "Weather and News," and the performance of music by

stringed instruments is growing week by week a more prized feature in the evening's recreation.' You will notice the implication: he still prefers his entertainment, as it were, at first hand, but wireless is a good substitute. In that implication lies a common fallacy. Wireless was never intended, by the wise, as a substitute for 'the real thing': rather, it is an amplification. 'The Old Stager,' further, avows his conviction that wireless affords 'the most dangerous and pernicious system of instruction ever devised.' 'No education,' he declares, 'is worth a bean that isn't won by the sweat of the brow.' But wireless has never yet set out to provide a system of education; juvenile or adult: it seeks only to amplify one's knowledge by ways and means rarely open to the majority. 'Old Stager's' reservations, however, need not be taken too seriously: he reveals his heart about the matter when he concludes, 'When I recall the albums and samplers and Moore's melodies of grandmamma's day, and the long winter evenings in attic and drawing-room and basement in my own youth, I revise (as ever) my first fine careless captiousness of the last new marvel of science.'

## THE WORLD WE LISTEN IN

An item in Friday's National Programme, when Professor Myres will talk about the Highlanders of the Balkans, has caught my attention. Out of the distant years before the war, a memory of a forgotten scene returns to me, with the

vividness of a dream suddenly recalled. I am in Macedonia. Through a long afternoon I have been riding up a narrow pass between steep mountains. Far behind are the sunny slopes with their gay carpets of autumn crocus. The brown stream has become a foaming torrent. My tired horse is carrying me into an impenetrable mist. But he 'smells stable,' and breaks into a trot. Round a bend of the road, far above us, a light or two makes a yellow haze in the damp air, and a church bell is tolling. It must be Pisoderi, at last, the village on the mountain-top.

I have a dim recollection of what happened next. I have somehow stumbled into a big room on an upper storey of a stoutly-built house of stone. Its outer walls suggest a fortress, for there are no windows in the lower floor. The room is spacious and comfortable, as men reckon comfort in the Balkans. The walls are lined with carved wood. An oil lamp burns before the eikon in the corner, and logs are blazing in the great ingle-nook. Resting on the gaily-coloured rugs that strew the low divan, I must have fallen asleep. I wake with a start and wonder where I am. A little boy is playing with the dog: a girl is putting food upon the table for my supper. But what is the language they are talking? It is not Greek, nor yet Bulgar: I know something of both. An unknown tongue, and yet as I listen, how familiar it rings! 'Kane,' I catch the word for dog unmistakably: and that other word, 'pane,' evidently means the bread which they are putting on the table. Into what dream-world has my little horse carried me, behind the mountain mists? Who are these children, and why are they talking a sort of broken-down Latin?

It was a Vlach village which I had reached. One may travel much in the Balkans without meeting this singular people. You will not see them on the coast, and rarely will you encounter them on the railways. To hear Vlach you must

### Balkan Shepherds

ascend to the mountain-tops. There, perhaps, as you wander at blazing noon, the tinkle of bells will guide you to a sheep-fold. If your horse can carry you through the cordon of savage wolf-like dogs, you may see a few men and boys, clad in a picturesque costume of home-spun wool, pressing their curious cheeses of sheep's milk. An old shepherd, with a great cloak of goat's wool on his shoulders, may milk a ewe for your refreshment on a flat stone, or regale you with a bowl of *yaourt*. Or again, you may hear the speech of this shy people, as you overtake on the road a train of mules or horses, carrying on their wooden pack-saddles a load of blankets or home-made rugs, or it may be of planks. The Vlachs are the shepherds of the Balkans, and their women are skilful weavers.

But the oddest thing about these highlanders is that they are nomads. Half the year, the gay months of summer, they spend in their mountain-villages. But in winter they follow their sheep to the plains, and pasture them, perhaps fifty miles from home, among strangers, until St. George's Day arrives, when 'the snow melts on the Balkans.' Their bigger villages on the mountain tops have an air of rude plenty, though there are none of the fields of maize, or tobacco, or poppy, which in the valleys spell riches. Once they were wealthier than they are today, and old people would talk of the great days when they used to go with their skins to the great fair at Leipzig, and return with a piano, and a German governess for their children.

But when, and how, did the Vlachs, perhaps half a million of them, scattered on the mountain-tops among Greeks, Slavs and Albanians, acquire their Latin speech? It is one of the curiosities of history, as startling as the presence of

### Trajan's Soldiers

a stray community of Jews in China. The usual solution of the riddle is that they are descendants of Trajan's Roman legions, which colonized Dacia, the modern Roumania, north of the Danube. They may have wandered south, and the pressure of stronger barbarian tribes drove them to their refuges in the high passes. Perhaps Professor Myres will solve the problem for us. Two things puzzle me. If the ancestors of these Vlachs were ever civilized Roman settlers, how came they to abandon farming, and take to a nomad life? Their language is Latin only in its words for the rudest and most usual things of life. The names of comforts and abstract ideas they have borrowed from the Greeks or Slavs or even from the Turks. Some scholars, to meet this difficulty, suggest that they were not Roman colonists, but barbarian hill-tribes, who picked up Latin from Trajan's soldiers. But that theory forgets the women. Men in the Balkans will learn any language you please, and as many as you please. But women stay at home, cooking and weaving, and refuse to speak anything but the mother tongue. And that is why the rude native dialects survive. Little boys may learn Greek at school, but they must do their courting in Vlach. And so it happened that, half-asleep, on a Balkan mountain-top, in the twentieth century, I heard children talking their rough but recognizable Latin.

H. N. Brailford



# 'NOW CONSIDER THE BICYCLE...'

Other  
People's  
Holidays

Italy, Scotland, Spain, and Tunisia formed the subjects of the first four articles in our series 'Other People's Holidays.' In this fifth and last article, Mr. V. C. Clinton-Baddeley returns to England and the pleasures of a cycling holiday in Devonshire. Mr. Clinton-Baddeley is a practised broadcaster; he has given poetry-readings and, quite recently, a serial reading of 'Great Expectations.'

IT is the general holiday theory of Great Britain that the family, which has lived together in ill-concealed guerilla warfare throughout the past eleven months, should during August withdraw its forces by remembered paths to some familiar seaside place, and there renew the struggle. Those who go camping or caravanning have understood a little better that a holiday should be an adventure: but these are fallen into another error, equally deplorable—a disrespect of comfort. The domestic duties of the caravan; the weary plodding down the ways, festooned with the bewildering apparatus of the camp; the fuss, the publicity, the wet; the catastrophic cooking by the roadside fire—all this is appalling. Nor will I believe that sleeping in a ditch is more pleasant than sleeping in a bed.



The world, as the poet remarks astutely enough, is so full of a number of things: and my holiday is the only opportunity I shall get of seeing them. Going by train to the English Lido will not help me: the camp and the caravan, besides imperilling my comfort, must hamper my movements. Nor do I commend the motor-car except as transport: for that, too, confines adventure to the roads. Walking among the hills is glorious—so long as you can return each day to a civilized house, and eat and bathe and sleep at ease. Walking with a pack on the back is misery. Riding a horse is altogether too difficult. There remains the bicycle.

Now consider the bicycle as a means to adventure. It travels slowly enough to see the country, quickly enough to register surprising progress in a few days' riding. It will take you nearer to inaccessible places than other form of locomotion. It is easily hidden in a hedge. It carries your luggage. It lands you up at night safely at the portals of the next pub in the path. The worst probable distress is a puncture.

Not with the crowds of August, nor even in September, but in late October, when the woods are most exquisite, I once set out from my home on the south-east coast of Devon determined to bicycle round the country in a vast circle. At the end of a week I had reached, at my ease and leisure to Bampton, having

travelled on high roads and bridle paths in an itinerary which the names Budleigh Salterton, Exmouth, Starcross, Teignmouth, Newton Abbot, Ashburton (with a loop into the moor to Holne, Dartmeet and Widdecombe), Buckfastleigh, Plympton, Tavistock, Lifton, Holsworthy, Hartland, Clovelly, Instow, Barnstaple, S. Molton, Dulverton, will roughly indicate.

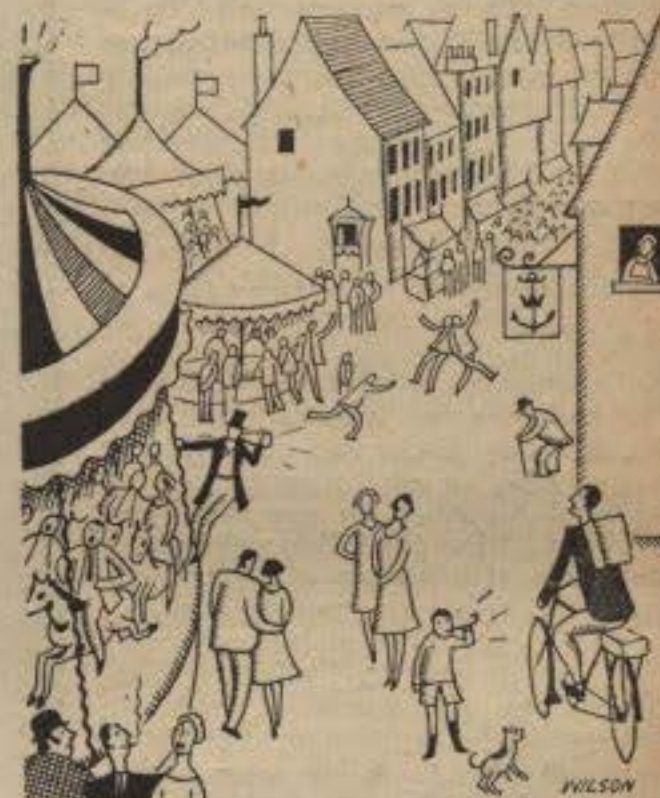
Old Risdon said of Devon that it was 'very laborious, rough, and unpleasant to strangers travelling those ways, which are cumbersome and uneven, amongst rocks and stones, painful for man and horse; as they can best witness who have made trial thereof,' and added that any who had travelled one journey in these parts might well 'in respect of ease of travel, forbear a second.' The roads have improved since then, though the shape remains the same, and to any who object that shoving a push-bike up Widdecombe Hill is a damnable exercise (that same hill whereon poor Tom Pearce's grey mare so reasonably expired when required to carry eight naughty old men home from the Fair), I would reply that only so may the cyclist attain to Bonehill Down. There the road reaches a point 1,312 feet above sea-level. A little way it winds along the top of the moor, and then, diving past Buckland Common, it drops 1,000 feet to where Ashburton (254 feet) lies to the south deep in the valley. Then is a bicycle a bird for speed, an ecstasy of motion. Of course, if you go bicycling in Devon without an Ordnance map and amiably attempt to visit Widdecombe by the road on which I left it, you will probably return in tears; but that will be your fault.

I remember a man at Lynmouth once who was letting people in for a fee to see the Lyn waters where they cascade through private grounds. I asked him precisely what there was to see. After turning the matter over in his mind he replied, 'Oh... just scenery.' There was a lot of that on my tour—the Dart, that unforgettable river, and the bronze rushes on the North Devon moors at sunset; the cruel cliffs of Hartland; Clovelly, embowered among autumn trees, and Appledore, a pearl beside the water. And the churches: the wine-glass pulpit at Holne; and Lifton's leaning pinnacles (explained by solemn persons as an architectural concession to the winds, and by the others as the Crown of Thorns); and Hartland, in Devon's remotest corner, with its proud tower and miraculously undamaged fifteenth-century screen.

Apart from just scenery and merely churches, this tour of mine was enlivened by special circumstances. A General Election was on; and the Devon people have a lot to say about that sort of thing. One old lady confided some pretty hard facts to me about what she called—in a phrase reminiscent of a funeral breakfast—the late Colation Government. I went to some meetings at the bigger places, and everywhere, every night, the pubs were gloriously loud with other and more amusing arguments, which the political leaders of the respective parties would have hesitated themselves to use publicly—though they were not less convincing than the recital of: 'If I should die think only this of me,' which I heard a lady speaker put confidently before a large meeting as a satisfactory reason for voting Conservative. In vacant moments I still sometimes wonder why.

I got to Bampton on the day of the Fair—one of the jolliest binges in all Britain. The roundabouts and shooting galleries are secondary

matters to the entertainment all down the narrow twisting street, lined with stalls of gingerbread and sweets and novelties and bargains; crammed with girls and genial farmers, and decorated in the corners by flashy gentlemen conducting spoof auctions of genuine diamond pendants, or by more innocent mountebanks eager to dispose of many curious objects at a price distinctly advantageous to the purchaser, provided of course that the purchaser really be in need of a whistle which you play with your nose, an infallible corn cure, or an acre or so of butter-scotch. Every few minutes, with shoutings and screams and giggles, the whole street would scatter before a drove of bullocks, or a string of Exmoor ponies, trotting behind each other in a long line, delightful blunt-nosed little things. They are auctioned in the orchard at



the bottom of the town—where Old Billy Fair-play beat me at Crown and Anchor time after time. Most extraordinary. Election results confused the issue about tea-time. That was the year when Mr. Lambert lost his seat—member for that division for so many years, and now again restored to place. Lawks! how they jabbered.

I confess that I left Bampton that night by car, with the bicycle strapped at the side. My reasons were genuine reasons of hurry—but I see that the confession has unloosed a tide of questions. Have I ever repeated the experiment? Certainly: I travelled the Totnes district in the following summer. And was I ever punctured? Yes, sir, I was: 3 miles from Holsworthy, and on a Sunday. But only once. That didn't matter. And did it rain? Yes, thank you, madam, in buckets; one night when I was crossing the North Devon Moors, and once again as I approached Dulverton. What of it? All the better cheer when I got there. And—yes, madam, yes... I did drop my shoes and pyjamas off the carrier—quite often; and, you are quite right, sir, my saddle belonged to the early Neolithic period. No matter. I saw many wonderful and lovely things, which—in the time and at the cost—I could have seen no other way. Besides, the whole thing remains for me a grandly humorous recollection. *Quid plura?*

V. C. CLINTON-BADDELEY.



For the Musical Listener

Notes on the Week's Programmes

## TWO WAGNER NIGHTS AT COVENT GARDEN

*Berlioz' Overture, 'Benvenuto Cellini.'*

('London Regional,' Sunday, 3.30.)

THE Overture has always been popular, though the opera itself was one of the direst failures on record. Produced in Paris, the year after Queen Victoria came to the throne of Britain, and a fortnight later in London, it fell hopelessly flat. Sixteen years afterwards Berlioz conducted it himself at Covent Garden and everyone expected a pronounced success for it. Arrangements were made for a supper after the opera, at which the principal performers and many other distinguished people of the world of music were to meet Berlioz, but so dire was the failure which attended the work, that no one had the courage to face the unlucky composer and conductor except the then music critic of *The Times*, James William Davison. By all accounts his *tête-à-tête* with the disappointed Berlioz was by no means the dismal one he probably expected: Berlioz' courage was not easily daunted even by disasters which might well have crushed less buoyant spirits.

*Pachmann's Successor.*

('National,' Sunday, 5.30.)

IN laying down the task which he carried on with such distinction and for so many years, the Chevalier de Pachmann is fortunate in being able to hand it on to one who can worthily uphold his own ideals and traditions. Margaret Oakey enjoyed the distinction of being his only pupil—he preferred, as a rule, not to interrupt his career as a virtuoso by teaching—and is recognized, by Pachmann himself, and by the world at large, as in every way his authoritative successor. To mark that, she has now again assumed the name she relinquished on her second marriage—to the great French advocate, Maître Labori. During his lifetime she retired, by his wish, from the concert platform, but is now again taking the distinguished place there to which her exceptional gifts entitle her. Her recital programme gives her fine opportunities of showing how well she is carrying on the Pachmann tradition.

*Corelli's Violin Music.*

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

CORELLI has a two-fold claim to an honoured place in the history of music, first as a great violinist, who did much to set the art of violin playing on the foundation on which it has ever since rested, and as a composer who did a good deal to advance the art of writing both chamber music and for orchestra. A simple and kindly soul, he was a friend both of Handel and of Scarlatti, and Handel was inclined to make game of Corelli's simple and unassuming ways. It is told of him that he would always rather walk than hire a carriage, and that he cared nothing for fine, or even presentable, clothes. He left behind him a great volume of fresh and attractive music, mainly designed for performance by small teams. Playing the violin as he did, it was only natural that he should write fluently and melodiously for it, and all his music has

that sense of wholesomeness which belongs to the more spacious and dignified age in which he lived.

*The Rhinegold.*

('Regional,' Monday, 8.30.)

ALTHOUGH the music in this first evening of the cycle, *The Nibelung's Ring*, runs continuously throughout the work, there are four scenes. The first is the depths of the Rhine where the Nibelung Alberich steals from the Rhine maidens who

treasure of gold for him. Wotan and Loge appear, and by cunning wife make him captive and lead him to the upper world, the scene changing once more to their rocky height in front of the castle Valhalla. All the treasure is forced from Alberich and handed over to the giants, but as the Ring is taken from him, he bestows on it the curse which follows it throughout the rest of the tale. Its power is immediately shown as the giants fall out and Fafner slays his brother. The drama comes to an end with the entry of the gods into their new home, over a mighty rainbow bridge which Donner, the god of Thunder, fashions for them with his mighty hammer from the clouds. One of the best-known separate orchestral extracts from the whole cycle, it is also one of Wagner's most majestic and vivid pieces of music. It is easy to imagine the scene as one listens.

*Another Mahler Symphony.*

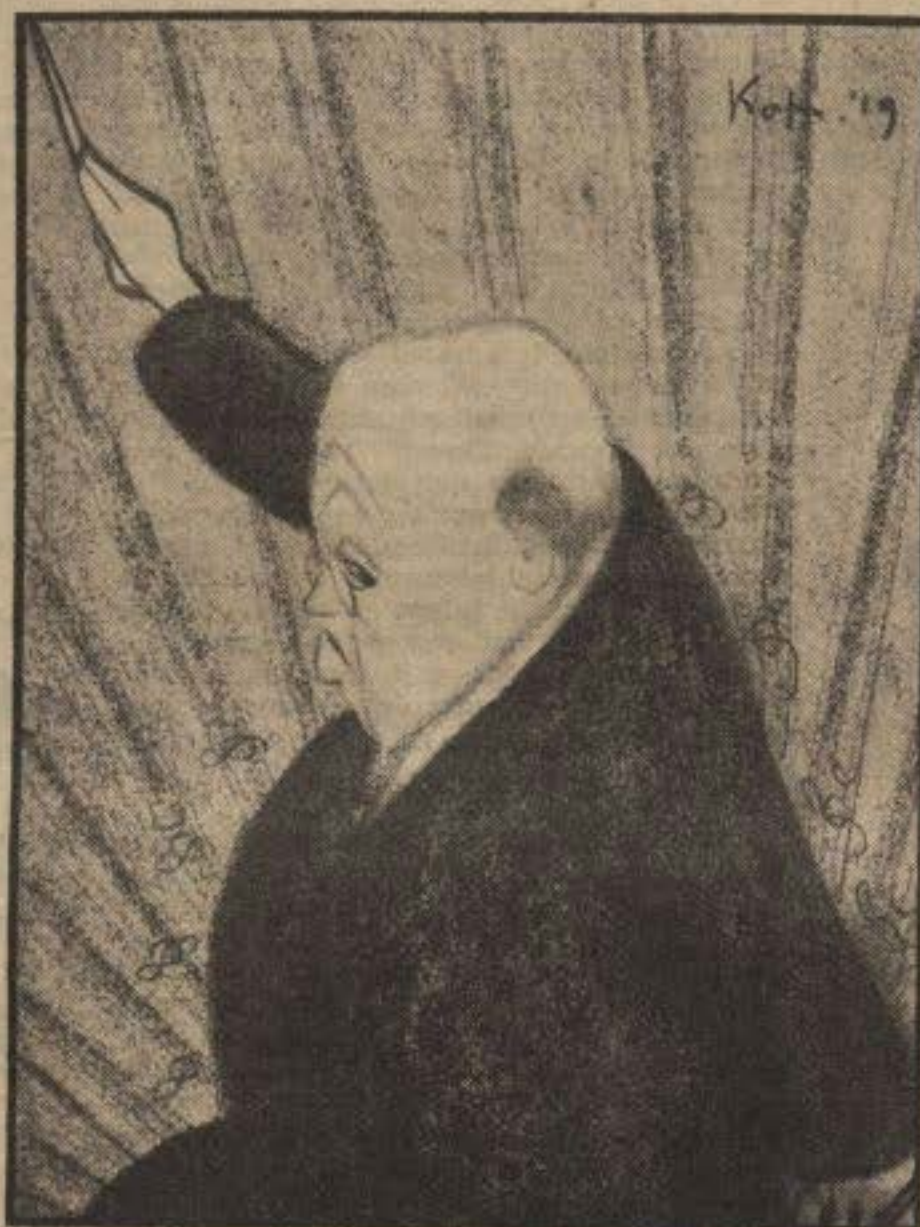
('National,' Tuesday, 9.45.)

BRAMHS once called Mahler 'a devil of a fellow,' and there was indeed something demonic in the fiery zeal with which he tackled his life's work. He had that rare combination of gifts, the power of grasping a big conception as a whole and the ability to master a complex mass of minute details, fitting each aptly into its place in the whole scheme. Of his thoroughness in matters of detail, an amusing story is told. Fearing that the noise made by the scene-shifters might spoil the effect of those interludes in which music is played, he had laid it down that all the stage hands must wear felt slippers over their boots while they carried out their tasks. On one occasion during his regime at the Vienna Opera, when the curtain rose after a change of scene, the stage was bare, except for one enormous pair of felt slippers. His own music was composed largely during holidays, and though he tackled it with the same fiery energy as he did everything else, it is still a matter of dispute whether he was a great composer. Until this season's broadcasts of several of his biggest works, British audiences had had very little chance of making up their own minds on the point.

*His First Symphony.*

THE first of his nine Symphonies, which appeared in 1888, belongs to a period when the manifold aspects of Nature were his chief sources of inspiration. Scored for a big orchestra and worked out at great length, it ranges from moods of restless and tempestuous energy to a sense of pastoral quiet; rising at times to great heights of exaltation, it has its moments, too, of serenity and calm. Even so early a work is recognized by his compatriots as calling for some explanation; the analysis of it which is accepted as the official one is so thorough that more than fourteen pages of the *Radio Times* smallest print would be required to give it in full. There are four movements—a bright opening one with a slow introduction, a sturdy three-in-the-bar corresponding to the traditional Scherzo and Trio, a solemn slow movement, and a Finale. It is

(Continued on page 310.)



From drawing by Edward X. Kopp, in 'Pastiche' (Faber and Gwyer).

SIR ALEXANDER MACKENZIE CONDUCTING.  
Mackenzie's *Scottish Concerto* will be broadcast on Saturday evening next (Midland Regional).

guard it, the precious gold whose possession can make him lord of the earth. In the second scene the gods are contemplating the great castle Valhalla, which the two giants, Fasolt and Fafner, have built for them. The price of their work was to be Freia, goddess of Youth, but Wotan is trusting to the wily Loge, god of Fire, to extricate him from his bargain. When Loge comes, he tells the gods and the giants of Alberich's theft of the gold, and of its magic powers, and the giants are filled with envy. They agree to accept the gold, instead of Freia, but insist on holding her meanwhile as a hostage. They lead her away and old age immediately falls on the other gods.

*The Other Scenes.*

THE third scene takes us to the depths of the Nibelung's cavern where Alberich, by virtue of the Ring, has forced all the other dwellers underground to amass a mighty





WHAT THE OTHER LISTENER THINKS

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

A COLOURFUL WORLD.

I HAVE just been listening to the talk on 'Talks' (7.25 p.m., April 24) and, being an appreciative listener to the other talks, we have had, I feel I must write to express my gratitude for all the interesting and instructive programmes which have been provided for us. I have had a strenuous hospital career for twenty-five years, and am now three score years and am living in a flat alone! Life has not had the same drabness since I have had a 'wireless' and certainly I have lived 'more abundantly.' I no longer feel shut in within four walls, since I can hear voices which entertain, instruct, and amuse me.—From *A Grateful Listener*.

THE FIRESIDE TOURIST.

I HAVE just received my 'Tourist' ticket in happy anticipation of the coming year's tours. Last year I was taken (with others of the family) to America twice, to Geneva, The Hague, to hear New Year's Day enter many Continental countries—all without passports. Then to Newcastle Exhibition, to Mansion House dinners, to a big liner, the Opera, Symphony Concerts, Cathedral services, to Scotland for the Church Re-Union, the opening of the Naval Conference, to hear the King's Speech, and to Westminster Abbey for the Thanksgiving Service for his Majesty's recovery. To hear the finest bands and



orchestras, under the cream of our conductors, to variety shows and organ recitals, to Shakespeare's town, to football matches, Wimbledon for tennis, and to the boat race, the Derby, and other events. The Tower of London was visited at an unusual hour. Add to these scores of other diversions and attractions which never would have come our way, and it will be understood why we are so willing to renew our ticket (called Wireless Licence) at the cost of a bare 24d. per week.—*Fireside Tourist*.

'HENRY V' AND ATMOSPHERE.

MAY I say how fine the broadcast of *Henry V* was on St. George's Day? There was a curious thrill and excitement running all through, which held us from beginning to end. This was due, I think, in no small measure to the King's impetuosity of attack and the extraordinary energy of his beautiful voice. But it was not only the King; there was such a variety of character and voice in all the lesser parts. There were no 'flat' parts. The whole play was full of movement and colour. It is a curious thing that to a listener the background of the broadcast play is so very important. In an unsuccessful play the emptiness of the studio—a blank emptiness—is apparent. *Philip the King* was an example of this—the individual acting was good, but my mind found nothing behind it. Long, empty pauses with no little sounds which suggest life. I was quite grateful once for the squeak of a chair on the floor in the middle of one long speech. I then knew there was something on the stage besides a mouth! But *Henry V* was full of imaginative sound; what music there was was admirably adjusted to the moment. It was completely successful.—*One of the Ordinary Listeners*.

MORE SHAKESPEARE.

MAY I thank the B.B.C. for the performance of *Henry V* which we were given on St. George's Day? I thoroughly enjoyed every moment of it, and do earnestly hope that we shall not have to wait another twelve months before renewing our acquaintance with the works of Shakespeare on the radio. The B.B.C. gives us the great masterpieces of music regularly. It also gives us the great masterpieces of literature fairly frequently. Would it not be possible to give us also Shakespeare fairly frequently? Mr. James Agate surely spoke the sober truth last week when he showed how, as a Nation, we studiously ignore our greatest dramatist. The works of Shakespeare are so delightful when broadcast and certainly are a huge improvement upon all 'radio' plays. But, above all, they are so truly English, and what have we not suffered, in recent years, in the name of entertainment from American humour, music, and accent!—*An Ordinary Listener*.

TO THE EARL OF COTTENHAM.

DEAR Lord Cottenham, I was surprised to hear you say in your recent talk that you did not know of any rule of the road for pedestrians. Here is an ancient rhyme which I thought all the old road-users knew:—  
The rule of the road is a paradox quite,  
But in riding or driving along  
If you go to the left, you are sure to go right;  
If you go to the right, you go wrong.  
But when you're on foot, it's a different case—  
To the right, it is right, you should steer,  
And leave on the left a sufficient clear space  
For those driving up from your rear.  
—W. H. T., *Newdigate, Surrey*.

[The above letter suggests a form of candid communication between listeners and broadcasters. If you have any opinion to convey to those whom you hear over the microphone, send it to the Editor, marking your envelope 'Open Letter'; he will be pleased to print a selection from such letters and to afford broadcasters an opportunity to reply.]

GOETHE IN ENGLISH.

I WISH to thank you for the splendid performance of Mahler's *Eighth Symphony*. This really was a musical event. But why on earth did the choir sing the second part in English? It was really a shame to hear Goethe's beautiful language thus murdered. To translate his divine poetry is not only stupid, but it shows that the choirs are too lazy to learn a few words from a foreign language. Do we translate the words of Handel's *Messiah* or from Bach's *Matthew Passion*? No! You cannot translate words set to music.—K. K. Van Hoffen, 13, *Koornmark, Delft*.

[Experience of English singers' German has taught us that it is kinder to Goethe to desert him rather than murder him or mutilate him horribly. And our listeners prefer to hear their own language. We do translate Bach's *Passion Music*, and other people translate *Messiah*—we don't have to, *Music Editor, The Radio Times*.]

'HUMOUR IN CRITICISM.'

IN the replies to my criticism of Wagner's *Valhalla*, I noticed that both your correspondents (Mr. R. Grierson and 'Keen Wagnerian') are utterly devoid of one of life's greatest saving graces, namely—a sense of humour. I should like 'Keen Wagnerian' to understand that the criticism was written entirely in a humorous light, but I hasten to assure him that I am quite as keen on Wagner as he is himself. 'Keen Wagnerian' must realize that there is good and bad in everything, and although I delight in most of Wagner's compositions, I shall still maintain that this particular piece is decidedly not up to his usual standard.—F. W. Gordon.

BALLADE OF TALKERS.

DESMOND's voice has a dulcet flow,  
Clear as a Donegal tarn is he;  
Ernest Newman is frigid as snow;  
Clinton is pluggier to Poesie.  
When he and Beverley don't agree  
Compton Mackenzie spoils for a fight;  
Douglas Jerrold is rather a spree;  
Harold Nicolson speaks to-night.

Shaw and Inge and Wells in a row,  
Haven't we cheered the Olympian three?  
All the Announcers are comme-il-faut,  
And perfectly lovely to have to tea.  
Barry and Squire must undoubtedly be  
Jolly good sports though erudite;  
Wakelam wakens a Saturday glee;  
Harold Nicolson speaks to-night.

To the cryptic 'pacts' of the Naval Show  
Vernon Bartlett supplies a key;  
In A. J. Alan the gods bestow  
A ravishing drawl and a 'Mysterie'  
Wholesomely tart as-crabs on the tree,  
Agate's epigrams yield delight.  
'Theatre tickets? 'No, not for me;  
Harold Nicolson speaks to-night!

Envoys.

Voice from a world I neither touch nor see;  
Friendly—provocative—languid—bright . . .  
Tune in the Portable—Ha! 'C'est lui!  
Harold Nicolson speaks to-night. 'Eventail.'

MUSIC AS A BEAUTIFIER.

I AM one who shares 'K. J. B., Horley's' views on music as a beautifier, and agrees that the photos of most musicians exhibited in *The Radio Times* are full of grace, beauty, and charm, especially beauty of feature and expression. This I have also been struck with in most of my intensely musical friends. There may be one or two exceptions, but the lack of mere physical beauty is usually compensated by beauty of soul, which invariably radiates itself in the facial expression. The reason why music is singular in this respect is, I venture to surmise, that the true artist musician becomes so much absorbed and in love with his work that its inward beauty and psychological values reflect themselves upon the physical expression. This is often noticeable in various pianists whose facial expression changes with every mood in the piece they are interpreting. In singers, I fancy the reason is often due to good physical health and robustness which deep-breathing exercises develop and are a means towards beautifying the whole being.—M. M. Christie, *Edinburgh*.

JAZZ 'FIENDS.'

IN reply to 'K. J. B., Horley,' I too, have noticed the beauty of expression, if not actually of face and form, of most musicians.



Has he also noticed the coarse, almost brutal expression of most members of jazz-bands!—Mrs. Ella M. E. Barclay, *Hillside Gardens, Jackson's Lane, Highgate*.

THE READING OF VERSE.

THE poetic sensibilities of at least two Arcadian listeners have just been outraged by the monotonous melodramatization of Rupert Brooke's poems. We in the far north have a distinguished man-of-letters who has attained a standard in the speaking of verse unapproached by any formal B.B.C. poetry-reciter. You will readily understand that this 'touchstone' (vide Matthew Arnold) cannot but interfere with our appreciation of the no doubt well-intentioned efforts of your comparatively amateurish elocutionists. As your weekly mailbag is evidently encumbered with complaints from fellow-sufferers throughout the Empire, we would respectfully suggest that a cultured deputation (if available) should immediately proceed to our ancient City and Royal Burgh of Kirkwall, and there solicit the services of one whose recitative style and true sense of poetry would make evident at once the false note struck so frequently, and so strikingly again to-night.—*Muse Ingloria*.

POETRY AND MISERY.

PLEASE do not give us much poetry. People who like it can read it for themselves. It is like the 'Dead March' in your



very soul. Last night it commenced, 'If I die,' but that was as far as it went on my set. It had the merit of sending me to bed earlier. I never knew I disliked poetry until you put it through on the wireless. It surely is meant for those who take pleasure in misery.—*A Listener*.

'TO BOO OR NOT TO BOO.'

IT is somewhat disquieting to see Mr. Anderson asking in your issue of April 25, why audiences should not be allowed to express disapproval of performances in public. It may be a perfectly logical suggestion but surely Mr. Anderson realizes that all performers, in whatever category they may be, are doing their best to give expression to the author's creation. The listener has two possible objections—the first to the creation itself; the second to its interpretation—and in neither case is there any definite standard by which to judge, the question merely resolving itself into a matter of personal opinion. There are no doubt certain theoretical standards, but we may well leave the theorists to quarrel amongst themselves. It would seem to be a matter of ordinary human courtesy to refrain from showing any disapproval in the manner suggested by Mr. Anderson, and if either the author or the artist give cause for disapproval there is a much more polite and simple method open to the listener, and I venture to think, a more effective one. Would not a noisily protesting audience be a better advertisement than a silent hall?—G. L. Tyler, 25, *Carholme Road, Forest Hill, S.E.23*.

A MATTER OF GENDER.

MR. V. S. PRITCHETT'S 'Nightmare in the Mountains,' which appears in a recent number of *The Radio Times*, interests me, for I know those mountains. But his *bon petit onberge* (this expression appears six times in the narrative) is again his 'undoing.' The man to whom he attributes it could not have been a Frenchman. Not even an uneducated person of that nationality using such common words would put two masculine adjectives with a feminine noun. Or did Mr. Pritchett's ears play him a trick?—*Another Wanderer in Spain*.

MR. J. C. SQUIRE'S SLIP.

I WAS much interested in Mr. J. C. Squire's article on Mozart in your issue of April 4, in which he stated: 'Mozart at his best is perfection, "Che faro" is perfection'. As the aria 'Che faro' is the gem of Gluck's *Orpheus* I wrote to Mr. Squire and he informed me that he had made an error, the Aria he had in mind was 'Voi che sapete' from the *Nozze di Figaro* (Mozart).—Charles Ganz, *Beshill*.

THE HOME-SICK DEVONIAN.

SCOTSMEN and Welshmen are quite often catered for, but how about the English? I look with envy when reading *The Radio Times* at the beautiful and interesting programmes known as 'West Country,' which are generally broadcast from Cardiff. It would be rather nice of the B.B.C. if they would remember sometimes the home-sick West-Country men who live in the Metropolis and its environs and give them a treat now and again.—*Devonian, Chorley Wood, Herts*.

AN OCTOGENARIAN'S THANKS.

WITH regard to Mr. Bert's recent letter on what is the 'real thing,' surely a service of 'Two or three gathered in Thy Name,' and whether from the studio, Cathedral, a Church, or a Salvation meeting, the spirit of the listener is the main thing. We two old people (self and wife, age 87 and 81), unable from varying reasons to attend services, thank the B.B.C. for the privilege of hearing such services comfortably at home, and I am sure many more all over the country must feel the same and are helped by the splendid addresses given.—John S. Holt, 209, *Charminster Road, Bournemouth*.



## NOTES ON THE WEEK'S MUSIC

(Continued from page 308.)

the last which is regarded as the most important, as embodying more that was then new, than the other three, and inspired by sincerely poetic feeling. The composer was in his twenty-eighth year when it appeared.

### Cellier's 'Dorothy.'

(Regional. Wednesday, 8.35.)

**I**N spite of his foreign-sounding name, Alfred Cellier was a real Londoner, who spent most of his life here. As a small boy he was a chorister at the Chapel Royal, St. James, and at the early age of eighteen became organist of All Saints', Blackheath. After that he went to Belfast as conductor of the Belfast Philharmonic Society, the post now held by the B.B.C.'s Belfast Musical Director. He did not stay long there, and for the greater part of his life he was chiefly occupied with London theatres and concerts though he afterwards visited both America and Australia. In the old promenade concerts at Covent Garden Theatre, he shared the task of conducting with Arthur Sullivan. At the age of forty-two he scored the greatest success of his career with *Dorothy*. It ran continuously in one theatre for the whole autumn until near the end of December; transferred then to another, it had again an exceptionally long run. It is still quite often sung by amateur operatic societies, and parts of it are frequently heard in concerts; its popularity is fully merited by its own real charm and melodiousness.

### The Harold Brooke Choir.

(London Regional. Thursday, 8.6.)

**I**N Bach's day two motets were sung every Sunday in each of the two churches under his control, but we have only six of his own, and these were probably composed for special occasions. For the most part they are settings of Biblical texts, either for voices alone or with simple organ accompaniment. The four old madrigals which follow the motet are among the finest which have come down to us, and of the three modern ones by Brent-Smith one has the special interest on this occasion of having been specially written for the Harold Brooke Choir. The pianoforte solos between the groups of madrigals belong to the same distant age as the first group. The Bantock work is a setting of a very interesting old series of poems, ranging, as their names show, through a great diversity of themes. In choosing to set them for voices without instrumental help, Sir Granville Bantock has apparently made it more difficult to illustrate the several aspects of life they present, but he is a master in the use of voices. The quaint, old-world humour, the vigour, the pathos, and the poetry of the eight short poems are all admirably set forth, and the only additional tone quality which the composer has called to his aid, beyond the usual four voices of the choir, is the boyish or childish treble tone.

### Leslie Woodgate.

(National. Friday, 7.45.)

**O**NE of the young men of English music, gifted with the typical Englishman's fresh wholesomeness of outlook on life and art, Leslie Woodgate contrives to steer clear of the shackles in which the folk song cult is apt to involve some of his contemporaries. He can, however, when he chooses, make very apt use of traditional melodies, and he is confidently at home, as even this short programme of his music can make clear to listeners, in writing

either for the orchestra, or for voices, or for both together. His Impression for Orchestra, *Caerdydd*, has been broadcast before, and listeners may remember how effectively it embodies two well-known old folk tunes of Wales, 'All through the Night' and 'Jenny Jones.' *Caerdydd* is the Welsh form of the name Cardiff, and the piece was composed in memory of many happy visits to that city. The *English Dance Suite* for string orchestra has also been heard before. Although all the short pieces which make up the Suite are in the style of folk dances, no actual folk tunes are used in it, and all the themes are original.

### First Performances.

**H**IS *Elegy* for baritone solo, chorus, and orchestra, is being sung and played for the first time. The poem is by William Cosmo Monkhouse, and the music is conceived in the style of a funeral march. Composed in memory of one who was killed in action, and of one who died later, it is, as its name suggests, in an elegiac spirit of mourning. Also to be heard for the first time is the Prelude for Orchestra, *The Haunted Glen*. It is a tone picture presenting the atmosphere of an old glen which was often used by hunters in bygone times. There is nothing sinister in the picture; it is rather in the sense of a happy hunting-ground. It leads into 'The Songs of the Chase,' for baritone solo, chorus, and orchestra. These are five short songs, by various poets, telling of the joy and vigour of the chase. One of them is traditional—'The Hunt is up,' and is said to have been written by 'Bluff King Hal' (Henry VIII).

### Parsifal, Act II.

(National. Friday, 8.35.)

**W**AGNER'S last great music-drama unites in itself the mysticism of old legends of Knighthood and the Grail, with the solemn mysteries of our own Christian faith in so devout a spirit that there are some who would have the work given only in church. The story, as remodelled by Wagner from the old legends, is briefly as follows. The Grail has been given into the keeping of Titirel and his Knights. They have, too, the holy spear with which the soldier pierced our Lord's side upon the Cross. Titirel has built a great castle, Montsalvat, to guard these sacred relics against a pagan world and especially against the magician Klingsor, who, with the help of his Flower Maidens and the arch-enchanted, Kundry, endeavours to seduce the Knights. Amfortas, son of the old Titirel, has been overcome by the magician's arts, and has been forced to leave in his hands the sacred spear, with which he himself was sorely wounded when Klingsor seized it. Nothing can heal the wound save a touch of the spear, and it has been prophesied to the Knights that only a guileless fool can avail to win it back for them. Parsifal, our English Sir Percivale, is the guileless Knight who in the end overcomes Klingsor's magic and not only restores the spear to Amfortas' keeping, but wins Kundry to abandon her sorceries and join the service of the Grail. She finds death and forgiveness in the last mystic scene when Amfortas is healed and the radiance of the Grail is shed again over its Knights. In the Second Act Parsifal is assailed by Klingsor's magic, and all the temptations which his Flower Maidens and Kundry can bring to bear against him, but withstands them all. At the end of it he regains possession of the sacred spear.

### Duets for two Violins.

(Regional. Saturday, 4.30.)

**A**NDRÉ MANGEOT, known to listeners as a distinguished soloist and chamber music player, along with Anne Macnaghten, is to introduce, as he has so often done

before, music which is practically unknown to the world at large. Two of the duets for two violins belong to an older age, one by Handel and one by the old English master, Boyce, who is only now beginning to come into his own again. These have pianoforte accompaniment. In striking contrast to them is a duet by Honegger for two violins, unaccompanied. In the bold and striking idiom of which listeners have already learned something in broadcasts of Honegger's choral and orchestral music, this piece exploits the capabilities of the violins in such a way that a wonderfully full effect is achieved.

### Haydn and Dr. Charles Wood.

(London Regional. Saturday, 9.5.)

**T**HE Quartet led by Mr. Woodhouse is also offering a contrast in its programme. The Haydn quartet which they are to play is affectionately known to all his admirers as *The Emperor*. The slow movement is a set of variations, in which each instrument in turn has a solo part, on the fine old Croat folk song which the whole world now knows as the 'Emperor's Hymn.' It is not known to everybody that Haydn added the last two beats to the second line to balance the tune; in its original form it broke off short at the foot of the little descending scale. Dr. Charles Wood, composer of the other quartet, was for many years associated with Cambridge and its music. He held its degrees of Bachelor of Music, B.A., and Doctor of Music, and was a Fellow of Caius College. A brilliant student of the Royal College of Music, he was a Professor there and latterly Professor of Music in Cambridge University, succeeding to that post on the death of Sir Charles Stanford. He took a keen interest in the lighter side of University life as well as in its serious work, and was for some years bandmaster to the Cambridge University Volunteers. A distinguished and well-beloved teacher, he was a composer who could be either scholarly or frankly popular at will.

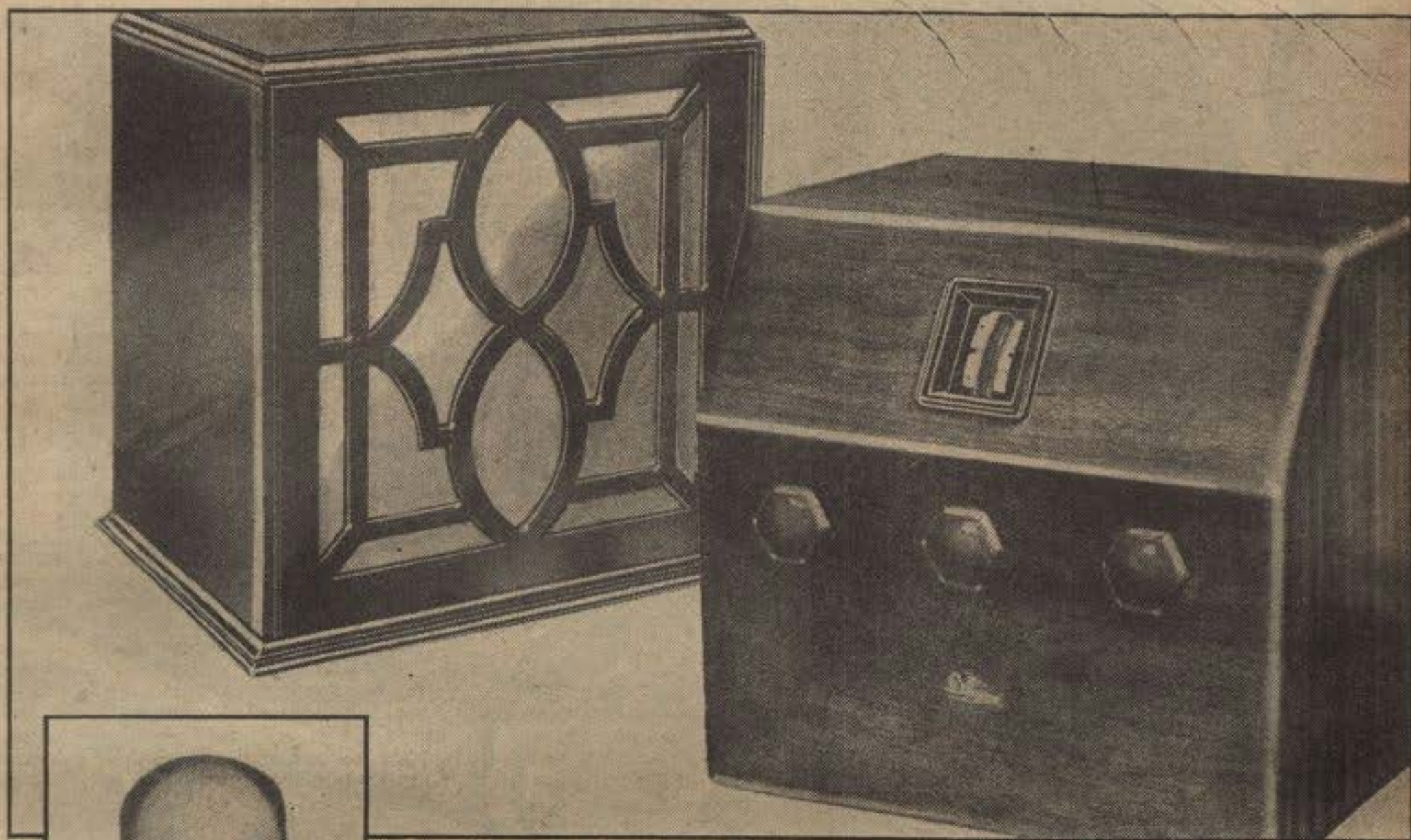
### Mackenzie's Scottish Concerto.

(Midland Regional. Saturday, 6.45.)

**S**IR ALEXANDER MACKENZIE tells us that the Concerto was composed for Paderevski, who played it for the first time in 1897 at a Philharmonic Concert, with the composer conducting. In the Scottish idiom throughout, and based on several old airs, it is in no way a mere pot-pourri. The first and last movements are closely united, two of the themes appearing in both. In the first movement will be heard part of the tune 'Blythe, blythe and merry are we,' which afterwards becomes the principal theme of the last movement. Immediately afterwards there is a quotation from 'Green grow the Rushes, O,' which plays a conspicuous part in the accompaniment to the broad second subject (the composer's own), and, indeed, throughout the movement. The slow movement, following without a break, is built on the beautiful old song, 'O Puirith cauld' (Oh, cold poverty), and the theme of the last movement will be easily recognized from its earlier appearance. The movement resembles a wild Highland orgy, with the sturdy tune treated in variation form with snatches of 'The Rushes.' Its rushing flow, however, is checked by a slow variation with an original melody for cellos. But a return to the lively beginning, with a still livelier Presto following, makes a brilliant conclusion to the Concerto. True Cosmopolitan though he is, Sir Alexander has often taken his themes from the traditional music of his native Scotland; how well he can cast it in the moulds of concert music is nowhere more happily shown than in this Concerto, the only one he has given us for pianoforte.



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## A CALENDAR FOR THE LISTENER

### *Sunday, May 11*

- 3.0 Bach Church Cantata
- 3.55 For the Children
- 7.55 St. Martin-in-the-Fields
- 10.30 The Epilogue



REV. PAT MCCORMICK

### *Wednesday, May 14*

- 10.45 Miss E. Picton-Turberville: This Week in Parliament (National)
- 3.30 Kneller Hall Band (National)
- 6.40 A Vaudeville Programme (London Regional)



MISS E. PICTON-TURBERVILLE

### *Other Sunday Programmes*

- 5.30 Marguerite de Pachmann: Pianoforte Recital (National)
- 9.5 An Elgar Concert (National)



SIR EDWARD ELGAR

### *Thursday, May 15*

- 8.0 Bernard Shaw's 'The Man of Destiny' (National)
- 8.0 Harold Brooke Choir Concert (London Regional)
- 9.40 Diversions (National)



BERNARD SHAW

### *Monday, May 12*

- 7.45 A Vaudeville Programme (National)
- 9.25 Stars and Stripes—I: The Marquess of Lothian (National)



THE MARQUESS OF LOTHIAN

### *Friday, May 16*

- 7.45 A Leslie Woodgate Programme (National)
- 9.5 Bernard Shaw's 'The Man of Destiny' (London Regional)



LESLIE WOODGATE

### *Tuesday, May 13*

- 5.15 A Zoo Broadcast in the Children's Hour (Leslie G. Mainland) (National)
- 7.0 Looking Backward: Mrs. MacCarthy (National)



LESLIE G. MAINLAND

### *Saturday, May 17*

- 7.30 'Dorothy': a Musical Comedy (National)
- 9.40 War-Time Vaudeville. A Philip Ridgeway Programme (National)
- 9.5 Chamber Music (London Regional)



PHILIP RIDGEWAY





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7.55  
ST. MARTIN-  
IN-THE-  
FIELDS

SUNDAY, May 11  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.5  
THE MUSIC  
OF  
ELGAR

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

3.0 CHURCH CANTATA (No. 78) BACH  
Relayed from ST. ANN'S CHURCH, MANCHESTER

'JESU, DER DU MEINE SEELE'  
(*'Jesu, Thou hast wrought Salvation'*)

LILY ALLEN (*Soprano*)  
CONSTANCE FELPTS (*Contralto*)  
ARTHUR WILKES (*Tenor*)  
PERCY THOMPSON (*Bass*)

ST. ANN'S CHURCH CHOIR  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON

GEORGE PRITCHARD at the Organ  
(For the Text of the Cantata see page 317)

3.55 FOR THE CHILDREN  
Conducted by the Rev. A. R. BROWN;  
WILKINSON

4.15 THE GERSHOM PARKINGTON  
QUINTET

TOM KINNIBURGH (*Bass*)

QUINTET  
Fantasy Suite ..... *Bosby*  
Prelude, 'Asleep in the Garden'; Bar-  
carolle; Waltz; Crinoline; The Dream  
Ends  
Slav Dance ..... *Dvorak*  
Meditation ('Thais') ..... *Massenet*

TOM KINNIBURGH

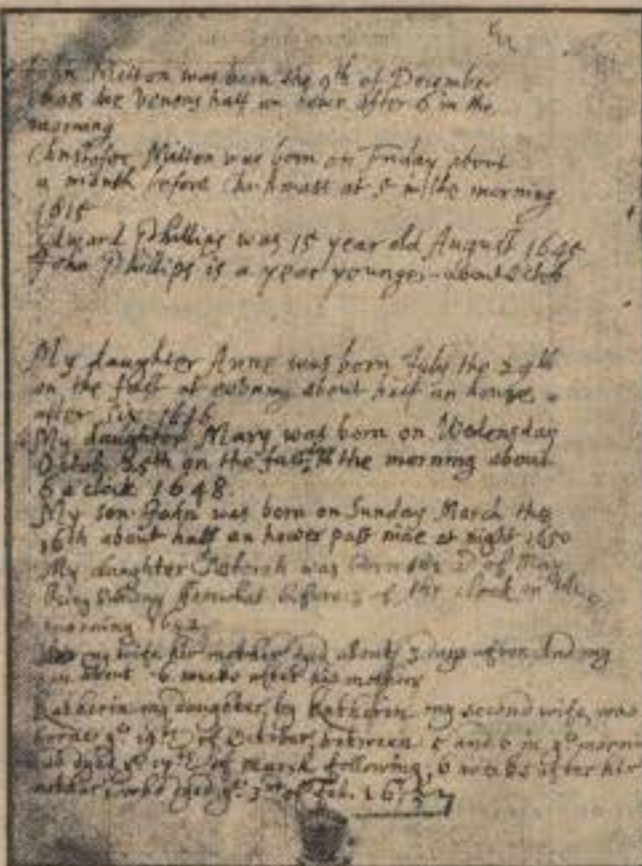
Recit., 'Thus saith the Lord' ..... } (*'Messiah'*)  
Air, 'But who may abide the Day  
of His coming' ..... } *Handel*

QUINTET

Le Deluge ..... *Saint-Saëns*  
Tempo di Minuetto .. *Pugnani, arr. Kreisler*  
On Wings of Song ..... *Mendelssohn*  
Don Juan's Serenade ..... *Tchaikovsky*



The Rev. P. McCORMICK  
gives the address in the service from St. Martin-  
in-the-Fields tonight at 7.55.



British Museum

'JOHN MILTON WAS BORN . . .'

The fly-leaf of Milton's family Bible, with a list of births and deaths, headed by the entry of his own birth on December 9, 1608, 'half an hour after six in the morning.' Mr. Rylands will give the first of a series of talks on Milton this evening at 6.0.

TOM KINNIBURGH

Sombre Woods ..... *Lully, arr. A. L.*  
Quiberon Bay ..... *Travers*  
Blow, blow, thou Winter Wind ..... *Sarjeant*

QUINTET

Selection of Scottish Airs  
The Lost Chord ..... *Sullivan*

5.30 A PIANOFORTE RECITAL

by

MARGUERITE DE PACHMANN

(Madame LABORI)

Variations Serieuses ..... *Mendelssohn*  
Ballade in G Minor ..... *Chopin*  
Second Impromptu ..... *Fauré*  
Waltz in A Flat, Op. 34 ..... *Chopin*  
Rigaudon ..... *Raff*

6.0-6.20 MILTON—I

By GEORGE RYLANDS

His Youth and Education. Ode on the Nativity

7.55 St. Martin-in-the-Fields

THE BELLS

The Service

Hymn, 'Praise my Soul, the King of Heaven'  
(Ancient and Modern, 298)  
Confessions and Thanksgivings  
Psalm 148  
Lesson  
Jubilate  
Prayers  
Hymn, 'Jesus lives, no longer now' (Ancient  
and Modern, 140)  
Address by the Rev. P. McCORMICK  
Hymn, 'All hail the Power of Jesu's Name'  
(Ancient and Modern, 300; English Hymnal,  
364)

Blessing

8.45 The Week's Good Cause  
(261.3 m. only)

Appeal on behalf of THE CHILDREN'S COUNTRY  
HOLIDAYS FUND, by Miss BETTY NUTHALL

Contributions would be gratefully received by  
Miss Betty Nuthall, Children's Country Holidays  
Fund, 17, Buckingham Street, Strand, W.C.2.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;  
(1,554.4 m. only) Shipping Forecast

9.5 Elgar Concert

(From Swansea)

Relayed from THE GRAND THEATRE SWANSEA  
THE NATIONAL ORCHESTRA OF WALES

(Leader, LOUIS LEVITUS)

Conducted by Sir EDWARD ELGAR

Wand of Youth Suite, No. 1

HEDDLE NASH (*Tenor*)

Speak Music

In the Dawn

ORCHESTRA

Variations on an Original Theme, Op. 36  
(*'Enigma'*)

HEDDLE NASH and Orchestra

'And King Olaf heard the cry,' (*'King Olaf'*)

ORCHESTRA

Overture, 'In the South'

10.30 Epilogue

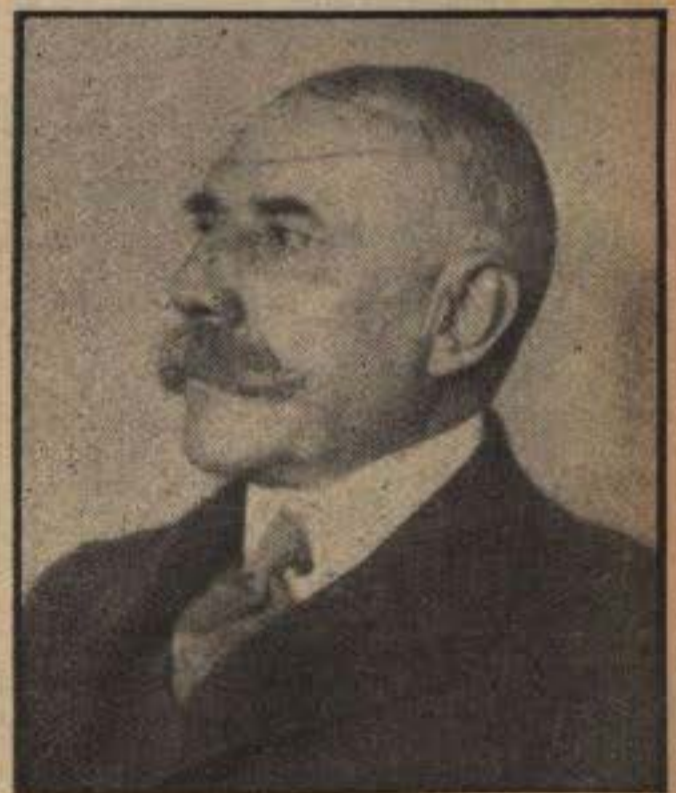
'THE EARTH IS THE LORD'S—THE FOUNDATIONS  
OF THE EARTH'

(For details of this week's Epilogue see page 328.)

10.40-11.0 (1,554.4 m. only)

The Silent Fellowship

(From Cardiff)



Sir EDWARD ELGAR

conducts a concert of his own works, which  
will be relayed from Swansea at 9.5.



# Hear again these Gems

from this week's Programme on

## "His Master's Voice" Vocal

**DON JUAN'S SERENADE**—Peter Dawson—C1327, 4/6. London Nat: Sunday, 4.42.  
**WIRGENLIED (Strauss)**—Elisabeth Schumanns—DH1065, 8/6. Midland Reg: Monday, 7.28.  
**SOLYEIG'S SONG**—Maxin Bennett—C1221, 4/6. London Nat: Tuesday, 8.25.  
**YEOMEN OF ENGLAND—"Merrie England"**—Peter Dawson—B2111, 3/6. Midland Reg: Thursday, 1.8.  
**CAPTAIN HARRY MORGAN**—Peter Dawson—B2884, 3/6. Midland Reg: Thursday, 1.4.  
**DOWN IN THE FOREST**—Walter Glynn—B2485, 3/6. Midland Reg: Thursday, 1.20.  
**O LOVELY NIGHT**—Eddie Ackland—C1631, 4/6. Midland Reg: Thursday, 8.12.  
**NOW SLEEPS THE CRIMSON PETAL**—Browning Mummery—B2385, 3/6. Midland Reg: Friday, 12.10.  
**SO, SIR PAGE—"Marriage of Figaro"**—John Browlee—D1795, 6/6. Midland Reg: Friday, 7.15.  
**SWING LOW, SWEET CHARIOT**—Dance Nellie Melba—D8989, 8/6. London Nat: Saturday, 8.0.

## Instrumental

**WALTZ IN A FLAT (Brahms)**—Thibaud—DA865, 6/6. London Reg: Sunday, 4.12.  
**HEBREW MELODY**—Heitets—DB1048, 8/6. London Reg: Sunday, 4.43.  
**SPANISH DANCE (Granados)**—New Light Symphony Orchestra—C1853 and C1854, 4/6 each. London Reg: Sunday, 4.46.  
**MEDITATION—"Thais"**—Isolde Menges—D1323, 6/6. London Nat: Sunday, 4.23.  
**BALLADE IN G MINOR (Chopin)**—Cortot—DH1340, 8/6. London Nat: Sunday, 5.24.  
**WALTZ IN A FLAT (Chopin)**—De Pachmann—DB831, 8/6. London Nat: Sunday, 5.40.  
**"BELLE OF NEW YORK" SELECTION**—Coldstream Guards Band—C1703, 4/6. Midland Reg: Monday, 2.23.  
**LOVE OF THE THREE ORANGES**—London Symphony Orchestra (conducted by Albert Coates)—D1290, 6/6. Midland Reg: Monday, 7.5.  
**LIEBESTRÄUME, No. 3 (Liszt)**—New Light Symphony Orchestra—C1852, 4/6. London Reg: Tuesday, 8.10.  
**EINE KLEINE NACHTMUSIK (Mozart)**—Novello's Chamber Orchestra—C1655 and C1656, 4/6 each. London Reg: Tuesday, 8.32.  
**FINGAL'S CAVE—OVERTURE**—St. Louis Symphony Orchestra (conducted by Rodolph Ganz)—D1289, 6/6. Midland Reg: Tuesday, 2.0.  
**TANNHÄUSER—OVERTURE**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1318 and D1317, 6/6 each. Midland Reg: Wednesday, 1.30.  
**SHEPHERD'S HEY**—Royal Opera Orchestra, Covent Garden (conducted by Lawrence Collingwood)—B2641, 3/6. Midland Reg: Wednesday, 2.45.  
**HUNGARIAN DANCE No. 5 (Brahms)**—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—C1415, 4/6. London Nat: Wednesday, 5.10.  
**MERRY WIVES OF WINDSOR—OVERTURE**—New Light Symphony Orchestra—C1290, 4/6. London Nat: Wednesday, 7.45.  
**WALTZ—"EUGEN ONÉGIN" (Tchaikovsky)**—Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens)—C1251, 4/6. London Nat: Wednesday, 8.42.  
**BERCEUSE (Jarnfeldt)**—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—B2618, 3/6. London Nat: Wednesday, 8.45.  
**BLUE DANUBE WALTZ (Strauss)**—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1218, 6/6. Midland Reg: Thursday, 12.10.  
**WILLIAM TELL—OVERTURE**—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—B2407 and B2438, 3/6 each. Midland Reg: Thursday, 7.30.  
**BALLET MUSIC—"FAUST"**—Massed Bands of Aikenshot Command—C1373, 4/6. Midland Reg: Thursday, 7.15.  
**AY, AY, AY**—De Groot and His Orchestra—B2617, 3/6. Midland Reg: Thursday, 8.5.  
**AIR AND VARIATIONS—"Magic Flute"**—Cortot and Casals—DA915 and DA916, 6/6 each. London Nat: Friday, 12.0.  
**SONATA FOR 'CELLO & PIANO (Dellus)**—Beatrice Harrison and Harold Craxton—D1103 and D1104, 6/6 each. London Nat: Friday, 12.15.  
**PIQUE DAME—OVERTURE**—Coldstream Guards Band—C1894, 4/6. Midland Reg: Saturday, 7.50.  
**"GONDOLIERS" SELECTION**—Coldstream Guards Band—C1278, 4/6. Midland Reg: Saturday, 9.10.  
**BALLET EGYPTIEN**—Reginald Foort—B2477 and B2478, 3/6 each. Midland Reg: Saturday, 9.35.  
**"EIGHTEEN TWELVE" OVERTURE**—Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens)—C1290 and C1281, 4/6 each. London Nat: Saturday, 4.25.  
**"COPPELIA"—BALLET MUSIC**—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1272, 6/6. London Nat: Saturday, 4.45.

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# SUNDAY, May 11 MIDLAND REGIONAL 626 kc's (479.2 m.)

3-30  
CHORAL AND  
ORCHESTRAL  
CONCERT

### 3.30 A Choral and Orchestral Concert

THE MIDLAND WIRELESS CHORUS  
and  
ORCHESTRA  
Conducted by JOSEPH LEWIS  
GEOFFREY DAMS (Tenor)

ORCHESTRA  
Overture, 'The Seraglio' ..... Mozart  
GEOFFREY DAMS and String Orchestra  
Four Hymns ..... Vaughan Williams  
Lord, come away (Words by Bishop Jeremy Taylor)  
Who is this fair one? (Words by Isaac Newton)  
Come love, come Lord (Words by Richard Crashaw)  
Evening Hymn (Words by Robert Bridges)

### 4.5 ORCHESTRA

Solemn Melody ..... Walford Davies

CHORUS and Orchestra  
Women's Voices:  
Four Part Songs ..... Brahms  
I hear a Harp; Come away Death; Greetings;  
Song from Ossian's 'Fingal'  
CHORUS and Orchestra  
How lovely is Thy dwelling Place.... Brahms

### 4.40 ORCHESTRA

Two Entr'actes ('Rosamunde' Ballet Music)  
Schubert

GEOFFREY DAMS, Chorus and Orchestra  
Recit., 'And God said "Let there be Light"' ..... ('The Creation')  
Recit., 'In Splendour bright' ..... Haydn  
Chorus, 'The Heavens are telling'

### 5.0-5.30 London Regional Programme

8.45 The Week's Good Cause  
An Appeal on behalf of THE NORTHAMPTON HOSPITALS (Festival Week) by Councillor RALPH SMITH (Mayor of Northampton)  
Contributions would be gratefully received by The Mayor, the Guildhall, Northampton

8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 National Programme

10.30 Epilogue

THE visit of the B.B.C. Balance and Control expert, with a member of the Engineering staff, to Leipzig last Good Friday, did a good deal to cement the friendship between us and the German broadcasters. The spirit of fellowship in which German and British experts co-operated was a splendid augury for future relations between the B.B.C. and Continental broadcasters. Our people went first to Berlin, and were present at some very interesting acoustical experiments; Leipzig and Dresden were no less hospitable, and there, too, as well as in Brussels on the return journey, everything possible was done to emphasize the community of interest in which broadcasters the wide world over are united.



Will F. Taylor

George Row, Northampton, showing the County Hall (right) and the Guildhall (left). An appeal on behalf of the Northampton Hospitals, in connection with Festival Week, will be broadcast by the Mayor, Councillor Ralph Smith, tonight.

The alternative to the Midland Regional programme is the National programme (see page 315), which you can receive from Daventry 5XX on 1,554.4 metres.



3.30  
THE WIRELESS  
MILITARY  
BAND

SUNDAY, May 11  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.45  
AN APPEAL BY  
MISS  
BETTY NUTHALL

3.30 The Wireless Military Band

Conducted by B. WALTON O'DONNELL  
BETSY DE LA PORTE (Contralto)  
ALFRED CAVE (Violin)



ALFRED CAVE  
is the violinist in the Military Band  
concert this afternoon.

BAND  
Overture, 'Benvenuto Cellini' ..... Berlioz

BETSY DE LA PORTE  
Die Stem van Suid Afrika (The  
Voice of South Africa) ..... Gideon Fagan  
Klein Sonneskyn (Little Sunshine)

Soos die Windtje wat Suis (Like  
to the Wind that Sighs) .. } Johannes Fagan  
'N Soekende Moeder (A Mother  
wanders 'mong little Tombs) } 1898-1920

BAND  
Divertimento, in D (K. 251)  
Mozart, arr. Gerrard Williams  
Allegro molto; Minuet; Rondo; Marcia alla  
francese (March in the French style)

ALFRED CAVE  
Nigun (Improvisation) ..... Bloch  
Waltz in A ..... Brahms, arr. Hochstein

BAND  
Two Excerpts from 'Der Rosenkavalier' ('The  
Rose-Bearer') ..... Strauss

BETSY DE LA PORTE  
Come, gentle Night ..... Elgar  
Girl's Song ..... Herbert Howells  
Remember ..... Ireland

BAND  
Spoon River ..... Grainger, arr. Howgill  
Irish Tune from County Dorry ..... }  
Shepherd's Hey ..... } Grainger

ALFRED CAVE  
Hebrew Melody ..... Achron  
Spanish Dance ..... Granados

BAND  
Overture, 'Carnival' ..... Dvorak

5.0-5.30 'Society and Politics in the Old Testament'—I

'The Rock whence they were Hewn,' by the  
Rev. Canon S. C. CARPENTER, Master of the  
Temple

8.45 The Week's Good Cause  
Appeal on behalf of THE CHILDREN'S COUNTRY  
HOLIDAY FUND by Miss BETTY NUTHALL

(National Programme)



BETSY DE LA PORTE  
is the vocalist in the Military Band  
concert this afternoon.

8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN;  
Regional News

9.5 National Programme

10.30 Epilogue

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 315).

THIS WEEK'S BACH CANTATA

No. 78. 'Jesu, der du meine Seele,' ('Jesu, Thou hast wrought Salvation')

THIS was one of the cantatas which Mendelssohn specially admired. He refers to it in a letter to Hauser which is not yet published, and all Bach enthusiasts are agreed that it is one of the most expressive and one in which detail is most richly worked out. The first chorus is a Chorale, with a chromatic ground bass, forming an impressive chaconne. It has something in common with the Crucifixus of the B. Minor Mass. Bach sets forth, in a very effective contrast, the thought of our Lord's sorrows, and of mankind's rejoicing in salvation; the motives expressing these two are opposed in a very beautiful way.

Of the other numbers it must suffice to point specially to the fine recitative for the bass and the expressive arioso into which it leads; the aria given to the bass voice is also a very splendid example of Bach's art.

(English text by D. Millar Craig.  
Copyright B.B.C., 1929.)

I.—Chorus:  
Jesu, Thou hast wrought salvation,  
On that Cross where Thou didst bleed,  
Thou from Satan and damnation,  
And from woe, mankind hast freed,  
Mightily Thou hast prevailed,  
Other help had nought availed,  
Save the pow'r that Thou canst wield:  
Be Thou now, O God, my Shield!

II.—Chorus (Soprano, Alto):  
With eager, tho' faltering steps we are faring,  
O Jesus, O Master, for succour to Thee,  
Thou seekest Thy lost ones, the wand'ring Thou leadest,  
Oh, hear us, we cry to Thee, of all helpers but Thee, Lord,  
despairing:  
Thou hearest the sick, and the hungry Thou feedest!

III.—Recitative (Tenor):  
Lo, in evil ways I wander'd,  
Yea! from Thy way far I stray'd,  
Not Thy Commandments, nor Thy Word I ponder'd,  
My way I chose unsham'd and unafraid,  
My heart inclin'd to worldly pleasure,  
The Spirit cries: 'Man! seek thy heav'nly treasure!  
Always flesh and blood o'ercame me  
When my evil ways did shame me,  
Nor all my strength might e'er prevail,  
Yea, tho' my cry to Heav'n hath mounted  
Unceasingly, yet were my sins uncounted.  
Therefore I come, in all humility,  
On Thy dear word believing,  
And all my load of sin and grieving  
Thou takest it in mercy, Lord, to Thee,  
Tho' my sin offendeth Thee,  
My Saviour, O pardon me!

IV.—Aria (Tenor):  
Thy Blood hath wash'd my sin away,  
Hath led my spirit to the day,  
And set me free,  
Yea, tho' the prince of hell assailed me,  
Thy right hand, Jesu, shall not fail me;  
I know no fear, and bid him flee.

V.—Recitative (Bass):  
Our sorrows, torment, thorns, the grave, reviling, these the  
Saviour bore for man; lo, crown'd, victorious now  
He liveth, to all mankind victorious strength He giveth.  
Before the Throne how may we stand,  
When God shall raise His awful Hand,  
But if Thou grant Thy blessing?  
Then all my sin, mine unbelief confessing,  
My Lord, I cry to Thee.

Thy life, Thy heart's Blood Thou didst give for me,  
I lay mine own before Thee,  
For mercy, Lord, implore Thee,  
So my heart with grief oppress'd,  
By Thy precious Blood be blessed;  
Thou, O Lord, my Saviour art,  
Take and bless a contrite heart.

VI.—Aria (Bass):  
Lo, Thou shalt calm my spirit's grieving  
For all my sins, my contrite heart,  
On Thee and on Thy word believing;  
My Saviour Thou, my Hope Thou art,  
Whose faith hath falter'd never,  
Not Satan's guile from Thee shall part:  
He is Thine own for ever.

VII.—Chorale:  
Lord, in Thee I trust, oh, take me  
As I am, on Thee I call!  
Thou canst shield me, ne'er forsake me,  
When my foes upon me fall,  
Saviour, shed Thy mercy o'er me;  
Still Thy Cross shall go before me,  
Till, my Lord, I come to Thee  
In Thy best Eternity.

Cantatas for the next four Sundays are:—  
May 18. No. 12. 'Weinen, Klagen' (Weeping, mourning).  
May 25. No. 86. 'Wahrlich, ich sage Euch' (Verily, I say unto you).  
June 1. No. 43. 'Gott Führet auf mit Jauchzen' (God is gone up with a shout).  
June 8. No. 68. 'Also hat Gott die Welt geliebt' (God so loved the world).



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## Sunday's Programmes continued (May 11)

### CARDIFF

968 kc/s (309.9 m.)

3.0 National Programme

4.15 Festival of Song

Arranged by

THE GREAT WESTERN RAILWAY SOCIAL AND EDUCATIONAL UNION

Relayed from THE LAWN BANDSTAND, WESTON-SUPER-MARE

THE SWINDON GREAT WESTERN RAILWAY SOCIAL AND EDUCATIONAL UNION BAND

Conducted by J. LENNON

March, 'The Thin Red Line' ..... Alford

Introductory Remarks by

Lieut.-Col. WYNDEHAM R. PORTAL, M.V.O., D.S.O.

THE MASSES GREAT WESTERN RAILWAY MALE VOICE CHOIRS

Of Aberystwyth, Barry, Bristol, Cardiff, Carmarthen, London, Newport, Port Talbot, Romilly, Swansea, etc.

Conducted by BUMFORD GRIFFITHS

Who rides for the King? ..Reginald Somerville

Old Folks at Home

Stephen Foster, arr. Walford Davies

Hey Robin, jolly Robin ..... Geoffrey Shaw

THE BAND

Overture, 'Egmont' ..... Beethoven

COMMUNITY SINGING

Marching through Georgia (H. C. Work)

arr. Ralph Greaves

Land of my Fathers (James James)

arr. Harold Davidson

Abide with Me

(Bandsmen MUNDY and BAKER)

Duet, 'Home to our Mountains' ..... Verdi

THE MASSES CHOIRS

Down in yon Summer Vale ..... Charles Wood

Hob y derry dando ..... arr. Charles Wood

One more Ribber ..... Traditional

THE BAND

Selection, 'The Heavens are telling' ..... Haydn

God Save the King ..... arr. Walford Davies

5.30-6.20 National Programme

6.30 A RELIGIOUS SERVICE

Relayed from THE NEW TRINITY CONGREGATIONAL CHURCH, CARDIFF

Order of Service

Congregational Hymn, 65, 'Praise to the Holiest in the Height'

Reading

Chant 797, Psalm xix-19, 'The Heavens declare the Glory of God'

Reading

Solo, 'The Penitent'

NORMAN JONES

Prayer and Lord's Prayer

Anthem 936, 'I will lift up mine Eyes to the Hills' ..... J. Clarke Whitfield

Congregational Hymn 74, 'One Lord there is, all Lords above'

Address by the Rev. GRIFFITH EVANS

Hymn 369, 'Jesu, Lover of my Soul' (Aberystwyth)

Benediction

Vesper

7.55-8.45 National Programme

8.50 National Programme

9.0 West Regional News

9.5 An Elgar Concert

Relayed from

THE GRAND THEATRE, SWANSEA

(National Programme)

(From Swansea)

10.30 Epilogue

10.40-11.0 The Silent Fellowship

(Relayed to Daventry)

### SWANSEA

1,040 kc/s (288.5 m.)

3.0 National Programme

4.15 Cardiff Programme

5.30-6.20 National Programme

6.30 Cardiff Programme

7.55-8.45 National Programme

8.50 National Programme

9.0 West Regional News

(From Cardiff)

9.5 An Elgar Concert

Conducted by

Sir EDWARD ELGAR

Relayed from

THE GRAND THEATRE, SWANSEA

(National Programme)

(For full details see page 315)

10.30 Epilogue

10.40-11.0 The Silent Fellowship

(From Cardiff)

### PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.20 National Programme

7.55-8.45 National Programme

8.50 National Programme

9.0 Local News

9.5 National Programme

10.30 Epilogue

### BOURNEMOUTH

3.0-6.20 National Programme

7.55 National Programme

10.30 Epilogue

### MANCHESTER

797 kc/s (376.4 m.)

3.0:—Cantata (No. 78) Bach. Jesu, der du meine Seele (Jesu, Thou hast wrought Salvation), relayed from St. Ann's Church, Manchester. National Programme. 3.55:—National Programme. 4.15:—A Brass Band Concert (from Newcastle). The Brancepeth Colliery Silver Prize Band, conducted by J. B. Wright. Lily Allen (Soprano), Arthur Wilkes (Tenor), Constance Felpe (Contralto), Booth Unwin (Bass), Eric Fogg (Pianoforte). 6.0-6.20:—National Programme. 7.55:—National Programme. 8.45:—The Week's Good Cause: An Appeal on behalf of The Manchester Evening News White Heather Fund by Councillor Mathewson Watson. 8.50:—National Programme. 9.0:—North Regional News. 9.5:—National Programme. 10.30:—Epilogue.



**HOW THE MIND WORKS**

'The Study of the Mind.'  
By Professor Cyril Burt\*  
(B.B.C. Bookshop, 3d.)

Reviewed by Professor T. H. PEAR.

**T**IME was when the psychologist and his armchair were well acquainted; time was when logic and psychology walked ever hand in hand. Now all is changed. Most psychologists possess armchairs, but they are usually occupied by guests or 'subjects'—these terms are not always interchangeable—whose experiences provide material for study.

On page 6 of Professor Cyril Burt's fascinating pamphlet, 'The Study of the Mind,' the reader will see a corner of a psychologist's laboratory. The chairs, uncompromisingly upright, have no arms. Noticing that such a laboratory uses chronoscopes, reaction-keys, metronomes, time-markers, one feels sure that those papers on the tables will contain scatter-diagrams, correlation coefficients, intelligence quotients. It is excellent that the lay person should realize psychological knowledge nowadays is worked for.

The reader may ask: 'But can the results of such study be conveyed to an unlettered listener, through the microphone?' To this there are two answers. The first is that, if a modern wireless set is working properly, the speech which it transmits is easy to hear. It is at least free from the coughs, sniffs, fidgets, and other human atmospherics inevitable in a public hall. The second is that the results of complicated calculations can be expressed simply.

This set of talks is meant to serve as an experiment. It will show that the study of the mind has now worked out different modes of procedure for different problems. 'The popular notion of method is just casual observation, hasty generalization, and unchecked inference from traditional maxims. The views which will be put forward in later courses will be based on a vast accumulation of facts. These facts have been collected by trained scientists, working in laboratories or going into schools, workshops, and factories, and applying a standardized technique. In short, anyone who still thinks that psychology expresses obvious truths in incomprehensible language will, if he listens to these talks, be a different man by July 15.'

In some of the talks, Professor Burt will bring to the microphone one or two children, or adults, of different types. In others, he will describe experiments which his listeners can make upon their own minds. The talks themselves are outlined in perhaps the most sumptuous pamphlet that the B.B.C. has yet produced. The style is lucidity and grace itself. It is scientifically sceptical yet enthusiastically inquiring. The pages are profusely illustrated, with a brain-diagram, with photographs of persons' faces and of their handwriting, of intelligence tests, and of illusions.

The titles of the talks—'The Observation of Others,' 'Educational Tests,' 'Intelligence Tests,' 'Mental Development,' 'Estimating Temperamental Qualities,' 'The Observation of Oneself,' 'Psychological Experiment,' 'The Errors of the Mind,' 'Measurement in Psychology,' 'Attention,' 'The Psychology of Animals,' 'The Psychology of the Sexes'—show the careful choice of subject matter, casting light on aspects of psychology which are often misunderstood. One wonders if the position of the last two titles, at the end of the series, indicates Professor Burt's view of their importance. It is certainly refreshing to feel that an Englishman, expounding psychology, is not compelled to begin with a reverential account of the behaviour of rats.

\* Broadcast talks on Tuesday eve (1,554.3 m. only), 8 p.m.

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7-45  
TONIGHT'S  
VAUDEVILLE  
BILL

MONDAY, May 12  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.25  
A GLIMPSE  
OF THE  
UNITED STATES

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—II  
Mr. F. RANSON: 'How to Manage an Oil Stove'

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

12.0 ORGAN RECITAL  
by EDGAR T. COOK  
Relayed from SOUTHWARK CATHEDRAL  
VIOLET THACKERAY (Contralto)

1.15 A Concert  
by  
The National Orchestra  
of Wales  
(From Cardiff)  
(Leader, LOUIS LEVITUS)  
Conducted by REGINALD REDMAN  
Overture, 'The Merry Wives of Windsor'.....Nicolai  
Suite, 'From the Samoan Isles'.....Geehl  
Serenade for Strings.....Elgar  
Hungarian March.....Berlioz

2.0 FOR THE SCHOOLS  
Special Talk for Preparatory Schools: Lieutenant-Colonel J. T. C. MOORE-BRABAZON, M.C.: 'Transport—II, Motors'

2.20 Interlude

2.30 Miss RHODA POWER: 'Days of Old—in the Eighteenth and Nineteenth Centuries: III, Coaching Days on the Road'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—III, The Lost Daughter and the Fairy Cows (Breton)'

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

'Stars and Stripes'

The first of a new series of talks that will cast light on some aspects of that great, complex, fascinating enigma, the United States of America, will be broadcast

TONIGHT AT 9.25

when the Marquess of Lothian, who, as Mr. Philip Kerr, was Secretary of the Rhodes Trust, will discuss

WHAT IS THE UNITED STATES?

In further talks in the series other speakers will deal with factors in American life of which they have particular first-hand knowledge.

5.15 The Children's Hour  
E. J. MORRAN will play some of his own compositions, including 'An April Evening,' which has been specially written for the Children's Hour. 'The Story of the Colonel'.....(Percy Clark) 'Charabancs Joe' (Wolseley Charles) and other songs sung by ARTHUR WYNN

6.0 SIR FRANCIS JOSEPH, C.B.E.: 'The Wedgwood Bi-Centenary'

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

6.40 The Foundations of Music  
VIOLIN MUSIC OF CORELLI  
Played by EDA KERSEY

7.0-7.20 Miss V. SACKVILLE-WEST  
'New Novels'

7.25 Monsieur E. M. STEPHAN  
FRENCH TALK

7.45 Vaudeville  
CLAPHAM and DWYER (In another Spot of Bother)  
MELVILLE GIDEON (Entertainer at the Piano)  
Sketch  
'HALF AN HOUR IN A TEASHOP'  
by BEATRICE MAYOR

Cast  
Waitress ....KATHERINE HYNES  
Miss Jenks.....GLADYS YOUNG  
Mr. Simpkins  
HARMAN GRISEWOOD  
Young Man...LIONEL MILLARD  
Young Girl..KATHERINE HYNES  
MARIE BURKE (Comedienne)  
ARTHUR YOUNG and ROBERT PROBST (At Two Pianos)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

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 'STARS AND STRIPES'—I  
(The MARQUESS OF LOTHIAN  
'What is the United States?')

9.45 'Intimate Snapshots'  
by LANCE SIEVEKING  
(See centre of page)

10.30-11.0 DANCE MUSIC  
THE 'AMBASSADOR' CLUB BAND, directed by EDDIE GROSS-BART, from the 'AMBASSADOR CLUB'  
11.0-11.15 (1,554 m. only) DANCE MUSIC  
THE 'AMBASSADOR CLUB BAND'  
11.15-12.0 (1,554.4 m. only) TED LEWIS and his MUSICAL CLOWNS, from THE KIT-CAT RESTAURANT



'Intimate Snapshots'

(The important things happen in the Mind: the rest is background)

By LANCE SIEVEKING

This is an argument between two people. One argues that life is nothing but a series of meaningless repetitions, day after day, and suggests that somehow men and women should try to escape. The other holds that there is no escape from the outward daily repetitions, but that they are merely a background which does not matter.

The real experiences of life, he says, take place in the mind. The examples cited are an Underground tube-lift conductor, a charwoman, and a newspaper reporter. In the latter part of the programme, the other protagonist, much to the indignation of his opponent, seizes the three examples, who are now made to take his side.

THE PERSONS IN THE PLAY:

THE ARGUERS	
Elder Man	Younger Man
THE EXAMPLES	
Tube-lift Conductor	Passengers
Mrs. Trimble	A Charwoman
A Cook, and various people in a Girl's School	
Door-keeper in a newspaper office	
Robertson and Cannington, newspaper reporters	
Quistrene, News Editor	

The Cast will include:

Frank Birch, Harman Grisewood, Malcolm Young, Andrew Churchman, Frank Denton, Lionel Millard, Gladys Young, Jean Allistone, Hermione Gingold, Peggie Robb-Smith, Philip Wade, Cyril Twyford, Doris Arnold, Alba Rizzi, and Winifred Nolan





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

*Orchestral and Band.*

**Sunday: CARNEVAL-Overture** (Sir Hamilton Harty and Halle Orchestra) (No. 12036-4s, 6d.). *Lon. Reg. Mid. Reg.*  
**IL SERAGLIO-Overture** (Zurich Tonhalle Orchestra) (No. 9892-4s, 6d.). *Mid. Reg.*  
**SOLEMN MELODY** (Sir Hamilton Harty and Halle Orchestra) (No. 11986-6s, 6d.). *Mid. Reg.*  
**ROSAMUNDE-Ballet Music** (Sir Hamilton Harty and Halle Orchestra) (No. 12125-6s, 6d.). *Mid. Reg.*  
**Monday: PAGLIACCI-Intermezzo** (B.N.O.C. Orchestra) (No. 4355-3s.). *Lon. & Mid. Reg.*  
**Tuesday: SOLVEIG'S SONG** (Schneevoigt and New Queen's Hall Light Orchestra) (No. 9312-4s, 6d.). *National.*  
**PINGAL'S CAVE-Overture** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9843-9844-4s, 6d. each). *Lon. & Mid. Reg. National.*  
**PAGLIACCI-Selection** (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9441-4s, 6d.). *Mid. Reg.*  
**COPPELIA-Ballet Music** (Percy Pitt and B.B.O. Orchestra) (No. 991-4s, 6d.). *Mid. Reg.*  
**Wednesday: GIPSY SUITE** (Pian Theatre Orchestra) (Nos. 9241-9242-4s, 6d. each). *National.*  
**HUNGARIAN DANCES, Nos. 5 and 6** (Sir Hamilton Harty and Halle Orchestra) (No. 5466-5s.). *National.*  
**MERRY WIVES OF WINDSOR-Overture** (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 11725-6s, 6d.). *National.*  
**NORWEGIAN DANCES** (Schneevoigt and London Symphony Orchestra) (Nos. 11733-11734-6s, 6d. each). *National.*  
**LE VILLI-Witches' Dance** (Percy Pitt and B.B.O. Orchestra) (No. 9114-4s, 6d.). *National.*  
**TANNHAUSER-Overture** (Menzelberg and Concertgebouw Orchestra) (Nos. 11770-11771-6s, 6d. each). *Lon. & Mid. Reg.*  
**Thursday: BLUE DANUBE-Waltz** (Weingartner and Royal Philharmonic Orchestra) (No. 12086-6s, 6d.). *Lon. & Mid. Reg.*  
**CARMEN-Selection** (Percy Pitt and B.B.O. Orchestra) (No. 9125-4s, 6d.). *Lon. & Mid. Reg.*  
**FAUST-Ballet Music** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 11794-11795-6s, 6d. each). *Lon. & Mid. Reg.*  
**Friday: PASTORAL SKETCHES** (Billy Mayerl and Court Symphony Orchestra) (No. 9914-4s, 6d.). *Lon. & Mid. Reg.*  
**ABU HASSAN-Overture** (Sir Hamilton Harty and Halle Orchestra) (No. 12091-6s, 6d.). *Lon. & Mid. Reg.*  
**Saturday: PIQUE DAME-Overture** (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9496-4s, 6d.). *National.*  
**NADAM BUTTERFLY-Selection** (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9306-4s, 6d.). *National.*  
**OVERTURE-1812** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 11764-11766-6s, 6d. each). *National.*  
**CLOCK IS PLAYING** (Bernado Gallico and his Orchestra) (No. 9879-4s, 6d.). *National.*  
**SANDERSON'S POPULAR SONGS-Selection** (H.M. Grenadier Guards Band) (No. 9042-4s, 6d.). *Mid. Reg.*  
**BALLET EGYPTIEN** (Orchestre Symphonique of Paris) (Nos. 9566-9567-4s, 6d. each). *Mid. Reg.*

*Instrumental.*

**Sunday: THAIS-Meditation** (Albert Sammons-Violin) (No. 9415-4s, 6d.). *National.*  
**ON WINGS OF SONG** (J. H. Squire Celeste Octet) (No. 9275-4s, 6d.). *National.*  
**CHOPIN'S WALTZ IN A FLAT** (William Murdoch-Piano) (No. 9274-4s, 6d.). *National.*  
**SHEPHERD'S MEY** (Percy Grainger-Piano) (No. 11664-4s, 6d.). *National.*  
**HEBREW MELODY** (Toscha Seidel-Violin) (No. 9761-4s, 6d.). *Lon. Reg.*  
**Tuesday: LIEBESTRAUM** (J. H. Squire Celeste Octet) (No. 9142-4s, 6d.). *Lon. Reg.*  
**DINE KLEINE NACHTMUSIK-Quartet** (Léner String Quartet) (Nos. 11729-11730-6s, 6d. each). *Lon. Reg.*  
**Thursday: SLUMBER SONG** (W. H. Squire-Cello) (No. 11759-6s, 6d.). *Mid. Reg.*  
**WHISPERING FLOWERS** (J. H. Squire Celeste Octet) (No. 3768-3s.). *Mid. Reg.*  
**Friday: MIGHTY LAK' A ROSE** (Musical Art Quartet) (No. 5582-3s.). *Lon. & Mid. Reg.*

*Vocal.*

**Sunday: MESSIAH-Thus Saith the Lord, and But Who May Abide** (Harold Williams) (No. 9322-4s, 6d.). *National.*  
**LOST CHORD** (Dame Clara Butt) (No. 7375-8s, 6d.). *National.*  
**CREATION-Heavens Are Telling** (Sheffield Choir) (No. 9129-4s, 6d.). *Mid. Reg.*  
**Tuesday: FAUST-All Hail, Thou Dwelling** (Heddie Nash) (No. 830-4s, 6d.). *National.*  
**Wednesday: CYRIL SCOTT'S LULLABY** (Gertrude Johnson) (No. 5611-3s.). *Lon. & Mid. Reg.*  
**MARY, MY MARY** (Hubert Eisdell) (No. 5686-3s.). *Lon. & Mid. Reg.*  
**Thursday: AY, AY, AY** (Trevor Watkins) (No. 585-3s.). *Mid. Reg.*  
**FRIDAY: COLUMBINE'S GARDEN** (Hubert Eisdell) (No. 5212-3s.). *Lon. & Mid. Reg.*  
**Saturday: IMMORTAL HOUR - Faery Song** (William Howells) (No. 3546-3s.). *Mid. Reg.*

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**MONDAY, May 12**  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

6.40  
**MIDLAND WIRELESS ORCHESTRA**

12.0 A BALLAD CONCERT  
 OLIVE HEMINGWAY (Soprano)  
 MERVYN LAMBERT (Baritone)  
 (London Regional Programme)

12.30 A Recital of Gramophone Records  
 (London Regional Programme)

1.0 MAX JAFFA and his PICCADILLY GRILL ORCHESTRA  
 from the PICCADILLY HOTEL  
 (London Regional Programme)

2.0-3.0 LOZELL'S PICTURE HOUSE ORCHESTRA  
 Conducted by ERNEST PARSONS  
 Overture, 'Comedy' Keler Bela  
 Intermezzo, 'Zazra' Bowen  
 Scherzo, 'Trois Euvres Célèbres' ('Three Famous Works') Mussorgsky  
 Suite, 'Othello' Coleridge-Taylor  
 Intermezzo, 'Gallantry' Kotelbey  
 Selection, 'The Belle of New York' Kerker



JOAN COXON (left) (soprano), and EDNA ILES (right) (pianist), are the soloists in the Light Orchestral Concert to be broadcast this evening at 6.40.

JOAN COXON and Orchestra  
 Aria, 'Infelice sconsolata (My Days, alas, are spent in Sorrow)..... ('The Magic Flute') } Mozart  
 Aria, 'Gli angui d'Inferno ('Fire burns in my Heart')

ORCHESTRA  
 Ballet Suite, 'The Shoe'.....John Ansell  
 The Sabot; The Ballet Shoe; The Court Shoe; The Sandal; The Brogue

EDNA ILES  
 Prelude.....Prokofiev  
 March ('The Love of the Three Oranges').....Prokofiev  
 Minstrels.....Debussy

7.20 ORCHESTRA  
 Intermezzo, 'I Pagliacci'.....Leoncavallo

JOAN COXON  
 Der blinde Knabe (The blind Boy); Wiegenlied (Cradle Song); Der Jüngling an der Quelle (The Youth at the Spring) Schubert

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

7.45 EDNA ILES  
 Study in Waltz form Saint-Saëns

5.15 THE CHILDREN'S HOUR  
 'Five Cocks a-crowing', a Story by MOLLY K. MCINTOSH  
 NORMAN NEWMAN (Saxophone)  
 'More about Dragons and Dragon Slayers,' by HELEN M. ENOCH  
 Songs by JOAN COXON (Soprano)

6.0 London Regional Programme

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

ORCHESTRA  
 Woodland Sketches.....MacDowell

8.0 'TODAY AND TOMORROW: A PHILOSOPHY OF PROGRESS'—III  
 Professor J. MACMURRAY: 'About the Sources of Unreality in Experience'  
 (London Regional Programme)

8.30-11.0 'Das Rheingold'  
 Relayed from the ROYAL OPERA HOUSE, COVENT GARDEN  
 (London Regional Programme)

6.40 A Light Orchestral Concert  
 THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by JOSEPH LEWIS  
 JOAN COXON (Soprano)  
 EDNA ILES (Pianoforte)  
 ORCHESTRA  
 Overture, 'Son and Stranger'....Mendelssohn

**THE RADIO TIMES,**  
 The Journal of the British Broadcasting Corporation.  
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The alternative to the Midland Regional programme is the National programme (see page 321), which you can receive from Daventry 5XX on 1,554.4 metres.



MAY 9, 1930.

RADIO TIMES

323

6.40  
MIDLAND  
WIRELESS  
ORCHESTRA

MONDAY, MAY 12  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.30  
WAGNER  
FROM  
COVENT GARDEN

12.0 A Ballad Concert  
OLIVE HEMINGWAY (*Soprano*)  
MERVYN LAMBERT (*Baritone*)  
OLIVE HEMINGWAY  
O can ye sew }  
cushions? ..... } *Lawson*  
Culloden Muir ..... }  
Loozie Linsay ..... }  
MERVYN LAMBERT  
A Land of Silence .... *Quilter*  
Song of the North Wind  
Harold Head  
The Lark in the clear Air  
arr. H. Hughes  
OLIVE HEMINGWAY  
Night .... }  
Hymn to the Sun } *Binsky Korsakov*  
MERVYN LAMBERT  
Third Mate .. *Vician Hickey*  
Shepherdess  
Dermot Macmurrrough  
Song of the Bow .... *Stanford*



THE RHINEMAIDENS GUARD THEIR GOLD.  
The whole of the *The Rhinegold* will be relayed  
from Covent Garden between 8.30 and 11.0 tonight.

ORCHESTRA  
Ballet Music, 'Lo Roi  
s'aduse' ('The King's  
Diversions') ..... *Delibes*

7.45 EDNA ILES  
Study in Waltz form  
*Saint-Saens*  
ORCHESTRA  
Woodland Sketches  
*MacDowell*

8.0 'TODAY AND TOMOR-  
ROW: A PHILOSOPHY OF  
PROGRESS'—III  
Professor J. MACMURRAY:  
'About the Sources of  
Unreality in Experience'

8.30 'Das  
Rheingold'  
Conductor, ROBERT HEGER  
Relayed from the ROYAL  
OPERA HOUSE, COVENT  
GARDEN

11.0 DANCE MUSIC  
THE AMBASSADOR CLUB BAND,  
directed by EDDIE GROSS-  
BART, from the AMBASSADOR  
CLUB

11.15-12.0 TED LEWIS and his  
MUSICAL CLOWNS, from the  
KIT-CAT RESTAURANT

12.30 A Recital of Gramophone  
Records  
1.0 Light Music  
MAX JAFFA and his PICCA-  
DILLY GRILL ORCHESTRA  
FROM THE PICCADILLY HOTEL  
2.0-3.0 LOZELL'S PICTURE  
HOUSE ORCHESTRA  
Conducted by  
ERNEST PARSONS  
(From Midland Regional)

Overture, 'Comedy' ..... *Keler-Bela*  
Intermezzo, 'Zazra' ..... *Bowen*  
Scherzo, 'Trois Oeuvres Célèbres' ('Three  
Famous Works') ..... *Mussorgsky*  
Suite, 'Othello' ..... *Coleridge-Taylor*  
Intermezzo, 'Gallantry' ..... *Ketelbey*  
Selection, 'The Belle of New York' ..... *Kerker*

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

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

6.40 A Light Orchestral  
Concert  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by JOSEPH LEWIS  
JOAN COXON (*Soprano*)  
EDNA ILES (*Pianoforte*)

ORCHESTRA  
Overture, 'Son and Stranger' ..... *Mendelssohn*  
JOAN COXON and Orchestra }  
Aria, 'Infelice sconsolata'  
( 'My Days, alas, are  
spent in Sorrow' ) ..... } *Mozart*  
( 'The  
Magic  
Flute' ) }  
Aria, 'Gli angui d'Infer-  
no' ( 'Fire burns in my  
Heart' ) ..... }

ORCHESTRA  
Ballet Suite, 'The Shoe' ..... *John Ansell*  
The Sabot; The Ballet Shoe; The Court Shoe;  
The Sandal; The Brogue  
EDNA ILES  
Prelude ..... }  
March ( 'The Love of the Three  
Oranges' ) ..... } *Prokofiev*  
Minstrels ..... *Debussy*

7.20 ORCHESTRA  
Intermezzo, ( 'I Pagliacci' ) ..... *Leoncavallo*  
JOAN COXON  
Der blinde Knabe (The Blind Boy) }  
Wiegenlied (Cradle Song) ..... } *Schubert*  
Der Jüngling an der Quelle (The  
Youth at the Spring) ..... }

CENSUS OF WIRELESS LICENCES.

The number of Wireless Receiving Licences in force at December 31st, 1929, was as follows:—

<i>England.</i>	Staffordshire ..	63,884
Bedfordshire ..	Suffolk .....	23,711
Buckingham ..	Surrey .....	106,649
Berkshire .....	Sussex .....	57,209
Cambridgeshire	Warwicks .....	126,516
Cheshire .....	Westmorland ..	2,688
Cornwall .....	Wiltshire .....	23,885
Cumberland ..	Worcestershire	30,862
Derbyshire ..	Yorkshire .....	252,650
Devon .....	Isle of Man ..	3,277
Dorset .....	Channel Islands	5,736
Durham .....	Kent .....	96,860
Essex .....	London Area..	540,833
Gloucester ..		
Hampshire ....	<i>Wales.</i>	
Herefordshire..	Anglesey .....	713
Hertfordshire..	Brecon .....	1,030
Huntington ..	Cardiganshire ..	1,617
Lancashire ....	Carmarthenshire	6,793
Leicestershire..	Carnarvonshire	9,462
Lincolnshire ..	Denbigh .....	5,854
Middlesex .....	Flintshire .....	4,202
Norfolk .....	Glamorgan .....	57,195
Northampton..	Merioneth .....	1,329
Northumberland	Montgomery ..	2,547
Nottinghamshire	Monmouth....	17,883
Oxfordshire ..	Pembroke .....	3,051
Rutland .....	Radnor .....	880
Shropshire ....	Scotland.....	194,837
Somerset .....	Ireland .....	29,367
	Total ..	2,947,098

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 321).



Monday's Programmes continued (May 12)

**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)

National Orchestra of Wales

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN

Overture, 'The Merry Wives of Windsor' *Niccolai*  
Suite, 'From the Samoan Isles' ..... *Gechl*  
Serenade for Strings ..... *Elgar*  
March Hongroise (Hungarian March).... *Berlioz*

2.0 National Programme

4.15 Welcome to the Railway Queen

Arranged by the

GREAT WESTERN RAILWAY SOCIAL AND EDUCATIONAL UNION

Relayed from THE KNIGHTSTONE PAVILION THEATRE, WESTON-SUPER-MARE

THE MASSES SCHOOL CHOIRS OF WESTON-SUPER-MARE (200 Voices)

(Under the direction of A. H. PEARCE)

Chorus, 'Land of Hope and Glory' ..... *Elgar*

THE TRUMPETERS OF THE SWINDON G.W.R. SOCIAL AND EDUCATIONAL UNION BAND

THE RAILWAY QUEEN OF GREAT BRITAIN, MISS MOLLY BROWN, Preston, attended by MAIDS OF HONOUR, arrives, escorted by THE GREAT WESTERN RAILWAY PADDINGTON PIPE BAND

Air, 'The Piper's Cave' 'Rule Britannia'

Addresses of Welcome to THE RAILWAY QUEEN by

Mr. B. T. BUTTER, Chairman of the Weston-super-Mare Urban District Council, on behalf of the Townspeople of Weston-super-Mare and

Sir WILLIAM JAMES THOMAS, Bart., on behalf of the Great Western Railway Social and Educational Union

Instrumental Music by THE SWINDON GREAT WESTERN RAILWAY STRING ORCHESTRA

Conducted by F. J. STONE

Irish Melody ..... *Stanford*  
Romance and Minuet (Op. 525) ..... *Mozart*

SCHOOLS CHOIR

Jerusalem ..... *Parry*  
Cockles and Mussels ..... *Irish*  
The jolly Waggoner ..... *English Folk-song*

THE SWINDON GREAT WESTERN RAILWAY LADIES' PRIZE CHOIR

Conducted by CHARLES K. WARNER

The Song of the Pedlar ('The Song of Autolycus')  
*O. Lee Williams*

My Love dwelt in a Northern Land' .... *Elgar*

Mr. EDWARD S. HADLEY (Founder and Chairman of the G.W.R. Social and Educational Union) will present the Queen with a souvenir of her visit

THE TRUMPETERS OF THE SWINDON G.W.R. SOCIAL AND EDUCATIONAL UNION BAND

THE RAILWAY QUEEN departs  
Music by THE PADDINGTON PIPE BAND  
Air, 'The Brigg of Tay'  
National Anthem

5.15 THE CHILDREN'S HOUR  
NATIONAL ORCHESTRA OF WALES

'THE LEGEND'

KENNETH ELLIS (Bass)

Tone Poem, 'Phaeton'.....*Saint-Saëns*

'The Witches' Ride' ('Hänsel and Gretel')

*Humperdinck*

Holger, the Dane ..... *Hans Andersen*

6.0 Mr. A. S. BURGE: 'Sporting Events'

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

1.15 National Programme

4.15 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

2.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 Local News

9.25-11.0 National Programme

**BOURNEMOUTH**

10.15-10.30 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. 2.0:—National Programme. 3.20:—Northern Wireless Orchestra. Dorothy Reid (Contralto). Dennis C. Boocock (Pianoforte) (From Leeds). 5.15:—The Children's Hour. 6.0:—National Programme. 9.15:—Northern Regional News. 9.25-11.0:—National Programme.



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Valves**



# CONQUER INDIGESTION

BY QUELLING STOMACH ACIDITY

ANY doctor will tell you that normally the juices of the stomach are slightly acid, but that an excess of acidity upsets the whole digestive process, causing fermentation, heartburn, flatulence, palpitation and pain. Therefore, the way to overcome indigestion is to neutralize excess acidity, and this is best accomplished by taking 'Bisurated' Magnesia. This instantly neutralises excess acid, prevents fermentation and makes the stomach contents digestible. It also soothes and heals the inflamed stomach lining, thus repairing damage done. 'Bisurated' Magnesia is the logical stomach remedy which removes the cause of indigestion. Prove this yourself by getting a 1/3 package of 'Bisurated' Magnesia powder or tablets from your chemist.

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and opens them to the whole world of sound!



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Thousands who were Deaf now hear everything. Many had been deaf 10, 20, even 50 years! Now they hear and enjoy intimate and general conversation, music, wireless, Church services, lectures, talkies, plays, concerts, birds singing, the clock ticking, the rustling of a newspaper.

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Even if you are very deaf—just slip this tiny receiver in your ear and you will hear everything you want to hear. This receiver is the midget earpiece of the marvellous New "Universal" Fortiphone, the very latest invention for the Deaf. Three eminent electrical scientists worked 25 years to perfect this wonderful invention which utilises important discoveries never before available for the relief of deafness! Nothing is seen but this tiny earpiece. No

headband is necessary, there is nothing to hold. Distant sounds are heard as truly as the whisper of the person sitting next you. No irritating "buzzing" or "crackling." So light and inconspicuous, it yet surpasses the most cumbersome box devices in its power to make you hear. Instantly adjusted for every degree of deafness from "hard of hearing" to very deaf. Undoubtedly the most wonderful invention for the relief of deafness the world has ever seen.

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The Fortiphone Home Trial Plan has given back the joy of perfect hearing to thousands of deaf people, very many of whom had given up all hope. Now is offered an unique opportunity to obtain the wonderful new

"Universal" Fortiphone at specially reduced prices. Call, telephone, write or send coupon to-day! Our offices are on the THIRD floor of Langham House, opp. the Polytechnic. Nearest Stn., Oxford Circus.

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Name .....

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Telephone: Langham 1034.

37. R.T. 9-3-30

DEPOTS OVERSEAS: H. Wilkinson, 279 Collins St., Melbourne, Australia; Medical Co-op. Co., Ltd., Lorne St., Auckland, New Zealand; Capt. R. M. Webb, Stephen House, Calcutta, India.





9.45  
MAHLER'S  
FIRST  
SYMPHONY

TUESDAY, May 13  
**NATIONAL PROGRAMME**  
1,148 kc's (261.3 m.)    193 kc's (1,554.4 m.)

9.45  
CONDUCTED BY  
SIR  
HENRY WOOD



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 'OTHER PEOPLE'S LIVES'—I  
Mrs. CLAYTON: 'A Miner's Wife'

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

12.0 A Ballad Concert  
NORA DESMOND (*Soprano*)  
CLEMENCE BRADLEY (*Baritone*)

12.30 EDWARD O'HENRY  
At THE ORGAN of TUSSAUD'S CINEMA

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

2.0 Experimental transmission for the Radio Research Board by the Fultograph 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—III, The Making of the Laws'

4.25 Interlude

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

5.15 The Children's Hour  
LESLIE G. MAINLAND will talk about THE ZOO from THE ZOO, with incidental 'MUSIC' by THE DENIZENS OF THE ZOO

6.0 READING FROM THE VICTORIAN POETS

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

6.40 The Foundations of Music  
VIOLIN MUSIC OF CORELLI  
Played by EDA KERSEY

7.0-7.20 'LOOKING BACKWARD'—XV  
Mrs. MACCARTHY: 'A German Court before the War'

7.25 'THE MAKING OF A PERSONALITY'  
Professor WINIFRED CULLIS: 'The Body as a Maker of Chemical "Controllers"'—III, 'Adaptation of the Body to varying needs and circumstances'

7.45 THE GERSHOM PARKINGTON QUINTET  
TREFOR JONES (*Tenor*)  
QUINTET  
Selection of Landon Ronald's Songs  
Waltz, 'Narenta'.....Komzak

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

TREFOR JONES  
The Fuchsia Tree .....Quilter  
To Myra .....York Bowen  
In the Silence of Night .....Rachmaninov  
There's a Colleen .....William James

QUINTET  
The Maid and the Nightingale .....Granados  
Grace .....Albeniz  
Seguidillas (Spanish Dance) .....Albeniz  
Tango .....Albeniz

TREFOR JONES  
The early Morning .....Graham Peol  
Love's Secret .....Bantock  
All hail! thou Dwelling ('Faust') .....Gounod

QUINTET  
Selection, 'L'Enfant Prodigue' ('The Prodigal Son') .....Wormser  
Solveig's Song .....Grieg

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

9.25 'THE PROGRESS OF MUSIC'  
By Dr. GEORGE DYSON  
Mozart: Variations from Sonata in A (K.331)

9.45 A Symphony Concert  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by SIR HENRY WOOD  
Overture, 'Prometheus' .....Beethoven  
Symphony, No. 1, in D .....Mahler

10.45-12.0 DANCE MUSIC  
THE SPLENDIDE DANCE BAND, from the HOTEL SPLENDIDE

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

\* 'THE STUDY OF THE MIND'—III  
Dr. CYRIL BURT: 'Mental Tests'



This afternoon  
at 5.15.  
A BROADCAST FROM THE ZOO  
with its inhabitants taking part.

In the Children's Hour this afternoon Mr. Leslie G. Mainland will talk about the Zoo, from the Zoo, with 'incidental music' by the animals themselves.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 329). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 328).



The pleasures of "Radio" are greatly increased when, as a result of the new Pelman method, you are able to understand programmes in foreign languages broadcast from Continental stations.



## HOW EVERYONE CAN LEARN A LANGUAGE

### Pelman Institute's Remarkable Discovery.

Can you read Spanish?

No.

Do you know any German?

No.

Here are two books, one printed in Spanish, the other in German.

Yes.

Can you read them?

Of course not.

Well, try and see.

*An Hour Later.*

Miraculous! I can read and understand every word.

The above is typical of the experiences of the thousands of men and women who are learning French, Italian, Spanish, or German by the new Pelman method.

For instance, this method enables you to pick up a 48-page book, printed in a language of which you are entirely ignorant, and not containing a single English word, and to read it through without a mistake.

It sounds impossible, yet it is perfectly true, as you will see for yourself when you take the first lesson.

This method enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to think in the particular language you are learning.

It enables you to learn a foreign language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself straight away, and you pick up the grammar almost unconsciously as you go along.

There are no vocabularies to be learnt by heart, parrot fashion. You learn the words you need by using them, and so that they stay in your mind without effort.

This remarkable new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book. The first describes the new method of learning French; the second the new method of learning German; the third the new method of learning Spanish; and the fourth the new method of learning Italian.



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# TUESDAY, May 13

## MIDLAND REGIONAL

626 kc's (479.2 m.)

9-5  
THE BAND  
OF H.M.  
SCOTS GUARDS

12.0 *London Regional Programme*

2.0-3.0 **Light Music**

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Fingal's Cave' ..... Mendelssohn  
Slav Fantasy ..... arr. Schreiner  
Waltz, 'Tesoro Mio' ('My Treasure').. Bocucci  
Japanese Scene, 'In Fair Tokio' ..... Clarke  
A Musical Bouquet ..... arr. Partridge  
On the Bosphorus ..... Lincke  
Incidental Music, 'Monsieur Beaucaire' .. Rosse

5.15 **The Children's Hour**

'THE CHOICE'

A Fantasy for Children, by MARY RICHARDS

Songs by LILIAN KEYES (Soprano)

VICTOR SHEATH and his Banjo

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 'From the Musical Comedies'

THE MIDLAND WIRELESS ORCHESTRA

Conducted by JOSEPH LEWIS

LILIAN KEYES (Soprano)

GEORGE BAKER (Baritone)

ORCHESTRA

Selection, 'The Quaker Girl' ..... Monckton

GEORGE BAKER and Orchestra

Star of my Soul ('The Geisha') .. Sidney Jones

The Call of the Sea ('The Southern Maid')

Fraser-Simson

ORCHESTRA

Selection, 'The Student Prince' ..... Romberg

7.15 LILIAN KEYES and Orchestra

Rippling Waterfall ('My Mimosá Maid') Rubens

Sunshine and Laughter ('The Rebel Maid')

Phillips

ORCHESTRA

Selection, 'Mister Cinders' .... Ellis and Myer

LILIAN KEYES, GEORGE BAKER, and Orchestra

Just a Love Nest ('Mary') ..... Hirsch

When no one's looking ('Who's Hooper?')

Novello

7.45 ORCHESTRA

Selection, 'The Little Michus' ..... Messenger

8.0

JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

(London Regional Programme)

8.30

'ARCHITECTURE TODAY AND TOMORROW'—III.

Mr. HAROLD TOMLINSON: 'The New Spirit in Design'

(London Regional Programme)

9.0

Midland News

9.5 A Military Band Concert

THE BAND OF H.M. SCOTS GUARDS

(By permission of Colonel FRANCIS ALSTON, C.M.G., D.S.O.)

Director of Music, Lieut. HORACE E. DOWELL

Relayed from THE NATIONAL TRADES EXHIBITION, BIRMINGHAM

Overture, 'Mariana' Wallace  
Cornet Solo, 'Because' d'Hardelot

(Musician W. BOWLES)

Selection, 'I Pagliacci' ..... Leoncavallo  
Ballet Music, 'Coppelia' ..... Delibes  
Selection, 'A Country Girl' ..... Monckton

10.0

DUETS FOR TWO PIANOFORTES

MARGARET ABLETHORPE

NIGEL DALLAWAY

Cortège Dansant ('Dancing Procession') ..... d'Erlanger  
Dentelles (Laces) et Chiffons ..... }  
Waltz, Op. 15 ..... Arensky

10.15

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.45 DANCE MUSIC

*This Week's Epilogue:*

THE EARTH IS THE LORD'S—  
THE FOUNDATIONS OF THE EARTH

Psalm 90, 1-12

Hosea ii, 18-23

Ancient and Modern, No. 26, 'God that madest earth and heaven'  
II Corinthians v, 1

The alternative to the Midland Regional programme is the National programme (see page 327), which you can receive from Daventry 5XX on 1,554.4 metres.



**TUESDAY, May 13**  
**LONDON REGIONAL**  
842 kc's (356.3 m.)

6.40  
**A MUSICAL COMEDY PROGRAMME**

12.0 **A Concert**  
W. L. TRYTEL and his OCTET

1.0 **REGINALD FOORT**  
At THE ORGAN of THE REGENT CINEMA  
Relayed from Bourne-mouth

2.0-3.0 **Light Music**  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'Fingal's Cave' ..... Mendelssohn  
Slav Fantasy ..... arr. Schreiner  
Waltz, 'Tesoro Mio' ('My Treasure') .. Becucci  
Japanese Scene, 'In Fair Tokio' ..... Clarke  
A Musical Bouquet ..... arr. Partridge  
On the Bosphorus ..... Lincke  
Incidental Music, 'Monsieur Beaucaire' .. Bosse

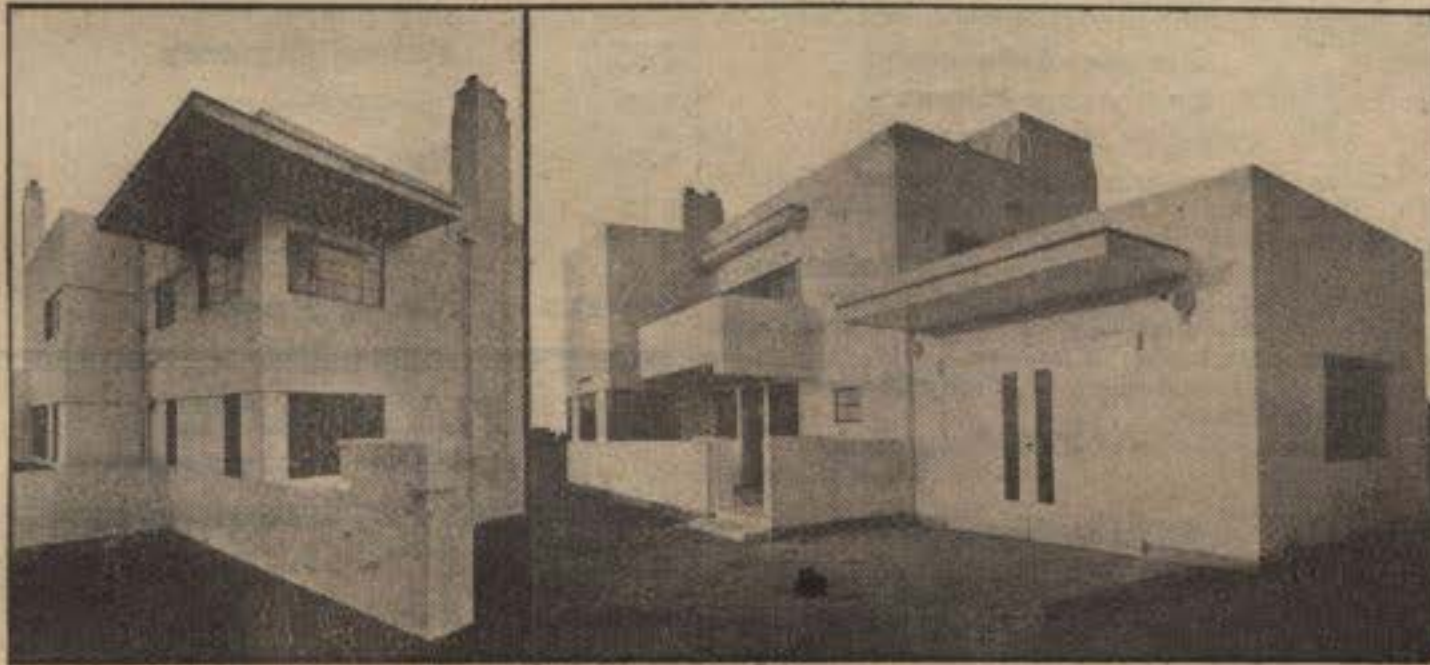
ORCHESTRA  
Selection, 'Mister Cinders' .... Ellis and Myers

LILIAN KEYES, GEORGE BAKER, and Orchestra  
Just a Love Nest ('Mary') ..... Hirsch  
When no one's looking ('Who's Hooper?')  
Novello

7.45 ORCHESTRA  
Selection, 'The Little Michus' ..... Messenger

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

8.30 'ARCHITECTURE TODAY AND TOMORROW'—III  
Mr. HAROLD TOMLINSON: 'The New Spirit in Design'



'THE NEW SPIRIT IN DESIGN' is the subject of Mr. Harold Tomlinson's talk in the series on architecture, tonight at 8.30. Above are shown two of the houses on the Crittall estate at Silver End, Essex, which, with their original shapes, their bold white walls and their entire disregard of traditional architectural features, are among the most interesting modern buildings in England.

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

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

6.40 'From the Musical Comedies'  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by JOSEPH LEWIS

LILIAN KEYES (Soprano)  
GEORGE BAKER (Baritone)

ORCHESTRA  
Selection, 'The Quaker Girl' ..... Monckton

GEORGE BAKER and Orchestra  
Star of my Soul ('The Geisha') .... Sidney Jones  
The Call of the Sea ('A Southern Maid')  
Fraser-Simson

ORCHESTRA  
Selection, 'The Student Prince' ..... Romberg

7.15 LILIAN KEYES and Orchestra  
Rippling Waterfall ('My Mimosa Maid') Rubens  
Sunshine and Laughter ('The Rebel Maid')  
Phillips

9.0 Regional News

9.5 **The Victor Olof Sextet**  
SYDNEY NORTHCOTE (Tenor)

SEXTET  
Selection of Old English Songs  
arr. Leslie Bridgwater

Liebestraume (Dreams of Love) ..... Liszt  
Handel in the Strand ..... Grainger

SYDNEY NORTHCOTE  
A jealous Lover ..... } (Jacobean Songs) Quilter  
Why so pale and wan? ..... }  
I dare not ask a Kiss

SEXTET  
Eine kleine Nachtmusik (A Little Serenade)  
Mozart

SYDNEY NORTHCOTE  
With Rue my Heart is laden .. } ('A Shropshire  
Is my Team ploughing? ..... } Lad') Orr  
O, when I was in Love with you

SEXTET  
The Maid and the Nightingale ..... Granados  
Tango ..... Albeniz  
Rondalla Aragonesa ..... Granados

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**ECONOMICAL SUPPER DISHES.**

THE following suppers are meant to be taken in conjunction with the dinners which appeared in *The Radio Times* of February 7, and not only as samples of suppers by themselves.

SUNDAY.—Cheese, bread or biscuits, beetroot or tomato, margarine, cocoa.

MONDAY.—Savoury pudding (baked or boiled).

TUESDAY.—Cornish pasty, watercress, or some uncooked vegetable.

WEDNESDAY.—Any Cornish pasty over, or a little bread and cheese savoury.

THURSDAY.—Onion pie, or vegetable soup, bread.

FRIDAY.—Any ginger pudding over from dinner, a little bread and cheese and margarine.

SATURDAY.—Any of the savoury salmon over from Friday, with watercress.

SUNDAY.—Any peas and potatoes left over, made into a salad, bread and margarine, tea or cocoa.

MONDAY.—Suet pudding with syrup or jam, coffee or cocoa.

TUESDAY.—Any soup left over from dinner, bread and cheese.

WEDNESDAY.—Beans or greens left over as a salad, or put in a pie-dish, a little grated cheese sprinkled over and baked 10 minutes.

THURSDAY.—Brawn or corned beef, bread, onions, cocoa.

FRIDAY.—Carrot savoury or any other root vegetable available.

SATURDAY.—Any of the fish left over from Friday, made into a salad.

If sheep's head is used for dinner, have half one day and half the next day or day after. The broth from it can be made into a good soup with pearl barley, and vegetables. Some of it can be used for supper with bread. (Thin slices of bread toasted in the oven are most delicious and very easily digested.)

It is very useful to have some homemade pastes for sandwiches, taken with cocoa or coffee they make a nice change for supper and do not take much trouble to prepare, e.g.—

**Tomato Paste.**

3 tomatoes (skinned and chopped). 4 ozs. breadcrumbs (from brown bread).  
1 grated onion. 2 ozs. grated cheese.  
1 beaten egg. 1 oz. margarine.  
Salt and pepper to taste.

Warm the margarine, add onion and tomatoes. Cook gently with lid on 15 minutes. Add the egg. Stir till it thickens. Take off the fire. Add cheese and breadcrumbs. Mix well. Press into little pots or jars, pour a little hot fat over (to preserve the paste).

**Potted Haricots.**

1 lb. haricot beans. 2 ozs. margarine.  
2 ozs. grated cheese. 1 pint water.  
Salt and pepper.

Wash the beans. Put them into boiling water. Cook gently till soft (50-60 minutes). Rub through a sieve or beat smooth with a fork. Warm the margarine, stir into the beans, cheese, and seasoning. Mix well. When cold, press into little jars, and cover with melted fat.

NOTE.—On the day you are having oxtail stew with haricots, you could cook some extra haricots and use these for the paste.

**Potted Peas and Eggs.**

1 lb. dried peas. 2 ozs. margarine.  
1 pint water. 1 hard-boiled egg.  
Pepper and salt.

Wash and soak peas overnight. Strain off any water in the morning and make up to a pint; when boiling add peas. Cook gently till soft (sometimes an hour or more) and there is very little moisture left. Rub through a sieve or beat smooth with a spoon. Chop egg finely, mix with peas, half the margarine, and seasoning. Press into little pots. Cover thinly with melted margarine. The water in which a sheep's head has been cooked will do for this instead of water.

**Brawn:**

4 trotters (pig's). 1/2 teaspoonful powdered mace.  
2 ears, 1 cheek. Salt and pepper.  
3 tongues.

Cover meat well with water in a saucepan. Cook gently with lid on 2 to 3 hours. Take off. Remove bones and chop up meat. Let it get cold, then remove fat. Boil 10 minutes slowly in saucepan with seasoning. Put into a mould. Turn out when cold.—From a talk by Miss Florence Petty.

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 327.)



**THE SET FOR REGIONAL AND NATIONAL STATIONS**



**CASH PRICE**  
**£8.8s**

**AMAZINGLY SELECTIVE AND LOUD**

**YOURS FOR 15% DOWN**

*Because of Lissen's Wonderful Valves*

This new Lissen 2 Valve Transportable Receiver brings in regional, national and general broadcast stations a fine loud-speaker strength, separates them easily and tunes in clearly and loudly the stations you want. So sensitive that the only aerial required is a piece of wire around picture rail or skirting. There is always the choice of several programmes for you.

**AMAZING SELECTIVITY** because of a special selectivity device that will separate the two regional stations at close quarters. It is the only 2-Valve set that will do this.

A wonderful loudspeaker is included in the receiver. It is a four-pole fully balanced armature loudspeaker, and fully adjustable. The volume it puts out is startling.

An expensive Lissen power pentode valve is included—the only pentode valve which delivers the same amazing power without shortening the life of the batteries.

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**£8-8s**

Accumulator, batteries, loudspeaker, valves—ALL ARE INCLUDED IN THE PRICE. Nothing is extra. See this receiver at your nearest dealer or send 15% to secure immediate delivery. Balance payable in 11 monthly instalments of 15%. Total extended credit price 49.5.6.

**ALL ELECTRIC** £11 6 cash, or 30% down and 11 monthly MAINS MODEL payments of 22/-.

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**Tuesday's Programmes continued (May 13)**

**CARDIFF**

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.50 Birthdays
- 6.0 'THE INNS OF SOUTH WALES AND THE BORDER'—IV  
Mr. J. KYRLE FLETCHER: 'The Inns of the South Wales Road'
- 6.15 National Programme
- 7.0 Egwyl Gymraeg  
A WELSH INTERLUDE  
Cerdd-ddarlith fer ar Alawon Gwerin Cymru—V (A Short Lecture-Recital of Welsh Folk-song—V)  
Humorous Folk-songs  
By GWLADYS HOWELL  
Sung by MARGARET OWEN  
Cwyn Mam-y-nghyfraith ('Alawon Gwerin Mon') Collected by Grace Gwynedd Davies  
Torth o Fara ('Welsh Folk-song') Collected by Lady Herbert Lewis  
Dydd Llun, Dydd Mawrth, Dydd Mercher  
From a collection by Philip Thomas, Neath  
Pan oeddwn i gynt yn fachgen  
From a collection by Philip Thomas, Neath  
Hwb i'r galon  
From a collection of Welsh Folk-songs by J. Lloyd Williams
- 7.25 National Programme

- 7.45 KENNETH ELLIS (Bass)  
The Devout Lover.....Maude Valerie White  
Border Ballad.....Cowen  
At Parting.....Hubert Brown  
A Perfect Day.....Bond
- 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  
at THE COUNTY RINK,  
NORTH PARADE,  
BATH  
March, 'Soldateska'.....Kral  
Pot Pourri (No. 1) on Sullivan's Operas  
arr. Dan Godfrey  
Selection of Leslie Stuart's Popular Songs  
arr. A. A. Ellis  
Selection, 'Yvonne'.....Jean Gilbert  
Descriptive Piece, 'From a Russian Village'  
Evan Marsden  
Selection, 'Classical Memories'  
arr. Montague Ewing

- 9.0 National Programme
- 9.15 West Regional News
- 9.25 National Programme
- 9.45 A Concert  
by the  
**Bristol Musical Club**  
Relayed from  
THE BRISTOL MUSICAL CLUB,  
CLIFTON, BRISTOL  
Quartet in D Minor, Op. 76, No. 2 .... Haydn  
1st Violin, M. ALEXANDER  
2nd Violin, A. H. MORGAN  
Viola, Dr. HUBERT HUNT  
Violoncello, P. LEWIS

Quintet in A, Op. 81.....Devorak  
1st Violin, M. ALEXANDER  
2nd Violin, A. H. MORGAN  
Viola, Dr. HUBERT HUNT  
Violoncello, P. LEWIS  
Pianoforte, G. J. HIGGINS

10.45-12.0 National Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.50 Cardiff Programme
- 6.15 National Programme
- 7.0 Cardiff Programme
- 7.25 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 National Programme
- 2.30 National Programme
- 5.50 Birthdays
- 6.0 National Programme
- 7.0 Mr. FRANK A. KING:  
'A Review of the Western Football Season'
- 7.25 National Programme
- 9.15 Local News
- 9.25-12.0 National Programme

**BOURNEMOUTH**

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

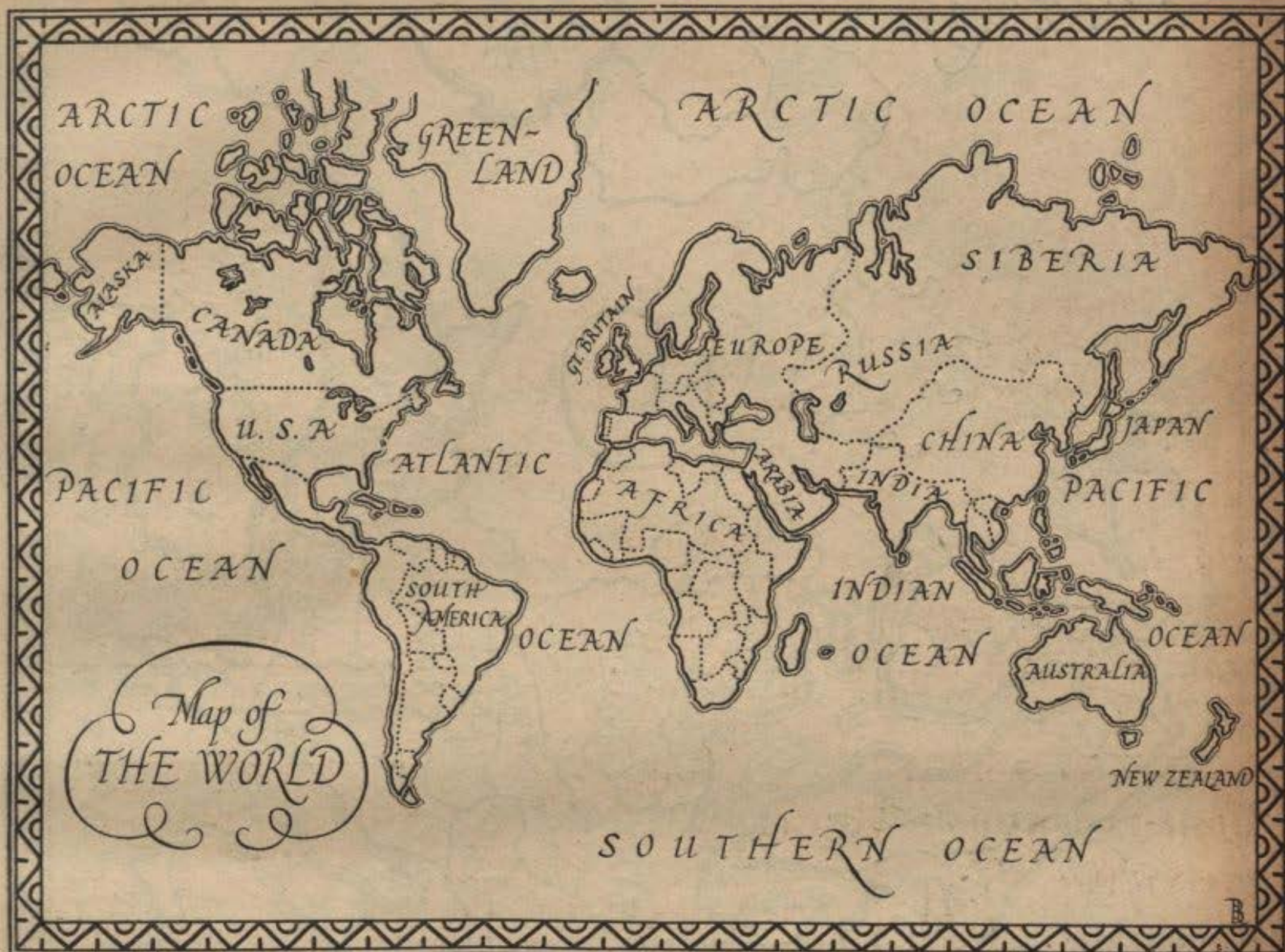
**MANCHESTER**

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert. 2.30:—National Programme. 4.30:—The Northern Wireless Orchestra, Conducted by T. H. Morrison. 5.15:—National Programme. 5.50:—Birthdays. 6.0:—The Rev. Leonard Hines: 'Poetry of Modern Commerce.' 6.15:—National Programme. 7.0:—Mr. L. Stanley Jast: 'Why London?' 7.25:—National Programme. 7.45:—An Orchestral Concert and a Play. 9.0:—National Programme. 9.15:—North Regional News. 9.25:—National Programme. 9.45:—A Musical Comedy Programme. The Northern Wireless Orchestra, conducted by T. H. Morrison. Nita Barri (Soprano), Arthur Holland (Baritone). 10.45-12.0:—National Programme.



# AN ATLAS FOR THE LISTENER



This miniature atlas has been designed by Vernon Bartlett to help those listening to his own talks on 'The Way of the World,' and to any other political or travel talks in connection with which a simple, boldly-drawn map may be of assistance. Listeners intending to keep the series of maps handy for reference should detach them by bending back the wire-fasteners between pages iv. and v.

**B**ROADCASTING has developed solely as the result of a long series of experiments. And since the principal characteristic of an experiment is uncertainty as to whether it will succeed, one cannot tell, in advance, whether this small collection of maps will prove a boon or a bore to listeners. Time and experience will show.

Even those of us who spend most of our days trying to follow foreign affairs are apt to find the geography of this little world of ours confusing. The dispute between Bolivia and Paraguay in December, 1928, for example, sent many a diplomat and journalist to his atlas to find out the names of the capitals of these two countries, and not everyone yet realizes that Reval has become Tallinn, or Peking Peiping. Even in these maps the old familiar names have, in many cases, been retained lest the listener should be depressed by the difficulty of finding well-known landmarks. Thus Constantinople appears instead of Istanbul, Posen instead of Poznan, and Dorpat instead of Tartu or any of the other three names by which, I am told, that Estonian town is known. This problem of place-names was one of those that had to be solved.

A further and much greater difficulty was the selection of maps, and of the names which were to be inserted in them. The most casual glance will reveal the fact that important places are omitted and unimportant ones unexpectedly honoured. Western Europe and Northern Canada find no place here, but that is a compliment, rather than an insult, to them—it signifies merely that their towns, rivers, mountains, and lakes are not frequently involved in international debate or dispute. The inhabitants of Trieste should not be indignant because their city is not mentioned while their rival, Fiume, is. Unless the maps were to be hopelessly

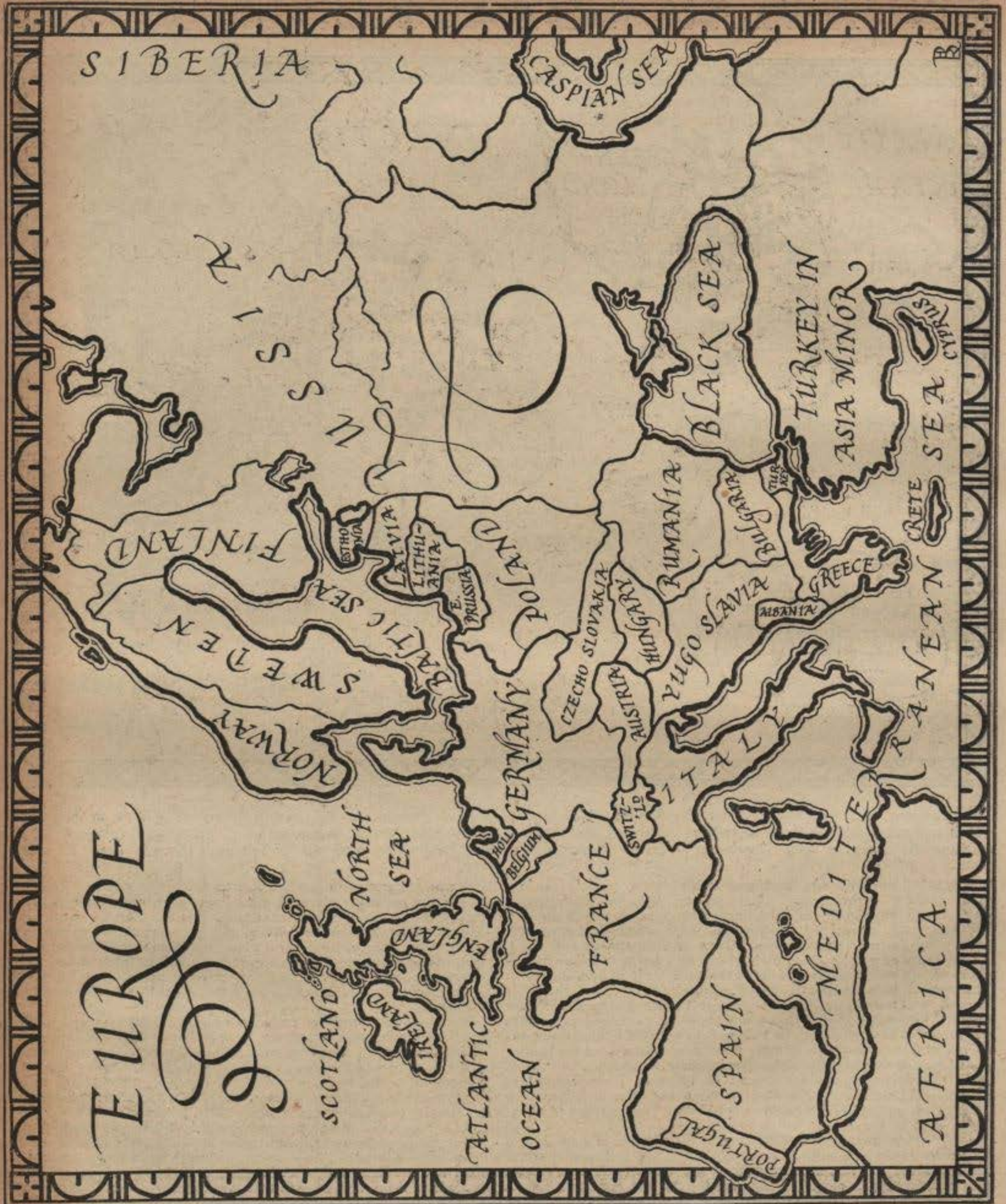
overcrowded and confusing, we had to indulge in arbitrary censorship which cut out many places of great importance, and Fiume is perhaps slightly more often in the news than Trieste. For the same reason Vienna, Milan, Frankfurt-am-Main, and other great cities do not appear at all, while Cetinje, Sarajevo, Spalato, and Nish are all honoured. For who can say, with any confidence, that the Balkans have ceased to be a danger area in Europe? And, for the same reason again, only a few of the Indian Provinces and Native States, or of the Provinces of China, are named.

Even with this ruthless exclusion of places which, by any ordinary standard, would deserve mention in any atlas, I find at least one town which would catch me out in an examination paper. I should hate, for example, to be asked to give an account, even in a hundred words, of the importance to the world as a whole of Parahyba, although, so rapid is the development of Latin-America, that city, for all I know, may already be familiar to every little schoolboy of the present day.

It is hoped that these maps may serve the listener in following many talks. As far as my own talks are concerned, I shall probably refer to them frequently—although, I hope, not so frequently as to annoy listeners who have not got them before them—and, even when no direct reference is made to them, it is possible that they may serve to refresh memories, or to make familiar to the eye the many new frontiers which have come into existence as a result of the war.

Vernon Bartlett





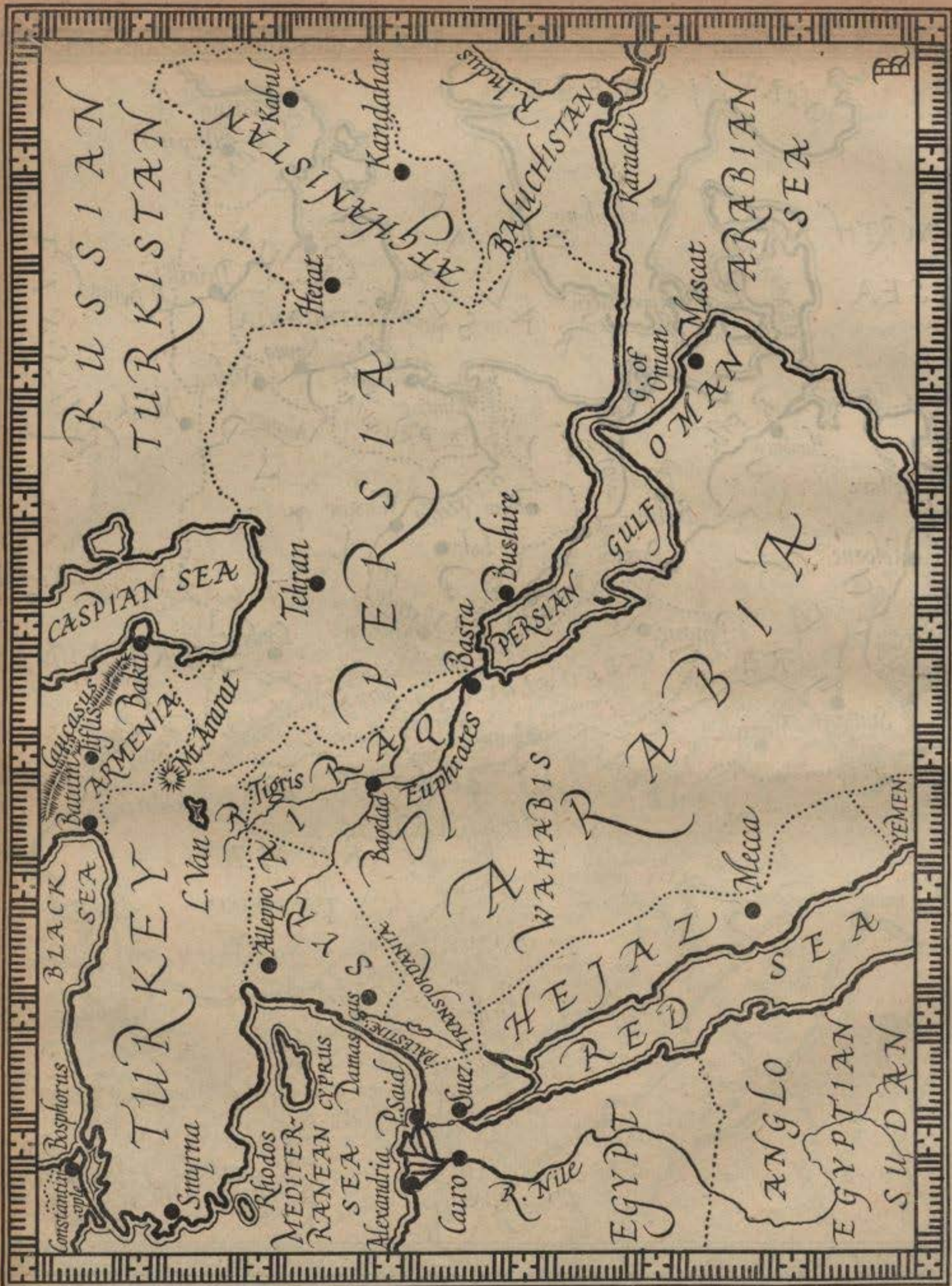
THE FRONTIERS OF EUROPE





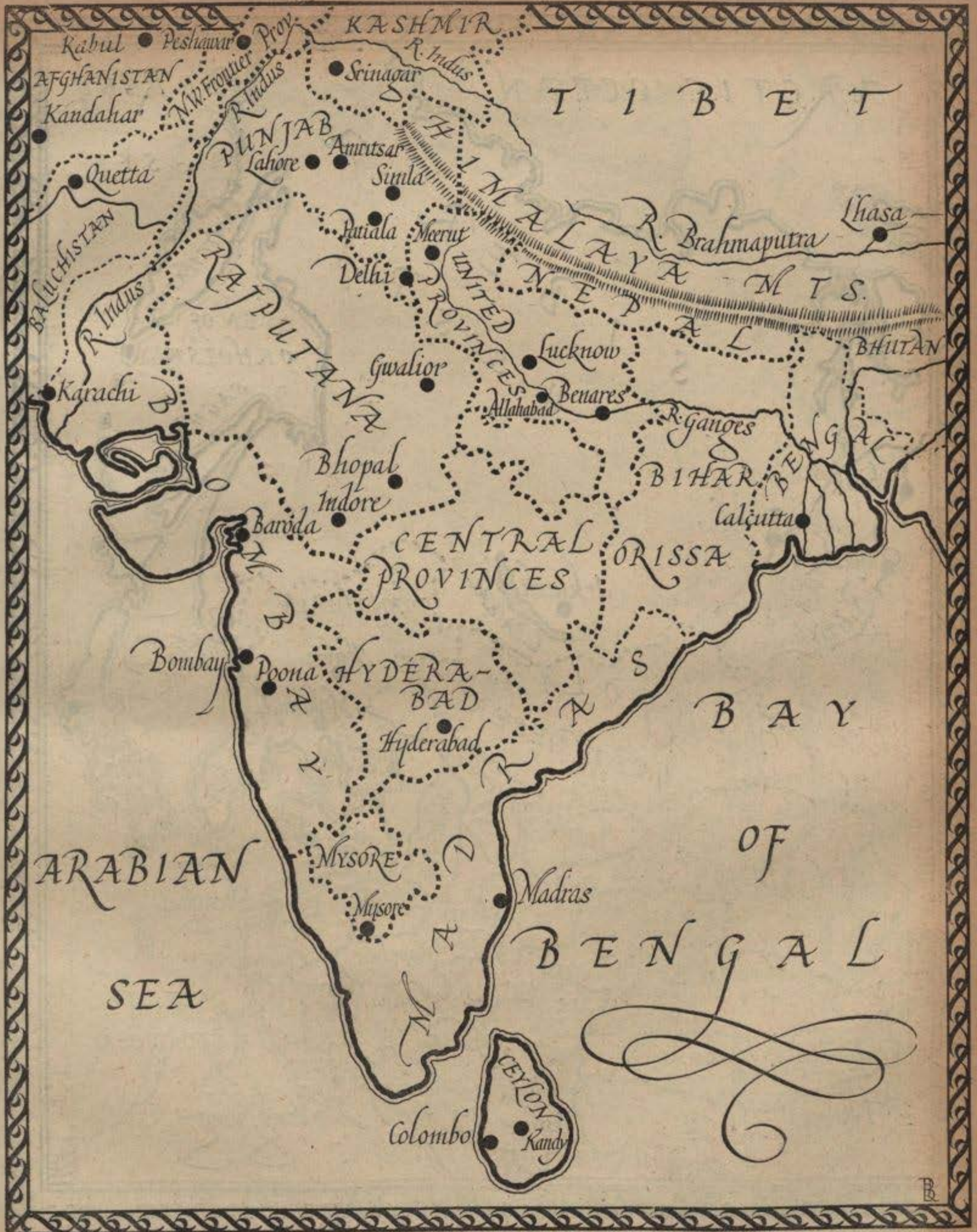
II. CENTRAL EUROPE





III. THE NEAR AND MIDDLE EAST









V. THE FAR EAST





VI. THE AFRICAN CONTINENT





VII. THE U.S.A., CENTRAL AND SOUTH AMERICA



3.30  
THE KNELLER  
HALL  
BAND

WEDNESDAY, May 14  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

10.15  
A RECITAL  
BY MIRIAM  
LICETTE

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE WEEK IN WESTMINSTER':  
Miss PICTON-TURBERVILLE, 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

JOSEPHINE TUCKER (Contralto)  
JAMES TOPPING (Tenor)

2.30 FOR THE SCHOOLS

Miss C. VON WYSS: 'Nature Study for Town  
and Country Schools—III, The "Water-Tiger"  
and how it becomes a Water-Beetle'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story-  
Telling in Prose and Verse—III, How Plays  
are made from Stories: The Merchant of Venice'

3.30 Kneller Hall Band

Conducted by

Captain E. H. ADKINS

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

Relayed from THE KNELLER  
HALL, TWICKENHAM

Overture, 'Prodana Nevesta'  
Smelana

Suite, 'Hiawatha'  
Coleridge-Taylor

Slumber Song .... Schumann

Gipsy Rondo ..... Haydn

Selection, 'Veronique'  
Messager

Valse Tristo ..... Sibelius

THE MALE VOICE CHOIR

The Jolly Roger .... } Candish  
Funiculi Funicula .. }

SAXOPHONE SOLO

Clanson de Matin .... Elgar

Selection, 'Princess Ida'  
Sullivan

Salterello ..... Mendelschn

Slavonic Rhapsody Friedemann

Rule Britannia

GOD SAVE THE KING



MIRIAM LICETTE  
will give half an hour's song recital tonight,  
from 10.15 to 10.45.

5.0 Gramophone Records

5.15 The Children's Hour

FOURTEEN may (with luck) gather round the  
microphone

Invitations have been sent for A FAMILY PARTY

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 The Foundations of Music

VIOLIN MUSIC OF CORELLI  
Played by EDA KERSEY

7.0-7.20 Talk arranged under the auspices of the  
Overseas Settlement Department

7.25 'SIX VICTORIAN POETS'—III  
Mr. F. L. LUCAS: 'Arnold'

7.45 The Wireless Military  
Band

Conducted by B. WALTON O'DONNELL

RISPAH GOODACRE (Contralto)

BAND

Overture, 'The Merry Wives of Windsor' Nicolas  
Two Norwegian Dances, Nos. 2 and 3 ..... Grieg

RISPAH GOODACRE

The Wayfarer's Night Song ... Easthope Martin  
Happy Summer Song  
The Shepherdess ..... Macmurrough

BAND

Alsation Scenes ..... Massenet  
Sunday Morning; In the Wineshop; Under  
the Limes; Sunday Evening

RISPAH GOODACRE

Wandering ..... Schubert  
In Summertime on Bredon ..... Graham Peel  
Gifts ..... Colin Taylor

BAND

Waltz, ('Eugene Onegin')

Tchaikovsky,

arr. Gerrard Williams

Berceuse ..... Jarnfelt

Witches' Dance ('Le Villi')

Puccini, arr. Howgill

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 A Discussion

10.15 A SONG RECITAL  
by  
MIRIAM LICETTE

10.45-12.0 (1,554.4 m. only)  
DANCE MUSIC

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

11.15-12.0 JACK HARRIS and his  
GROSVENOR HOUSE BAND, from  
GROSVENOR HOUSE



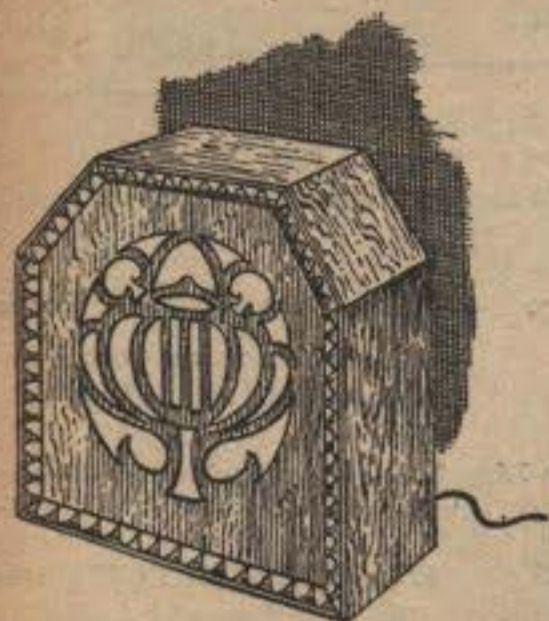
THE WIRELESS MILITARY BAND,  
conducted by B. WALTON O'DONNELL, is here seen in one of the studios at Savoy  
Hill. A band concert, with RISPAH GOODACRE singing, will be broadcast this  
evening at 7.45.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 333). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 332).



WEDNESDAY, May 14  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

1.30  
**THE MIDLAND  
 WIRELESS  
 ORCHESTRA**



**All stations  
 will  
 now switch  
 over to**

*Player's  
 please*



N.C.C. 779

- 12.0 *London Regional Programme*
- 1.30 **A Light Orchestral Programme**  
 THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by FRANK CANTELL
- Overture, 'Tannhäuser' ..... Wagner  
 CHARLES HILL (*Tenor*)  
 Slowly the Daylight departs ..... Borodin  
 The Journey's End ..... de Rance
- ORCHESTRA  
 Ballet Music, 'The Queen of Sheba'  
 Goldmark, arr. Roberts
- 2.5 YSABELLA WICKSTEED (*Violoncello*)  
 Lullaby ..... Cyril Scott  
 Serenade ..... Gounod  
 Mot d'Amour (A Word of Love)  
 Elgar, arr. Squire
- CHARLES HILL  
 The Beggar Maid ..... Barnby  
 Mary, my Mary ..... Leslie  
 On London Bridge ..... Besty
- ORCHESTRA  
 Reverie, 'The Voice of the Bells' ..... Luigini  
 Waltz ('Eugene Onegin')  
 Tchaikovsky, arr. Woodhouse
- 2.35-3.0 YSABELLA WICKSTEED  
 Nocturne ..... Gollermann  
 Negro Lullaby ..... Clutsam

- ORCHESTRA  
 Gavotte and Minuet ('Manon')  
 Massenet, arr. Mouton  
 Shepherd's Hey ..... Grainger
- 5.15 **The Children's Hour**  
 'The Singing Bride,' a Fairy Story, by Eileen  
 Mathias  
 WINIFRED COCKERILL (*Harp*)  
 'Ogongo the Ostrich,' a Nature Adventure, by  
 Mary Haras  
 Songs by HAROLD CASEY (*Baritone*)
- 6.0 *London Regional Programme*
- 6.15 'The First News'  
 WEATHER FORECAST: FIRST GENERAL NEWS  
 BULLETIN
- 6.40 *London Regional Programme*
- 8.30 Midland News
- 8.35 *London Regional Programme*
- 10.15 'The Second News'  
 WEATHER FORECAST: SECOND GENERAL NEWS  
 BULLETIN
- 10.30 *Experimental Transmission for The Radio  
 Research Board by the Pullograph Process*
- 10.35-11.0 *London Regional Programme*

*The alternative to the Midland Regional programme is the National programme  
 (see page 331), which you can receive from Daventry 5XX on 1,554.4 metres.*

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

*April 17.* Going to the Banque this day, here were soe manie withdrawing money for the holidays, that it set me thinking: strange how great a readinesse of money there be, in these ill times, for occasiouns of pleasure, yet how little a readinesse thereof, on all hands, for obligatiouns of business!

Having paid-in sundry checks, I along to the cashier for 10<sup>l</sup> out: which no sooner handed me, than I mist my glasses and to remember having left them on the paying-in counter. Soe instantly thither and here they lie in their case sure enough. But when I put out my hand to them, one writing at the counter sharply claims them for his, and after some arguments I find he is right and mine own glasses somehow gotten into my watch-poquet when I had never thought to look for it but to cover up with a jest about 'the pincher pinch' (being pinch-noase glasses): which, for a suddain *not*, methought happy, and soe parted.

Abt. ½ after 5 to Waterloo to enquire of to-morrow's trains for Cook, who goes for the day to her mother to Basingstoke, and my wife stands fares as well as makes enquiries, in order to keep the baggage sweet. Which for my wife is well enough, she having all the credit, but I all the toil and expense, being husband's portion. But Lord! The infinity of people I find here, great queues of them forming up to the gates of every platform almost, all rushing to their holiday enjoyments. Yet what enjoyment there can be in gadding abroad at this scimmaggy season and in this devilish weather, God knows.

*April 18* (Good Friday). We listened-in this night to the *Messiah* from Cardiff, which was nobly done and did please me mightily. Afterwards to deplore, both of us, the unworthy neglect upon which great Handel is now fallen with soe manie of our latter-day criticks, and have even heard some of these pretentious fools deride him for chepe and twiddly, God forgive them. A thing that pleased my wife was my recalling her once singing 'I know that my Redeemer liveth' at a recital in Olave's to the generall admiratioun—in particular her easy rising to the top noats, true and sweet as an Angel almost. Which, my saying this, did soe work upon her, that, having before been a little glum and sour, poor wretch, through too much fasting, she did instantly justify my words by becoming a true Angel to me, and soe remained all the rest of the evening, to my great content.

*April 19* (Primrose Day). As cold, wet, cheerless a day for the season as ever I knew. Every-one almost wears primroases in memory of my lord Beaconsfield that died this day was 49 yrs., yet now more alive in our hearts than ever, and manie praying he were still alive in the flesh to put the fear of God into the Egyptians and the Indians. What vext me was my wife's, alone of our household, refusing to wear primroases, not, says she, out of any disrespect to the great dead, but the faint yellow kills her complexioun. Whereto the fool obstinately stuck, and naught I cd. say will reason her out of it.



6.40  
SOME  
VAUDEVILLE  
STARS

WEDNESDAY, May 14  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.35  
THE COMEDY  
OPERA  
'DOROTHY'

12.0 ORGAN RECITAL  
by WALTER S. VALE  
Relayed from  
ALL SAINTS', MARGARET STREET  
MURIEL HERBERT (Soprano)

WALTER S. VALE  
Fugue on the name B.A.C.H., Op. 60, No. 3 ..... Schumann  
Choral Preludes ..... Brahms  
Herzliebster Jesu, Op. 122, No. 2;  
O Welt ich muss dich lassen,  
Op. 122, No. 3

MURIEL HERBERT  
Sally in our Alley.... }  
The Oak and the Ash } Old English  
Jockey to the Fair.... }

WALTER S. VALE  
Sonata in D. Minor, Op. 65, No. 6  
Mendelssohn  
Choral with variations; Fuga;  
Andante

MURIEL HERBERT  
Solveig's Song..... }  
The first Primrose..... } Grieg  
A swan ..... }  
Two Brown Eyes..... }

WALTER S. VALE  
Choral Partita on 'Christ der du  
bist der helle Tag' ..... Bach

1.0 Gramophone Records

1.30 A Light Orchestral  
Programme  
(From Midland Regional)  
THE MIDLAND WIRELESS  
ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Tannhäuser' .. Wagner  
CHARLES HILL (Tenor)  
Slowly the Daylight departs Borodin  
The Journey's End ..... de Rance

ORCHESTRA  
Ballet Music, 'The Queen of Sheba'  
Goldmark, arr. Roberts

2.5 YSABELLA WICKSTEED (Violon-  
cello)  
Lullaby ..... Cyril Scott  
Serenade ..... Gounod  
Mot d'Amour (A Word of Love)  
Elgar, arr. Squire

CHARLES HILL  
The Beggar Maid ..... Barnby  
Mary, my Mary ..... Leslie  
On London Bridge ..... Besly

ORCHESTRA  
Reverie, 'The Voice of the Bells'  
Luigini  
Waltz, ('Eugene Onegin')  
Tchaikovsky, arr. Woodhouse

2.35-3.0 YSABELLA WICKSTEED  
Nocturne ..... Golltermann  
Negro Lullaby ..... Clutsam

TO BE BROADCAST TONIGHT AT 8.35



'DOROTHY'

A PASTORAL COMEDY OPERA IN THREE ACTS  
Written by B. C. STEPHENSON  
(Revised by AVALON COLLARD)  
MUSIC by ALFRED CELLIER  
CHARACTERS

Sir John Bantam ('The Squire' of Chanticleer Hall) ROBERT CHIGNELL  
Geoffrey Wilder (his nephew, a London gallant) .. ROBERT NAYLOR  
Harry Sherwood (Wilder's friend) ..... GEORGE BAKER  
John Tuppiitt (landlord of the 'Hop Pole') .. HARRY BRINDLE  
William Lurcher (a Sheriff's Officer)..... LEONARD HENRY  
Tom Strutt (a young farmer)..... JOHN ARMSTRONG  
Dorothy Bantam (Sir John's daughter)..... MAVIS BENNETT  
Lydia Hawthorne (her cousin)..... ELSIE OTLEY  
Phyllis Tuppiitt (the landlord's daughter).. ESTHER COLEMAN  
Lady Betty (a spinster)..... JEAN ALLISTONE  
Mrs. Privett (a widow) ..... DORA GREGORY  
Chorus of Villagers, Guests, Huntsmen, and Great-Grand-  
mothers

Act I—The Hop-Pole Inn and Gardens (morning)  
Act II—Chanticleer Hall (the same night)  
Act III—The Round Coppice (the next morning)  
The action takes place in Kent, in October, 1740

THE WIRELESS ORCHESTRA  
and  
THE WIRELESS CHORUS,  
conducted by STANFORD ROBINSON

The entire production under the direction of CECIL LEWIS

'Dorothy' will be broadcast with the same cast  
in the National programme on Saturday  
evening at 7.30.

ORCHESTRA  
Gavotte and Minuet ('Manon')  
Massenet, arr. Mouton  
Shepherd's Hey ..... Grainger

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

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

6.40 Vaudeville  
FRED DUPREZ (To Compère)  
BETTY CHESTER (In Comedy Songs  
and Light Ballads)  
SANDY ROWAN (Scottish Comedian)  
CHARLES HAYES (Comedian)  
ANN PENN (Impersonations)  
HATCH and CARPENTER (Syncopated  
Harmony)  
SILVIO SIDELI and GABY VALLE (in  
Neapolitan Songs)

8.0 Mr. OTTO SIEPMANN: German  
Language Talk

8.30 Regional News

8.35 'Dorothy'  
A PASTORAL COMEDY OPERA  
IN THREE ACTS  
Written by B. C. STEPHENSON  
(Revised by AVALON COLLARD)  
Music by ALFRED CELLIER  
THE WIRELESS ORCHESTRA  
and  
THE WIRELESS CHORUS  
Conducted by  
STANFORD ROBINSON  
The entire production under the  
direction of CECIL LEWIS  
(See centre of page)

10.5 Interval

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

10.30 DANCE MUSIC  
SYDNEY KYTE and his CRO'S CLUB  
BAND, from CRO'S CLUB

11.15-12.0 JACK HARRIS and his  
GROSVENOR HOUSE BAND, from  
GROSVENOR HOUSE

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 331).



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Head Office and Works:

**EMPIRE WORKS  
HUDDERSFIELD**

**Wednesday's Programmes continued (May 14)**

**CARDIFF**

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE  
10.30-11.0 National Programme
- 1.15 A Symphony Concert  
Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by REGINALD REDMAN  
Overture, 'Coriolanus' ..... } Beethoven  
Symphony No. 2 in D (Op. 36) .... }
- 2.0 National Programme
- 3.30 THE STATION TRIO  
FRANK THOMAS (Violin)  
RONALD HARDING (Violoncello)  
HUBERT PENGELLY (Pianoforte)
- Miniatures, Set 3 ..... Bridge  
Vesperale ..... Cyril Scott
- GERTRUDE FINDLAY (Soprano)  
Happy Song ..... Sanderson  
The Dove ..... del Riego  
Sigh no more ..... Aiken
- TRIO  
Puppet Show ..... Rowley  
Trio in D Minor (Slow Movement) .. Mendelssohn
- HUBERT PENGELLY (Pianoforte)  
Prelude No. 20 ..... }  
Mazurka No. 47 ..... } Chopin  
Larghetto from Sonata No. 1 ..... }  
Waltz in A Flat, Op. 42 ..... }
- GERTRUDE FINDLAY  
Thank God for a Garden ..... del Riego  
A brown Bird singing ..... Haydn Wood  
Rivals ..... Claude Aronville
- TRIO  
Waltz ..... Cyril Scott  
Nocturne ..... Mendelssohn  
Miniatures, Set I ..... Bridge

- 5.0 National Programme
- 5.15 Swansea Programme
- 5.30 THE CHILDREN'S HOUR
- 6.0 National Programme
- 7.45 The Open Road  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by REGINALD REDMAN  
Selection, 'The Beggar's Opera' .. arr. Austin
- WILLIAM PARSONS (Baritone)  
The Tinker's Song ..... Lane Wilson  
Stone Cracker John ..... Eric Coates
- THE ORCHESTRA  
English Folk Song Suite ..... Vaughan Williams  
Seventeen Come Sunday; My Bonny Boy;  
Folk Songs of Somerset
- WILLIAM PARSONS  
Lot Beauty awake } ('Songs of Travel')  
The Infinite shining Heavens } Vaughan Williams
- THE ORCHESTRA  
Songs without words:  
Country Song ..... } Holst  
Marching Song ..... }
- WILLIAM PARSONS  
Youth and Love } ('Songs of Travel')  
The Roadside Fire } Vaughan Williams
- THE ORCHESTRA  
Shepherd's Hey ..... Grainger  
Suite, 'The Open Road' ..... Lohr
- WILLIAM PARSONS  
Fill a Glass with Golden Wine ..... Quilter

- THE ORCHESTRA  
Selection, 'Merrie England' ..... German
- 9.0 National Programme
- 9.15 West Regional News
- 9.25-10.45 National Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.15 Cardiff Programme
- 2.0 National Programme
- 3.30 Cardiff Programme
- 5.0 National Programme
- 5.15 THE CHILDREN'S HOUR
- 5.30 Cardiff Programme
- 6.0 National Programme
- 7.45 Cardiff Programme
- 9.0 National Programme
- 9.15 West Regional News  
(From Cardiff)
- 9.25-10.45 National 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 Mid-week Sports Bulletin; Local News
- 9.25 National Programme
- 10.45-11.0 London Regional Programme

**BOURNEMOUTH**

- 10.15-10.30 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30-10.45 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,  
5.0:—National Programme, 5.15:—The Children's Hour,  
6.0:—'City Gardens at Small Expense'—IV, Miss E. I.  
Newcombe; 'Friends and Foes of the Gardeners' (From  
Leeds), 6.15:—National Programme, 7.45:—A Concert of  
Music by Women Composers, 9.0:—National Programme,  
9.15:—North Regional News, 9.25-10.45:—National  
Programme.



# How to feel clean-shaven longer



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(Silk Substitute) MACHINE TWIST

**No. 50**

for sewing into silks, art. silks, chiffons and lightest fabrics.

**No. 40**

the famous thread for general sewing.

Each size is in the full range of White, Black and 280 COLOURS on 100 YARDS REELS for hand or machine.

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(SILK SUBSTITUTE) MACHINE TWIST





**B**ECAUSE of its Interlocked Construction the Cossor New Process Screened Grid has a degree of strength never before attained in any valve. Unit by unit its elements are assembled — each joint electrically welded — each unit reinforcing and locking the previous one until the whole structure assumes a girder-like rigidity. Even the hardest blow cannot disturb its perfect alignment. For strength, for power and for long life use the Cossor New Process Screened Grid Valve in your Receiver, no other make has Interlocked Construction.

**2-, 4- and 6-volt types now available.**

Characteristics: Anode volts 120-150, Impedance 200,000, Amplification Factor 200. Price each **22/6**

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# Cossor

## New Process Screened Grid Valves



8.0  
A SHORT  
BERNARD SHAW  
PLAY

THURSDAY, May 15  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
'DIVERSIONS'  
NUMBER  
TEN

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'OURSELVES AND THE STATE'—II  
Mrs. H. A. L. FISHER: 'The Baby'
- 11.0-11.30 Experimental  
Television Transmission by the Baird Process  
(261.3 m. Vision)  
(356.3 m. Sound)
- 12.0 A Concert  
MAISIE EVANS (Soprano)  
DAISY SCOTT (Flute)  
CECIL J. TURNER (Pianoforte)
- 1.0 REGINALD FOORT  
AT THE ORGAN OF THE REGENT CINEMA,  
BOURNEMOUTH  
(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  
ROSA ALBA (Soprano)  
HERBERT DE LEON (Baritone)  
HAROLD KNUDSEN'S LADIES' ORCHESTRA
- 5-15 The Children's Hour  
'THE WILD WOOD,' from 'THE WIND IN THE  
WILLOWS' (Kenneth Grahame), arranged as a  
Dialogue Story, with incidental music played by  
ERNEST LUSH
- 6.0 Miss IRENE COOPER-WILLIS: Reading from  
'Jane Eyre,' by Charlotte Brontë

TONIGHT AT 8.0

## 'THE MAN OF DESTINY'

A TRIFLE BY  
BERNARD SHAW

Napoleon ..... BRUCE BELFRAGE  
Giuseppe (an innkeeper)..... GEORGE CARR  
A Lady ..... LAURA COWIE  
A French Lieutenant ..... HUGH DEMPSTER

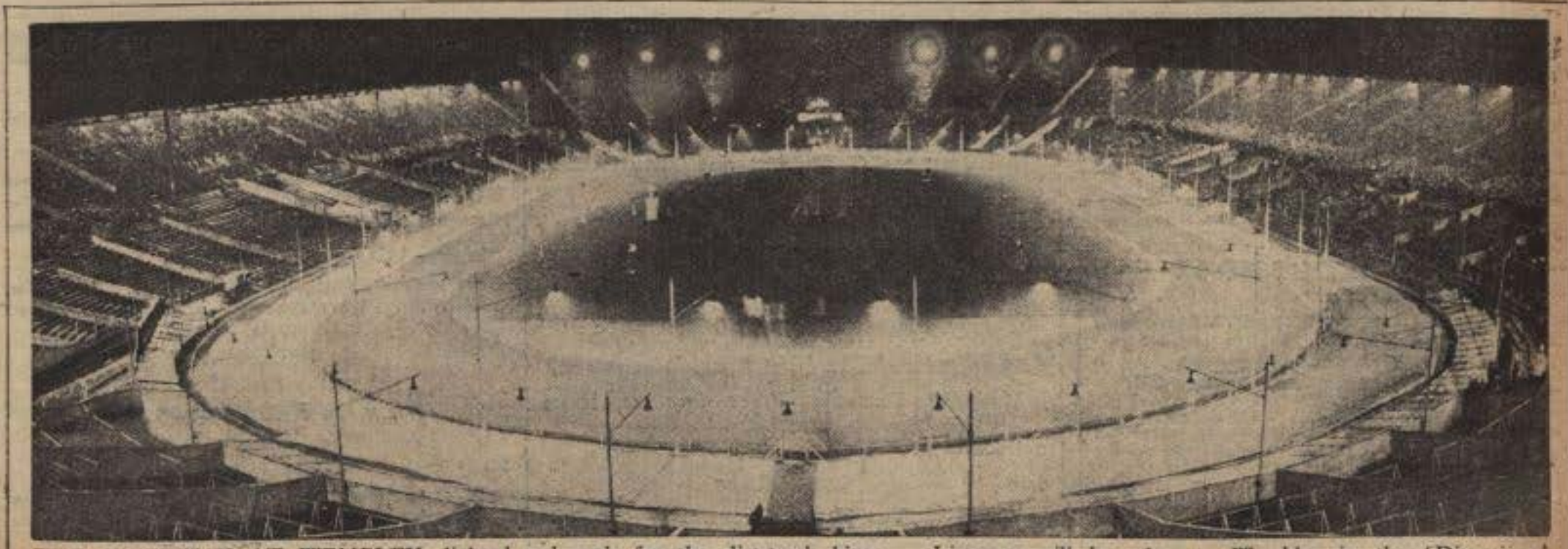
Produced by CECIL LEWIS

THE twelfth of May, 1796, in north Italy, at Tavazzano, on the road from Lodi to Milan. A little inn; a vineyard at the back, with the old winepress and a cart among the vines; the door close down on the right, leading to the inn entry; the landlord's best sideboard, now in full action for dinner, further back on the same side; the fireplace on the other side, with a couch near it; and another door, leading to the inner rooms, between it and the vineyard; and the table in the middle with its repast of Milanese risotto, cheese, grapes, bread, olives, and a big wickered flask of red wine.

Napoleon is working hard, partly at his meal and partly at a map, which he is correcting from memory, occasionally marking the position of the forces by taking a grapeskin from his mouth and planting it on the map with his thumb, like a wafer. He has a supply of writing materials before him, mixed up in disorder with the dishes and cruets.

'The Man of Destiny' will be broadcast in the London Regional programme on Friday night (see page 345).

- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.35 Market Prices for Farmers
- 6.40 The Foundations of Music  
VIOLIN MUSIC OF CORELLI  
Played by EDA KERSEY  
(From Cardiff)
- 7.0-7.20 'THE CINEMA'
- 7.25 'PROBLEMS OF INDUSTRY'—III  
Mr. T. H. MARSHALL: 'The Body Politic'
- 7.45 CECIL DIXON (Pianoforte)
- 8.0 'The Man of Destiny'  
(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
- 9.25 'THE WAY OF THE WORLD'  
By Mr. VERNON BARTLETT
- 9.40 'DIVERSIONS'—X  
AN ITEM from  
THE LONDON PALLADIUM  
Supported by  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA,  
including  
A SPEEDWAY MEETING  
at the Empire Stadium, Wembley,  
described by J. E. HOSKING.  
'THE NERVE CENTRE OF A GREAT RAILWAY,'  
relayed from Willesden Junction Signal Box
- 10.40-12.0 DANCE MUSIC  
THE AMBASSADOR CLUB ORCHESTRA, directed by  
EDDIE GROSS-BART, from THE AMBASSADOR CLUB
- 12.0-12.5 1,554.4 m.  
Experimental Transmission for the Radio Research Board by the Fullograph Process



THE SPEEDWAY AT WEMBLEY, lighted and ready for the dirt-track kings. Listeners will be taken to Wembley in the 'Diversions' programme that starts tonight at 9.40, when the speedway meeting will be broadcast, with a description by Mr. J. E. Hosking.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 339). Midland listeners receiving the above National programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 338).





“Young man, if at your age this opportunity had been given to me I need not be working now”

“In my day Insurance was Insurance, and nothing more. To-day Insurance not only looks after your dependents, but it looks after you. It provides a regular and guaranteed income for your later years, enabling you to retire from business at an early age. It saves you Income Tax. It provides you with ready money in case of emergency. It gives you a monthly income if through illness or accident you become permanently incapacitated for earning a living. And, in addition, the insurance for your family is an ever-increasing amount.

A PENSION OF

**£275 A YEAR**

WHEN YOU WISH TO RETIRE

You are 35 now, half the span of life. How far have you gone along the road to independence? Little saved for your own later years, little to leave your family should anything happen to you.

Adopt this plan and at once you are on the high road to independence. Almost before you know it—so quickly pass the years—you will be there; a Life Pension of £275 a year will be yours, or £3,400 Cash if you prefer it. It is yours at 55 years of age.

Every deposit you make entitles you to relief of Income Tax. This makes the investment more than ever profitable.

Another thing. Supposing illness or accident permanently incapacitates you from earning a living. Under this plan you would cease making deposits and receive £20 monthly until the pension is due.

Then your family. From the first deposit, they would be covered for £2,000 plus profits increased to £4,000 plus profits if your death be the result of an accident.

These figures are based on present rate of bonus and Income Tax.

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

The plan applies at any age and for any amount—smaller or larger. Why not at once, without delay, see exactly what advantages it offers you?

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(Incorporated in Canada in 1865 as a Limited Company),  
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Trafalgar Square, London, S.W.1.

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

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

Address.....

Occupation..... Exact Date of Birth.....

R.T., 9/5/30

**THURSDAY, May 15**  
**MIDLAND REGIONAL**  
626 kc's (479.2 m.)

8.0  
**THE MIDLAND**  
**PIANOFORTE**  
**SEXTET**

12.0 THE GRANGE SUPER CINEMA ORCHESTRA  
Conducted by HAYDN HEARD  
Relayed from SMALL HEATH, BIRMINGHAM  
March, 'Nautical Moments' ..... arr. Winter  
Selection, 'Lady Mary' ..... Sirmay  
Waltz, 'The blue Danube' ..... Johann Strauss  
Children's Suite ..... John Ansell  
Overture, 'The Battle of Legnano' ..... Verdi

1.0 A Ballad Concert  
VICTOR NEWBURY (Baritone)  
WINIFRED SHAW (Violin)  
HAROLD STRINGER (Pianoforte)  
AMY FRANCIS (Soprano)

1.30 London Regional Programme

7.0 A Military Band Concert  
THE BAND OF H.M. SCOTS GUARDS  
(By permission of Colonel FRANCIS ALTON,  
C.M.G., D.S.O.)  
Director, of Music, Lieut. HORACE E. DOWELL  
March, 'The Spirit of Pageantry' ..... Fletcher  
Cornet Solo, 'The Lost Chord' ..... Sullican  
(Musician W. BOWLES)  
Selection, 'Carmen' ..... Bizet  
Ballet Music, 'Faust' ..... Gounod  
Overture, 'Tannhäuser' ..... Wagner

8.0 The Midland Pianoforte Sextet  
(Leader, FRANK CANTELL)  
Overture, 'The Yellow Princess' ..... Saint-Saëns  
Caroli, 'Ay-Ay-Ay' ..... Frcine  
Slumber Song ..... Squire



THE SCOTS GUARDS BAND, which will give a concert in the Midland Regional programme this evening at 7.0, is here seen passing in front of Buckingham Palace.

2.30-3.0 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM

5-15 The Children's Hour  
'CINDER(Y)ELLA'  
A 100 per cent. Talkie, featuring Queen Camilla,  
by NORMAN TIMMIS  
Songs by MARJORIE PALMER (Soprano)  
NORRIS STANLEY (Violin)

6.0 London Regional Programme

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

6.40 LIGHT MUSIC  
THE HAYDN ORCHESTRA  
Relayed from THE NATIONAL TRADES EXHIBI-  
TION, BIRMINGHAM

REBE HILLIER (Contralto)  
O lovely Night ..... Landon Ronald  
The Green Hills o' Somerset ..... Eric Coates  
Trees ..... Raabach

SEXTET  
Suite, 'Three Fours' ..... Coleridge-Taylor

REBE HILLIER  
Wayfarer's Night Song ..... Easthope Martin  
What's in the Air today? ..... Robert Eden  
Ae fond Kiss ..... arr. Lawson

SEXTET  
Whispering of the Flowers ..... Von Blon  
Folk Songs from Somerset .. Vaughan Williams

9.0 Midland News

9.5 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 337), which you can receive from Daventry 5XX on 1,554.4 metres.



8.0  
THE HAROLD  
BROOKE  
CHOIR

THURSDAY, May 15  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.5  
THE OLD ENGLISH  
CHAMBER  
ORCHESTRA

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

1.0 A Ballad Concert  
(From Midland Regional)  
VICTOR NEWBURY (Baritone)  
The Stock Rider's Song ..... James  
Captain Harry Morgan ..... Bantock  
The Yeomen of England ('Merrie England')  
German  
WINIFRED SHAW (Violin), HAROLD STRINGER  
(Pianoforte)  
Sonata in D ..... Handel, arr. Jensen  
AMY FRANCIS (Soprano)  
April is a Lady ..... Phillips  
Who'll buy my Lavender? ..... German  
Down in the Forest ..... Landon Ronald  
The Wood Pigeon ..... Lisa 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)  
Overture, 'William Tell' ..... Rossini  
Serenade, 'Fleeting Fancies' ..... Lohr  
Pierrette ..... Chaminade  
Three Dances ('Tom Jones') ..... German

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)  
THE HAYDN ORCHESTRA  
Relayed from THE NATIONAL TRADES EXHIBI-  
TION, BIRMINGHAM

7.0 A Military Band Concert  
(From Midland Regional)  
THE BAND OF H.M. SCOTS GUARDS  
(By permission of Colonel Francis Alston, C.M.G.,  
D.S.O.)  
Director of Music, Lieut. HORACE E. DOWELL  
March, 'The Spirit of Pageantry' ..... Fletcher  
Cornet Solo, 'The Lost Chord' ..... Sullivan  
(Musician W. BOWLES)  
Selection, 'Carmen' ..... Bizet  
Ballet Music, 'Faust' ..... Gounod  
Overture, 'Tannhäuser' ..... Wagner

8.0 The Harold Brooke Choir  
Conducted by HAROLD BROOKE  
Relayed from  
THE BISHOPSGATE INSTITUTE

A Hand at Contract Bridge  
E deals. Score stands at: E and W, game  
up and 60. N and S, Love.

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

PART I  
Motet for Chorus and Organ, 'O Praise the  
Lord' ..... Bach  
(Lobet den Herrn alle Heiden)

8.12 Madrigals:  
Take here my Heart ..... Weelkes  
Ah, dear Heart ..... Gibbons  
Thus saith my Cloris ..... Wilbye  
Love not me for comely Grace ..... Wilbye

8.23 FREDERICK JACKSON (Pianoforte Solos)  
The Woods so wild ..... Byrd  
The Bells ..... Byrd



MARK RAPHAEL,  
baritone, sings in a concert of Chamber  
Music, with the Old English Chamber  
Orchestra, to-night at 9.5.

A Toy ..... Giles Farnaby  
Giles Farnaby's Dream ..... Giles Farnaby  
His Rest ..... Giles Farnaby  
His Conceit ..... Giles Farnaby  
His Humour ..... Giles Farnaby  
The King's Hunt ..... John Bull, arr. Craxton

8.40 CHORUS (Modern Madrigals)  
In Praise of Pan ..... Brent-Smith  
Now Spring doth show her Power ..... Brent-Smith  
As some great Engine, ..... Brent-Smith

8.46 Choral Suite (Unaccompanied)  
A Pageant of Human Life  
Bantock, words by Sir Thomas More  
Childhood (Women's and Boys' Voices)  
Manhood (Men's Voices)  
Cupid (Boys' solo and Chorus)  
Age (Altos and Tenors)  
Death (Sopranos, Tenors, Basses)  
Lady Fame (Women's Voices)  
Time (Men's Voices)  
Lady Eternity (All)

9.0 Regional News

9.5 A Concert  
MARK RAPHAEL (Baritone)  
THE OLD ENGLISH CHAMBER ORCHESTRA  
Conducted by FRED ADLINGTON  
Bracebridge Hall Suite ..... Adlington  
Prelude; Minuet; Song; Country Dance  
Moderato and Minuet ..... Purcell  
Suite ..... Boyce  
Symphony; Balletto; Jig; Bourrée  
Chaconne ..... Purcell

MARK RAPHAEL  
O cessate di piagarmi (O  
cease to plague me) ..... Alessandro Scarlatti  
Spesso vibra (Tensely  
quivers) ..... Alessandro Scarlatti  
Quella Fiamma (That Flame) Benvenuto Marcello

9.30 ORCHESTRA  
Folk Song Suite ..... Rowley  
With Marjoram Gentle; Sweet William; Shep-  
herd's Purse; Love Lies Bleeding; Lords and  
Ladies  
Pastorale ..... Clifford Roberts  
Jig ..... Sumson

MARK RAPHAEL  
Wenn du zu den Blumen gehst (Wouldst  
thou call the fairest Flowers?) ..... Wolf  
Alle gingen, Herz, zur Ruh (All things  
went, my Heart, to Rest) ..... Wolf  
Köpfchen, Köpfchen, nicht gewimmert  
(Little Head, do not whimper) ..... Wolf

ORCHESTRA  
Folk Song ..... Cyril Scott  
Waltz ..... Cyril Scott  
Andante Maestoso ..... Cyril Scott  
Pavane ..... Byrd  
Sarabande ..... Purcell  
Gavotte ..... Purcell  
Bourrée ..... German

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

10.30-11.0 BRIDGE  
BROADCAST-IV  
Mrs. STAFFORD NORTHCOTE  
'Contract Bridge'  
(See top of column 2)

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 337).



# LOWDEN

Improved process

## RADIO VALVES

ensure

### REALISTIC RECEPTION AND LONGER LIFE

GET the station you want, when you want it—with a Lowden valve. The Lowden valve has a special spiral wound anode that gives you greater volume and richer tone. Double strength Barium-coated filament specially made to withstand hard knocks. A British-made valve that gives you the perfect reception you've always hoped for.

#### Note the Lowden prices

Screened Grid	17/6	each
General Purpose, L.F. and H.F.	6/6	"
Power Valves	8/6	"
Super Power Valves	10/6	"
2, 4 and 6 volts.		

Your local dealer can supply

In case of difficulty write  
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**LOWDEN VALVE WORKS**  
**SOUTHALL, MIDDLESEX**  
C.F.H.

## WHY WHIRLWIND WINS

### It's the World's Cheapest Servant

This gem of a servant does the work much better, in much less time making light of heavy work with utmost speed and efficiency. Takes up all dust, dirt, hairs and litter, however fine, leaving the home spotless. No effort required—its powerful suction and soft revolving brush work like magic.

The "Whirlwind" is NOT Electric, costs nothing to use and little to buy.

Not hawked from door to door. Sold by all good Stores, Ironmongers and Furnishing Houses.



Life's not so dusty with the

# WHIRLWIND

REGD TRADE MARK

The Cleaner Sweeper with the Perfect Suction

**5/-** DOWN  
Balance payable by 10 installments of 1/- monthly payments of 10/-

CASH PRICE  
**£4:19:6**

Complete, No Extras

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NOT ELECTRIC**

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WHIRLWIND LTD., 89, REGENT STREET, LONDON, W.1.

## Thursday's Programmes continued (May 15)

### 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 CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S  
HOUR

'MOONSHINE'

by

CAREY GREY

6.0 'THE DEPARTED  
DRAMA'—II

Mr. FROOM TYLER:  
'The Theatre at  
Jacob's Well'

6.15 National  
Programme

6.35 Market Prices for  
Farmers

6.40 National  
Programme

9.15 West Regional  
News

9.25-12.0 National  
Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0 National Programme

4.45 Cardiff Programme

6.15 National Programme

6.35 Cardiff Programme

6.40 National Programme

9.15 West Regional News  
(From Cardiff)

9.25-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 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

2.30-12.0 National Programme



### 'MOONSHINE'

by

CAREY GREY

to be broadcast in

THE CHILDREN'S HOUR

from Cardiff this afternoon.

### 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

(From Liverpool)

LEO BRYLL (Baritone)

JOSEPH LOUGHLIN  
(Violin)

MARGARET LINDSAY  
(Contralto)

4.30 An Orchestral Concert

Relayed from PARKER'S RESTAURANT

PARKER'S RESTAURANT ORCHESTRA

Musical Director, LADDIE CLARKE

RUTH KNOWLES (Soprano)

5.15 THE CHILDREN'S HOUR

'THE WILD WOOD'

From 'THE WIND IN THE WILLOWS',  
by KENNETH GRAHAME

6.0 National Programme

6.35 Market Prices for Northern English Farmers

6.40 National Programme

9.15 North Regional News

9.25-12.0 National Programme

OWING to a regrettable error, the orchestra accompanying the Battle and East Sussex Choral Society's performance of Mozart's Requiem, which was relayed from Battle on Tuesday, April 29, was announced in these columns 'The Hastings Municipal Orchestra, conducted by Mr. Basil Cameron.' It was actually the local orchestra of the Society, reinforced by arrangement with Mr. Cameron, with members of the Hastings Municipal Orchestra.



THOSE VERY HEALTHY PEOPLE



demonstrate how well  
**Gibbs Dentifrice**  
preserves teeth

Even among healthy outdoor people, the regular users of Gibbs Dentifrice stand out. Sparkling teeth glisten where cheery smiles indicate robust health.

Gibbs Dentifrice keeps teeth so clean, so bright, so sound—and all so safely. Health is assured. Into every crevice and cranny the penetrating foam goes, cleaning swiftly away anything that could cause decay. You can feel it working all over the teeth, on the tongue, round the gums.

Those very healthy people are walking advertisements for Gibbs Dentifrice. Follow their example by buying a case of Gibbs Dentifrice to-day. Large size, 1/-; De Luxe, 1/6; Refills 11d.; Popular size, 7½d.; Tubes, 6d. and 1/-.

(These prices do not apply in the Irish Free State.)

Your teeth are Ivory Castles—defend them with

**Gibbs Dentifrice**  
BRITISH MADE

GD35R



SEND FOR GIBBS TRIAL BOX

Gibbs have prepared a Ladies' Box and a Gentlemen's Box, each containing 5 useful sized samples:—

Ladies' Box contains:  
Gibbs Dentifrice; Cold Cream  
Soap; Cold Cream Foam;  
Shampoo Powder; Dental  
Cream.

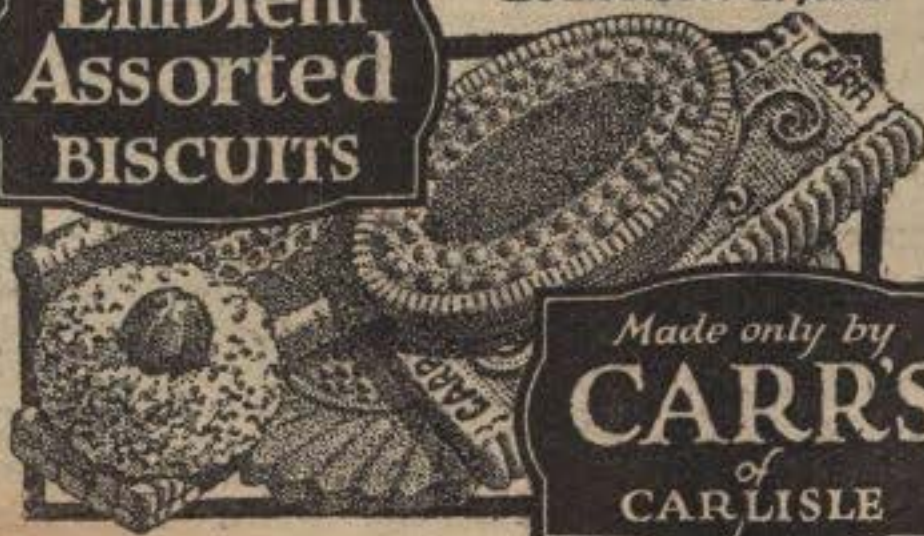
Gent's Box contains:  
Gibbs Dentifrice; Shaving  
Cream; Cold Cream Shaving  
Soap; Dental Cream; Cold  
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your shoulders!

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measure  
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HALF-Belt

ORDER BY POST TODAY  
In BLACK, BROWN, GREY, or WHITE  
with set of self-fixing threadless buttons  
(extra buttons 2d. per set) and our guarantee  
of satisfaction. Give waist measurement  
and state colour. Enclose cheque or P.O.  
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you're  
a beauty

You smile happiness. The same smile you gave when you said "Yes" years and years ago. It thrills me. Just the same. . . . Thank you, darling. . . . Golden Shred. This "Golden Shred" is fine. It's like you, Betty. Always the same. Always radiant. Always the very best.

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7.45  
THE MUSIC  
OF LESLIE  
WOODGATE

FRIDAY, May 16  
NATIONAL PROGRAMME

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

10.10  
'PEOPLE  
AND  
THINGS'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. LEONORA EYLES: 'Economical Meals'

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

12.0 A Sonata Recital

MARY JARDINE (Pianoforte)  
HELEN LUARD (Violoncello)

Seven Variations on an Air from 'The Magic Flute' by Mozart ..... Beethoven  
Sonata for Violoncello and Pianoforte .... Delius

12.30 AN ORGAN RECITAL

By LEONARD H. WARNER  
Relayed from St. Botolph's, Bishopsgate  
EDWARD REACH (Tenor)

1.30 A Recital of Gramophone Records  
by CHRISTOPHER STONE

2.30 FOR THE SCHOOLS

Miss CHARLOTTE SIMPSON: 'Rural Survey—XIII, Travelling in Modern Times'

2.55 Interlude

3.0 'PEOPLES OF THE WORLD AND THEIR HOMES'—III. Professor J. L. MYERS: 'The Highland Peoples of the Balkans'

3.20 Interlude

3.30 Dramatic Reading

'Romeo and Juliet'  
(William Shakespeare)

4.15 Light Music

MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

5.15 The Children's Hour

Songs and Imitations by RONALD GOURLEY  
'JUANITA KIDNAPPED,' written and told by  
J. C. STOBART  
The Story of 'The Man with the Green Face'  
(Richard Hughes)

6.0 Mr. F. BROOMHEAD: 'The Importance of a Good Poultry Strain'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

VIOLIN MUSIC OF CORELLI  
Played by EDA KERSEY

7.0-7.20 Mr. GERALD HEARD: 'Research and Discovery'—II

7.25 'BIRD WATCHING AND BIRD BEHAVIOUR'—III

Professor JULIAN HUXLEY: 'The Daily Life of Birds'

7.45 Leslie Woodgate  
Programme

ROY HENDERSON (Baritone)  
THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA

Conducted by LESLIE WOODGATE

Impression for Orchestra, 'Caerdydd'

ROY HENDERSON, Chorus and Orchestra

Elegy

ORCHESTRA

English Dance Suite for String Orchestra  
Pastoral Dance; Country Dance; Hornpipe

CHORUS

Part Songs:  
Amarillis  
To the Water Nymphs  
Carol, 'The Joyful Birth'

ORCHESTRA

Prelude for Orchestra, 'The Haunted Glen'

ROY HENDERSON, Chorus and Orchestra.

Songs of the Chase  
(Five Hunting Songs for Baritone Solo, Chorus and Orchestra)

8.35 'Parsifal'  
ACT II

Relayed from the ROYAL OPERA,  
COVENT GARDEN

Conductor, ROBERT HEGER

9.45 '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

10.10 'PEOPLE AND THINGS'  
The Hon. HAROLD NICOLSON

10.25-12.0 (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

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



If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 345). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 344).



**'Good  
Smoke  
Everybody,  
GOOD  
SMOKE!'**



**WILLS'S  
'GOLD  
FLAKE'  
SATISFY.**  
All the value is in  
the Cigarettes


**FRIDAY, May 16  
MIDLAND REGIONAL  
626 kc's (479.2 m.)**

7-45  
**'ELIXIR'**  
A MAY-TIME  
TONIC

**12.0 Lunch-Hour Concert**  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
Three Pastoral Sketches ..... Mayerl  
Selection, 'The Blue Mazurka' ..... Lehar  
JOSEPHINE TUCKER (Contralto)  
Pleading ..... Elgar  
Now sleeps the crimson Petal ..... Quilter  
My Prayer ..... Squire  
ORCHESTRA  
By the Tamarisk ..... Eric Coates  
The 'Jimmy Sale' Rag ..... Haydn Wood  
JOSEPHINE TUCKER  
Columbine's Garden ..... Besty  
Mighty like a Rose ..... Nevin  
Till I wake ..... Woodforde-Finden

7.15 CUTHBERT FORD (Baritone) and Orchestra  
Aria, 'Non più andrai' ('So, Sir Page')  
( ' Figaro ' ) ..... Mozart  
ORCHESTRA  
Arcadian Suite ..... Scharwenka  
CUTHBERT FORD  
The Song of Momus to Mars ..... Boyce  
Love is a Babel ..... } Parry  
Why so pale and wan? ..... }  
Roving in the Dew ..... Butterworth  
7.35 ORCHESTRA  
Ballet Music, 'Hérodiade' ..... Saint-Saëns

7-45 **'Elixir'**  
(See below)



**'ELIXIR' A MAY-TIME  
TONIC**

*Prescribed and produced by*  
**CHARLES BREWER**

*with*  
ANONA WINN  
DORA GREGORY  
ALFRED BUTLER  
ERNEST SEFTON  
MYLES CLIFTON

*At the Pianos:*  
JACK VENABLES and WALTER RANDALL

**TO BE BROADCAST TO THE MIDLAND  
REGION THIS EVENING AT 7-45.**

ORCHESTRA  
Selection, 'The Rebel Maid' ..... Phillips  
Suite, 'My Lady Dragon-Fly' ..... Finck  
**1.15-3.0 London Regional Programme**  
**5.15 The Children's Hour**  
'The Whimsical Doings of Laurie Lizard'  
By Anthea North  
'HE AND SHE' in Odds and Ends  
'The Schoolmaster and the Telescope,' an Irish  
Story by Estelle Steel-Harper  
SYDNEY HEARD (Flute and Piccolo)  
**6.0 London Regional Programme**  
**6.15 'The First News'**  
WEATHER FORECAST; FIRST GENERAL NEWS  
BULLETIN  
**6.40 A Light Orchestral  
Programme**  
THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
ORCHESTRA  
Overture, 'Abu Hassan' ..... Weber  
Slav Dances, Nos. 1 and 2 ..... Dvorak

**8.30 London Regional Programme**  
**9.0 Midland News**  
**9.5 The Midland Competition  
Festival Society  
(WINNERS' CONCERT)**  
Relayed from THE TOWN HALL, BIRMINGHAM  
MASED CHOIRS  
Cantata, 'The Singing Leaves' ..... Rathbone  
Conducted by Sir RICHARD TERRY  
**9.25 Selected Items by THE WINNERS OF THE  
SOLO PIANOFORTE, SOLO VIOLIN, and CHOIR  
CLASSES**  
**9.40 Closing Speeches by**  
Sir RICHARD TERRY (the Adjudicator)  
Dr. P. D. INNES (Chief Education Officer for  
Birmingham)  
**9.55 'FIRESIDE SONGS'**  
By THE MIDLAND WIRELESS CHORUS  
CONDUCTED BY JOSEPH LEWIS  
**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 343), which you can receive from Daventry 5XX on 1,554.4 metres



6.40  
THE MIDLAND  
WIRELESS  
ORCHESTRA

FRIDAY, May 16  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.5  
'THE MAN  
OF  
DESTINY'

12.0 Lunch-Hour Concert  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
Three Pastoral Sketches ..... Mayerl  
Selection, 'The Blue Mazurka' ..... Lehar  
JOSEPHINE TUCKER (Contralto)  
Pleading ..... Elgar  
Now sleeps the crimson Petal ..... Quilter  
My Prayer ..... Squire  
ORCHESTRA  
By the Tamarisk ..... Eric Coates  
The 'Jimmy Sale' Rag ..... Haydn Wood  
JOSEPHINE TUCKER  
Columbine's Garden ..... Besly  
Mighty like a Rose ..... Nevin  
Till I wake ..... Woodforde-Finden  
ORCHESTRA  
Selection, 'The Rebel Maid' ..... Phillips  
Suite, 'My Lady Dragon-Fly' ..... Finck

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

2.15-3.0 ORGAN RECITAL  
By LEONARD H. WARNER  
Relayed from ST. BOTOLPH'S, BISHOPSGATE  
Overture, 'Athalie' ..... Mendelssohn  
Prelude elegiaque et Pensée d'Automne ..... Jongen  
Intermezzo in D Flat ..... Hollins  
Fugue in C ..... Merkel  
'Dawn' and 'Night' (Tone Pictures)  
Cyril Jenkins  
Chanson de Nuit ..... Elgar, arr. Brewer  
Impromptus, No. 2 and 3 ..... Coleridge-Taylor

5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA  
6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 A Light Orchestral  
Programme  
(From Midland Regional)  
THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
CUTHBERT FORD (Baritone)  
ORCHESTRA  
Overture, 'Abu Hassan' ..... Weber  
Slav Dances, Nos. 1 and 2 ..... Dvorak

7.15 CUTHBERT FORD and Orchestra  
Aria, 'Non più andrai' ('So, Sir Page')  
( ' Figaro ' ) ..... Mozart  
ORCHESTRA  
Arcadian Suite ..... Scharwenka  
CUTHBERT FORD  
The Song of Momus to Mars ..... Boyce  
Love is a Babel ..... Parry  
Why so pale and wan ..... Parry  
Roving in the Dew ..... Butterworth

7.35 ORCHESTRA  
Ballet Music, 'Hérodiade' ..... Saint-Saëns

7.45 'Elixir'  
(From Midland Regional)

A MAY-TIME TONIC  
Prescribed and Produced by  
CHARLES BREWER  
with  
ANONA WINN  
DORA GREGORY  
ALFRED BUTLER  
ERNEST SEFTON  
MYLES CLIFTON  
At the Pianos:  
JACK VENABLES and WALTER RANDALL  
8.30 'BIOCHEMISTRY'—III  
Dr. L. J. HARRIS 'Diet and Disease'

9.0 Regional News  
9.5 'The Man of Destiny'  
A Trifle  
by  
BERNARD SHAW  
Produced by CECIL LEWIS  
(See below)

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

10.30-12.0 DANCE MUSIC  
THE PICCADILLY PLAYERS, directed by SID BRIGHT,  
and the PICCADILLY GRILL BAND, directed by  
JERRY HOEY, from the PICCADILLY HOTEL



## 'THE MAN OF DESTINY'

A Trifle by BERNARD SHAW

To be broadcast tonight at 9.5

Napoleon ..... BRUCE BELFRAGE  
Giuseppe (An Inn-keeper) ..... GEORGE CARR  
A French Lieutenant ..... HUGH DEMPSTER  
A Lady ..... LAURA COWIE

Produced by CECIL LEWIS

THE twelfth of May, 1796, in north Italy, at Tavazzano, on the road from Lodi to Milan. A little inn; a vineyard at the back with the old winepress and a cart among the vines; the door closes down on the right leading to the inn entry; the landlord's best sideboard, now in full action for dinner, farther back on the same side; the fireplace on the other side, with a couch near it, and another door, leading to the inner rooms, between it and the vineyard; and the table in the middle with its repast of Milanese risotto, cheese, grapes, bread, olives, and a big wickered flask of red wine.

Napoleon is working hard, partly at his meal and partly at a map which he is correcting from memory, occasionally marking the position of the forces by taking a grapeskin from his mouth and planting it on the map with his thumb like a wafer. He has a supply of writing materials before him mixed up in disorder with the dishes and cruets.



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 343).





# In the Film World—

It is well known in the film-world, where teeth must be pretty and white, that Odol cleanses away tartar and removes dullness without harming the teeth in any way. For the sake of their appearance, many film actresses use Odol—and for safety's sake, too.

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**MOUTH WASH**

In Flasks, 1/6, 2/6 and 3/6

Odol Mouth Wash is specially recommended for artificial teeth. It will not discolour or crack denture plates.

## Friday's Programmes continued (May 16)

### CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.30 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR  
WILLUM WURKMAN—His Wit and Wisdom  
A Surprise ('The Magic Feather'—a final flutter)



MAIR JONES (soprano) and URIEL REES (tenor) take part in the programme of Welsh love songs from Cardiff this evening at 7.45.

6.0 Mr. D. T. DAVIES: 'The Drama in Wales—II, The Educational Possibilities'

6.15 National Programme

7.45 A Welsh Programme of Love Songs

Caneuon Serch  
(From Swansea)

- T. D. JONES (Pianoforte)
- Serch Hudol ..... Traditional
- URIEL REES (Tenor)
- Ymson y Cariad Lane ..... William Davies
- Ellen ..... Vaughan Thomas
- Bob Nos Oleu Leuad ..... Dan Protheroe
- MORGAN LLOYD (Violin)
- Y Deryn Pur ..... arr. Sammons
- MAIR JONES (Soprano) and URIEL REES
- Hywel a Blodwen ..... } Joseph Parry
- Mari a Morgan ..... }
- MORGAN LLOYD
- Lwli Hwi ..... arr. T. D. Jones
- MAIR JONES
- Llam y Cariadau ..... R. S. Hughes
- Faham mae Dei mor hir yn dod? ..... Joseph Parry
- Paradwys fy nghalon ..... D. Tawe Jones
- T. D. JONES
- Merch Megan .... Welsh Airs, arr. T. D. Jones

- 8.35 National Programme
- 10.0 West Regional News
- 10.10 National Programme
- 10.25-11.0 London Regional 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
- 7.45 A Welsh Programme of Love Songs  
CANEUON SERCH  
(West Regional Programme)
- 8.35 National Programme
- 10.0 West Regional News (From Cardiff)
- 10.10 National Programme
- 10.25-11.0 London Regional Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 10.0 Forthcoming Events; Local News
- 10.10 National Programme
- 10.25-11.0 London Regional Programme

### BOURNEMOUTH

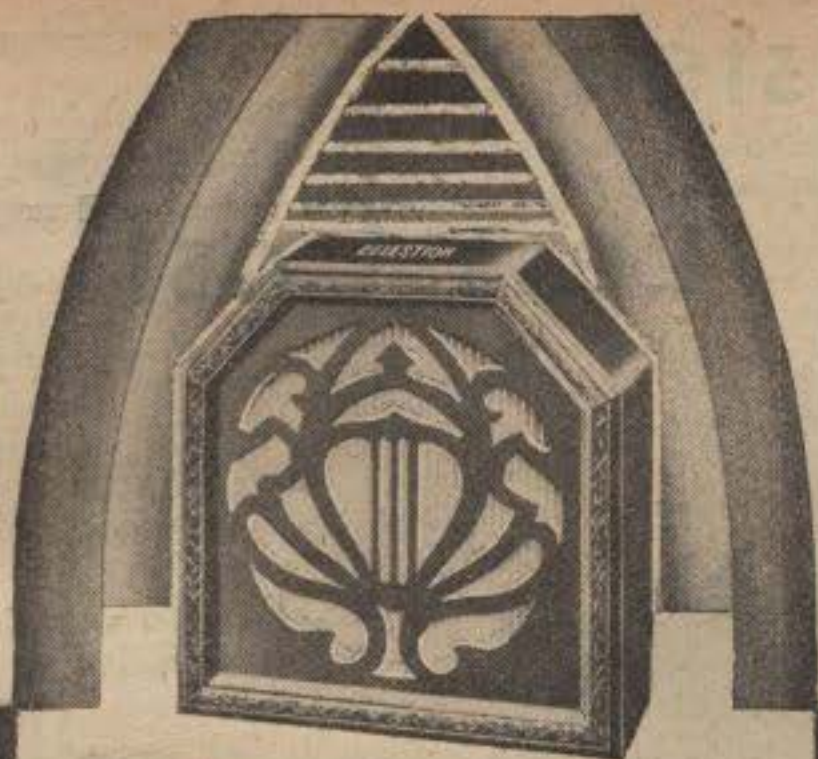
- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 10.25-11.0 London Regional Programme

### MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 4.15 An Afternoon Programme  
THE NORTHERN WIRELESS ORCHESTRA  
GERALD PILCHER (Pianoforte)
- 5.15 THE CHILDREN'S HOUR
- 6.0 'A NATURALIST IN THE NORTH'—IV  
The Rev. G. H. CARPENTER, D.Sc.: 'The Creatures and the Land'
- 6.15 National Programme
- 7.45 A Programme of 'Delicate Airs'  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON
- 8.35 National Programme
- 10.0 North Regional News
- 10.10 National Programme
- 10.25-11.0 London Regional Programme





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the four years old  
Celestion C.12 is recog-  
nised as Radio's Richest  
Voice :**

Many good Loud-speakers have been made, but none that were selling four years ago are selling well today, except the C.12 Celestion, the supreme standard model made by the foremost name in sound reproduction. Today this most famous of Loud-speakers is actually selling in increasing numbers.

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It continues to sell, not only because of its clarity and purity of tone, but because of its enduring qualities under all conditions with all types of sets, and because of the beautiful cabinet in which it is housed.

You have only to see and to hear to know that our statements are not exaggerations.

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7.30  
A BROADCAST  
OF  
'DOROTHY'

SATURDAY, May 17  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
THE MUSIC-  
HALL IN  
WAR-TIME

10.15 a.m. THE DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST  
10.45-11.0 Mrs. J. WEBB: 'Quilting a Small Eiderdown'

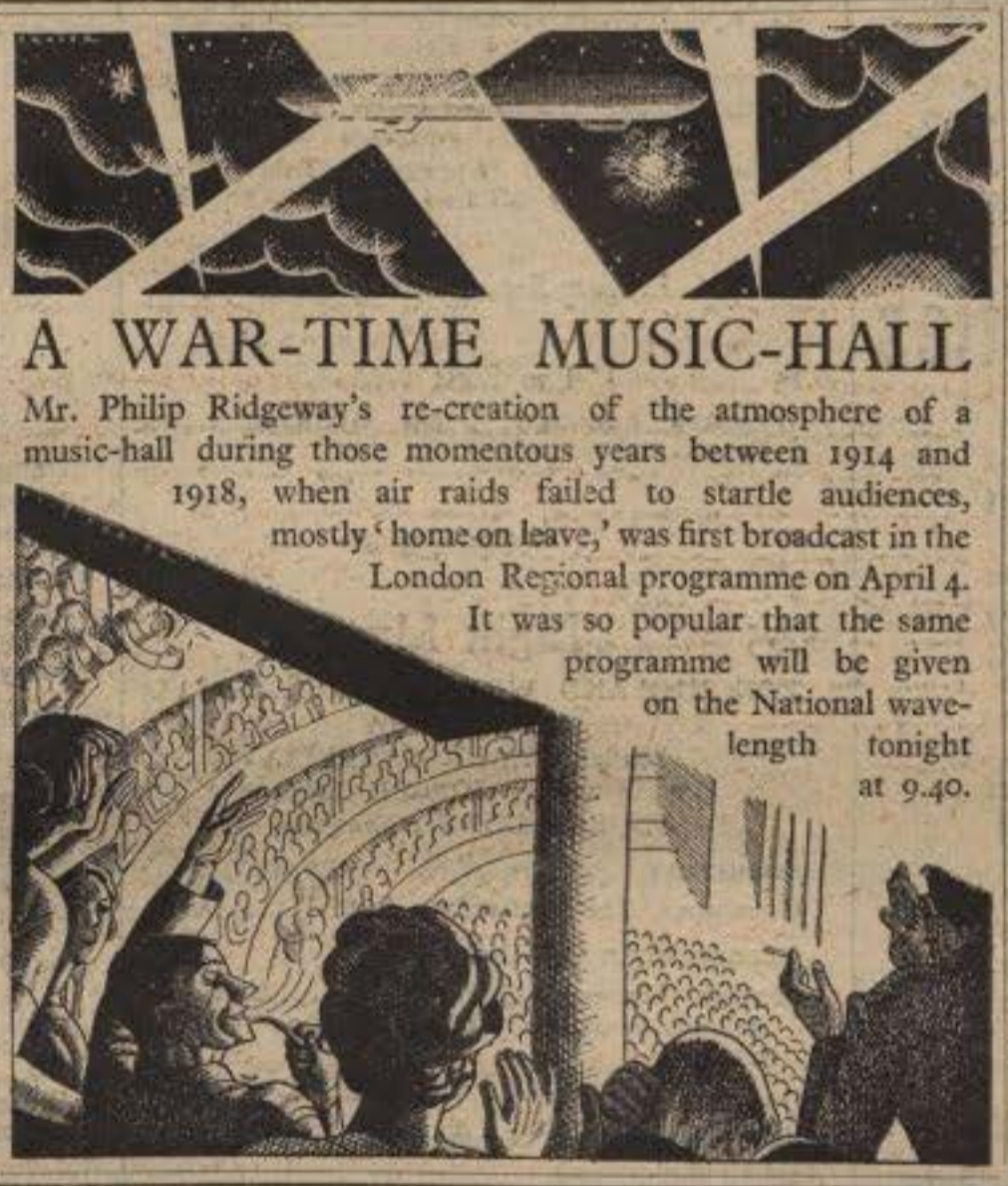
1.0-2.0 Light Music  
THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT  
Relayed from THE COMMODORE THEATRE, HAMMERSMITH  
Overture, 'Light Cavalry'... *Suppé*  
Waltz Song, 'How am I to know?'... *King*  
Selection, 'La Gran Via'... *Valverde*  
Piano Novelty, 'The Clock is Playing'... *Blaas*  
Foxtrot, 'Alone in the Rain'... *Golden*  
Trumpet Solo, 'Zelda'... *E. Lambert*  
Foxtrot, 'Web of Love'  
Suite, 'A Lover in Damascus'  
*Woodforde-Finden*  
Selection, 'Bitter Sweet'  
*Noel Coward*

3.30 The Wireless Military Band  
Conducted by B. WALTON O'DONNELL  
THE AEOLIAN MALE VOICE QUARTET  
BAND  
Marche Héroïque... *Saint-Saëns*  
Overture, 'Pique Dame' ('Queen of Spades')... *Suppé*  
QUARTET  
Darkies in de Farmyard *arr. Aeolian*  
Swing low, sweet Chariot *arr. Burgin*  
The Land o' the Leal... *arr. Button*  
BAND  
Selection, 'Madame Butterfly'  
*Puccini*

QUARTET  
Way down yonder in de Cornfield... *arr. Aeolian*  
Polka Serenade... *Schäffer, arr. Aeolian*  
Home, sweet Home... *arr. Josef Cantor*  
BAND  
Poème Erotique... *Grieg*  
Overture, '1812'... *Tchaikovsky*  
4.45 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from BIRMINGHAM  
Ballet Music, 'Coppelia'... *Delibes, arr. Tavan*  
Prelude in C Sharp Minor... *Rachmaninoff*  
The Clock is Playing... *Blaas*  
Selection of Talkie Tunes... *arr. New*

5.15 The Children's Hour  
'MIDAS'  
A Greek Legend  
Told in Six Scenes by L. DU GARDE PEACH  
With music by THE OLOF SEXTET  
6.0 Musical Interlude

7.30 'Dorothy'  
A Pastoral Comedy Opera, in Three Acts  
Written by B. C. STEPHENSON  
(Revised by AVALON COLLARD)  
Music by ALFRED CELLIER  
*Characters*  
Sir John Bantam ('The Squire' of Chanticleer Hall)... ROBERT CHIGNELL  
Geoffrey Wilder (His Nephew, a London Gallant) ROBERT NAYLOR  
Harry Sherwood (Wilder's Friend) GEORGE BAKER  
John Tuppitt (Landlord of the 'Hop-Pole')... HARRY BRINDLE  
William Lurcher (A Sheriff's Officer) LEONARD HENRY  
Tom Strutt (A Young Farmer) JOHN ARMSTRONG  
Dorothy Bantam (Sir John's Daughter)... MAVIS BENNETT  
Lydia Hawthorne (Her Cousin) ELSIE OTLEY  
Phyllis Tuppitt (The Landlord's Daughter)... ESTHER COLEMAN  
Lady Betty (A Spinster) JEAN ALLISTONE  
Mrs. Privett (A Widow) DORA GREGORY  
Chorus of Villagers, Guests, Huntsmen and Great-Grandmothers  
ACT I: The Hop-Pole Inn and Gardens (Morning)  
ACT II: Chanticleer Hall (The Same Night)  
ACT III: The Round Coppice (The Next Morning)  
The action takes place in Kent, in October, 1740  
THE WIRELESS ORCHESTRA and the WIRELESS CHORUS  
Conducted by STANFORD ROBINSON  
The entire production under the direction of CECIL LEWIS



A WAR-TIME MUSIC-HALL

Mr. Philip Ridgeway's re-creation of the atmosphere of a music-hall during those momentous years between 1914 and 1918, when air raids failed to startle audiences, mostly 'home on leave,' was first broadcast in the London Regional programme on April 4. It was so popular that the same programme will be given on the National wavelength tonight at 9.40.

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin  
6.40 Regional Sports Bulletin  
6.45 The Foundations of Music  
VIOLIN MUSIC OF CORELLI  
Played by EDA KERSEY  
7.0 'HOLIDAYS AT HOME AND ABROAD'  
—IX  
7.20 The Week's Work in the Garden by the Royal Horticultural Society

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 PHILIP RIDGEWAY'S PERIOD VAUDEVILLE No. V  
(A Music-Hall in the years 1914-1918)  
Book by RALPH NEALE, Music arranged by DOROTHY HOGGEN  
Production Devised and Produced by PHILIP RIDGEWAY  
10.45-12.0 DANCE MUSIC  
AMERSON'S BAND from THE MAY FAIR HOTEL

'DOROTHY,' a comedy opera, with music by Alfred Cellier, which was broadcast to the London Region on Wednesday, will be given on the National wavelength this evening at 7.30. For details see col. 3 above.



**SATURDAY, May 17**  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

7-45  
**BIRMINGHAM**  
**POLICE**  
**BAND**



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**most eminent**  
**Medical authorities**  
**recommend it**

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3.30 **DANCE MUSIC**  
 THE WEST ENDIANS BAND  
 Relayed from the WEST END DANCE HALL,  
 BIRMINGHAM  
 FRANK THOMPSON (Entertainer)

4.30 *London Regional Programme*

5.15 **The Children's Hour**  
 'The Wooden House that Wouldn't,' by  
 Barbara Sleigh  
 Musical Selections by THE SMALL HEATH JUVENILE  
 ORCHESTRA. Conducted by W. F. BARLEY  
 TONY will entertain  
 'Abu Hassan's old Slippers,' a Tale of the  
 East by Mildred Forster

6.0 *London Regional Programme*

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

6.40 **Midland Sports**

6.45 **Light Music**  
 THE MIDLAND WIRELESS AUGMENTED  
 ORCHESTRA  
 (Leader, FRANK CANTELL)  
 Conducted by JOSEPH LEWIS  
 GEORGE BONE (Pianoforte)

ORCHESTRA  
 Overture, 'The Butterfly's Ball' ..... Cowen  
 GEORGE BONE and Orchestra  
 Scottish Concerto, Opus 55.....Mackenzie  
 Allegro maestoso; Molto Lento; Allegro  
 vivace  
 ORCHESTRA  
 First Ballet Suite, 'Narnouna'.....Lalo

7.45 **A Military Band Concert**  
 Relayed from CANNON HILL PARK, BIRMINGHAM  
 THE CITY OF BIRMINGHAM POLICE BAND  
 Conducted by RICHARD WASSELL

March, 'The Crown of India'  
*Elgar, arr. Winterbottom*  
 Overture, 'Pique Dame' ('Queen of Spades')  
*Suppé*  
 Tone Poem, 'Norwegian Carnival'  
*Svendsen, arr. Godfrey*  
 Cornet Solo, 'Angels Guard Thee'.....Godard  
 (P.C. COOK)  
 Three Irish Dances *John Ansell, arr. Godfrey*  
 Folk Song Suite.....*Vaughan Williams*

8.30 *London Regional Programme*

9.0 **Midland News**

9.5 **A Popular Orchestral Programme**  
 THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by JOSEPH LEWIS  
 CHARLES GELLION (Tenor)

ORCHESTRA  
 Pot Pourri, 'Potted Overtures' *arr. Englemann*  
 Selection, 'The Gondoliers'.....*Sullivan*  
 CHARLES GELLION  
 Sigh no more, Ladies.....*Aiken*  
 Gentle Zephyrs.....*Jensen*  
 Fairy Song.....*Rutland Boughton*  
 ORCHESTRA  
 Selection of Sanderson's Songs  
 CHARLES GELLION  
 Daffodil Gold.....*Hodgson*  
 The Star.....*Rogers*  
 I pitch my lonely Caravan at Night...*Eric Coates*  
 ORCHESTRA  
 Egyptian Ballet Music.....*Luigini*

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

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

*The alternative to the Midland Regional programme is the National programme  
 (see page 349), which you can receive from Daventry 5XX on 1,554.4 metres.*

**THIS WEEK IN THE GARDEN**

**N**OW is the time to sow seeds to provide flowers next year. Wallflowers, columbines, Canterbury bells, sweet Williams, delphiniums, hollyhocks, honesty, polyanthus; all these old-fashioned things should be sown now, outdoors, to be transplanted into nursery beds, then in autumn to the flowering place.  
 If we have a greenhouse to furnish, and do not fear the rash which the handling *Primula obconica* inflicts on some, we should sow seeds of that fine plant. Along with it, and no more exacting in its requirements, may be grown *Primula malacoides*, less variable but not less floriferous, and to be handled by most people without fear of evil.  
 The strawberry plants want clean straw spread beneath them to protect the berries from damage

and grit. The gooseberries need careful watching to catch the first outbreak of sawfly and deal with it immediately. Look out, too, for aphids on apples and cherries. Look out for red spider on gooseberries and, if it appears, spray with liver of sulphur at the rate of 1 oz. to 4 gallons of water.  
 Stake herbaceous plants. Do not let them get so tall that the wind bends them before the stakes are placed. Do not put in too many stakes, nor too few; let them be neither too tall nor too short.  
 Look out for black fly on broad beans, and spray with nicotine wash. Stake peas. Watch the celery carefully, and spray it with nicotine wash as soon as the tunnels of the celery fly can be seen—when they are very, very small. And don't forget to hose!  
 —Royal Horticultural Society's Bulletin.



6.45  
THE MIDLAND  
WIRELESS  
ORCHESTRA

SATURDAY, May 17  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.5  
A CONCERT  
OF CHAMBER  
MUSIC

3.30 A Ballad Concert  
NICOLA BLAKE (*Soprano*)  
RICHARD WATSON (*Baritone*)  
JESSIE CORMACK (*Pianoforte*)

4.30 A SONATA RECITAL  
ANNE MACNAGHTEN (*Violin*), ANDRÉ MANGEOT (*Violin*), BERKELEY MASON (*Pianoforte*)  
Sonata for two Violins and Pianoforte (In G Minor) ..... *Handel*  
Sonatina for two Violins ..... *Honegger*  
Sonata for two Violins and Pianoforte in A ..... *Boyce*

5.15 DANCE MUSIC  
THE WEST INDIANS BAND  
From the WEST END DANCE HALL, BIRMINGHAM  
Relayed from BIRMINGHAM

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

6.40 Sports Bulletin

6.45 Light Music  
(From Midland Regional)  
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
GEORGE BONE (*Pianoforte*)  
ORCHESTRA  
Overture, 'The Butterfly's Ball', ..... *Cowen*  
GEORGE BONE and Orchestra  
Scottish Concerto, Op. 55 (for Pianoforte and Orchestra) ..... *Mackenzie*  
Allegro maestoso; Molto Lento; Allegro vivace  
ORCHESTRA  
First Ballet Suite, 'Namouna' ..... *Lalo*

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

8.30 Mr. GEORGE RYLANDS: 'Love Scenes from the English Novelists—III, The Puritans and the Restoration'

9.0 Regional News

9.5 Chamber Music  
GLADYS RIPLEY (*Contralto*)  
THE CHARLES WOODHOUSE STRING QUARTET  
CHARLES WOODHOUSE (*Violin*)  
HERBERT KINSEY (*Violin*)  
ERNEST YONGE (*Viola*)  
CHARLES CRABBE (*Violoncello*)  
QUARTET  
Quartet in C (Op. 76, No. 3) ..... *Haydn*  
Allegro; Poco adagio cantabile; Menuetto; Presto  
GLADYS RIPLEY  
Songs  
QUARTET  
Quartet in D ..... *Charles Wood*  
Allegro con moto; Allegro vivace; Adagio; Allegro molto

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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 349).



## Psychology and Philosophy

THE STUDY OF THE MIND by Professor Cyril Burt is an excellent (and exciting) introduction to the most fascinating of all sciences. It is practical and direct: that is, all the time you read it you are



concerned with your own mind: you can carry out all the experiments upon yourself, and practically all the materials are in the pages of the pamphlet. The science of psychology is here made intelligible.

This is a special Talks pamphlet, in that it contains 64 pages, is profusely illustrated and costs 3d. post free.

TO-DAY AND TO-MORROW by Professor John MacMurray: here a philosophy of human freedom is built up by an investigation into what constitutes true morality. What is freedom? what is reality? are the questions put forward and answered here. This pamphlet is of fascinating interest, concerned as it is, with living problems. It can be had for 2d. post free.



These two Talks Pamphlets are to be had of the BBC Bookshop, Savoy Hill, W.C.2, which will also forward to you, for one penny stamp the complete syllabus of Talks and Lectures from May to June. A subscription scheme has also been instituted whereby for a remittance of 2s. listeners may receive Talks Pamphlets over a period of one year, as published.



Saturday's Programmes continued (May 17)

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Whatever else you may have tried, however many times you may have been told there is no hope for you, here is something that really does all it claims to do, something that is curing Rheumatism every day. I ask you to let me prove my words at my own expense—not yours.

I will not have it said that I did not give every sufferer an opportunity of trying my treatment at my expense, and that is why I am making this offer. If you suffer from any form of Rheumatic Ailment, I earnestly ask you to ACCEPT MY OFFER TO-DAY. Use this Coupon, or a postcard will do if you mention "The Radio Times."

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Cure for Rheumatic Ailments.

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### 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  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by REGINALD REDMAN  
Overture, 'La Princesse Jaune' ('The Yellow Princess') ..... Saint-Saëns  
Memorial Melody ('Memorial' Suite) ..... Walford Davies  
'Peer Gynt' Suite, No. 2 ..... Grieg  
'Old King Cole' Ballet .... Vaughan Williams
- 3.30 National Programme
- 4.45 DANCE MUSIC  
THE ESPLANADE HOTEL DANCE BAND  
Relayed from THE ESPLANADE HOTEL,  
PORTHCAWL
- 5.15 THE CHILDREN'S HOUR  
THE SCHOOLBOYS' SPORTS FEATURE  
(Vaughan Thomas)  
A COUPLE OF COONS  
With Song and Jest  
'Nation shall speak Peace unto Nation'
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Mr. A. R. DAWSON: 'Cardiff and Newport before the Days of Coal—A Prophecy about Coal in 1775'
- 7.20 National Programme
- 9.15 West Regional News
- 9.25-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 3.30 National Programme
- 4.45 Cardiff Programme
- 6.0 National Programme
- 6.40 Cardiff Programms
- 6.45 National Programme
- 7.0 Cardiff Programme
- 7.20 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
- 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  
ELAINE DENMAN (Soprano)
- 3.30 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
H. J. KEY (Bass-Baritone)  
WALTER JONES (Songs at the Piano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Alderman W. DAVY, Chairman of the Manchester Town Hall Committee: 'The Northern Promenade Concerts'
- 7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners
- 7.30 National Programme
- 9.15 North Regional News
- 9.25-12.0 National Programme

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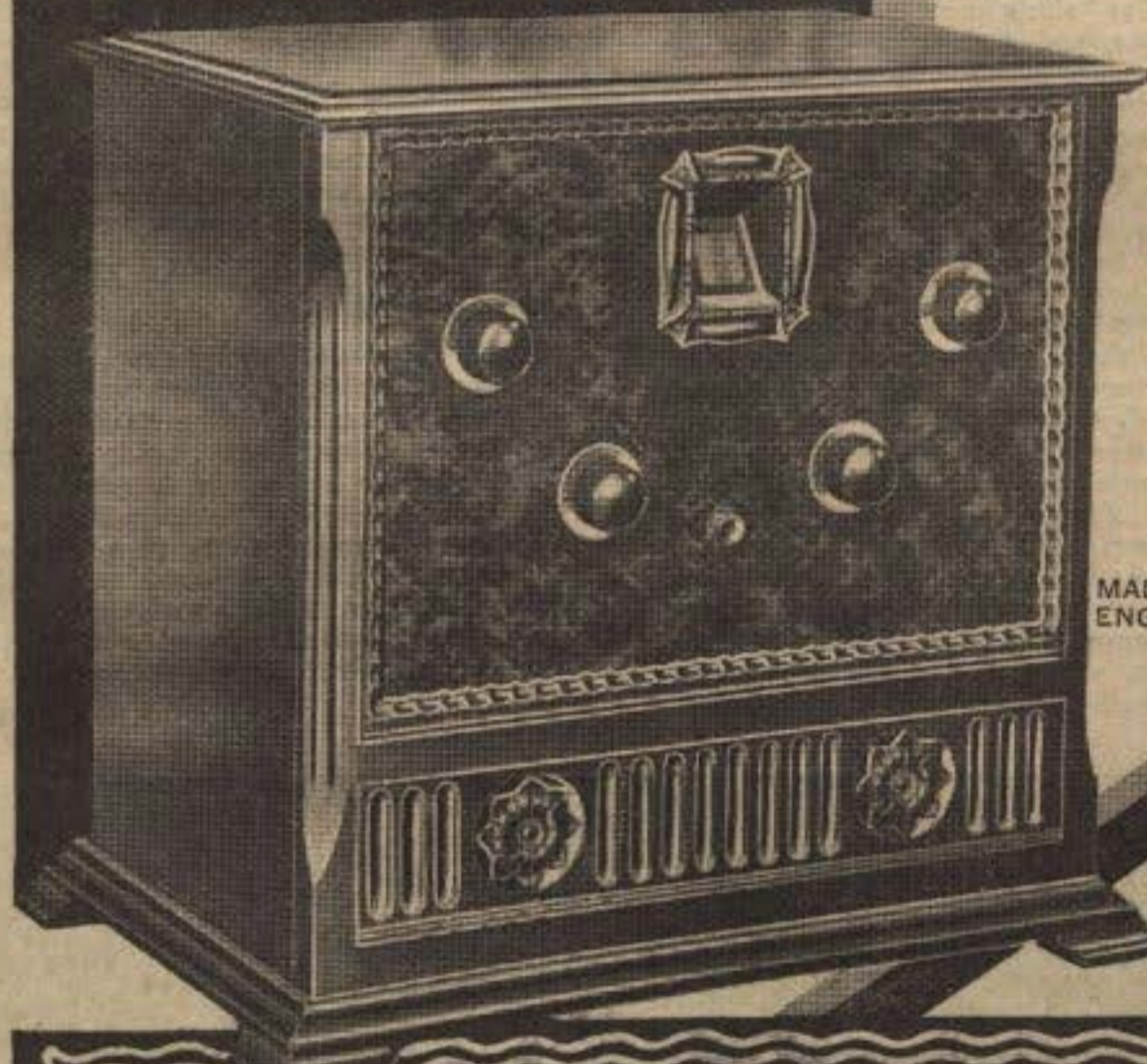
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Birmingham Cathedral.

#### A Programme for the River.

THE end of May sees the portable set definitely coming into its own. The open air calls, and what could be more pleasant than a lazy afternoon amongst the cushions of a punt under the willows with a suitable orchestral background? The programme builders have looked beyond bricks and mortar in devising the afternoon programme for Saturday, May 24. This is a popular orchestral concert by the Midland Wireless Orchestra, with Mason and Armes, the Midland entertainers, and Bertram Newstead (baritone).

#### A Military Band Programme.

THE Birmingham Military Band, conducted by Mr. W. A. Clarke, is to make another one of its welcome appearances in the Birmingham Studio on Sunday afternoon, May 18. One of the most interesting items in the programme is the incidental music to *Macbeth*, specially composed by Sir Granville Bantock for Lewis Casson and Sybil Thorndike's production of Shakespeare's tragedy, the scoring being entirely for wind instruments. 'The Witches' Dance is arranged as a trio for three bassoons, and is founded on the famous mediæval hymn *Dies Irae*. The bassoon has been the means of providing many a musical jest. Sullivan is often spoken of as though he had discovered its mirth-provoking possibilities, but, however skilfully he employed them, he was not their inventor. There are merry examples in the Beethoven Symphonies—in the *Pastoral*, for instance—to look no further back. But the instrument can be profoundly solemn, too. The artists in this programme are Reginald Morgan (tenor), at one time a choir-boy in the church on Sir Hubert Parry's estate at Highnam, near Gloucester, and later tenor lay-clerk in Gloucester Cathedral; and Harold Mills (violin), who for over twenty years was associated with Sir Barry Jackson on the musical side of the Birmingham Repertory Theatre.

### An Afternoon in the Open Air

## MUSICAL FEATURES FROM BIRMINGHAM FOR THE MIDLAND REGION

#### A Graham Squiers Feature.

TURNING THE TABLES, described as a More-or-Less Musical Mélange, with book and lyrics by Graham Squiers, and incidental music by Charles Brewer, takes a plunge into the ether on Saturday, May 24. I thought at first that with this title it might be something in the nature of a *séance* with an obligato of mysterious knocks, raps, and voices, but I was assured I had got hold of the wrong end of the stick—or table. Revue authors and artists are temperamental folk, and all I gathered was that it is to be a co-operative effort to a certain extent, with a surprise for listeners in the manner of production. The artists concerned are Mary Pollock, Edith James, Alfred Butler, Harry Sennett, Edgar Lane, Charles Herbert, Eddie Robinson, 'Aerbut and Gaertie,' with Jack Venables and Philip Brown's Dominoes Dance Band.

#### A Clarinet Concerto.

THE Midland Wireless Symphony Orchestra is to give a concert on Monday, May 19, when the programme includes Mozart's *Clarinet Concerto in A Major*, and Debussy's *First Rhapsody* (for clarinet and orchestra), played by S. C. Cotterell. The 'shiny piece of wood covered with saltspoons and threepenny-bits,' as the clarinet has been irreverently called, is the youngest member of the present-day concert orchestra. Only towards the end of the seventeenth century did it find its way into the concert orchestra, and though Haydn introduced it into his later symphonies, Mozart was the first to realize anything like the full extent of its beautiful possibilities. Since his day, composers have given it many a good innings, as these two examples illustrate. Winifred Payne (contralto) will also be heard in Bantock's *Lament of Isis* and two excerpts from Sir Edward Elgar's *Sea Pictures*. The programme concludes with Saint-Saëns' symphonic poem *Phaeton*, which tells the story of how Phaeton, permitted by his father, the Sun, to drive the fiery chariot, loses control of the horses. The car of flame is approaching the earth, when at the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.

#### A First Broadcast.

AN interesting symphony concert on Thursday, May 22, includes the first broadcast performance of Adam Carse's *Third Symphony in F Major*. Carse is so happily known for the way in which he has added to the available music for teaching that his work in the bigger forms is all too apt to be lost sight of. The artists are Doris Vane (soprano) and Mary Abbott, the young Midland pianist who studied at the Midland Institute and under De Greef and Fanny Davies. Miss Abbott will play a Mozart *Pianoforte Concerto in D Minor*. Doris Vane, well known to choral societies in London and the provinces, graduated to the concert platform from that famous band of entertainers, 'The Follies,' with whom she worked until H. G. Pellissier's last appearance on the stage of the Theatre Royal, Plymouth, in the year before the War.

#### To the Bitter End.

BERTRAM NEWSTEAD agrees that there are orchestras and orchestras. He tells me of a performance he remembers of *Messiah* in the North of England at which the amateur orchestra was scarcely equal to the task. Cuts were made, and one of these occurred in *Why do the Nations?* when, according to plan, orchestra and singer finished together. The flautist, who had given this number his special attention, thought otherwise, and when the band stopped, he glared at the conductor, raised his flute, and finished the remaining bars *alone!*

#### Metropolitan Works Band.

BRASS Band Concerts are a popular programme feature, particularly in the northern section of the Midland area, and the Metropolitan Works Band, conducted by Mr. I. Perrin, which is to play in the Birmingham Studio on Thursday, May 22, is certain of a warm welcome from listeners. The artists in the programme are Eddie Robinson, 'the Lad from Lancashire,' who has made a definite name for himself with Midland listeners, and Arthur Smith (baritone).

MERCIAN'



SOME FAMOUS HOUSES IN THE MIDLAND REGION: (from left to right) Warwick Castle from the River, Nottingham Castle, and Chatsworth House.

Will F. Taylor



*Welsh Children's World Wireless Message.*

## THE PRINCE OF WALES IN AN 'OPENING CEREMONY' BROADCAST

*The Prince.*

AN interesting relay will be heard on Wednesday, May 21, when the opening ceremony of the New Wing of the University College of South Wales and Monmouthshire, by the Prince of Wales, will be broadcast to West Regional listeners and also from the National transmitter at Daventry (1,554.4 metres). The relay will begin approximately at noon with music by the Band of the 6th Batt. (Glam.) Welch Regiment, which will continue until the arrival of the Prince, who will be presented with a loyal address, to which he will reply. The ceremony will conclude with more band music.

*Goodwill Day.*

FOR the ninth year in succession the Welsh Children's World Wireless Message will be broadcast on Goodwill Day, Sunday, May 18. It will be given at 2.45 p.m. by the Rev. Gwilym Davies. Goodwill Day is the anniversary of the opening of the First Hague Peace Conference on May 18, 1899. Its observance was first proposed in 1900 by European members of the International Council of Women. Many countries now celebrate Goodwill Day in their schools; lessons are given on world friendship, and songs, national and international, are sung to carry out the spirit of the day.

*How it Began.*

THE Rev. Gwilym Davies, who is to give the message, is Vice-President of the Welsh League of Nations Union. He is also President of the Welsh School of Social Service, and at a Conference at Whitsuntide, 1922, he suggested that a message of Goodwill should be sent to the Children of the World from the Children of Wales. Since then, the message has been sent out annually. It is interesting to mention that the messages in 1922 and 1923 brought no acknowledgments; but in 1924 replies were received from the Archbishop of Upsala and from the Minister of Public Instruction in Poland. Last year replies were received from no fewer than fifty countries. One reply in Welsh came from a school in Hobart, Tasmania.

*For the Children.*

AN episode in the life of Joseph was taken by Mr. E. R. Appleton as the subject of his programme for the children on Sunday, April 13, and a further episode, entitled 'Joseph in Egypt,' will be taken by him on Sunday, May 18, at 3.45 p.m. The story will be presented in dramatic form and musical items will be contributed by a choir, drawn from the Cardiff University Madrigal Society.

*Service from Llanelly.*

THE monthly service in Welsh for the Western Region, and also for listeners to the National programme on 1,554.4 metres, will be relayed from Bethel Baptist Church, Llanelly, on Sunday, May 18, at 6.30 p.m. The preacher will be the minister, the Rev. Hugh Jones. Mr. Jones has been President of the Welsh Baptist Union, and this year has been appointed one of the conductors of the Royal National Eisteddfod at Llanelly. He has held pastorates in the Rhondda and in Pembrokeshire.

*The Inns of South Wales.*

THE fifth talk in the series on the 'Inns of South Wales and the Border,' which Mr. J. Kyrle Fletcher is giving on Tuesday, May 20, will deal with the 'Inns of the Brecon-Carmarthen Road.' Mr. Fletcher will refer to the 'Castle' at Brecon which one old tourist called 'the most respectable inn in South Wales.' Reference will also be made to the inn at Crickhowell, where the conversation among *habitués* seems ever to be on fishing and the size and weight of the catch. The 'Castle' at Llandovery will also come into the talk. This is a 'Borrow' house, with the actual bed still preserved on which the grand traveller and the author of 'Romany Rye' slept—a massive four-posted mahogany affair. The talk will also deal with the 'Ivy Bush' at Carmarthen with its pleasant prospects of the Towey Valley and its traditions of the older 'Ivy Bush,' and 'The Boar's Head' in the lower town. Mr. Kyrle Fletcher will also tell of Haverfordwest with its rival inns—the 'Castle' and the 'Mariners.'



St. Michael's Tor, Glastonbury.

*'Bristol as an Airport.'*

'BRISTOL as an Airport' will be the subject of a talk by Captain L. P. Winters, on Saturday evening, May 24. Bristol is preparing to be the airport of the West and an aerodrome has been established at Whitchurch, half a mile from the city boundary. It has an area of 300 acres, which were bought and levelled at a cost of £22,000, while the cost of building hangars and lighting added a further £4,400. Workshops and industries connected with aeroplanes are to be attached to the aerodrome, and Bristol will subsequently become a central garage for repairs and spares. Negotiations are in progress for the establishment of services between Ireland and Bristol.

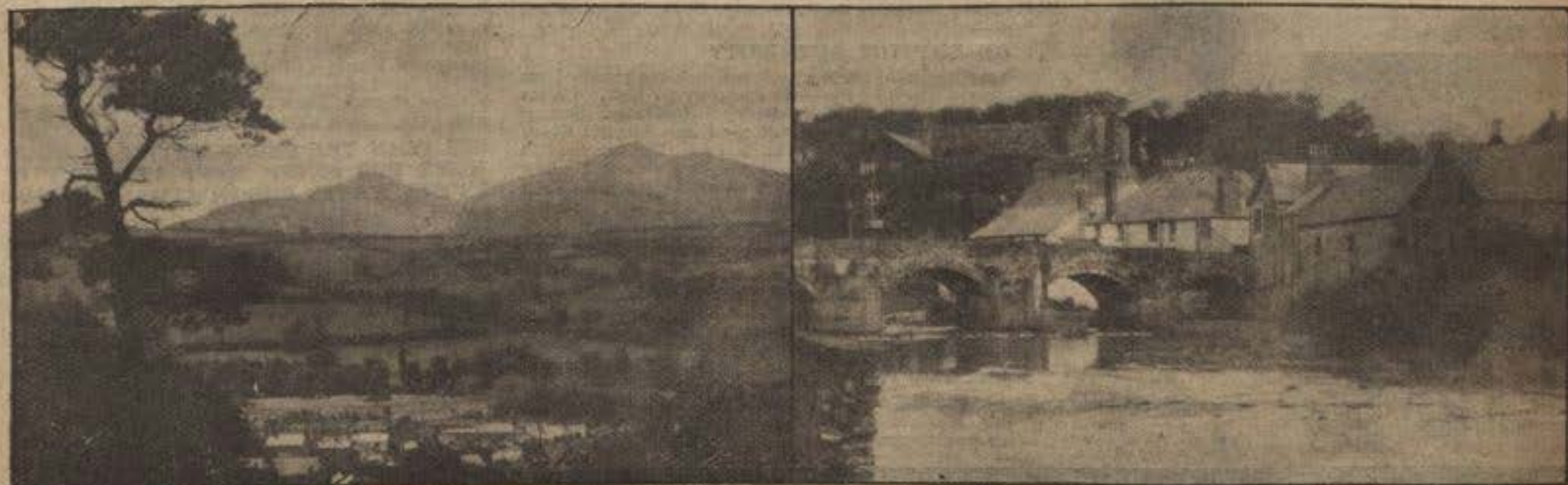
*Service Abroad.*

CAPTAIN WINTERS, who was appointed manager of the new Bristol Municipal Airport last February, was an officer in the Indian Army before he transferred to the Royal Air Force in 1924. He served in Mesopotamia and in Kurdistan; in the Iraq rebellion and in the Moplah rebellion in Malabar. In 1925 he was seconded to the Colonial Office as Under-Secretary to the High Commissioner for Iraq, and was acting British Consul at Baghdad during 1925-1926. For six months he flew as a pilot with the R.A.F. on the Baghdad-Cairo Air Mail Route.

*Welsh Sketches.*

MR. F. J. HARRIES gives the third talk in the series of 'Welsh Sketches' on Monday, May 19, when he will deal with 'The Wit and Wisdom of Godfrey, first Viscount Tredegar,' the most popular Welsh nobleman of his day, who took part in the charge of the Light Brigade at Balaclava in 1854. For over half a century he took an active part in the public life and social amenities of South Wales and Monmouthshire.

'STEEP HOLM.'

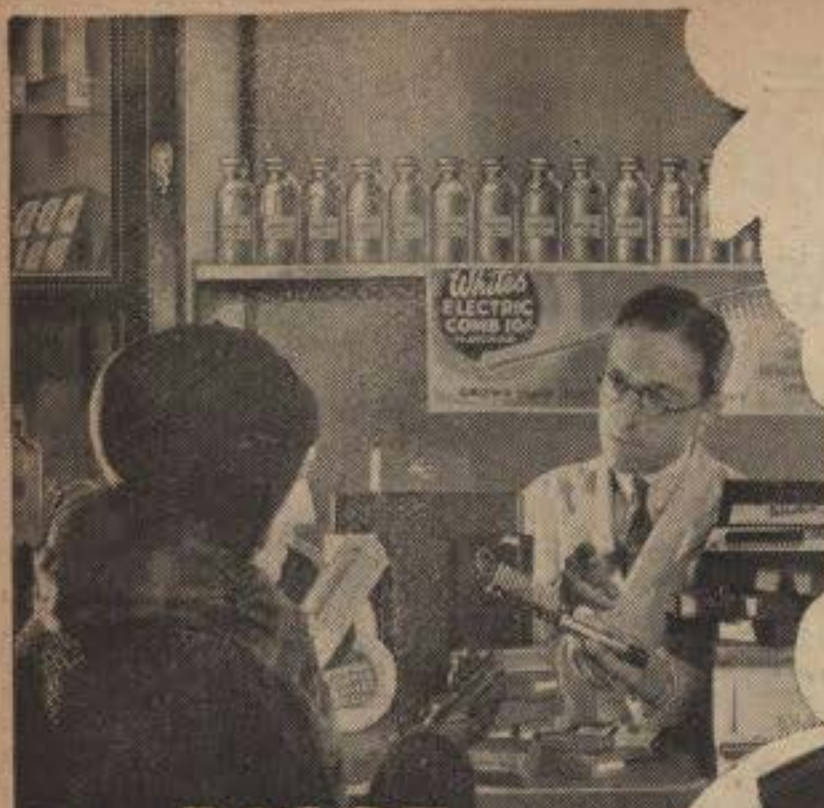


THE BRECON BEACONS, AND THE BRIDGE AND CASTLE.

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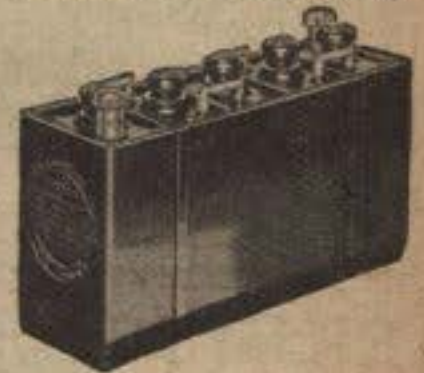
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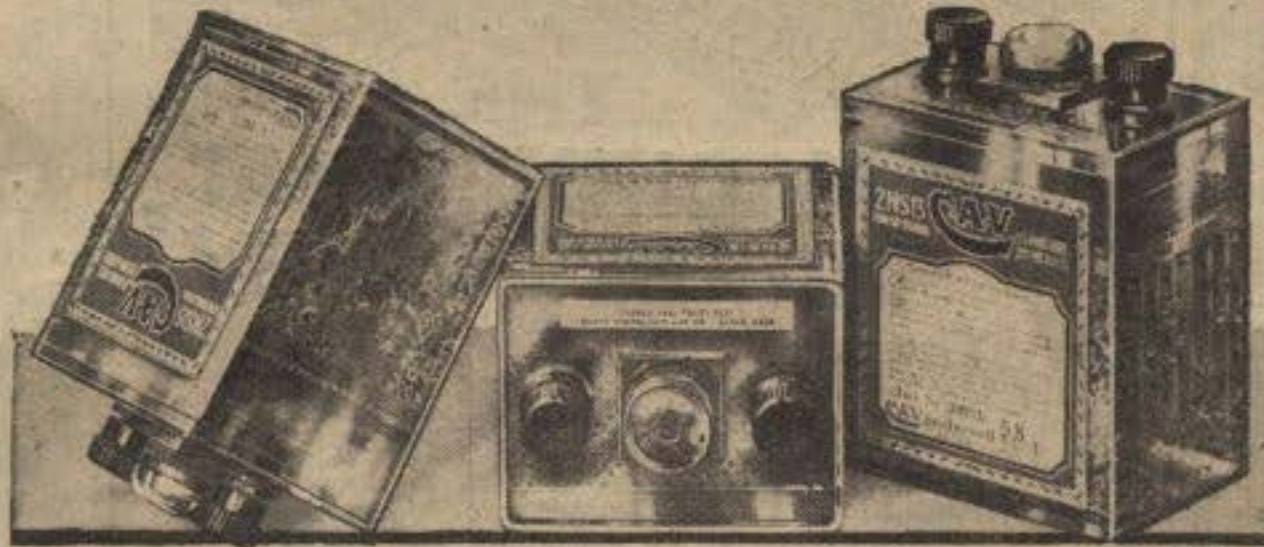
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