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THE RADIO TIMES

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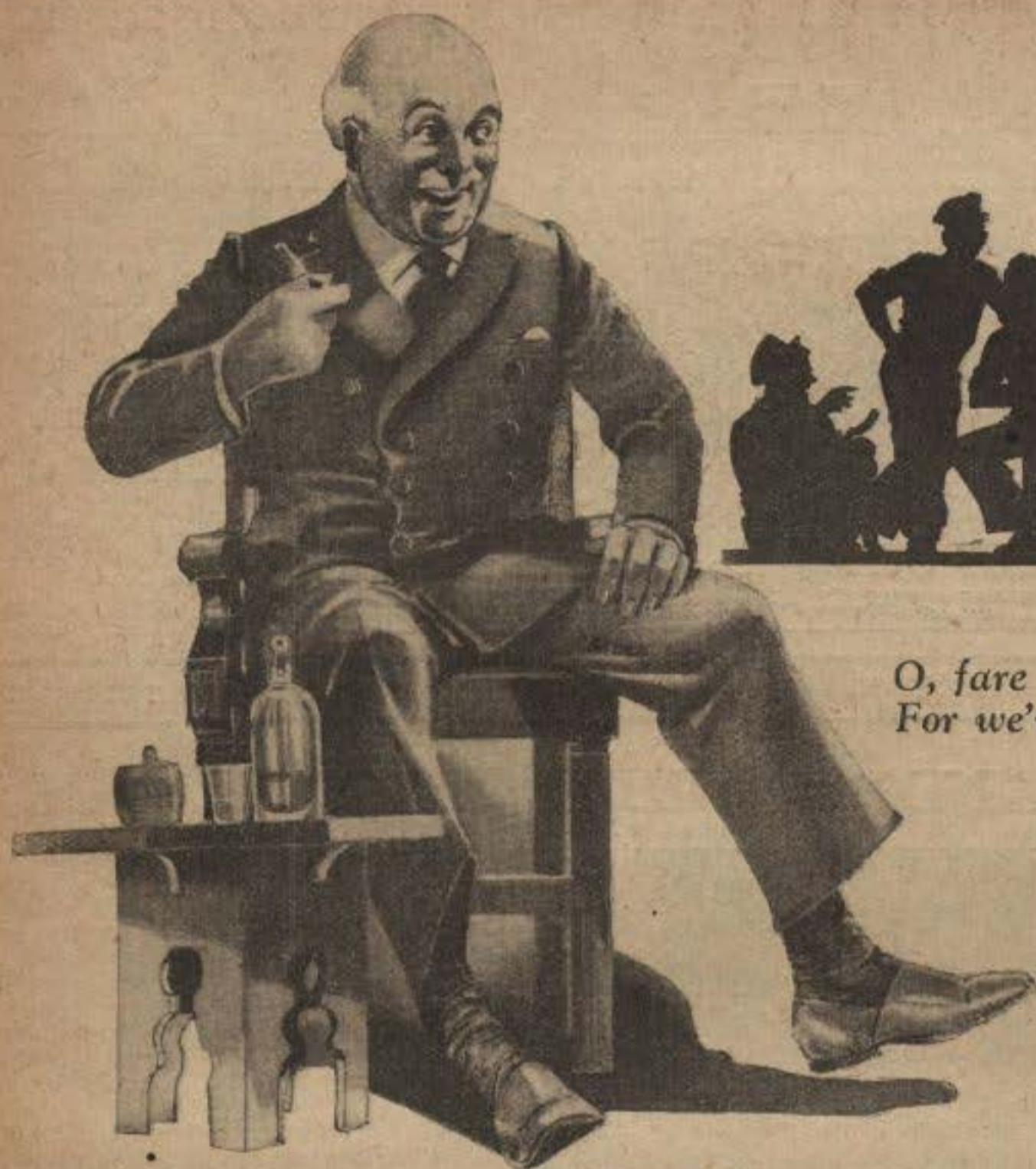
MAY 16, 1930.

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MODERNIST MUSIC, OR 'DEVASTATING THE HOME'

By W. J. TURNER.

THE performance of Schönberg's *Pierrot Lunaire* and other compositions at the B.B.C. concert of Contemporary Music on April 7 was the occasion of attacks on modern music from various quarters. Such attacks, particularly when they occur in the daily Press, are not always intended seriously, but readers are not to know this. Even today the majority of the million or so readers of the popular papers have a child-like faith in print.

And faith in print, in any state of civilization, is perilous in the extreme. This million are content to allow the newspapers to do their thinking—and particularly their artistic criticism—for them.

The reason that certain newspapers are so ready to attack the B.B.C. for being 'high-brow' or for being too 'advanced' or 'educational' is, firstly, that they think this pleases the largest public and represents its opinion, and, secondly, that they fear that one result of the excellent quality of the B.B.C. programmes in all departments—musical, literary, artistic, or scientific—will be to reveal the beggarly quality of most of the stuff that is printed in the daily newspapers.

But when we get the music critic of a leading newspaper writing of this last Schönberg concert:—

'How many homes were devastated and left deserted last night? In how many did someone say, "Give us anything—give us advertisements from Paris—rather than that stuff,"'

we must not impute to him sinister or reactionary motives. He is merely writing in the idiom of his paper, doing his duty nobly by confirming the attitude adopted by Fleet Street towards the new and strange in any form of art.

Nevertheless, I fear that this gentleman, like most other writers for the Press today, consciously or unconsciously, may have been subtly and slowly corrupted by the prevailing opportunism of the day. Every age has its particular delusion. The great universal humbug and deceit of our time is the notion that what pleases the greatest number is the best. It is all part of the idolatry of quantity in place of quality; and this substitution of size and numbers for quality and value is a necessary result of following the line of least resistance. All the great ages of the past were ages in which men struggled hard to acquire new values by not giving way to every sensual instinct or to every idea that came into their heads. The great ages were the ages of self-imposed inhibitions. Ours is the age not of inhibition but of exhibition. We all believe, and are encouraged all day and every day to believe, that without preparation or study or self-criticism all our ideas are valuable and all our sensations precious. We are all supposed, naturally, to have without effort or discipline the ideas of Plato, the sensibility of Shakespeare, the pro-

The Music Critic of *The New Statesman*, commenting on a recent outcry against the broadcasting of modernist music, asks: 'Are we to suppose that art is so commonplace a matter that it requires no time and no effort to appreciate it? Has the word "genius" no real meaning?'

fundity of Spinoza, and the sublimity of Beethoven. Popular novelists will write glibly about Einstein, and after buying a gramophone or a wireless set Mr. X, of Clapham, or Miss Y, of Mill Hill, will pronounce judgment upon Mozart, Schubert, Brahms, or any other composer with perfect unconsciousness that they do not know what they are talking about.

I do not blame them or the public at large. I do not share the low opinion of human nature which is held in Fleet Street. I believe that most ordinary men desire naturally to be led and instructed, and have an instinctive reverence for knowledge, for beauty and for moral and intellectual greatness, and desire to approach nearer and nearer these difficult and inestimable mysteries. But our leaders, or those who should be our leaders, are corrupt. They are all for immediate returns and immediate enjoyment. It doesn't seem to occur to our critic when he writes after the performance of Schönberg's *Pierrot Lunaire*: 'Give us anything—give us advertisements from Paris—rather than that stuff,' that if Schönberg were a truly genuine and original composer it would be very odd if his music were immediately comprehensible to every Tom, Dick, and Harry who lifted a receiver to his untrained earpiece! Are we to suppose that art is so simple and commonplace a matter that it requires no time and no effort to understand and appreciate it? Has the word 'genius' no

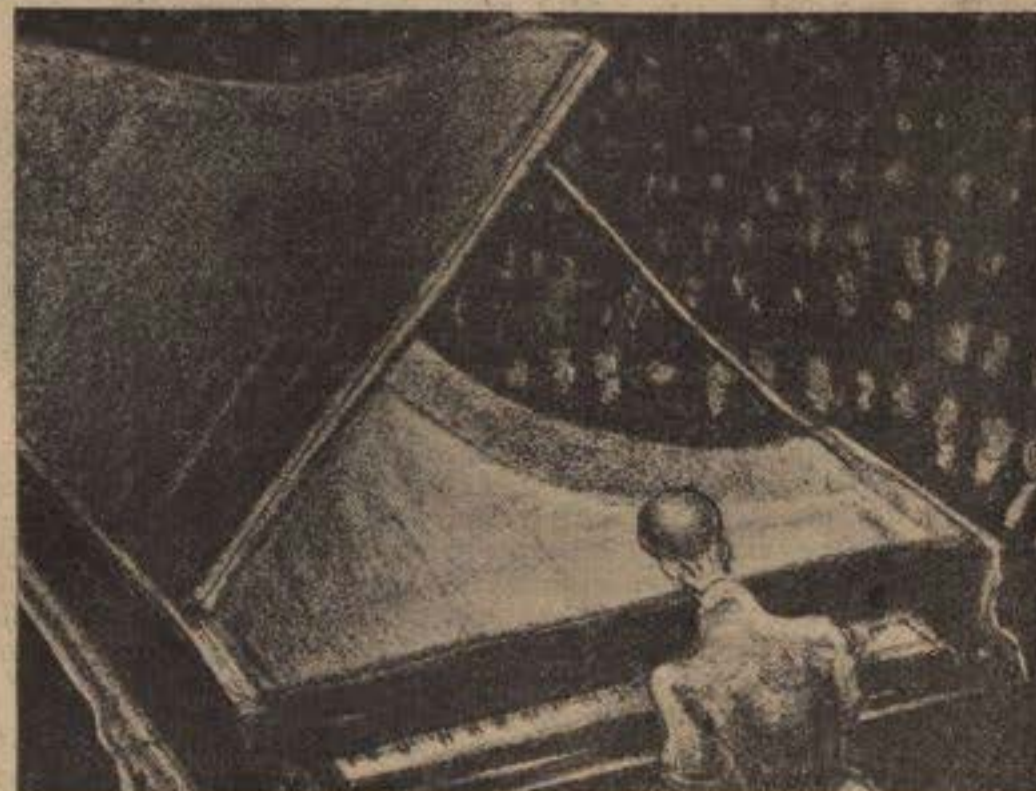
real meaning? Is it mere bluff to use such a word, and is a genius just as ordinary a man as any other? If so, why use the word at all?

Unfortunately, journalists and newspapers scatter the word 'genius' about so freely nowadays that it is no wonder the public begins to think nothing of it. I walked down Charing Cross Road some little time ago, and I saw in three shops three different novels placarded as works of genius, having been thus described by reviewers. Not a single one of those novels was within measurable distance of being a work of genius. Here again we find the critics who should direct and educate public opinion deliberately pandering to the mob by declaring commonplace and easily accessible productions to be works of genius.

When the Press says, as later in the notice quoted above, that 'Schönberg's music is, outside Central Europe, incomprehensible,' what does it mean? Are we to take it that in Central Europe people have better brains than in England? That would be the obvious meaning of the words. But as we cannot suspect our newspaper critic of consciously holding so unpatriotic an opinion of our intelligence, we must assume either that—in common with the majority of newspapers—this particular paper is not quite sure what it means, or that the editor who passed that sentence imagined it was in some subtle way insulting to Central Europe and flattering to us English readers. But as an Englishman I feel humiliated when I am toadied to in this unblushing way, and I cannot believe that this sort of transparent flattery goes down with the majority of my countrymen. If it does, then we have sadly degenerated.

How different is the attitude of the highly-trained, serious musician to new music! One of the greatest of living musicians always checks me whenever I have criticized unfavourably a new composition with these words: 'But was there nothing problematical in it?' That is to say, was there nothing in the music that made one think, that seemed new or difficult or obscure; because that is what one must expect from the work of a new composer who has something of his own to say. If it is truly his own it stands to reason that we shall not be able to understand and to enjoy it immediately. As Wordsworth said, every great poet has to create the taste by which he is enjoyed, and this is true in music as well as in poetry. Those works of art which win immediate acclamation from the critics and immediate acceptance by the general public are as a rule mediocre productions, the work of clever men who repeat what has already been done in a slightly new and fashionable dress. The great creators are wholly different. Their work is difficult and inaccessible, and sometimes its inaccessibility is due to a combination of simplicity and profundity that make it unremarkable among its bizarre and deliberately advanced contemporaries.

W. J. TURNER.



From a drawing by Edmund X. Kopp, in 'Pastiche,' by Frouse Cloud (Faber and Gwyer).



Crimson Macaw.

AMONGST the earliest memories of many who were children in South-West London in the 'eighties and 'nineties must be included that of a slim gentleman with an enormous head of almost orange hair who requested their nurses to halt the pram for



'A slim gentleman with orange hair'

his admiration. The gentleman was Algernon Charles Swinburne, the poet who forms the subject of a forthcoming talk by Mr. F. L. Lucas (Wednesday, May 28, National) and a reading (Tuesday, May 27, National). The story of Swinburne's life, as told by the late Sir Edmund Gosse in the biography which we recommend to all who enjoy Mr. Lucas' talk, is a brilliant, hysterical record. This frail revolutionary, who nevertheless excelled at swimming and climbing, met and fascinated almost every famous literary and political figure of his century. Wordsworth, Hugo, Browning, Dickens, Leconte de Lisle, Rossetti, Burne-Jones, Jowett, Tennyson, Mazzini—the list is endless and far-reaching—and yet Swinburne lived in London within the lifetime of us all. Though for the last thirty years of his life he was practically confined to the Watts-Duntons' house, The Pines, Putney, he seems entangled with the lives of almost every one of his contemporaries—giving evidence at the inquest on Rossetti's wife, scheming with Mazzini for the liberation of Italy, sharing rooms with Meredith, visiting the Florentine galleries with Mrs. Gaskell, swooning when he heard of the death of Adah Menken, supping at Etretat with de Maupassant, attending in Paris a dinner to Victor Hugo, quarrelling in public with Whistler; 'a crimson macaw among owls,' that was how an American writer described him. That he lived until seventy-two is proof of his flaming vitality, for he was physically fragile, so fragile that once, when an enthusiastic hostess crammed his bedroom with lilies (then the fashionable literary flower), he was poisoned by the perfume and ill for five months.

'Elijah' at Queen's Hall.

THE performance of Mendelssohn's *Elijah* on Friday next by the National Chorus, with Stiles-Allen, Muriel Brunskill, Frank Titterton, and Keith Falkner in the solo parts, will no doubt attract an unusually large audience to the Queen's Hall, for *Elijah*, like *Messiah*, is beloved of the 'ordinary listener.' Listeners who intend to be present at the concert should apply as soon as possible for seats. Tickets are to be obtained at the Queen's Hall Box Office, the B.B.C., Savoy Hill, and the usual agents. The prices are: Grand Circle and Stalls (numbered and reserved), 12s., 8s. 6d. and 5s. 9d.; Balcony (unreserved), 3s. 6d.; Area (unreserved), 2s. 4d.

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



War and the Microphone.

WAR, which for some time was not looked upon as suitable fare for the microphone, lately formed the subject of two broadcast plays—*Journey's End* (the wireless version was only one of the many forms of that dramatic chameleon) and *Brigade Exchange*. The latter Compton Mackenzie condemned in a recent article in which he excluded from the province of true Radio Drama all plays which could be in any way performed on the stage. He singularly failed to appreciate the 'radiogenic' qualities of Herr Johannsen's tragedy, a pure construction of sound, covering a wide field of action in a manner which would have been cumbersome, if not impossible, in the theatre. Both *Journey's End* and *Brigade Exchange* were effective through their appeal to the emotions of the audience. So, too, are the majority of the war novels now enjoying such popularity. To 'purge with pity and terror' is excellent anti-war propaganda—up to a point. We should, however, be far enough removed by now from 1914-1918 to be able to 'think' rather than 'feel' the futility of fighting. The news that C. K. Munro's satire, *The Rumour*, is to be broadcast on June 12 and 13 is of importance not only because one of the finest of modern plays will come to the microphone, but also for the reason that *The Rumour* constitutes the most intelligent and closely reasoned arguments against war yet expressed in terms of drama.

A Provocative Satire.

THE play dates from 1921 when it was first presented by the Stage Society. It was not publicly performed until 1929. It is apt that *The Rumour* should attract its widest audience in 1930 when it comes as a sane and thoughtful postscript to the glut of highly-strung war novels. In this play, the many and shifting scenes of which make it peculiarly suited to broadcast production, we hear a war of modern times hatched, dispatched and patched before us. Those involved in the tragedy can do nothing to prevent it; we of the audience who know the facts are moved to cry warning; our efforts are futile; the thing is a nightmare of inevitability. Finely written, strongly satirical, alive with movement, *The Rumour*, we predict, will excite more discussion than any play broadcast up to the present.

A Caruso Record.

CARUSO'S best record, *Première Caresse* (H.M.V. DA1097) and Ivar Andrésen in the Landgrave's Address from *Tannhäuser* (H.M.V. C1853) were among the records played by Mr. Christopher Stone during the luncheon hour on Friday, May 9. Solomon and the Hallé Orchestra (Col. LX19-22) in Tchaikovsky's *Concerto in B Flat Minor*, Smetana's *Bartered Bride Selection* (Parlo. E10981), *Hungaria* (Parlo E10984) and Jack Hylton and his Orchestra in Rachmaninoff's *Prelude in C Sharp Minor* (H.M.V. C1864), were among the orchestral records, and the Grenadier Guards Band in the *Sylvia Ballet* of Delibes (Col. DX34). Yodelling by Andréany (Parlo. E6276), a piano solo by Patricia Rossborough (Decca F1693) and songs by Kathleen Lafla (Regal, MR38) and Gracie Fields (H.M.V., B3383) were also included.

Nightingale Song.

DURING the week of May 26-31 the Outside Broadcast engineers hope to be able to relay nightingale song from a wood in Berkshire—'hope' only, because the nightingale is a temperamental broadcaster, demanding warm, still nights and a respectful silence from the surrounding country. If the bird is in an obliging mood he will be heard at intervals in the late dance-music during the week in question. We are solemnly pledged not to reveal the bearings of the woodland studio; on previous occasions, when the place was known, enthusiastic motorists, rallying round the scene of action, made the night hideous with klaxons and the relay impossible. It is no easy matter to set a trap to catch a nightingale's song. For some time now the engineers have been scouting for the birds' favourite haunts which, when discovered, have to be connected with London by telephone line. Early on the day of the relay microphones are discreetly installed in the neighbourhood; the rest remains with the nightingale. The Outside Broadcast Director thanks the many listeners who have written offering woods and nightingales. This year's site was chosen far in advance; it is in quiet country withdrawn from main roads and yet in easy communication with Savoy Hill.

The Detection Club.

THE writers of detective stories have their own club—and very exclusive it is. To qualify for membership to the Detection Club, as it is called, you have to write really sound, scientific mysteries with a logical sequence of clues; mere bloodcurdling 'thrillers' are barred—the Club regards them as a distinctly lower order of fiction. The Detection Club meets regularly to discuss the more abstruse aspects of sleuthing. The list of members includes G. K. Chesterton, Austin Freeman, A. E. W. Mason, Canon Whitechurch, Ronald Knox, H. C. Bailey, Agatha Christie, Anthony Berkeley, and E. C. Bentley. The name of Mr. Bentley may not be recognized in this connection by the younger generation of readers. He wrote, many years ago, 'Trent's Last Case,' considered by experts to be the finest story of the lot. The latest project of the Club is to have



'Quarrel at a house party'

an alleged murder carefully staged in a remote part of Devonshire. There will be a quarrel at a house party and a corpse will be found beside a lonely stream. Members are to be invited to solve the mystery. It is encouraging in this trivial age to find that 'best sellers' take themselves so seriously. Members of the Detection Club will come to the microphone on Saturdays during June and July, when they are combining to mystify listeners and each other with a serial story, each instalment of which will be the work of a well-known writer.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



English Queen in Comic Opera.

LAST week we wrote about *La Basoche*, Messenger's comic opera, which is to be broadcast on May 26 and 28, explaining to a puzzled world that the 'Basoche' was a guild of Paris law students in the sixteenth century. The story of the opera,



'On a visit to her husband-by-proxy'

though far from loyal to history, makes use of historical characters in the persons of Clement Marot, the poet, and our own King Henry the Eighth's sister Mary, the Princess Marie d'Angleterre, on a visit to Louis XII, to whom she had been married by proxy. Marot has been elected 'King' of the law students—a position to which he has no real right, as the *Roi de la Basoche* must be a bachelor, and the poet is secretly married to a peasant girl, one Colline. The bucolic Madame Marot, on a furtive trip to Paris to meet her husband, stays at the same inn as the English princess. When Marot arrives and Marie hears him addressed as 'King' and treated with exaggerated courtesy, she believes him to be the royal husband whom she has never seen. Then the complicated fun begins. French writers have always had a gift for exploiting such situations—and *La Basoche* is an excellent example of the genre, set to such light and melodious music as we expect from the composer of *Veronique* and *Monsieur Beaucaire*. Next week's issue will include an article on the opera by Mr. Herman Klein.

Sir Oliver Lodge Returns.

WHICH of all the many broadcast talks from the Studio has best mastered the technique of the microphone? The perfect manner of talking implies entire, or apparently entire, forgetfulness of the microphone—a state difficult to achieve when you are perched before the little octagon, with red lights burning to tell you the world is listening and a notice warning you that if you sneeze you will deafen thousands. The list of accomplished talkers should no doubt include George Bernard Shaw, Desmond MacCarthy, James Agate, Julian Huxley (a new recruit to the ranks), A. J. Alan, Cecil Lewis, Vernon Bartlett, Percy Scholes, and Sir Oliver Lodge. Listeners will be glad to learn that the last-named is shortly to broadcast again—on Tuesday, May 27, when he gives the seventeenth and last talk in the series 'Looking Backwards.' We understand that Sir Oliver is likely to review the advance of scientific discovery and invention as revealed in the reminiscences of his predecessors in the series. These talks have brought many distinguished people, and much exciting and amusing reminiscence, to the microphone. The talkers included Sir Alfred Yarrow, Mrs. Sidney Webb, the Rt. Hon. Augustine Birrell, Mr. E. F. Benson, Sir Hugh Bell, Miss Magdalen Ponsonby, Sir Ian Hamilton, Mr. R. D. Blumenfeld, Mr. Ernest Rhys, Mrs. Margaret Woods, and Mr. H. W. Nevinson.

Hugh Walpole on America.

THE third talk in the series entitled 'Stars and Stripes,' will be broadcast on Monday, May 26, by Mr. Hugh Walpole. Mr. Walpole, despite his considerable output as a novelist, finds time every year for a 'lecture tour' of the States. These odysseys are exacting to a degree, implying journeys of many thousands of miles and lectures delivered in every variety of setting. One novelist of our acquaintance found himself booked to speak from a pulpit in Kansas. The story is told—whether truthfully we cannot say—of an Irish writer lecturing in the Middle West on a sultry afternoon who, after tearing off coat, waistcoat and collar in turn, finally sought relief from the temperature by picking up the carafe from the table beside him and pouring the water over his head. This display of temperament inspired column upon column in the Press. The agent in charge of the tour went down on his knees and implored the lecturer to repeat the gesture on further occasions, 'as it would prove a great attraction.'

Wagner Night in Manchester.

MONDAY evening, May, 26, will see the opening of the 'Northern Proms' at the Free Trade Hall, Manchester. After a fortnight in Manchester, Sir Hamilton Harty and the Hallé Orchestra will continue the season with a week of concerts at Leeds and Liverpool respectively. The debt which the South owes to the North for much fine broadcast music will be materially increased during those weeks, for a number of the Promenade Concerts are to be relayed either nationally or to the London and Midland Regions. The opening concert (National) will be a 'Wagner Night'—a popular choice. A second concert is to be broadcast nationally on Friday evening, May 30, when the programme includes Berlioz's *Benvenuto Cellini* Overture (a Harty concert seems scarcely complete without the presence of Berlioz), Elgar's *Sea Pictures*, with Muriel Brunskill as soloist, and Solomon playing Tchaikovsky's *Pianoforte Concerto in B Flat*. On Tuesday, May 27, and Thursday, May 29, the London and Midland Regional programmes will include relays of the second part of the Manchester concert.

In Vaudeville.

KATHLEEN O'REGAN, who confirmed the reputation gained with the Irish players by her performance as the schoolmaster's wife in *Young Woodley*, has broadcast on several occasions recently. We heard her locked in a cupboard in a P. G. Wodehouse sketch, and again as the heroine of *The Four Feathers*—a charming microphone voice. On Friday, May 30 (Regional), Miss O'Regan 'presents and announces' a special Vaudeville programme. 'On the bill' are Dorothy Dickson, Flotsam and Jetsam, and Ronald Frankau. A Regional programme on Wednesday, May 28, includes Leonard Henry, Muriel George and Ernest Butcher, and Alfred de Cammeyer and Bernard Sheaff in zither and banjo duets. Vaudeville will be represented in the National programme next week by Morris Harvey, Harry Hemsley, the Lyrical Three, Fairchild and Lindholm, and Muriel George and Ernest Butcher (Saturday, May 31).

Derby and Test Match Broadcasts.

ON Wednesday, June 4, a commentary on the Derby will be broadcast by Mr. R. C. Lyle. This will come from Epsom Downs—a reminder which may still be necessary, for an official of the railways informed us some time back that every year a handful of simple souls arrives at Derby for a glimpse of the race. Further sporting broadcasts of the summer will include commentaries on the chief events at Wimbledon and eyewitness accounts of the play in the Test Matches. The latter will be given at the end of each day's play. For this purpose microphones are to be installed on the ground, and the description of the play will follow soon after the drawing of the stumps. When commentaries were instituted in 1927, cricket matches were included among the events described while in progress; it proved impossible, however, despite the expert commentaries of 'Plum' Warner, to make the game really interesting at second hand.

About the Talkies.

IT seems almost superfluous to burlesque the Talking Film, which, every other minute, is burlesquing itself. Here no flight of satiric fancy can much outstrip reality. Still, there should be good fun in *Talkie Town*, by John Watt, which is to be broadcast on Monday, May 26 (National) and Tuesday, May 27 (Regional). The stars of this 'hundred per cent. talking and singing super' are Anona Winn and Peter Pounds. The latter, a son of the famous Courtice Pounds, has appeared in several of the Cochran revues. A Hollywood correspondent sends us several stories of the difficulties encountered by talkie producers. A grim battlefield was set ready for 'shooting.' A bird flew over the scene and alighted on one of the battered trees between the rival trenches. Spring had gone to its head; it sang as though its little heart would break—and nothing would stop it. Since an atmosphere of strained silence was required, something had to be done. Studio hands threw lumps of coke at it; even so, it took twenty minutes to rout the enemy. To prevent the interference of unwanted noises the indoor studios have double doors. The outer door is glass. Inside sits a watchman who shoos unwelcome visitors away with wild gestures. Even so, sounds do creep in. A blind man



'Cerberus could not open the door'

recently called to visit his niece, an actress. The Cerberus behind the pane waved his arms. The blind man was naturally unmoved. Cerberus could not open the door and shout at him for fear of letting in sounds of the outside world. Deadlock. Finally the visitor tapped on the glass with his walking stick and ruined the scene inside

'The Broadcasters'



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THE object before the public service of broadcasting must inevitably be, to use the utilitarian formula, 'the greatest happiness of the greatest number'—an object towards which the programme builders strive through many hours of discussion and organization. What makes their task so fascinating, and at the same time so thankless, is the fact that they have ultimately no certain way of estimating its success. Mr. X, of Salford, sickened by an hour of Schönberg, or Miss Y, of Chelsea, infuriated by a programme of music-hall songs and syncopation—though both might have switched off the poison and waited for the meat—would hold, no doubt, that if the greatest happiness of the greatest number is the object of the B.B.C., then the B.B.C. has lamentably failed. They take no account of the fact that every street in Salford or Chelsea includes among its hundred inhabitants a hundred different conceptions of a day's, a week's, a year's, ideal entertainment, and that there is no method as yet devised which can gauge these hundred degrees of taste and fix a common denominator to them. 'A. J. S.,' the music critic of the *Birmingham Post*, recently attracted a large correspondence by endeavouring to discover what was the taste of the Midlanders in matters musical. The diversity of views held by his correspondents was, he admits, bewilderingly inconclusive. The chief problem of programme construction evidently reaches beyond individual programmes. Should the object, then, be the greatest happiness of the greatest number over the space of a year's programmes? Maybe, if one could determine what precisely constitutes happiness in this connection. Are we to believe that it is to be found only with that lowest common denominator of entertainment which is the average showman's vision of happiness? The 'greatest number' of wireless listeners totals 3,000,000. The B.B.C. can do no less than to ensure (by covering the widest field possible) that the taste of each one of these is catered for during one programme at least in the year's 64,000 hours of broadcasting. The question is worth every listener's consideration; the ideal solution would be welcomed.

ON Friday evening next the National Chorus, now nearing the end of its second Season, will be put to what will be, despite the more adventurous works in which we have heard it, the acid test of its

youthful career. The 'classics' of choral music are *Messiah* and *Elijah*; that the latter has been chosen for this week's concert is due to the fact that the former recently enjoyed a very fine performance under Sir Thomas Beecham. Both works have behind them a long and distinguished tradition of performance, and attract, therefore, a large and critical audience. They present the chorus with a more dazzling, and exacting, opportunity than any other oratorio in the repertory. That the National Chorus will make a fine showing, no one who heard it in *Solomon*, in Mahler's 'Eighth,' or in any of the other formidable tests to which it has been subjected, can doubt. A choral concert on such a scale is rare at this time of the year. The date was intentionally fixed for late in May in order that the performance might not clash in any sense of rivalry with the seasons of other choral societies. Two hundred and fifty singers will broadcast in *Elijah*. The Chorus, which is drawn from many societies, is truly 'national'; a recent census of the towns and villages in which its members were born revealed representatives of more than thirty counties in England, Scotland, and Wales.

THE WORLD WE LISTEN IN

From St. Olave's Church, Hart Street, at midday on Tuesday there will be broadcast in the National Programme a service of commemoration in honour of Samuel Pepys. One wonders a little why Pepys should be so honoured. Perhaps it is salutary that we should pray for the forgiveness of the many sins which this garrulous gentleman recorded in cipher. Perhaps it is well that we should say to ourselves, as we read them, 'There go I, if I were to set down everything on paper.' There are probably worse men in the ecclesiastical calendar of Saints. Does not Gibbon give reasons for supposing that St. George himself was a fraudulent contractor, who sold rancid bacon to the Roman armies? But of these transactions St. George left no authentic record, and Mr. Pepys did. Or shall we canonize him for his very candour? Who else, since the world began, has recorded that he kicked his cook, that he gave his pretty wife a black-eye, that he extorted favours from the widows of naval officers who came to his office to draw their pensions? Who else ever praised God for the growth of a fortune amassed from bribes and illicit commissions at a comfortable desk in the Admiralty, while the pressed seamen rioted under the spur of hunger? The Recording Angel will add nothing to this diary: one knows the worst about Mr. Pepys. Of whom else can one say that? Certainly not of oneself. Alone of all the sons of men he walks among us naked. We see in him the shape that all of us drape with more or less success; in spite of its frailties we retain for it a certain affection. His gaiety commends him to us. Where else shall we find a more genial companion than this man who could be merry amid the Great Plague? We hear him purring through life like a fortunate cat. So gay he is, so contented, so complacent; what can we do but stretch out a hand to stroke him? And that, I take it, is the purpose of the memorial service.

R.I.P.

From St. Olave's Church, Hart Street, at midday on Tuesday there will be broadcast in the National Programme a service of commemoration in honour of Samuel Pepys. One wonders a little why Pepys should be so honoured. Perhaps it is salutary that we should pray for the forgiveness of the many sins which this garrulous gentleman recorded in cipher. Perhaps it is well that we should say to ourselves, as we read them, 'There go I, if I were to set down everything on paper.' There are probably worse men in the ecclesiastical calendar of Saints. Does not Gibbon give reasons for supposing that St. George himself was a fraudulent contractor, who sold rancid bacon to the Roman armies? But of these transactions St. George left no authentic record, and Mr. Pepys did. Or shall we canonize him for his very candour? Who else, since the world began, has recorded that he kicked his cook, that he gave his pretty wife a black-eye, that he extorted favours from the widows of naval officers who came to his office to draw their pensions? Who else ever praised God for the growth of a fortune amassed from bribes and illicit commissions at a comfortable desk in the Admiralty, while the pressed seamen rioted under the spur of hunger? The Recording Angel will add nothing to this diary: one knows the worst about Mr. Pepys. Of whom else can one say that? Certainly not of oneself. Alone of all the sons of men he walks among us naked. We see in him the shape that all of us drape with more or less success; in spite of its frailties we retain for it a certain affection. His gaiety commends him to us. Where else shall we find a more genial companion than this man who could be merry amid the Great Plague? We hear him purring through life like a fortunate cat. So gay he is, so contented, so complacent; what can we do but stretch out a hand to stroke him? And that, I take it, is the purpose of the memorial service.

There is, however, a better reason for canonizing Mr. Pepys. He wrote the most entertaining and illuminating book of his century. Indeed, one can think of no saint who rivals him as an author. One cannot admire the England in which he lived, but at least one learns to know it. It had thrown off all the inhibitions and repressions of the Puritan time with a kick of impatience, and one only marvels at the vestiges that remain. One would like the Merry Monarch rather better if he had not promised the Mayor of Dover, when he landed, to cherish his Bible above every other possession. But Bibles were apparently in great demand, and Mr. Pepys guesses that, in consequence of the burning of the booksellers' stocks in the Great Fire, a good copy would presently cost as much as £40. He rarely omitted to go to church, though the attraction was usually the hope of sitting near a fine woman. One has the impression of a society as coarse as it was ardent in its pleasures. Not much that is witty emerges from his anecdotes of the court—'But Lord, the sorry talk and discourse among the great courtiers round!' When Mr. Pepys wishes to entertain the two ladies whom he chiefly admires, he hires a man who can imitate cocks, dogs, and bulls to perfection. At one specially merry evening the company blackened each other's faces with great content and much candle-grease till past midnight. Of one thing only need we feel envious. This England of the Restoration loved music and understood it. Pepys himself wrote songs, and as he grew wealthy, kept both a girl and a boy among his servants, to play and sing. He rejects one candidate for his service, though she could play on four or five instruments, as a 'tawdry wench,' who 'sings basely,' and would take £8 a year. In one thing this age was strict. It sang in tune and danced in step.

England Merry

Has any critic, I wonder, ever worked through Pepys' Diary, to search out the evidence it affords for the contrast of classes in this age of transition? One feels oneself in the presence of two Englands. The upper layer was frivolous, dissolute, corrupt and inefficient, as England has never been, before or since. That was the England which, after shameful defeats at sea, allowed the Dutch Fleet to sail up the Medway. But underneath this iridescent scum was there not, among the common folk, a worthier tradition that lived on? Mr. Pepys was not the man to detect it, but even he bears witness to it. He quotes, after one of these defeats, the comment of the Duchess of Albemarle, who as plain Mrs. Monk had known how Cromwell's soldiers won their victories. She 'cried mightily out against the having of gentlemen captains with feathers and ribbands, and wished the King would send her husband to sea with the old plain sea-captains that he served with formerly, that would make their ships swim with blood.' Pepys attends the funeral of one of them, Sir Christopher Mings, 'a stout man, and a man of great parts,' whose father was a shoemaker. Up came twelve 'lusty proper men,' common 'Carpantins' from the fleet. They had 'long loved and served our dead commander' they said: 'All we have is our lives': and so, to avenge him, they volunteered to man a fireship against the Dutch. To steer a fireship was like riding a torpedo: not many of her crew came back alive. Even in the diary one has glimpses of a stouter England than Charles II deserved to rule.

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The Common People

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H. N. Brailford

Harvey Grace writes about Mendelssohn's 'Elijah'

ORATORIO AND DRAMA



Mendelssohn.

IT was a stroke of luck that Mendelssohn, when casting about for an oratorio subject, chose a group of scenes from the life of Elijah. For he was, above all, a pictorial composer: Wagner, who had no great liking either for the man or his music, couldn't help admitting that he was 'a landscape painter of the first order.' To get the best out of himself he needed not only pictures, but persons and events, no matter whether they belonged to fairyland or to the real world. The well-named Felix had more accomplishments at his fingers' ends than any other composer, and they were all of the type that called for skill and address—billiards, chess, dancing, etc. Two of his gifts have so much bearing on his music that they must be mentioned in this connection. He was a capital hand at sketching—so much so that, had he turned to pictorial instead of musical art, he would have distinguished himself almost, if not quite, as much; and hardly less significant was his aptitude for writing letters that are astonishingly like his music in their fluency, good humour, spirit, and descriptive touches.

The story of Elijah was a first-rate choice, then, because of its richness in persons and happenings. (How came Handel to overlook it?) Mendelssohn seems to have thought of it as a possible subject as early as 1836, ten years before its actual production, and while *St. Paul* was still on the stocks. In a letter to Klingemann, he says: 'If you would only give all the care and thought you bestow now upon *St. Paul* to an *Elijah* or a *St. Peter*, or even an *Og of Bashan!*' Of these alternatives we can only say that *St. Peter* would probably have been too much like *St. Paul*, and that our knowledge of *Og* is almost limited to the fact that he was king of Bashan. (Moreover, could even the finest music hold its own against such a title-page as '*Og: An Oratorio*'? However, his majesty of Bashan not having been put forward seriously, the choice lay between *St. Peter* and *Elijah*. In 1837 Mendelssohn, in council with his friends Bauer and Schubring (Pastor Schubring, of Dessau, who compiled the libretto), decided on the Old Testament story. To Ferdinand Hiller we owe the interesting fact that he was first drawn to the subject by the passage, 'Behold, God the Lord passed by.' It seems to have been his habit to build up a work round some central episode. (In a letter to Schubring, written while *St. Peter* was still under consideration, he mentions as 'the central point, or chief object' of such a work the bestowal of the gift of tongues on the apostles.)

Elijah has not only a fine subject; it has also an unsurpassed libretto, thanks to the liberal use of Biblical passages. So fine a 'book' was not achieved without care, and Mendelssohn's letters to Schubring show his scrupulous pains as to the design, and also bear witness to the natural sense of drama which was part of his birthright as a Jew. Over and over again he insists on the importance of action in the libretto. For example, 'I am anxious to do full justice to the dramatic element.' . . . 'I am glad to learn that you are searching out the always

heart-affecting sense of the scriptural words; but, if I might make one observation, it is that I would fain see the dramatic element made prominent, as well as more exuberant and defined—appeal and rejoinder, question and answer, sudden interruptions, etc., etc.' And he goes on to complain that several numbers interrupt a passage of dialogue: 'I should like to have had an instant and eager rejoinder.'

Again, in a subsequent letter to Schubring: 'With regard to the dramatic element, there still seems to be a diversity of opinion between us. In such a character as that of *Elijah*, like every one in the Old Testament, except perhaps Moses, it appears to me that the dramatic should predominate—the personages should be introduced as acting and speaking with fervour.' I have made a point of showing Mendelssohn's emphasis on the drama in the work, because that side is usually too little realized—by choral singers especially.

Elijah has for generations occupied a place among oratorios second only to the *Messiah*, and both alike have paid for their popularity. They are taken for granted, over-performed, often by inadequate forces and with too little thought or preparation. Of the pair, *Elijah* is the greater sufferer, because the chorus has to play a far more varied part than in the *Messiah*. The singers have to represent the famine-stricken Israelites, the prophets of Baal, the angelic host (in the Sanctus), the narrator ('Then did *Elijah* the prophet break forth,' etc.), the reflective onlookers ('Blessed are the men'), and so forth.

At this point I must digress. A good many years ago I heard the Sheffield Choir, conducted by Coward, sing 'The Dream of Geron-tius,' and for the first and only time in my experience the 'Chorus of Demons' sounded demoniacal. I have heard it many other times, unexceptionally sung so far as the notes were



Ford Madox Brown's famous picture: 'Elijah Restoring the Widow's Son.'

Harvey Grace says: 'The chorus are the star performers of *Elijah*.' Listen on Friday evening to the National Chorus, conducted by Stanford Robinson.

concerned, but on the interpretative side the singers never allowed me to forget for a moment that I was listening to a massed formation of decent English bodies indulging their liking for singing in parts. It might have been called a 'Chorus of Churchwardens and their Female Belongings.' Similarly, I have yet to hear a performance of *Elijah* in which the choralists bring to their part of the work the variety of tone, individuality, and sense of drama that we expect (and usually get) from the soloist in charge of the title rôle.

I well remember how, some years ago, during the final stages of a particularly colourless singing of the work, an exposition of sleep fell on me, and I dreamed of an ideal interpretation. As many readers know, Horace Stevens (who has made the part of *Elijah* peculiarly his own) sings from memory, and goes as near to acting as an oratorio singer can do. In my dream performance the other soloists and the chorus also played up by dispensing with the score, so we were spared the ridiculous spectacle of a copyless Prophet being answered by an Obadiah and an Israelitish Woman and a Chorus who kept an eye and a half (sometimes two eyes) glued to the copy, and gave the remaining vision (if any) to the conductor. And how that chorus sang! The despair in their opening cry for help; the quiet confidence of 'Blessed are the men'; the steady *crescendo* of urgency in the string of Baal choruses, the jubilation of 'Thanks be to God, for he laveth the thirsty land,' the ferocity of 'Woe to him, he shall perish!'; the lyrical beauty of tone in 'He, watching over Israel'; the devotion of 'He that shall endure to the end'; the awe and mystery of the 'still, small voice' episode—in a word, they were an operatic chorus without costume (the proper costume, that is) acting their various rôles with so vivid a contrast of tone-colour and feeling, and expressing the text with such intensity that the audience was gripped as it ought always to be (but rarely is) by choral singing. It will always be gripped when choirs are made to realize that we have a right to demand of them the qualities that we expect in a first-rate soloist—variety, conviction, words that are not merely clear (too often we don't even get clarity) but intensely significant as well. A fine chorus is, in fact, a fine multiple soloist, and because of its multiple character, and its ability to give us the whole range of power, from a whisper to a shattering *fortissimo*, it ought to be more thrilling and heart-searching than any soloist can ever hope to be—especially in *Elijah*, where its part is as important as that of the prophet himself, and its music more consistently fine. Instead of which—

Whenever at a performance of *Elijah* I see the chorus join the audience in worshipping the soloists, I long to give them a collective shaking, and say, 'You poor fish! Hasn't all your study of *Elijah* shown you that you are the star performers in this work? With a few exceptions, such as "Is not His word like a fire?" the solos are just reputable tuneful music, with comparatively little character or human interest. When Mendelssohn wrote most of them

(Continued on page 385.)

THE MAN BEHIND THE MUSIC:

At the request of listeners, we have arranged to continue this popular series



WAGNER AND HIS CIRCLE.

The composer is seen holding an open score; Frau Cosima Wagner and her son Siegfried are on the left, and Liszt is at the piano.

I WONDER if it is possible to discuss the man behind the music without having something to say about that music. For what is any man, and most particularly a creative artist, apart from his achievement? He is a mere passage-way, through which the creatures of his imagination have come and gone, leaving only an echo of their voices and a ghostly remembrance of their hopes and fears, their passions, and their mental dignity. It is, therefore, as unfair as it is unreal to try to picture the man without his work. When we see a concentration of light we look behind it for the burning-glass by which it is focused. The light is the work, the man is the lens, and the source of supply is the sun of truth and beauty, which is named according to the race and religion of the onlooker.

We are concerned with the man Wagner, but some idea of his personality can be given only to a reader whose feeling for great music will be expressed in these happy sentences by Hubert Parry: 'Not only is it really worth while to make a little effort to appreciate what is first-rate, but in point of fact it is only the object of getting nearer to understanding and feeling what is thoroughly good and noble that makes art worth taking any trouble about at all. The silly sipping of one sweet after another, and passing day after day from one ephemeral piece of elegance to another, just to make acquaintance with a new sensation, or get through an hour which might otherwise hang heavy on the hands, is utterly unworthy of the dignity of a human being.'

Similarly, in our effort to appreciate the grandeur and force of Wagner's vitality, we must try to realize what were the conditions, of environment and inheritance, under which he fought. Only then can we grasp the many-sidedness of his conquest and the volatility and strength of character by which that conquest was made possible.

In one respect he was fortunate, for he came at a propitious moment in the history of dramatic music. For a hundred years this branch of the art had been drooping. Its first promise at the end of the seventeenth century, when Carissimi and Monteverde were laying the foundations of opera on a right dramatic base, had been

betrayed. In the marriage of music and poetry the latter had become an uxorious drudge in order that music, the bride, might indulge her vanity. To this purpose, truth of idea and all dramatic development were sacrificed, until opera was reduced to a stilted formula upon which were hung florid trills and arias to suit the vocal organs of individual virtuosi. Lulli in France and Scarlatti in Italy did something towards restoring a right relationship; but how far they failed we may see by the hard struggle which awaited Gluck, whom we may call the parent of that form of opera which was to admit of development in the direction of the music-drama born a century later out of Wagner's genius. After Gluck, the artificiality returned, and composers who had something original to express gave up

opera in despair. Even Beethoven could do little with it. He stumped about in it like a farmer in a perfumery shop. The tradition had become so set that no poet ever thought of collaborating with a composer, and the latter had to go for his libretti to mere hacks, whom he treated as such, as we see, for instance, from Mozart's letters.

Even with these unhealthy conditions, however, opera was beginning to show signs of new life under the dynamic energy of Berlioz (who wrote his own libretti), and the native grace of Weber. Then in addition, Meyerbeer, a vulgar fellow with an indolent spirit, brought a certain loosening, though very theatrical force, into the structure of the musical idiom in its relation to the dramatic subject.

Such was the state of the field when Wagner came to plough it. He found it full of tares



'WAGNER'S HOUSE'

in Leipzig—No. 3, The Brühl—where he was born.

and broken masonry, and it bristled with conservative landlords and gamekeepers. He was not unprepared, for from childhood he was acquainted with, and had an instinct for, the theatre.

He was the youngest of nine children, born in 1813 to a studious civil servant in Leipzig. An intimate friend of the family was one Ludwig Geyer, a Jewish actor and dramatist, and a kind, sensitive man. It has been suggested that he was Wagner's father, and handed on the dramatic talent. Whether this be true or not, he became the boy's step-father when Richard was two, and guided the next eight years of his life, before departing into the grave, leaving the family to exist precariously in Dresden.

We know that the child was precocious, both mentally and nervously. He learned Latin and Greek quickly, and at fourteen taught himself English in order to read Shakespeare. Under the influence of this disturbing poet, he attempted a grand tragedy of his own, the cast for which consisted of his admiring sisters, three of whom were to become actresses later in life. At this time Weber's *Freischütz* was produced in Dresden, and the boy thus found another mentor. He proceeded to put his tragedy to music.

His nervous development was equally remarkable. He had an abnormal sense of touch. Often he would creep into his sisters' rooms when the young women were out, so that he might rub his cheeks against the silks and satins hanging in the wardrobes. The prickly smoothness of the material and the scent of the feminine perfume lingering therein would make the boy tremble and burst into tears: a kind of emotional or sensuous inebriation to which he was prone all his life. As an old man he would drape himself in silken or velvet cloaks in order to stimulate certain emotional reactions which would move him to composition.

Following the first demonstration of musical ability, his mother put him for six months under the excellent teacher Weinlich. Apart from this instruction, which he took none too graciously, he was practically self-taught. By the time he was twenty he had made himself intimate, in detail, with Beethoven's nine symphonies, and under their inspiration wrote one for himself. This was performed in Leipzig, but attracted no attention. One has to remember that from certain points of view he was always an amateur; earnest, naïve, enthusiastic; entering where the angels of professionalism feared to tread. All these qualities are characteristic of the self-taught amateur working in solitude. But it is from such sources that so much of the most sublime work of mankind emerges. To be sublime, to attempt the heroic, one has to be innocent of the rules and the pitfalls which make the experts shiver with apprehension. Think of old Leukenhoeve with his optical glasses, of the youth Adams who discovered the planet Neptune, of Colonel Lawrence, the amateur soldier. As Professor Tovey says, 'more than a modicum of rusticity is needed as a protection to a man who attempts colossal reforms.' The virtues of that quality of rusticity Wagner never lost; the freshness, the fearlessness, and the simplicity. It must not be overlooked, however, that with them, and giving them utility, there went an immense facility in acquiring technique, a comprehensive memory, and that feminine intuition—so characteristic of genius—for culling the important

(X) WAGNER

By Richard Church

blossoms from the widest possible field of knowledge. Wagner's intellectual hunger was insatiable, and when he was not engaged in composition of music or stage sets, he was either reading—principally in philosophy or the Greek dramatists—or studying the scores of the great masters of the past. This last practice, indulged at so influential a time in his life, gave his work an orthodox sub-structure and a firm root in historical form, without which it could never have carried its huge polyphonic growth, that massive impressionism which seems to be more revolutionary in appearance than it is in fact.

These activities prevented Wagner from becoming an instrumentalist, though they made him such a master of the orchestra that his conducting of the Beethoven Ninth Symphony was the first to make that superb work popular.

When he was twenty-one he was appointed Music Director of the theatre at Magdeburg. This post was held for two years, during which time he produced his opera *Das Liebesverbot*, founded on Shakespeare's *Measure for Measure*. It was too much for so provincial a group of artists, and the performance was a failure. One of the company, Minna Planer, a pretty but somewhat depressing woman of pedestrian intelligence but a faithful heart, consoled the disappointed musician, and he married her in 1836 at Riga, where he had obtained another appointment. In his 'Life,' he says very naively that the officiating priest, after the ceremony, spoke of One who was coming into their lives with repeated help. The unhappy couple—for Wagner was very depressed about the prospects of his work—construed this as meaning that a patron was at hand who would subsidize the composer. When they learned that the priest's allusion was purely conventional, the violent young egoist was enraged and practical-minded Minna in tears. This story illustrates Wagner's extraordinary selfless egoism, if one may use such a paradox. He absorbed everything and everybody into the consummation of his life-work, that purpose which began more and more patiently to cohere as he gained practical experience in the theatre. He knew that he had to bring opera back to its first happy form, but with the importation of the vast inheritance of pure music which had accumulated during the intervening century and a half.

The energy for carrying on this accumulative task, however, was won at great expense. All who came to him had to give: time, money, brains, their very individual integrity. And so great was his power that most people were willing to sacrifice themselves and their ambitions to his necessity. Liszt, Bulow, the Devrients, the Wesendoncks, the King of Bavaria—all devoted themselves to his work, contributing their own power, influence, love, and wealth. The one exception was Nietzsche, who was too pronounced a being to play the lieutenant or connive at his own submersion.

Bulow, in particular, made a supreme sacrifice. His wife Cosima, Liszt's daughter, devastated Wagner's tempestuous heart just when he was at the very summit of his achievement. The *Ring* was in progress, *Tristan* was complete, and he was about to start the *Meistersingers*. He was ill with erysipelas and nervous exhaustion; the theatre managers throughout Europe were frightened of the increasing originality of his work, and refused to produce it. He was in debt, due to one failure after another of

concert schemes. The business side of life encroached upon his hours of work until they vanished. His passion for Cosima was consuming him. Bulow, Cosima, and Liszt talked over the situation, and the noble-hearted husband sacrificed himself without bitterness, retaining still his advocacy of Wagner's work, and conducting performances of it as often as possible. Cosima went to Wagner, and from that time—1870—until her recent death, she gave her life to him and his work. Many bitter things have been said about her, and of the eclipse of Minna; but I think the truth in this matter is to be found in Mr. Ernest Newman's inferences in his 'Life' of the master. Cosima was a woman of great beauty and force of character; a dominant spirit; and without her administrative ability and protecting power it is probable that Wagner would never have been able to gather up the many ramifications of his life-work into the magnificent unity which found expression at Bayreuth.

In a humbler, but no less sincere if less intelligent and conscious, way, Minna gave her service during the early years of Wagner's struggles. Following their marriage, they went to Paris in 1839, their only assets being a Newfoundland dog and the manuscript of *Rienzi*. Meyerbeer gave the young newcomer letters of introduction, but none of the sophisticated Paris managers would touch his opera. There followed a struggle for existence, Minna took in lodgers, and blacked their boots. Wagner did hack work, arranging popular airs and operas for piano and cornet, correcting proof sheets, and writing articles for the musical papers. On some days he rose from his bed, moved to his chair, and did not leave it until he fell exhausted into bed late at night. Minna put his food beside him as he worked. In spite of this drudgery and discouragement, he gathered about him a circle of admirers, and also wrote both the book and the music of *The Flying Dutchman*. With all his cries of agony, his eternal railing at the world for its neglect of him, he stuck to his ideals.



THE GRAND CANAL, VENICE.
Across the water is the Palazzo Vendramin Calergi, where Wagner died.



RICHARD WAGNER.

Reward came through the production of *Rienzi* at Dresden in 1842. It was a success, and he was made conductor of the State Opera there. All might have gone well, in spite of the heavy duties entailed, had there not occurred in 1848 the feverish year of revolution which convulsed Europe. Naturally Wagner was on the side of freedom against officialdom; and as he was himself an official, things became awkward. He even addressed the mob from the barricades. The result was exile and flight to Paris. This part of his life has been told by Romain Rolland in the musical novel *John Christopher*.

Life was very black. Minna was losing heart, worn out by the high pace of this continual battle against a world now definitely hostile. Even Wagner was discouraged, and he wrote that 'I thought everything was at an end with my artistic creativeness.' However, Liszt was working for him at Weimar, and the rich Wesendoncks invited him to Zurich. There he lived in seclusion for six years, without composing a note, while he studied Schopenhauer, a philosopher whom he found had rationalized his own conception of the lofty position held by music among the arts. He also wrote on the theory of his art, and clarified the huge mass of experience gathered during his life. The result was a still more coherent purpose, and from this time until the end of his life he drove on without pause, until the vision was made palpable in the great tetralogy of the *Ring*, in *Tristan*, the *Meistersingers*, and *Parsifal*.

As the edifice rose, disciples gathered round to defend it. Wagner became a king in this world of the mind, and his capital at Bayreuth has since been a Mecca for the faithful. As with most shrines whence the prophet has departed, the dust of habit and mediocre interpretation has begun to settle there, and at the moment the full power and fruition of Wagner's genius cannot be estimated at first hand, since they lack a physical demonstration that would have satisfied the master himself.

Richard Church.

[Next week's article in this series will be 'Haydn,' by Wilfrid Rooke-Ley. Future issues will include studies of Tchaikovsky, Mendelssohn, Schumann, and Rossini.]



WHAT THE OTHER LISTENER THINKS

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

GRANDPAPA AND WAGNER.

'THE BROADCASTERS' repeat the worn-out and irrelevant libel on Grandpapa's and Grandpapa's behaviour with regard to Wagner which Mr. Newman, the B.B.C. music critic, has shown to be quite false. The critics who are quoted as abusing Wagner did not represent the average musical opinion of their time when I was a young fellow in Germany just after the Franco-Prussian War. Whatever they may say, we all delighted in his genius and believed that, if his longuicurs sometimes bored us, there was a lot in them and so perhaps we should come to appreciate them in time. Probably the critics who are trying to boost the 'Lunatic Pierrot' would have condemned the popularity of the Wagnerian operas had they been living then. Why blame us if we tried to listen to Herr Schönberg after *The Radio Times* had glorified him to the skies? Why should we be expected to turn over to fox-trots and brass bands and other types of musical entertainment which we find almost as annoying as Webern and Bartok *et hoc genus omne*? Thank heaven for the Talks!—*d Grouching Grandpapa.*

BACH AND 'THE FOUNDATIONS OF MUSIC.'

HAVING seen the letter in your issue of May 2 from Mr. S. Hulley, I feel sure that this gentleman has no idea of good music. The 'Foundations of Music' which are broadcast every evening are well selected from the works of the greatest composers ever born, and are also put in the programmes at a time when music lovers are best able to listen. Considering the fact that the B.B.C. has other items to fit in, I think it ought to be congratulated on the way in which it copes with the different tastes of the listening world. The First General News Bulletin having finished just before 6.40, listeners naturally wait to hear what will come next—'The Foundations of Music'—and are astonished and well pleased with what they hear: at any rate, they ought to be. As a young organist, I think Bach's Preludes and Fugues for the Organ are some of the greatest pieces of music ever composed for such an instrument, as well as for the piano. The Cantatas of Bach broadcast on Sundays are another genuine example of this great and esteemed composer's music.—*Arthur H. Evans, 7, Dimble Lane, Lichfield, Staffs.*

OPERA FROM COVENT GARDEN.

As one who has always appreciated the efforts of the B.B.C. to provide the public with good operatic broadcasts, I hasten to express my sincere thanks for the wonderful broadcast of Act III of *Die Meistersinger*, on the evening of Monday, April 28. I think that the B.B.C. is to be congratulated upon its whole-hearted support of opera, and the new series of broadcasts is a fitting triumph for that policy. There must be thousands who cannot go to Covent Garden, or to hear the touring companies even, and to them your broadcasts are perfect godsend. For those who already know these operas, there is an opportunity for pleasant recollection and reflection.—*G. W. E.*

FANNY DAVIES' DEBUT.

I HAVE received a most kind and courteous letter from Miss Fanny Davies, in which she points out that I made a mistake in my letter to you, which you headed 'Fanny Davies Fifty Years Ago.' That highly gifted lady made her first public appearance forty-five years ago next October. I am so sorry for my miscalculation. I am in my sixty-ninth year, but the memory of my first hearing Fanny Davies playing Schumann is still fresh with me. I wonder if you would very kindly rectify my mistake? I should be grateful if you would, as I do not want to mislead Miss Davies' new generation of listeners.—*Mme. Jean Blanckedogen, 44, The Cambridge Road, Down-hills, N.17.*

PITY THE MUSIC-HATERS.

I SHOULD like to add my complaint to those of your correspondents who have written regarding the unfair treatment received by the 'Music Haters.' Do have a little pity on us—it is our misfortune, not our fault.—*F. B., Galashiels, Selkirkshire.*

BREAKFAST-TIME MUSIC AGAIN.

SOME time ago one of your correspondents suggested that a light gramophone programme should be transmitted during the breakfast hour, say 8 to 9 o'clock. Nothing has yet come of this suggestion, but I should like to put forward a plea for this transmission. At present breakfast for us kids is a gloomy function. Father sits behind his paper making violent remarks, such as 'What a Government I' or 'Rio Mud Mining shares have gone down another 5.16 points.' Mother deals out the food and remarks about the weather. We boys eat and attempt



to read Dad's inverted newspaper. But what a welcome change a programme of dance and vaudeville numbers would make! The proper announcer need not get up at this early hour: instead, he can grope until the same depressions are found for him to give out at 10.15 a.m. Any typist or clerk could do the job, as all he or she would have to do would be to say, 'You have just heard Reggie Ritz and his Red-hot Rissolos play,' etc.—*Fifteen-Year-Old.*

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

TALKERS AND THE TIME LIMIT.

IS it not possible to devise some means of keeping broadcasters—especially 'talkers'—to their allotted times? This is a constant source of annoyance to those who do not care for 'talks', and who switch on at the time a talk is advertised to cease and a musical performance such as a symphony concert or an opera to begin. The unfortunate listener often finds that this is held up for five, and sometimes for ten, minutes to attend the end of a narration—usually hurried—which has not the slightest interest for him, and which adherence to the advertised programme would have enabled him to avoid.—*E. S. S.*

A SPLENDID CHOIR.

MAY I congratulate you, as an ardent listener, on the finest choir broadcast yet heard—that of Barclays Bank Male Choir on May 4. The tone and the part singing were glorious. We have not had, in my humble opinion, such a magnificent feast of music before. The transmission was perfect. I write this as the concert concludes.—*F. W. Worsey, Bodenham Vicarage, Hereford.*

HARKENING IN.

RECENTLY while cruising through remote Fenland waterways I paused for some modest refreshment at a riverside inn which bore the restful sign 'Five miles from anywhere—No Hurry.' There I engaged in conversation with two old 'gaffers,' one aged seventy-seven and the other eighty-two. I asked them if they did not find their Hamlet dull and lonely through the



winter. They said: 'Yes, formerly, but not now, because,' to quote their words, 'Now us harkens in a tidy bit.' There was a further implication that the B.B.C. has turned their thatched cottages into very gay places. I went on my way thinking how curious it is that broadcasting is the one modern invention which the aged welcome and do not resent.—*Eric J. Graham, Colchester, Essex.*

THE HEARTFELT TALK.

I FEEL that on behalf of all young people I must protest against 'Mother of Seven Daughters and Four Sons,' 'heartfelt talk.' We dislike them intensely. They tear away the superficial sippancy with which we cover our ideals and feelings and the things that we hold sacred. It feels like being inadequately clothed. To be 'prayed with' is an infinitely worse form of this particular kind of torture. 'It isn't done' is a far more effective argument than 'I am saying this for the good of your soul,' etc. Attack our morals and it runs off us; find fault with our manners and general deportment and it hurts like the deuce. But please spare us sickly sentimentality.—*C. M. G., Barnston, Yorks.*

'WRIT' SARCASTIC.

I HAVE just been listening to the 'More Fireside Songs'—how very enjoyable! I should now like old favourites, such as:—

- 'Be Be Black Sheep.'
- 'Little Tommy Tucker.'
- 'Old Mother Hubbard.'

These, I feel sure, would bring back happy memories of long ago. Why on earth cannot we have something decent of an evening? The afternoon programmes are far better than the evening ones, but, having to work for a living, cannot be enjoyed.—*Cheptonian.*

SIMILARITY OF VOICE.

HAVING been previously interested in similarity of the voices of the Rev. Pat MacCormick and Mr. Christopher Stone, the latter's photograph in the last issue of *The Radio Times* shows that in features, too, they are very much alike. Has the similarity, particularly regarding voice, been noted by other listeners?—*E. A. Tomlin, 2, Perryn House, Bromyard Avenue, Acton.*

PUCCHINI'S BOHEMIANS.

IN your issue of April 25 (p. 195)—'It is a matter of common belief,' etc. The opera *La Bohème*, being adapted from 'Scènes de la vie de Bohème,' by Henri Murger, who died three years after Puccini was born, makes this belief somewhat of an anachronism. The 'four Bohemians of Paris' are all characters in that book, and I think on the occasion referred to they left without paying, but in such an artistic manner that even the landlord was amused.—*F. Wilson, Norman Crest, Greenlands Road, Staines.*

[IN confusing two repasts in the opera, our correspondent confesses to a rather hazy recollection of the tale. And, the date of Murger's story notwithstanding, Puccini may well have seized on the episode of the supper in the attic as faithfully describing an experience of his own.—*Music Editor, The Radio Times.*]

*Open Letters to Broadcasters.

TO MR. GEORGE ALLISON.

DEAR MR. ALLISON,—I have not the pleasure of knowing you personally, but through your broadcasting from the football grounds I can almost feel that I know you in the flesh. I have been a pupil in two schools for the blind, and I wish that you could have seen some of us on a Saturday evening with a newspaper pressed close to the noses of those of us who had a little vision, whilst crowds of pupils who were totally blind waited anxiously for us to read out the result of the match in which they were particularly interested. You may not be aware of the fact, but some blind people, who have never known what it is to see the lights, are as keenly interested in football as the most enthusiastic players themselves. I feel that I have utterly failed to convey the impressions that I wished to, but I cannot close without congratulating you on your splendid commentary on the Cup Final of this year from Wembley Stadium. Again thanking you for your valuable services towards enabling the blind to see some of the happenings in the world.—*H. L., South Harrow, Middlesex.*

TO THE PROGRAMME DIRECTOR.

DEAR PROGRAMME DIRECTOR,—Although I hope that sharper pens than mine will dip themselves in stronger vitriol to give vent to listeners' feelings, I do want to protest against the title of the National programme at 9.40 on Wednesday, May 7. You call it 'Music for Broadcasting'; there are many other forms of noise going on all round us every day which could surely be relayed much more cheaply and easily than this elaborate ugliness, but the vast majority of listeners must surely have felt that it was 'Music for Burying,' rather than for broadcasting. From what we could hear of the words, they seemed to be on the same level of imbecility as the noise with which they were combined. Had Lindbergh been the kind of juggins presented to us on Wednesday, he would certainly never have flown anywhere.—*Ex-Flight-Commander, Finchley.*

TO MR. FRANKLIN KELSEY.

DEAR MR. FRANKLIN KELSEY,—Is it your fault or that of the programme people that you are described in *The Radio Times* (Monday, May 5, 9.40) as a 'bass,' at the head of a programme in which you sing one of the best known of all baritone arias? Remembering the glorious renderings of this song by such great baritones as Battistini, D'Andrade, and Sammarco, I find myself wondering what their feelings would have been had anyone suggested that any of them was a bass. The baritone, so it is commonly believed, is the natural voice of a man; tenor and bass are freaks of nature.—*J. Kenneth Harland, Victoria Terrace, S.W.*

THE MUSICAL BACKGROUND.

The letters of C. Hatton, Zettie L. Law, and E. M. Bremner show that I am not alone in protesting against the frequent drowning of the spoken voice by a background of music. Invariably, no matter how softly the music is played, the words suffer, and a disagreeable effort is needed in order to hear them. This spoils many of your plays.—*C. K., Hants.*

THE MISSED 'ANNOUNCEMENTS.'

At the close of the 'First News' several announcements are often made, and these I should be sorry to miss. But, being an invalid, and seldom interested in sport, I have frequently switched off after 'News in Brief' till almost 6.40 p.m., only finding then that some important announcement was being concluded, and once I even lost a short, unexpected talk. Would it be practicable, without causing inconvenience, to give the announcements (or to say 'There are no announcements') just before the sports news, so that listeners uninterested in sport might be spared 'enduring' its details in order not to miss other items of information?—*A Very Appreciative Listener.*

THAT 'REORGANIZER.'

I HAVE never encroached on your valuable time (and perhaps space), but fancy publishing anonymous letters in which the writers denounce the B.B.C. I refer to the one signed 'Reorganizer,' who, with important listeners (so, he says), proposes to 'Break up T. Handley, destroy the Queen's Hall, kill the announcers; in fact, abolish the B.B.C.' 'Reorganizer' says he cannot permit the publication of his name and address. Well, the listeners don't want it, for it sounds like a mental home.—*Pro Bono Publico.*

FARMYARD DIVERSIONS.

NOW that the summer is close upon us, my wife and I have been wondering why you don't try to bring a breath of the country into our London homes for 'Diversion.' You



always seem to take us to music-halls, dockyards, railway sidings, or Dirt Track Racing. Why not pay a visit to a real farmyard and persuade a genuine cow or so and a flock of geese and a few barnyard fowls to 'do their stuff' in front of the microphone? I am sure it would be a success and far better than many of your less natural efforts.—*Rus in Urbe.*

SEVERAL SOLEMN THOUGHTS ON SAFETY.

Captain Harry Graham's Contribution to the Literature of National Safety Week.

SO this is National Safety Week! Well, well, well, how time does fly, to be sure! Oh, I'm not complaining; I like to see the young people enjoying themselves in what is probably a harmless, possibly a useful, and very likely a perfectly futile fashion. I'm not one of those who love to belittle our time-honoured English institutions, our climate, our home-grown tobacco, or even our alleged distaste for good music. Anyone who has smoked a British cheroot to the bitter end, who has heard the disciples of Bach indulge in community singing at Twickenham, or who can recall the hot spell that we enjoyed between three o'clock and a quarter to four last Tuesday fortnight, will agree with me. And only the most captious critic will deny that, whatever our failings may be, we Englishmen certainly possess an enviable capacity for instituting those periodical festivals the celebration of which renders us temporarily oblivious of fogs, fags, or fugues.

Who can forget the excitement, the delirious joy of 'Baby Week,' when the streets of the metropolis teemed with proud and jealous parents, when the wails of competing infants drowned the hoarse barking of the Wembley greyhounds? Scarcely was this enjoyable orgy of maternal devotion over before we were plunged headlong into the gaiety of 'Self-denial Week' (which, unfortunately, I was compelled to spend at the Ritz in Paris). And then, almost before we had had time to recover from so much fun, 'Radio Week' was upon us (when the dry battery of my wireless mercifully dried up completely and the loud-speaker became a soft and inaudible one).

I will not dwell upon the thrills of 'Bargain Basement Week,' from the effects of which my poor aunts, Flora and Augusta, suffered so severely. Aunt Flora had merely crept inside a roll of linoleum for a moment or two, to see whether (as she suspected) the moth had got into it, when she was snatched up and carried away in a plain van by a shortsighted customer who wished to redecorate the bathroom of his little place at Gunnersbury. It was not until the following Saturday night, when he went to have a bath, that he discovered his mistake and was able to massage away some of my aunt's accumulated cramp. Poor Aunt Augusta had meanwhile been torn limb from limb by two resolute old ladies from Epping, who mistook

her for a four-shilling crêpe-de-Chine pull-over (marked down to 3s. 11d.), for which they were wrestling in the bargain basement of Garrods.

I will not waste my time (or yours) by recalling the joys of 'National Savings Week,' when as much of their surtax as patriotic individuals could fraudulently evade paying was devoted to the diminution of their overdrafts. I will not trouble to describe 'Remnant Week,' which I celebrated by giving a huge dinner-party to four

NEXT week—May 19 to May 24—is National Safety Week, during which an active campaign is to be conducted nationally in favour of general co-operation in the prevention of accidents—not only with regard to motoring, but in all phases of activity. Broadcasting contributes to National Safety Week such varied programmes as speeches by Lord Brentford and the Lord Mayor of Liverpool (Monday), a discussion between Earl Howe and Mr. C. Williams Ellis (Thursday), a sketch by 'Stainless Stephen' (Saturday), and a Children's Hour Programme (Monday).

of my best friends, and inviting my relations to luncheon next day to finish off the prunes and rice. I will say nothing about 'Anti-Litter Week,' when my prize spaniel Gladys behaved so tactlessly. It seems but yesterday that, as I entered my club, I was greeted with a general chorus of: 'What on earth are you doing here in "Rat Week"?' and already another of these great national festivals is at hand.

'Safety First'! What music there is in those two simple words! How sweet they sound, how suggestive, to me perhaps as much as to any living man, for has not safety always played a predominating part in my life? One of my earliest recollections is of safety-pins, of the thrill that went right through me when a shortsighted nurse made use of one of these implements to secure one of my few undergarments to my spine, and was then surprised when I refused the hearty luncheon of sterilized milk that had been prepared for me. I was only twelve years old when my godfather presented me with what was then known as a 'safety' bicycle, on which I coasted so recklessly into a lamp-post on the esplanade at Worthsea that I disorganized the lighting of the whole town and caused that escape of gas which is still so noticeable there at low tide. Did I thereupon renounce the new-found pleasures of 'free-wheeling'? No. I realized that, as Benjamin Franklin so happily puts it, those who can give up essential liberty to obtain a little temporary safety deserve neither liberty nor safety, and on I bicycled, undaunted.

It must have been about six years later that I was first introduced to the delights of a 'safety' razor, and cut my throat so severely with it that at one moment it was thought that an inquest might be necessary. It was at about this time, too, that I went for that memorable cruise up the river in a motor-launch with my uncle, Prebendary Gorm, and his wife, when he was endeavouring to beat the Marlow-to-Taplow record held by his old friend Bishop Prout. We had induced Aunt Eloise to sit upon the safety-valve, hoping thus to inspire the engine

to redoubled activity and increase its horsepower from two to two-and-a-half. And it was just below Boveney Weir that the boiler exploded with a deafening report, and the safety-valve soared skywards, carrying my dear Aunt Eloise with it and finally depositing her in a clump of the most surprised looking azaleas you ever saw in the garden at Cliveden. Yes, those were the great days of adventure indeed!

Talking of safety, I wonder how many of us (unless we happen to have bought Swedish Matches Ordinary Shares at 13½) realize the debt that we owe to Herr Schrötter, and to his successor, Herr Böttger, who between them evolved the modern 'safety' match. Before this wonderful discovery was made mankind had to be content with lucifers which, when sucked by children, caused speedy dissolution, or with vestas which exploded in the pocket and resulted in immediate disintegration. I never know which of those two men, Böttger or Schrötter, I should have preferred to meet, if either. Probably both.

How grateful, too, we should all be to Sir Humphry Davy—'Humph' I always called him when he wasn't there, and luckily he never was—for having written that very moving lyric: 'Don't go down the mine, Daddy, without my patent Safety-lamp!' Our thanks are also due to those heroes and patriots who shall be nameless—partly because I don't happen to remember their names—who were inspired to invent the Safety-hoist, the Safety-fund system, and that Safety touchdown which introduces an element of romance and excitement into what might otherwise prove a dreary and rather messy game.

We may not be able to emulate the noble deeds of these great pioneers of 'Safety First'; we can, at any rate, attempt to carry on their grand tradition. Let us remember that, as Edmund Burke so justly remarked, 'early and provident Fear is the mother of Safety.' Let us teach our British children to be suitably fearful of all that is dangerous, adventurous, or exciting, of motors, of wasps, of one-way traffic. And so, when they grow to manhood—or alleged manhood—they will be able to look back with gratitude to the lessons they learnt during this eventful 'Safety First Week,' lessons which cannot fail to make them what they will undoubtedly become if they don't take care.

HARRY GRAHAM.



'Carried away by a customer.'



'Carrying my dear Aunt Eloise with it.'

This Week's Music

Notes on the Programmes

A VERY GREAT 'FOUNDATION OF MUSIC'

Brahms' Second Symphony.

('National,' Sunday, 4.48.)

THE central piece of Percy Pitt's fine programme is Brahms' big Second Symphony, the one which was received, on its appearance, with something rather like disappointment, because its brightness and good-humour seemed to the Brahms admirers of that day too lighthearted to be worthy of the composer of so much dignified, and even solemn, music. That, of course, has long ago been recognized as nonsense, and the Symphony is now counted as among the world's greatest treasures of music. There are the usual four movements—the first with two big main themes, both joyous in character, and with at least three important melodies which are used in the most interesting way along with them. The slow movement begins with two themes at once, both played by the lower-toned instruments, with a middle section in the minor mode. The third movement is like a Scherzo with two Trios, and one very interesting feature of it is the way in which the first Trio is made of the same notes as the opening, in an entirely new rhythmic form. In the last movement the exultant happiness which has been heard almost all the way through rises to a still more emphatic note, and the movement is full of splendid and strenuous energy.

Tchaikovsky's 'Romeo and Juliet.'

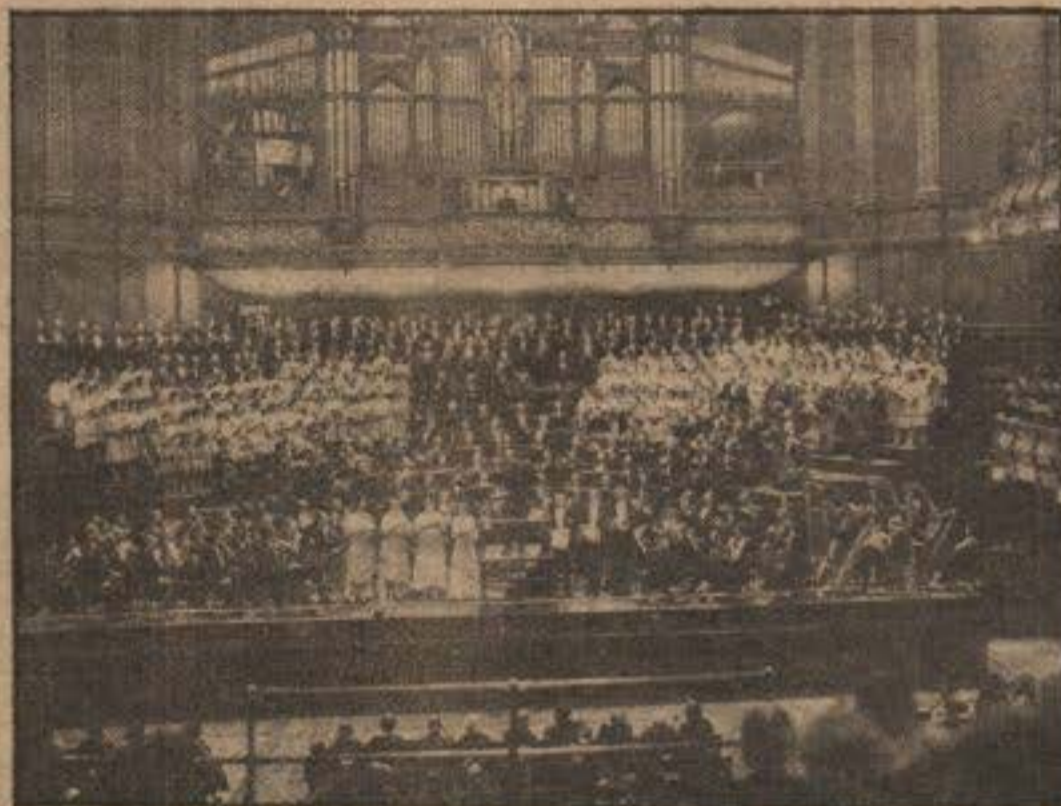
('National,' Sunday, 5.40.)

THIS Symphonic Poem, 'Overture' as it was originally called, was first suggested to Tchaikovsky by his older colleague Balakirev. He, Tchaikovsky, and Kashkin, the good friend who afterwards wrote memoirs of Tchaikovsky, were walking together in the country one day, in a wood of tall fir-trees, when the idea came to Balakirev; he thought Tchaikovsky the very man to make a success of such a work. His idea was to have an introduction, something after the style of a chorale, which should present Friar Lawrence. Then a bustling section would tell of the feud between the two families, and a lyric melody would be the two young lovers. The whole thing was to be worked out in orthodox form and finished with a coda to represent the death of the two young people. The piece was composed pretty much on those lines, but on its first performance it met with a very dampening reception, and at a later date during a holiday in Switzerland Tchaikovsky altered it considerably. After that it was still further revised, and it is in its latest form that we know it now.

String Octets.

('Regional,' Sunday, 9.5.)

THE usual string octet ('ightsome,' as Percy Grainger would call it) is a double string quartet, and a good deal of music both old and new has been written for such a team. Glière, whose name has not often appeared on B.B.C. programmes, was a pupil of the Moscow Conservatoire, and afterwards Professor of Composition there, succeeding his old master Taneiev. Born in 1875 at Kiev, he was afterwards director of the Conservatoire there, until taking up his Moscow appointment.



THE GREAT CHOIR WHICH WILL SING ELIJAH THIS WEEK. This picture, made at the Queen's Hall on the recent occasion of the performance of Mahler's *Eighth Symphony*, shows the National Chorus which broadcasts *Elijah* on Friday evening.

This Octet was one of the earliest of his works; they range through opera, ballets, and symphonies, down to quite small pieces. Shostakovich, though not yet twenty-four, has already made a name for himself both at home and abroad. A symphony of his was played in Berlin in 1928 with success, and last year his opera *The Nose*, founded on a story by Gogol, was produced in Leningrad, his native city. He is the composer of a 'Revolutionary Symphony,' and a good deal of other orchestral and chamber music, including two octets for strings.

Notes on Monday evening's International Concert—Germany, Belgium and England—will be found on page 404

A Spohr Octet.

SPOHR was a distinguished violinist, remembered as a friend of Beethoven's and as having taken part in some of the first performances of Beethoven's music. But he was himself a composer of real distinction, and one whose music used to be better known in this country than it is now. He held many posts as conductor, and was associated with a number of festivals, not only in Germany but here also. One of his greatest triumphs was won with his oratorio *Calvary* at the Norwich Festival in 1839. His popularity here may be gauged by the fact that when, some years later, he was invited to conduct *The Fall of Babylon* at Norwich, and leave of absence from his German post was refused, a petition with an enormous number of signatures, forwarded with a special request from Lord Aberdeen, as one of his Majesty's ministers, was sent, unhappily in vain, to the German authorities. He left a great deal of chamber music, of which admirers think his octets the most interesting; we have it, too, on good authority, that he thought them more effective than simple quartets. On one occasion, at a festival of his music, three double quartets, two quintets, an octet, and a nonet, were all given in one programme—a feast of music for which it might be difficult to find an audience to-day.

Bach's 'Little Organ Book.'

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

THE Preludes to be played this week by Walter Vale, Organist of All Saints', Margaret Street, are all taken from the 'Little Organ Book,' a collection which is counted as one of the greatest achievements in music. The Preludes which Bach gathered together in it are almost all on the same plan, each using one of the fine old chorales as the melody, with an independent accompaniment woven about it, which is derived, not from the melody but from Bach's conception of what the text means. They are thus among the very first, if not indeed the first of all, examples in which poetry is illustrated in pure tone. They are so short that quite a number can be played on each evening; Monday's and Tuesday's all belong to Christmas music; on Wednesday the last four were written for New Year. All those on Thursday evening are based on Passiontide chorales, and those on the next evening on Easter melodies. The others are miscellaneous. If time permits, Mr. Vale proposes in front of each Prelude to play over in its simple form the Chorale on which it is founded.

Kalliwoda.

('Regional,' Monday, 8.35.)

THOUGH Kalliwoda's music appears but seldom on programmes now, it had a great vogue last century, especially with amateurs. There is a sort of elegance in his pleasing, if not very profound, melodiousness which makes for immediate popularity, and his orchestral music presents no serious snags to the players. But he was esteemed by his colleagues of riper judgment, too, and Schumann was enthusiastic in praise of one of his symphonies: he dedicated one of his own works, moreover, to Kalliwoda. Born in Prague in 1800, Kalivoda, as his name is properly spelt, was a violinist who spent the greater part of his career under such comfortable and pleasant conditions as very seldom fall to a musician's lot in these more strenuous times. For nearly thirty years, until he retired with a pension, he was conductor of the private orchestra of Prince Fürstenberg at Donau Eschingen, so happy in his position there that he refused a good many offers to take up posts of more obvious importance. He composed a good deal for his own instrument, but left also symphonies, chamber music, and shorter pieces.

'Siegfried,' Act III.

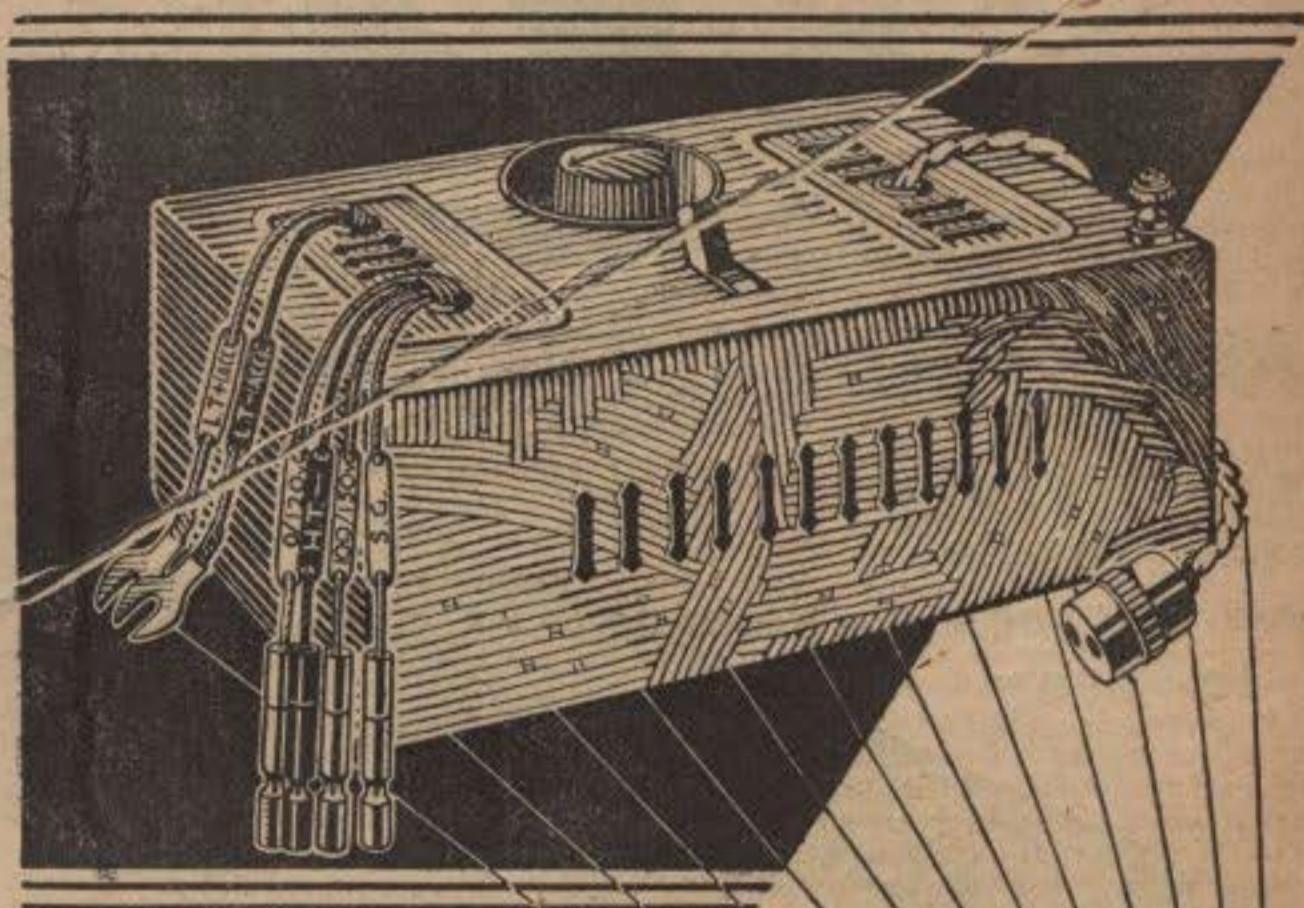
('Regional,' Tuesday, 9.45.)

A WHOLE generation of the world of men has passed since the close of *The Valkyrie*. The young Siegfried has grown to vigorous manhood as 'the hero who knows no fear,' and at the beginning of the third Act Wotan explains to Erda, goddess of the Earth, that he and the old gods will abdicate and leave the world to Siegfried's and Brünnhilde's rule. The storm which accompanied Wotan's entry passes over, and Siegfried confronts the Wanderer, as Wotan is calling himself. With a blow

(Continued on page 414.)

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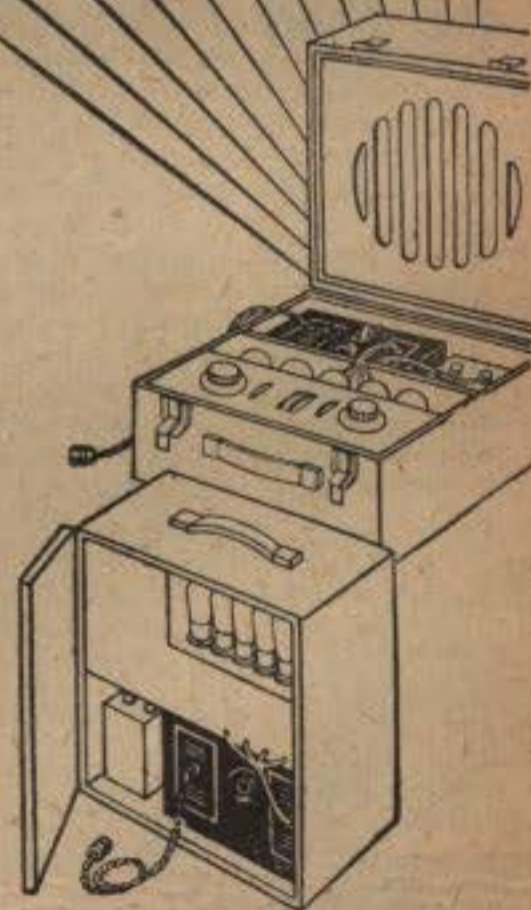
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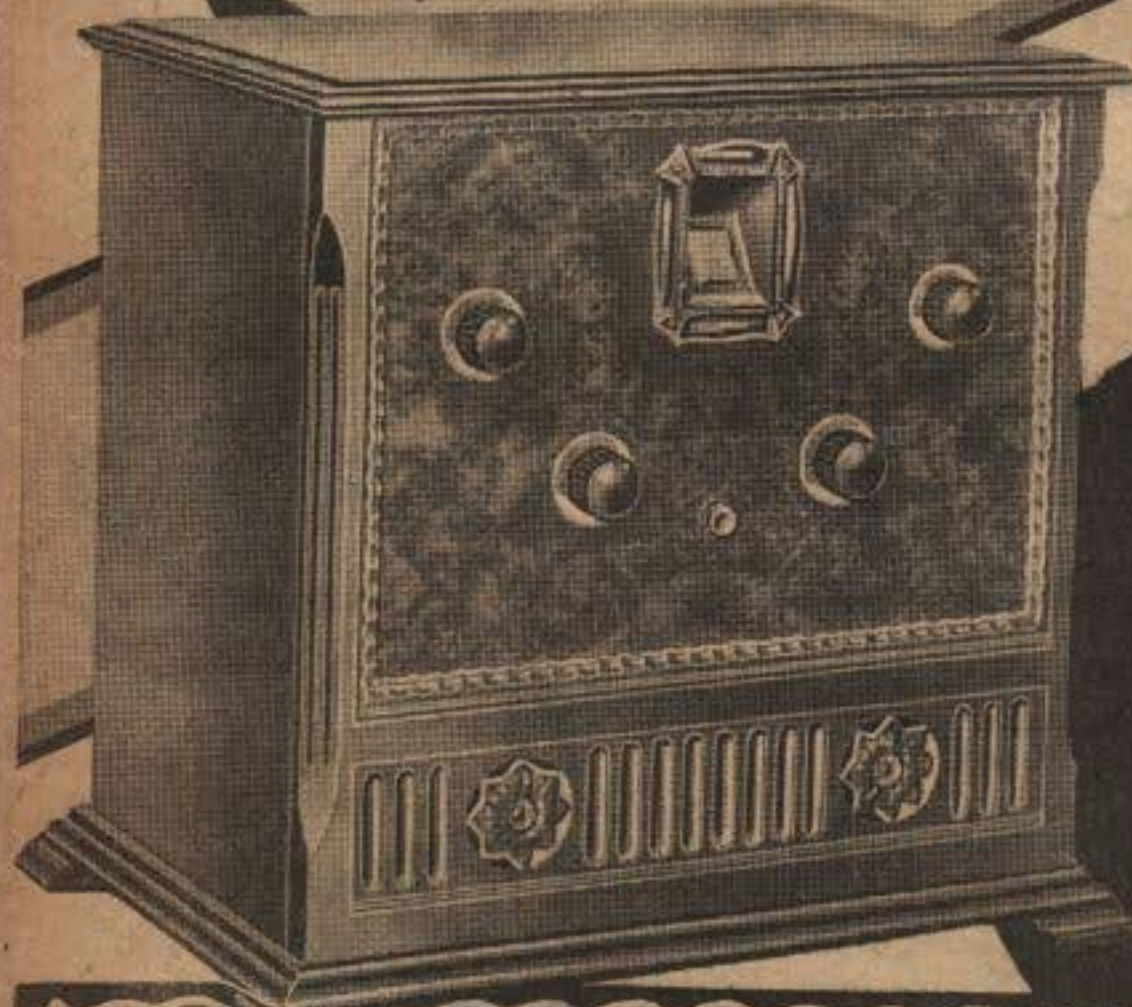
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PROGRAMMES OF THE WEEK

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A CALENDAR FOR THE LISTENER

Sunday, May 18

- 3.0 Bach Church Cantata (National)
- 6.30 A Welsh Service (1,554 m. only)
- 8.0 A Service from the City Temple (National)
- 8.0 A Service from Watford (London Regional)



THE VICAR OF WATFORD

Wednesday, May 21

- 12.0 The Prince of Wales at Cardiff (1,554.4 m. only)
- 7.45 'Matinée': a farcical fantasy (National)
- 9.25 Act II of 'The Flying Dutchman' (National)



THE PRINCE OF WALES

Other Sunday Programmes

- 4.15 Elisabeth Schumann (National)
- 9.5 Albert Sandler (National)



ELISABETH SCHUMANN

Thursday, May 22

- 7.45 Earl Howe on 'Safety First' (National)
- 8.15 Command Variety Performance from the Palladium (National)



EARL HOWE

Monday, May 19

- 8.0 An International Concert (National)
- 9.40 Stars and Stripes—II: Mr. Hard (National)



W. HARD

Friday, May 23

- 8.0 'Elijah' from the Queen's Hall (National)
- 9.5 'Matinée' again (Regional)



STILES-ALLEN

Tuesday, May 20

- 12.10 Pepys Commemoration Service (National)
- 9.45 Lord Brentford on 'Safety First' (National)
- 9.45 Act III of 'Siegfried' (Regional)



LORD BRENTFORD

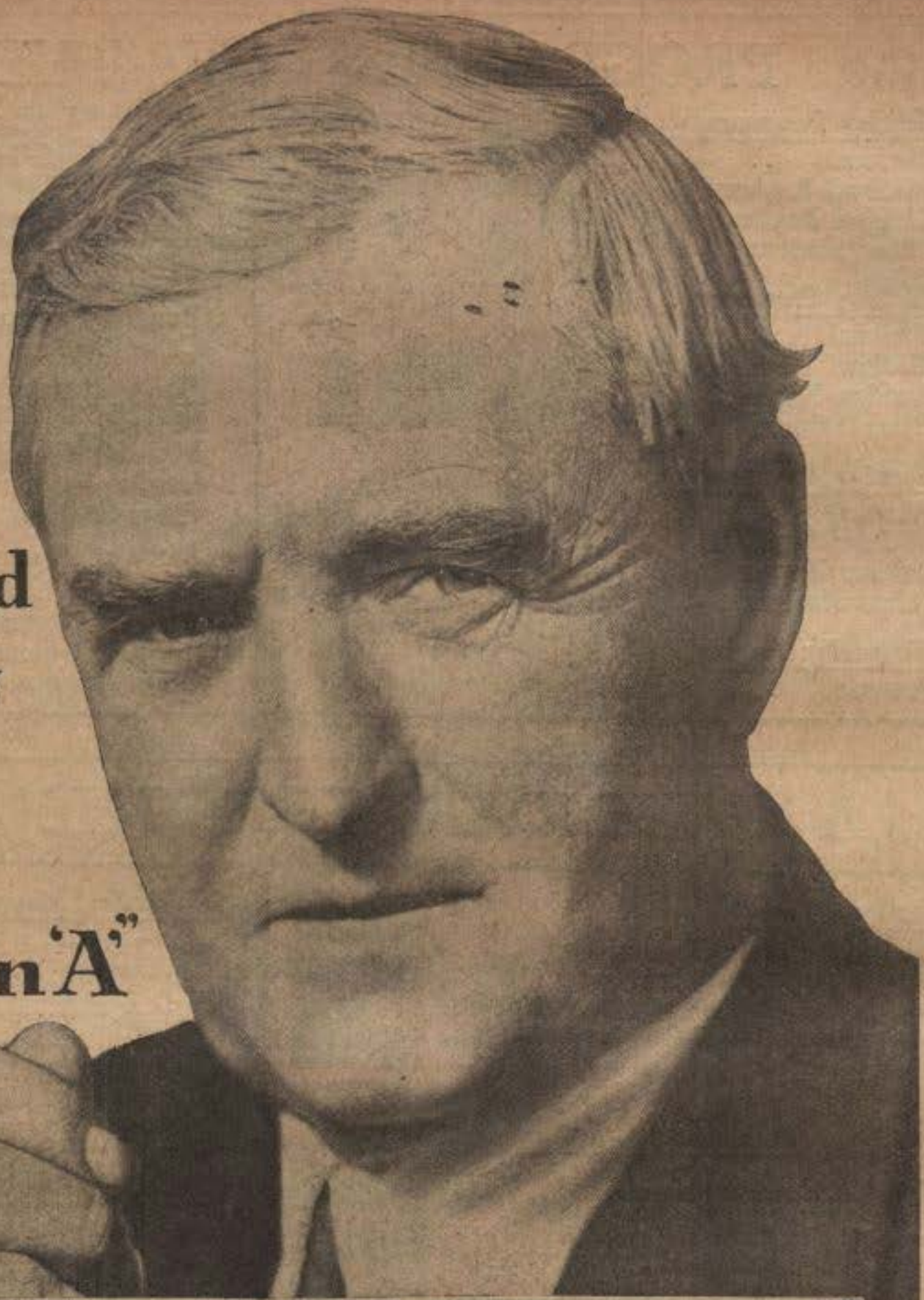
Saturday, May 24

- 7.30 Vaudeville Programme (National)
- 9.30 The Prime Minister on Empire Day (National)



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8.0
DR. NORWOOD
FROM THE
CITY TEMPLE

SUNDAY, May 18
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.45
APPEAL BY THE
MARQUESS
OF ABERDEEN



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

3.0 CHURCH CANTATA (No. 12)
BACH

'WEINEN, KLAGEN'
(' WEEPING, WAILING ')

Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers

DORIS OWENS (Contralto)
TOM PURVIS (Tenor)
STANLEY RILEY (Bass)

THE WIRELESS CHORUS

Players

LESLIE WOODGATE (Organ)
JOHN FIELD (Oboe)
ERNEST HALL (Trumpet)

THE WIRELESS ORCHESTRA
(Oboe, Trumpet, and Strings)

(Conducted by STANFORD ROBINSON)

(For the Text of the Cantata see page 379)

3.45 FOR THE CHILDREN

Conducted by MR. E. R. APPLETON, WEST REGIONAL DIRECTOR

THE STORY OF JOSEPH—PART II, JOSEPH IN EGYPT
(From Cardiff)

4.0 MISSIONARY TALK

'Play, Pageant and Progress in Central Africa,'
by Miss MABEL SHAW, of the London Missionary
Society Girls' Boarding School, Mbereshi,
Northern Rhodesia

4.15 The Wireless Orchestra

Conducted by PERCY PITT
ELISABETH SCHUMANN

ORCHESTRA

Chaconne.....Bach, arr. Raff
Adagio for Strings.....Mozart

ELISABETH SCHUMANN and Orchestra

Ich atmet einen linden Duft.....Mahler
Wer hat dies Liedlein erdacht?.....Mahler

ORCHESTRA

Symphony, No. 2, in D.....Brahms
Allegro non troppo; Adagio non troppo;
Allegretto grazioso; Allegro con spirito

ELISABETH SCHUMANN

Der Vogelhandler.....Johann Adam Hillier

Spiel ich die Unschuld vom Lande ('Die Fledermaus').....Johann Strauss
Hats' gesagt, bleibt's nicht dabei
Richard Strauss

ORCHESTRA

Overture, 'Romeo and Juliet'
Tchaikovsky

6.0-6.20 'MILTON'—II

By Mr. G. H. W. RYLANDS: '1632-38—
Horton, Buckinghamshire, L'Allegro and II
Penseroso'



DOROTHY GORDON

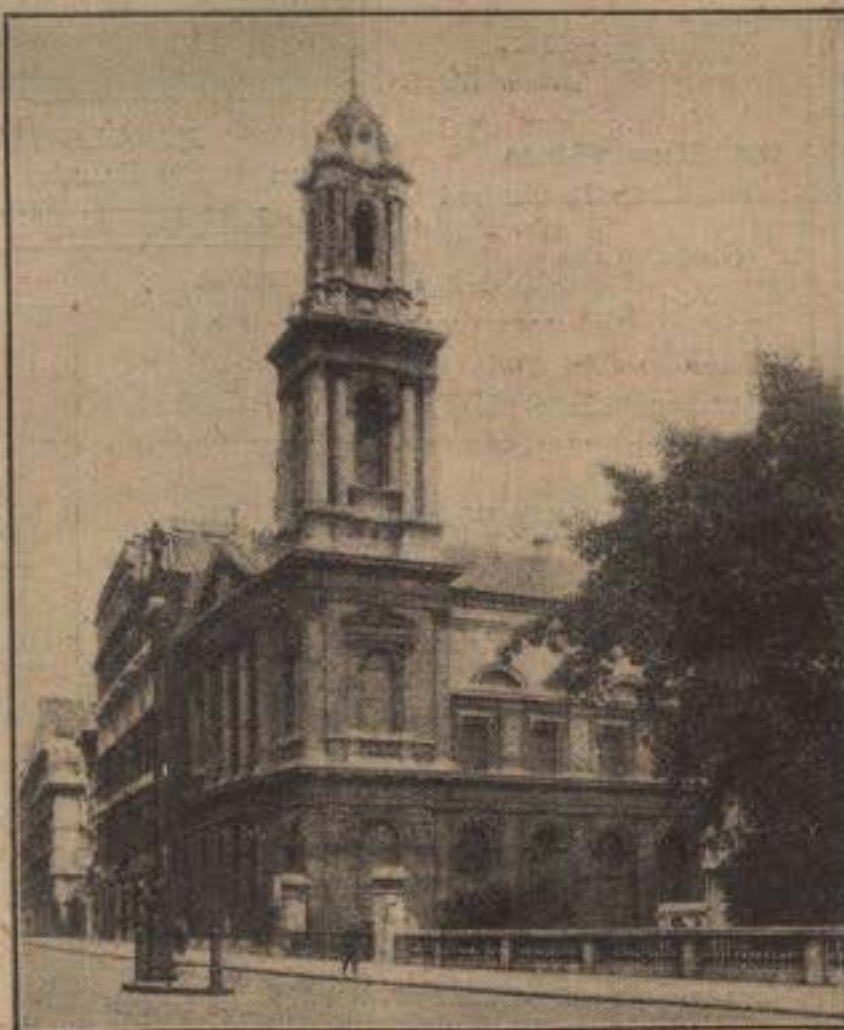
sings in the concert relayed from the Park Lane Hotel tonight at 9.5.

6.30 (1,554.4 m. only)

A RELIGIOUS SERVICE

(In Welsh)

(From Cardiff)



THE CITY TEMPLE,

one of the most famous Congregational Churches in London, from which a service, with an address by Dr. F. W. Norwood, will be broadcast tonight at 8.0.

Relayed from
BETHEL BAPTIST CHURCH, LLANELLY

Trefn Y Gwasanaeth

Gweddi

Emyn 788, 'Nid oes gwrthddrych ar y ddacwr'
Darlen rhan o'r Beibl

Emyn 42, 'Cyduoned yr angylaudd gor'

Gweddi

Anthem, 'Arwain fi i Graig' (W. Probert, L.T.S.C.)

Cyhoeddi a Chasglu

Emyn 374, 'Os deua! drwy'r anialwch'

Pregeth gan y Parch HUGH JONES

Emyn 423, 'Yn Eden cofia! hyany byth'

Y Fendith

Organydd, Mr. W. HOPEIN

(Deinyddir Llawlyfr Moliant y Bedyddwyr)

8.0 A RELIGIOUS SERVICE

Relayed from THE CITY TEMPLE

Introit, 'Hide not Thou Thy face from us'

The General Confession

Hymn, 'Jesu, Lover of my soul' (Congregational Hymnary, No. 369)

Lesson

Prayer

Anthem, 'He that shall endure to the end'
(' Elijah '—Mendelssohn)

Address by the Rev. F. W. NORWOOD, D.D.

Hymn, 'Tell me the old, old story' (Omit verses 3 and 4) (Congregational Hymnary, No. 682)

Benediction

Vesper, 'God be in my Head'

ORGAN VOLUNTARY

8.45 The Week's Good Cause

Appeal on behalf of THE NATIONAL VIGILANCE ASSOCIATION by the Most Hon. THE MARQUESS OF ABERDEEN AND TEMAIR, K.T. Contributions would be gratefully received by The Secretary, National Vigilance Association, 12, Old Pye Street, Westminster, S.W.1.

8.50 'The News'

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

9.5 Albert Sandler and The Park Lane Hotel Orchestra

FROM THE PARK LANE HOTEL

Merrie England.....German
DOROTHY GORDON (Vocalist)

Folk Songs:

Hellein Willst du tanzen (Bavaria); Becouse (Breton); O Terosin (Italy); Roda da Machadina (Portugal)

ORCHESTRA

Fantasy, 'Rigoletto'.....Verdi

ALBERT SANDLER (Solo Violin)

Melodie.....Gluck
Hajre, Kati (Hullo, Katie).....Hubay

DOROTHY GORDON

Folk Songs—Southern United States:
Creation (Texas); Shortnin' Bread (Virginia);
Lullaby (Louisiana); Frog went a-Courtin' (Kentucky)

ORCHESTRA

Hungarian Rhapsody, No. 14.....Liszt

10.30 Epilogue

'THE EARTH IS THE LORD'S'
'THE DEEP WATERS'

(For details of this week's Epilogue see page 413.)

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 379). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 378).

Columbia
New
Records

BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: BRAHMS' SYMPHONY No. 2 IN D (Walter Hammons and New York Symphony Orchestra) (Nos. L2151-L2195-6s, 6d, each). National.
DANCING DOLL (Eastbourne Municipal Band) (No. 5401-5s.). Lon. & Mid. Reg.
Monday: NELL GWYN DANCES (H.M. Grenadier Guards Band) (Nos. 4971-4972-3s, each). National.
RAYMOND Overture (H.M. Grenadier Guards Band) (No. 552-4s, 6d.). Lon. & Mid. Reg.
FAUST Ballet Music (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1794-L1795-6s, 6d, each). Lon. & Mid. Reg.
LA PALOMA (Paul Whiteman's Orchestra) (No. 8459-4s, 6d.). Lon. & Mid. Reg.
CASSE-NOISETTE SUITE (Oscar Fried and Royal Philharmonic Orchestra) (Nos. L2318-L2319-6s, 6d, each). Lon. & Mid. Reg.
Tuesday: SCHAEWENKA'S POLISH DANCE No. 1 (D.B.O. Wireless Military Band) (No. 9345-4s, 6d.). National.
Thursday: IL SERAGLIO Overture (Zurich Tonhalle Orchestra) (No. 9592-4s, 6d.). Lon. & Mid. Reg.
SEMIRAMIDE Overture (Milan Symphony Orchestra) (No. 9663-4s, 6d.). Lon. & Mid. Reg.
Friday: DIE FLEDERMAUS Overture (Hanns Walter and Berliner Staatskapelle) (No. 12311-5s, 6d.). Lon. Reg.
SCHUMANN'S WIDMUNG (Dedication) (Jesu Lenon's Orchestra) (No. 4214-3s.). Lon. Reg.
Saturday: LA FIORE DAME Overture (Sir Dan Godfrey and Southampton Municipal Orchestra) (No. 9498-4s, 6d.). National.
BLUE DANUBE - Waltz (Dehay Somers' Band) (No. 3638-3s.). National.
SUMMER DAYS - Suite (Eric Coates and New Queen's Hall Light Orchestra) (Nos. 9369-9370-4s, 6d, each). Mid. Reg.

"ELIJAH"

MENDELSSOHN'S ORATORIO

(Slightly abridged).

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Instrumental.

Tuesday: FROM THE CANEBAKE (Albert Sammons-Violin) (No. 8882-3s.). Lon. & Mid. Reg.
Wednesday: BRAHMS' PIANO QUINTET IN F MINOR (Lance Siring Quartet and Mrs. Olga Looser-Leher) (Nos. L2043-L2044-6s, 6d, each). National.
RAPP'S OAVATINA (J. H. Squire Celeste Octet) (No. 4184-4s.). Lon. & Mid. Reg.
CHOPIN'S NOCTURNE IN E FLAT (William Primrose-Violin) (No. 9258-4s, 6d.). Lon. & Mid. Reg.
RUBINSTEIN'S ROMANCE IN E FLAT (Friedman-Piano) (No. D1536-4s, 6d.). Lon. & Mid. Reg.
RIGOLETTO - Paraphrase (Irene Scharrer-Piano) (No. DB74-5s.). Lon. & Mid. Reg.
Thursday: ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 9275-4s, 6d.). Lon. & Mid. Reg.
BALLET EGYPTIEN (Quentin Maclean-Organ) (No. 4769-4770-3s, each). Lon. & Mid. Reg.
APRES UN REVE (Gaspar Cassado-Cello) (No. D1598-4s, 6d.). Lon. & Mid. Reg.
Friday: MEMORIES OF MENDELSSOHN (J. H. Squire Celeste Octet) (No. 9649-4s, 6d.). Lon. Reg.
Saturday: GRASSHOPPERS' DANCE (J. H. Squire Celeste Octet) (No. 3638-3s.). National.
TRAUM DREAMS (J. H. Squire Celeste Octet) (No. D1580-4s, 6d.). Lon. Reg.
WATER-WAGTAIL (Cyril Scott-Piano) (No. 5435-3s.). Lon. Reg.
CHERRY RIPE (Lions' Tertis-Viola) (No. D1869-4s, 6d.). Lon. Reg.

Vocal.

Sunday: ORPHEE-Recit. and Aria (Joseph Bogatchewsky) (No. L2085-6s, 6d.). Lon. & Mid. Reg.
WHO IS SYLVIA? (Dora Labbette) (No. 4809-3s.). Lon. & Mid. Reg.
Tuesday: LALO'S AUBADE (Joseph Bogatchewsky) (No. L2062-6s, 6d.). Lon. Reg.
SOLVEIG'S SONG (Dora Labbette) (No. 9577-4s, 6d.). Lon. Reg.
Wednesday: SEA WRACK (Muriel Brumkitt) (No. 9527-4s, 6d.). Lon. & Mid. Reg.
TO THE FOREST (Norman Allin) (No. 9908-4s, 6d.). Lon. & Mid. Reg.
PAGLIACCI-Ballatella (Bird Song) (Marian Lockett and Harold Williams) (No. 4351-3s.). Lon. & Mid. Reg.
Thursday: TALES OF HOFFMAN - Barcarolle (Isobel Baillie and Nellie Walker) (No. 9654-4s, 6d.). Lon. & Mid. Reg.
Saturday: O PALMOUTH IS A FINE TOWN (Harold Williams) (No. 5399-3s.). Mid. Reg.
EDWARD (Norman Allin) (No. 9874-4s, 6d.). Mid. Reg.

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SUNDAY, May 18
MIDLAND REGIONAL

626 kc's (479.2 m.)

3-30
A MILITARY BAND CONCERT

3.30 A Military Band Concert

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
REGINALD MORGAN (Tenor)
HAROLD MILLS (Violin)

BAND
Overture, 'The Mastersingers'Wagner

REGINALD MORGAN
The English RoseGerman
DolorosaPhillips
The Crown of the YearEasthope Martin

BAND
Serenade, 'Love in Idleness'Macbeth
Air ('Orpheus') .. Gluck

4.0 HAROLD MILLS

Musette
Parpora, arr. Kreisler
Andantino ('Etienne Marcel') .. Saint-Saens
The Bee
Schubert, arr. Wilhelmj

BAND
Reminiscences of Weber
REGINALD MORGAN
Mary of Allendale
Hook, arr. Lane Wilson
Who is Sylvia?
Eric Coates
Hatfield Bells
Easthope Martin

BAND
Three Dale Dances
Arthur Wood

4.35 HAROLD MILLS

The Admiral's Galliard
arr. Moffat
A little Waltz
Frederick Bye
Dancing DollPoldini, arr. Kreisler
BAND
Incidental Music, 'Macbeth'Bartock
Slav MarchTchaikovsky

5.0-5.30 'Society and Politics in the Old Testament'-II

'God spake these Words, and said' (The Wilderness)
By the Rev. Canon S. C. CARPENTER, Master of the Temple
(London Regional Programme)

8.0 A RELIGIOUS SERVICE

Conducted by
the Rev. G. B. ROBSON (of Acocks Green Wesleyan Methodist Church)
Relayed from THE CENTRAL HALL, BIRMINGHAM

Order of Service
Organ Prelude
Hymn, 'Through all the changing Scenes of Life' (17, Methodist Hymnal)
Reading
Anthem, 'Jesu, meines glaubers Zier'Bach

Prayers
Hymn, 'O come, O come Emmanuel' (197, Methodist Hymnal)
Address
Hymn, 'Light of the lonely Pilgrim's Heart' (203, Methodist Hymnal)
Benediction
Organ Postlude

Music by THE CENTRAL HALL CHOIR
At the Organ, M. L. WOSTENHOLME, Mus.Doc.

8.45 The Week's Good Cause

Appeal on behalf of THE NATIONAL VIGILANCE ASSOCIATION by the Most Hon. THE MARQUESS OF ABERDEEN AND TEMAIR, K.T.

Contributions would be gratefully received by The Secretary, National Vigilance Association, 12, Old Pye Street, Westminster, S.W.1
(National Programme)

8.50 'The News'

WEATHER FORECAST;
GENERAL NEWS BULLETIN

9.0 Midland News

9.5 Chamber Music

THE BROSIA STRING QUARTET:
BROSIA, WISE, RUBENS, PINI

THE INTERNATIONAL STRING QUARTET:
MANGEOT, VOORSANGER, BRAY, SHINEBOURNE

HERBERT HEYNER (Baritone)

THE BROSIA AND INTERNATIONAL STRING QUARTETS

Octet for Strings in D, Op. 5Grieg
Allegro moderato; Allegro; Andante; Allegro assai
Octet for StringsShostakovich

9.40 HERBERT HEYNER

Spring SorrowIreland
The Bells of San MarieIreland
Hope the HornblowerIreland
Sea FeverIreland
The Heart's DesireIreland
I have twelve OxenIreland

10.0 THE BROSIA AND INTERNATIONAL STRING QUARTETS

Double Quartet for StringsSpohr
(London Regional Programme)

10.30 Epilogue



HAROLD MILLS plays some violin solos in the Military Band Concert this afternoon.

The alternative to the Midland Regional programme is the National programme (see page 377), which you can receive from Daventry 5XX on 1,554.4 metres.

7.55
A SERVICE
FROM
WATFORD

SUNDAY, May 18
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE BROSAS AND
INTERNATIONAL
STRING QUARTETS

3.30 A Military Band Concert

(From Midland Regional)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
REGINALD MORGAN (Tenor)
HAROLD MILLS (Violin)

BAND

Overture, 'The Mastersingers' Wagner
REGINALD MORGAN
The English Rose.....German
Dolorosa.....Phillips
The Crown of the Year
Easthope Martin

BAND

Serenade, 'Love in Idleness' Macbeth
Air, 'Orpheus'.....Gluck

4.0 HAROLD MILLS

Minuet.....Porpora, arr. Kreisler
Andantino ('Etienne Marcel')
Saint-Saens
The Bee....Schubert, arr. Wilhelmj

BAND

Reminiscences of Weber
REGINALD MORGAN
Mary of Allendale
Hook, arr. Lane Wilson
Who is Sylvia?.....Eric Coates
Hatfield Bells....Easthope Martin

BAND

Three Dale Dances....Arthur Wood

4.35 HAROLD MILLS

The Admiral's Galliard...arr. Moffat
A little Waltz.....Frederick Bys
Dancing Doll...Poldini, arr. Kreisler

BAND

Incidental Music, 'Macbeth'.....Bantock
Slav March.....Tchaikovsky

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

'God spake these Words, and said' (The Wilderness)
By the Rev. Canon S. C. CARPENTER, Master of the Temple

7.55 A RELIGIOUS SERVICE

Relayed from THE PARISH CHURCH, WATFORD
THE BELLS

8.0 Hymn, 'Holy Spirit, Truth Divine' (Songs of Praise, 260)



A SERVICE FROM WATFORD.

Watford Parish Church, from which a service, with an address by the Vicar, the Rev. HENRY EDWARDS, will be relayed this evening at 7.55.

Confession, Absolution, Lord's Prayer and Versicles
Magnificat
Lesson, St. Matthew xxv, 14-29
Anthem, 'O come, let us worship'
Organist and Director of the Choir, Mr. G. A. PORTER
Prayers
Hymn, 'How sweet the Name' (Songs of Praise, 265)

Address by the Rev. HENRY EDWARDS, Vicar of Watford
Hymn, 'Rise up, O men of God' (Songs of Praise, 350)
Prayer and Benediction

8.45

The Week's Good Cause

Appeal on behalf of THE NATIONAL VIGILANCE ASSOCIATION by the Most Hon. THE MARQUESS OF ABERDEEN AND TEMAIR, K.T.
(National Programme)

8.50

The News

WEATHER FORECAST; GENERAL NEWS BULLETIN; Regional News

9.5 Chamber Music

THE BROSAS STRING QUARTET:
BROSA, WISE, RUBENS, PINI
THE INTERNATIONAL STRING QUARTET:
MANGEOT, VOORSANGER, BRAY, SHINEBOURNE
HERBERT HEYNER (Baritone)

THE BROSAS AND INTERNATIONAL STRING QUARTETS
Octet for Strings in D, Op. 5. *Alliero*
Allegro moderato; Allegro;
Andante; Allegro assai
Octet for Strings....Shostakovich

9.40 HERBERT HEYNER

Spring Sorrow.....
The Bells of San Marie.....
Hope, the Hornblower.....
Sea Fever.....Ireland
The Heart's Desire.....
I have twelve Oxen.....

10.0 THE BROSAS AND INTERNATIONAL STRING QUARTETS

Double Quartet for Strings.....Sporr

10.30

Epilogue

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 377).

THIS WEEK'S BACH CANTATA.

Cantata No. 12, 'WEINEN. KLAGEN' ('Weeping, wailing').

LISTENERS have now had many opportunities of hearing what impressive effects the great Bach could make by the simplest means, and how he used short groups of notes very much in the same way in which Wagner taught us to look for 'leading motives'. The very beautiful Sinfonia (orchestral prelude) to this Cantata is built up on one of these little phrases to which attention has been drawn in several of the Cantatas, the one which Bach uses to present exalted grief. It is made of short groups of two tied notes, and can be heard in this prelude almost throughout, in the middle voices. The bass, meanwhile, keeps up a solemn steady tread, while the upper voices have an independent melody, not less mournful in its character. The opening chorus is interesting among other ways for this, that Bach used it, almost in the same form, in the B Minor Mass. It is built up on what is called a *Basso ostinato*, a reiterated figure which persists solemnly throughout the first, and again in the last, part of the chorus. The voice parts, entering one after the other, each with one word of the text, are eloquent of sorrow. The middle part of the chorus, to the line 'Pledge of heavenly joys undying,' is as full of gladness as the others are of grief, and the whole chorus is impressive in Bach's great way.

After a very short Recitative, the alto has an expressive aria with a beautiful accompaniment. Here, too, the text is illustrated in its sorrowful and joyous aspects with all Bach's delight in the use of characteristic themes.

Simpler, but not less expressive, is the bass aria which comes next, and in the following tenor number, a beautiful effect is made by the introduction in the accompaniment, of

the Chorale 'Jesu, meine Freude' ('Jesu, my Joy'). The words of the text make this a particularly happy inspiration. The Cantata, shorter than many of the others, is rounded off by a fully accompanied chorale, in which the accompaniment soars above the soprano voice. The work, which began on a note of profound sorrow, finishes, in the Major, with a great sense of joyous exaltation.

I.—Sinfonia.

II.—Chorus:

Sighing, wailing, mourning, qualling,
Fear and woe—these our portion here below,
We who take His yoke upon us.

III.—Recitative (Alto):

The valley of the shadow doth lead us unto His Kingdom

IV.—Aria (Alto):

Cross and Crown alike he weareth,
Strife and comfort he doth know,
Who the way of Jesus fareth;
Jesu's grief, the Saviour's woe,
Jesu's blessing, so he sharerth.

V.—Aria (Bass):

With Jesus will I go,
And ne'er will I forsake Him,
In weal in need and woe,

For Lord and Saviour take Him,
His sorrow sharing, so
A sacrifice to make Him.

VI.—Aria (Tenor):

Watch and pray, thou shalt see
All thy griefs but shadows be,
O'er thy sorrow dawn a morrow,
When the shadows flee away.

VII.—Chorale:

What God doth, that is always best,
In Him my heart confideth,
Though here below I find no rest,
Where only grief abideth:
Yet still my God, with loving care
Within His arm doth shield me,
So to His Hands I yield me.

(English text by D. Millar Craig, Copyright B.B.C., 1930.)

Cantatas for the next four Sundays are:—

- May 25.—No. 86, Wahrlich, ich sage Euch (Verily, I say unto you).
- June 1.—No. 43, Gott fahret 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).
- June 15.—No. 120, Gelobet sei der Herr mein Gott (I praise Thee evermore, My God).

Sunday's Programmes continued (May 18)

CARDIFF

965 kc/s (309.9 m.)

- 2.45 League of Nations
The World's Message of the Children of Wales,
given by the Rev. GWILYM DAVIES
- 3.0 National Programme
- 3.45 'For the Children'
(National Programme)
Conducted by Mr. E. R. APPLETON, West
Regional Director
The Story of Joseph
Part II. Joseph in Egypt

4.0-6.20 National Programme

- 6.30 GWASANAETH CYMRAEG
O GAPEL BETHEL, LLANELLY
(A Welsh Service from Bethel Baptist Church,
Llanelly)
(From Swansea)
(Also broadcast on 1,554.4 m.)
Trefn Y Gwasanaeth

Gweddi
Emyn 788, 'Nid oes gwrthddrych ar y ddacwr
Darllen rhan o'r Beibl
Emyn 42, 'Cyduned yr angylaid gor'
Gweddi
Anthem, 'Arwain fi i Graig' (W. Probert,
L.T.S.C.)
Cyhoeddi a Chasglu
Emyn 374, 'Os deuaif drwy'r anialwch'
Pregeth gan y Parch HUGH JONES
Emyn 423, 'Yn Eden cofaf hynny byth'
Y Fendith
Organydd, Mr. W. HOPKIN
(Defnyddir Llawlyfr Moliant y Bedyddwyr)

8.0 National Programme

9.0 West Regional News

9.5 A Concert

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

Suite, 'The Language of Flowers' Cowen
HAROLD WILLIAMS (Baritone) and Orchestra
Toreador's Song ('Carmen') Bizet

ORCHESTRA
Rhapsody on March Themes German

10.0 National Programme

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SWANSEA

1,040 kc/s (288.5 m.)

2.45 West Regional Programme

3.0-6.20 National Programme

6.30 A RELIGIOUS SERVICE

(IN WELSH)

Relayed from
BETHEL WELSH BAPTIST CHURCH, LLANELLY
(West Regional Programme)

8.0 National Programme

9.0 West Regional News

9.5 National Programme

10.30 Epilogue

10.40-11.0 The Silent Fellowship
(From Cardiff)

PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.20 National Programme

8.0 A RELIGIOUS SERVICE

Relayed from ST. ANDREW'S PARISH CHURCH,
PLYMOUTH

Introit, 'God is a Spirit' (H. MORETON, Mus. Bac.,
F.R.C.O., Borough Organist of Plymouth)
General Confession and Prayers
Psalm 41 (Chant, H. Moreton)
Lesson: St. Luke vii, 1-15
Nunc Dimittis (Chant, H. Moreton)
Prayers
Anthem, 'Where Thou reignest, King of Glory'
Schubert

Hymn, 'Through the Night of Doubt and Sorrow'
(Ancient and Modern, No. 274)

Address by the Rt. Rev. J. H. B. MASTERMAN,
LORD BISHOP OF PLYMOUTH

Hymn, 'The Rosate hues of early Dawn'
(Ancient and Modern, No. 229)

Vesper, 'God be in my Head' (Walford Davies)

8.45 National Programme

9.0 Local News

9.5 National Programme

10.30 Epilogue

BOURNEMOUTH

3.0-6.20 National Programme

8.0 National Programme

10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

11.0-12.15 app.—Josiah Wedgwood Bi-Centenary Service,
Relayed from the Parish Church of St. Peter ad Vincula, Stoke-
on-Trent. Address by the Rt. Rev. Theodore Woods, Lord
Bishop of Winchester. 3.0-6.20.—National Programme. 8.0:
—A Religious Service relayed from Holy Trinity Parish Church,
Hull. 8.45.—National Programme. 9.0.—North Regional
News. 9.5.—A Light Orchestral Concert. The Northern Wireless
Orchestra, conducted by T. H. Morrison. The Chesterfield
Male Voice Choir, conducted by Lauri G. Hartley. 10.30—
Epilogue.

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8.0
GERMANY,
BELGIUM,
GREAT BRITAIN—

MONDAY, May 19
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
—AND A TALK
FROM
AMERICA

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 'THE COUNTRYWOMAN'S DAY'—V
Miss A. B. FLOWER: 'Bee-Keeping'
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
MARY DURHAM (Soprano)
Bach Programme
1.15
A Concert
by
The National Orchestra of Wales
(From Cardiff)
Relayed from the NATIONAL MUSEUM OF WALES
Conducted by REGINALD REDMAN
Overture, 'The Mastersingers' Wagner
Traume (Dreams).....
Algerian Suite.....Saint-Saens
Adagio and Presto, Symphony No. 36 .. Mozart
2.0
FOR THE SCHOOLS
SPECIAL TALK FOR PREPARATORY SCHOOLS
Lieut.-Colonel J. T. C. MOORE-BRABAZON, M.C.:
'Transport—III, Railways'
2.20
Interlude
2.30 Miss RHODA POWER: 'Days of Old: In the Eighteenth and Nineteenth Centuries—IV, Pay-day at the Clothier's'

3.0
Interlude
3.5 Miss RHODA POWER: 'Stories for Younger Pupils—IV, The Luck of Ianto Llewelyn (Wolsh)'
3.20
JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
4.15
Light Music
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEUS
Relayed from GROSVENOR HOUSE
5.15
The Children's Hour
Three Little Waltzes (Cyril Scott) and other Pianoforte Solos played by CECIL DIXON
The Story of 'The Clown and the Dragon,' written and told by OWEN RUTTER
'Macaroni,' another story of the Gnome Family (Mabel Mariouze)
6.0 Lady (FLINDERS) PETRIE: 'New Discoveries in Palestine'
6.15
'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40
The Foundations of Music
BACH'S ORGAN PRELUDES
Played by WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
7.0-7.20 Mr. DESMOND MACCARTHY: 'Books in General'
7.25
'COMMERCIAL SPANISH'
by DON JUAN MASCARO
7.45
ERNEST LUSH (Pianoforte)
Four Scottish Dances Tobias Matthay

8.0 International Concert
(No. III)
GERMANY
THE STUTTGART PHILHARMONIC ORCHESTRA
Conducted by EMIL KAHN
March Mozart
Overture, 'Die Fledermaus' ('The Bat') Johann Strauss
Liebeswalzer (Love Waltzes) (Ballet Suite) Max Reger
BELGIUM
THE RADIO BELGIQUE ORCHESTRA
Conducted by RENE TELLIER
Cramignon liegeois
Danses populaires flamandes (Flemish Folk Dances)..... Jan Blockx
GREAT BRITAIN
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Di Ballo' ('The Ball') .. Sullivan
Three Dances ('Nell Gwyn') German
Country Dance; Pastoral Dance; Dance of the Merry-makers
(For notes on this Concert see page 404)
9.15
'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
9.40
'STARS AND STRIPES'—II
MR. WILLIAM HARD
(Speaking from America)
10.0
DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
11.0-12.0
(1,554.4 m. only)
TED LEWIS and his MUSICAL CLOWNS from the KIT-CAT RESTAURANT

TO-NIGHT'S
INTERNATIONAL
RELAYS

An international concert, with music from Stuttgart and Brussels, will be broadcast at 8.0, and a talk from America at 9.40.

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 385). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 384).



Sir Walford Davies pays tribute to "His Master's Voice" Radio-Gramophone

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MONDAY, May 19 MIDLAND REGIONAL 626 kc's (479.2 m.)

8.35
MIDLAND
WIRELESS
ORCHESTRA

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE
ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Raymond' Ambroise Thomas
Selection, 'Iolanthe' Sullivan
Polonaise in A Chopin
Waltz, 'Spring's Message' Fucik
Ballet Music, 'Faust' Gounod
Tango, 'La Paloma' Yradier
Selection, 'The Desert Song' Romberg

8.30 Midland News

8.35 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

WINIFRED PAYNE (Contralto)

S. C. COTTERELL (Clarinet)



Dr. HAROLD RHODES (left) gives an organ recital from Coventry Cathedral this evening at 6.40. WINIFRED PAYNE and S. C. COTTERELL (right) are the soloists in the orchestral concert at 8.35.

5.15 The Children's Hour

'The Why-Why Girl,' a Story, by Elizabeth Halford
Songs by BERNARD SIMS (Baritone)
HAROLD MILLS (Violin)
'The Country of Mountains,' a Welsh Tale, by Gladys Ward

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST; FIRST GENERAL NEWS
BULLETIN

6.40 ORGAN RECITAL

by

Dr. HAROLD RHODES

Relayed from THE CATHEDRAL, COVENTRY

Agitato (Sonata in D Minor) Rheinberger
Third Andante in E Minor Smart
Fantasia in E Wolstenholme
Funeral March and Hymn of Seraphs Guilmant
Prelude in C Baird

7.15 More Fireside Songs

by

THE MIDLAND WIRELESS CHORUS

Conducted by JOSEPH LEWIS

Assisted by

PETER FINCHETT (Tenor)

8.0 London Regional Programme

ORCHESTRA

Overture in D Minor Kallivoda

WINIFRED PAYNE and Orchestra

The Lament of Isis Bantock

8.50 S. C. COTTERELL and Orchestra

Clarinet Concerto in A (K.622) Mozart
Allegro moderato; Adagio; Allegro giocoso

9.20 WINIFRED PAYNE and Orchestra

Sea Slumber Song..... } ('Sea Pictures') Elgar
Subbath Morning at Sea }

ORCHESTRA

Suite, 'Casse Noisette' ('Nutteracker')
Tchaikovsky

9.55 S. C. COTTERELL and Orchestra

First Rhapsody Debussy

ORCHESTRA

Symphonic Poem, 'Phaeton' Saint-Saëns

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

8.0
‘TODAY
AND
TOMORROW’

MONDAY, May 19
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
THE MIDLAND
WIRELESS
ORCHESTRA

12.0 A Ballad Concert

HEBE SIMPSON
(Soprano)
JOHN BERRYMAN
(Baritone)

12.30 A Recital of
Gramophone Records

1.0 Light Music

MAX JAFFA and his
PICCADILLY GRILL
ORCHESTRA
FROM THE
PICCADILLY HOTEL.

2.0-3.0 LOZELLS
PICTURE HOUSE
ORCHESTRA

Conducted by
ERNEST PARSONS
(From Midland
Regional)

Overture, ‘Raymond’
Ambrose Thomas
Selection, ‘Iolanthe’
Sullivan
Polonaise in A
Chopin
Waltz, ‘Spring’s
Message’... Pucik
Ballet Music, ‘Faust’
Tango, ‘La Paloma’
Selection, ‘The Desert Song’



TED LEWIS AND HIS MUSICAL CLOWNS,
a famous American dance-band who have recently come to London, will broadcast from the
Kit-Cat Restaurant tonight.

8.35 An
Orchestral
Concert

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

WINIFRED PAYNE
(Contralto)
S. C. COTTERELL
(Clarinet)

ORCHESTRA
Overture in D Minor
Kalliwoda

WINIFRED PAYNE and
Orchestra
The Lament of Isis
Bantock

8.50 S. C. COTTERELL
and Orchestra
Clarinet Concerto in
A (K.622) .. Mozart

Allegro moderato; Adagio; Allegro giocoso

9.20 WINIFRED PAYNE and Orchestra
Sea Slumber Song } (‘Sea Pictures’) Elgar
Sabbath Morning at Sea }

ORCHESTRA
Suite, ‘Casse-Noisette’ (‘Nutcracker’)
Tchaikovsky

9.55 S. C. COTTERELL and Orchestra
First Rhapsody Debussy

ORCHESTRA
Symphonic Poem, ‘Phaeton’ Saint-Saëns

10.15 ‘The Second News’
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC
TED LEWIS and his MUSICAL CLOWNS
from The KIT-CAT RESTAURANT

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

6.15 ‘The First News’
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 THE GERSHOM PARKINGTON
QUINTET
DOROTHEA WEBB (Contralto)

QUINTET
Three-Jours Suite Coleridge-Taylor
DOROTHEA WEBB
An Evening Hymn Purcell
O yes, just so Bach

QUINTET
Folk Tunes and Fiddle Dance Fletcher
Reverie du Soir (Evening) Saint-Saëns
March of the little leaden Soldiers Pierné
Samoa Love Song Geuhl

DOROTHEA WEBB
The Witch’s Wood Parry
Night Piece to Julia Walker
The merry Month of May Ireland

QUINTET
Two Norwegian Dances Grieg
Reverie d’amour York Bowen
Suite of Serbian Miniatures Miloye Miloyevich

8.0 ‘TODAY AND TOMORROW: A PHILOSOPHY OF
PROGRESS’—IV

Professor J. MACMURRAY: ‘About being real
in our thinking’

8.30 Regional News

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 383).

‘ELIJAH’

(Continued from page 387.)

(especially that saccharine “O rest in the Lord”) he was merely his normal self—the successful, facile composer well up in the second rank; but when he wrote your part he was almost all the time a good bit above himself. His Jewish blood was quickened and warmed by the story, and his gift for the pictorial and dramatic rose to the occasion. . . .

By the time I had got thus far the chorus would be crying ‘Throw him out,’ and using just the tone-colour they ought to employ (and usually don’t) in the chorus, ‘Woe to him! He shall perish!’ Anyway, thrown out I

should be—long before I could make out my case. However, so far as *The Radio Times* reader is concerned, there is no need. My advice to the reader is: ‘Prepare for the forthcoming B.B.C. performance by taking your well-thumbed copy of *Elijah* and reading the words. Then ask yourself what you would expect from a fine company of actors dealing with such a story and text; when you have realized what a splendid thing they would make of it, ask yourself further whether a body of performers with all the powerful backing of vivid music oughtn’t to give you far more?’

The microphone is not yet at its best where a big choir is concerned, so I advise London listeners to hear the performance on the 23rd at first hand. For my part, with the splendid

singing of the National Chorus in the Mahler Symphony still in my ears, I shall turn up at Queen’s Hall expecting to hear something like the ideal performance that is no doubt given occasionally, but which it has been my bad luck to miss so far.

P.S.—The Editor asked me to write an article on *Elijah*. Too late, however, I find that, having digressed on the interpretation of its choral side, I haven’t space to get back to the work itself. This being so, it may be worth while adding that readers who wish for a discussion of the music will find it in the Weekly Music Notes in *The Listener* for May 21.

HARVEY GRACE,

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This is Station FORD calling to announce that Ford cars won 5 more gold medals in the Easter Reliability run of the M.C.C. from London to Land's End. This follows the winning of 3 gold medals by Fords in the last London-Exeter run.

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Monday's Programmes continued (May 19)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.15 An Orchestral Concert
Relayed from THE NATIONAL MUSEUM OF WALES
(National Programme)
National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by REGINALD REDMAN
Overture, 'The Mastersingers' } Wagner
Träume (Dreams) }
'Algerian' Suite } Saint-Saëns
Adagio and Presto, Symphony No. 36 .. Mozart
- 2.0 National Programme
- 4.45 'WELSH SKETCHES'—III
Mr. F. J. HARRIES: 'The Wit and Wisdom of Godfrey, First Viscount Tredegar'
- 5.0 National Programme
- 5.15 THE CHILDREN'S HOUR
Scenes from the Operas with selected Music
Devised by C. KYRLE FLETCHER
II—'HÄNSEL AND GRETEL' (Humperdinck)
MAY JONES and LYN JOSHUA
Syncopation and a Ukulele
A Bed-Time Story

6.0 Mr. L. E. WILLIAMS: 'Sports Gossip'

6.15 National Programme

9.30 West Regional News

9.40 A West Country Programme

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN

The Elf Glade .. } ('West Country Suite')
From the Heights } Reginald Redman
Devon Suite Evelyn Sharpe
Barnstaple, Fairings; Brixham, The
Witches' Cave; Exeter, Twilight in the
Cloisters; Cockington, Harvesters' Dance

'The Fugitive'

A Play in One Act

by

J. E. J. COLLARD

Performed by the CARDIFF RADIO PLAYERS

Characters

Joanna Freshwater

Annie, a young maid-servant

The Duke of Monmouth, a fugitive

Cornet Annersley, of the Royalist Cavalry

Ross, one of his soldiers

Andrew Freshwater, Joanna's husband

A Somersetshire farmhouse, on the evening of the day after the battle of Sedgemoor: July, 1685.

The cast includes

DOROTHY HOLLOWAY, IRENE GASS, IVOR MADDOX, DANIEL ROBERTS, TOM JONES, GEORGE HOLLOWAY

THE ORCHESTRA

Three Somerset Folk-songs arr. Vaughan Williams

10.40-11.0 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
- 4.45 West Regional Programme
- 5.0 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 9.30 West Regional News
- 9.40-11.0 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
A MIXED GRILL
in which 'Macaroni' (Mabel Marlowe) and 'Eggs' (Ernest Galloway) play their parts
- 6.0 National Programme
- 9.30 Local News
- 9.40-11.0 National Programme

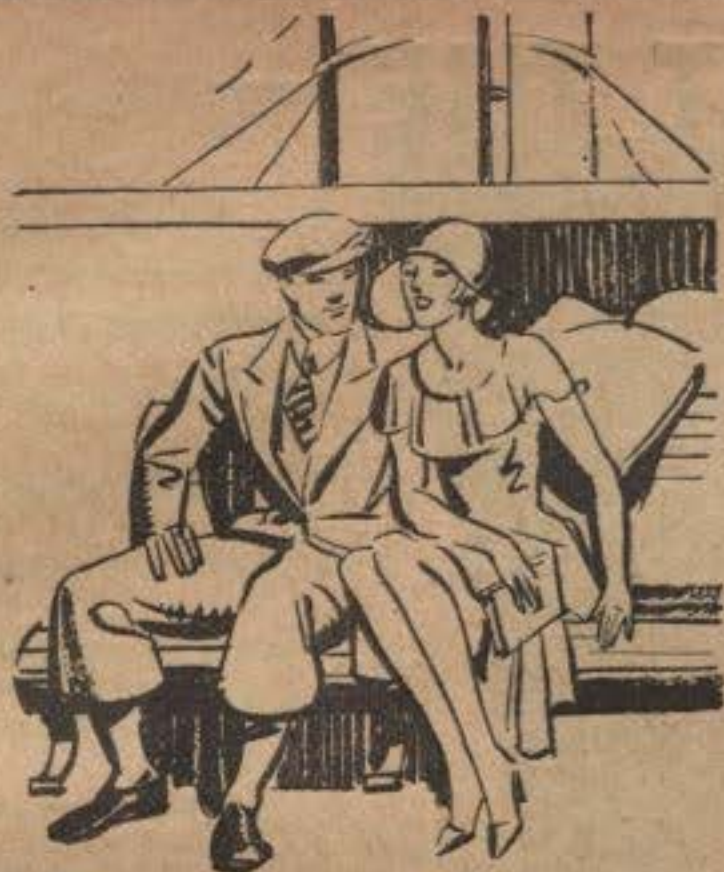
BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.30:—National Programme. 3.20:—An Afternoon Programme. The Northern Wireless Orchestra. Harold Uttley (Pianoforte). Harold Ashton (Tenor) (from Leeds). 5.15:—The Children's Hour. 6.0:—Alderman Will Melland: 'The Garden Guild Movement in the North.' 6.15:—National Programme. 9.30:—North Regional News. 9.40:—National Programme. 10.6-11.0:—Reviews Reviewed. Popular Extracts from 'Northern Notions,' 1930—No. 1. The Northern Wireless Orchestra: Selection. 'As you Were' (Darewski). Kinton Shepherd and the Revue Chorus: Rhythm King (Hopper). J. Woods-Smith: Underneath the Russian Moon (Gusman). Marjorie Farnham (Soprano): Cute little Flat (Hackforth). Popular Extracts from 'Northern Notions,' 1930—No. 2. Orchestra: Selection. 'Wako up and Dream' (Porter). Marjorie Farnham and Revue Chorus: Painting the Clouds with Sunshine (Barke). J. Woods-Smith and Chorus: Bunky Doodle-1-doh (Sarony). Kinton Shepherd: Just like a Melody out of the Sky (Donaldson). Popular Extracts from 'Northern Notions,' 1930—No. 3. Orchestra: Selection. 'The House that Jack built' (Schwartz). Marjorie Farnham and Kinton Shepherd: Just a Memory (Henderson). J. Woods-Smith and Chorus: Forty-four and Frishes (Long). Kinton Shepherd and Chorus: Welcome Home (Akst).



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BRAND

Tablets TO-DAY!

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6 volt	P.M. 6 D.



Above: The Mullard P.M. filament, which since its discovery, over four years ago, has set a precedent in radio valve design.

Mullard

THE MASTER VALVE

12.10
IN MEMORY
OF
SAMUEL PEPYS

TUESDAY, May 20
NATIONAL PROGRAMME

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

9.45
'SAFETY FIRST'
WEEK
BANQUET

10.15 a.m. THE DAILY SERVICE

10.30 TIME-SIGNAL, GREENWICH: WEATHER FORECAST

10.45-11.30 Fourteenth Annual Meeting
of
THE NATIONAL FEDERATION
OF
WOMEN'S INSTITUTES

Relayed from
THE TOWER BALLROOM, BLACKPOOL
(From Manchester)

National Anthem, and 'Jerusalem'—
Conductor: Miss URSULA NETTLESHIP (Parry's setting to Words by William Blake)

Civic Welcome from His Worship
THE MAYOR OF BLACKPOOL

The business of the meeting will then include:—The Appointment of Returning Officers and Tellers
The Appointment of Auditors
The Minutes of the Thirteenth Annual Meeting and Correspondence

Addresses by the Chairman, Lady DENMAN, and the Rt. Hon. Sir CHARLES TREVELYAN, Bart., M.P., President of the Board of Education

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

12.0 Gramophone Records

12.10 SAMUEL PEPYS
COMMEMORATION SERVICE

Relayed from ST. OLAVE'S CHURCH
HART STREET, MARK LANE
THE BELLS

12.15 Hymn, 'All People that on
Earth do Dwell'
Psalm 150 (To a chant of Pelham Humphrey)

Lesson (Ecclesiastics xiv, 1-15)

Anthem, 'O Lord, Grant the King a long life'
(Dr. William Child)

Address by Mr. J. R. TANNER, Litt.D., 'Pepys
as a Friend'

Commemoration Prayer

Unveiling of laurel wreath, by Rt. Hon. THE
LORD MAYOR OF LONDON

Hymn, 'When all Thy mercies, O my God'
(Tune, Jeremiah Clarke)

Prayer

Benediction

NATIONAL ANTHEM

The Commemoration Prayer will be offered from
the Monument of Pepys, on the South Wall of the
Church

12.55 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 Right. Hon. Sir HERBERT SAMUEL, G.C.B.,
G.B.E., M.P.: 'How the Country is Governed
—IV. The Government Departments'

6.40 The Foundations of Music

BACH'S ORGAN PRELUDES

Played by WALTER S. VALE

Relayed from ALL SAINTS', MARGARET STREET

7.0-7.20 'LOOKING BACKWARD'

Mrs. CLAUDE BEDDINGTON: 'Musical Recollections of the 'Nineties'

7.25 'THE MAKING OF A PERSONALITY:
THE BODY AS A MAKER OF CHEMICAL
"CONTROLLERS"—IV

Professor WINIFRED CULLIS: 'Defence of the
Body against Disease'

7.45 The Wireless
Orchestra

Conducted by JOHN ANSELL

DENNIS NOBLE (Baritone)

ORCHESTRA

Jagd (Hunt) Overture Kunnke

Suite for Orchestra, Op. 49

Saint-Saens

Prelude; Sarabande; Gavotte;

Romance; Final

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

DENNIS NOBLE and Orchestra
Songs

ORCHESTRA

Aubade Printanière (Spring-
time) Lacombe

Intermède Gavotte Lacombe

Rhapsodic Dance, 'The Bamboula'

Coleridge-Taylor

DENNIS NOBLE

Songs

ORCHESTRA

Overture, 'The Butterfly's Ball'

Cowen

Polish Dance, Op. 3, No. 1

Scharwenka

9.0 'The Second News'

WEATHER FORECAST, SECOND

GENERAL NEWS BULLETIN;

London and New York Stock

Exchange Reports; (1,554.4 m.

only) Shipping Forecast and Fat

Stock Prices

9.25 'THE PROGRESS OF MUSIC'

Dr. GEORGE DYSON

Mozart—'Variations in A for Piano and Violin
(K. 305)'

9.45 Speeches

by

LORD BRENTFORD AND THE LORD MAYOR
OF LIVERPOOL

at

THE NATIONAL 'SAFETY FIRST' WEEK BANQUET

Relayed from EXCHANGE HOTEL, LIVERPOOL

10.15 DANCE MUSIC

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

11.0-12.0 JACK HARRIS' GROSVENOR HOUSE BAND,
from GROSVENOR HOUSE

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

* 'THE STUDY OF THE MIND'—IV
Dr. CYRIL BURT: 'Mental Development'



From an engraving in the possession of the Rector and Churchwardens.

WHERE SAMUEL PEPYS WENT TO PRAY.

St. Olave's Church, Hart Street, is here shown as it was in Pepys's day, with the outside staircase leading up to the gallery where he had his pew when he lived in Seething Lane. A commemoration service will be relayed from St. Olave's at 12.10 today.

4.25 Interlude

4.30 THE BRIXTON ASTORIA ORCHESTRA

Directed by FRED KITCHEN

PATTMAN

At THE ORGAN

Relayed from the BRIXTON ASTORIA

5.15 The Children's Hour

Various Violin Solos played by MIROSLAV

'The Truce of the Tree Tops' (Mortimer Batten)

'Armour at the Zoo,' a Talk by LESLIE G.
MAINLAND

6.0 READING FROM THE VICTORIAN POETS:
'ROSSETTI'

6.15 'The First News'

WEATHER FORECAST: FIRST GENERAL NEWS
BULLETIN

TUESDAY, May 20
MIDLAND REGIONAL
 626 kc's (479.2 m.)

2.0
**THE MIDLAND
 WIRELESS
 ORCHESTRA**

12.0 *London Regional Programme*

2.0-3.0 **Light Music**

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CASTELL

Prelude, March Sainte (Holy March), and Danse
 Sacrée (Sacred Dance) ('Herodiade') *Massenet*
 Selection of Dorothy Forster's Songs *arr. Higgs*
 Amour Coquet *Friml, arr. Schmid*
 From the Canebrake *Gardner, arr. Schmid*
 Hungarian Rhapsody, No. 6 .. *Liszt, arr. Veasey*
 March, 'Fame and Glory' *Matt*

5.15 **The Children's Hour**

'THE LEPRECHAUN'

An Irish Play by JANET MUTR

Songs by HAROLD CASEY (*Baritone*)

Musical Selections by THE MIDLAND PIANOFORTE
 SEXTET

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 **VIOLONCELLO AND HARP RECITAL**

FREDERICK BYE (*Violoncello*)

WINIFRED COCKERILL (*Harp*)

Serenade *Leoncavallo*
 Pibroch (a Highland Lament—1526) .. } *Bantock*
 Hamabdil (a Hebrew Melody) }
 Spanish Serenade *Glazounov*

7.0 *London Regional Programme*

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

9.15 Midland News

9.20-11.0 *London Regional Programme*

*The alternative to the Midland Regional programme is the National programme
 (see page 389), which you can receive from Daventry 5XX on 1,554.4 metres.*

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SAMUEL PEPYS, Listener, By R. M. FREEMAN

April 26. Unkle Athanasius his wedding-day to Aunt Augusta. Soe this forenoon did foan them my felicitatiouns. Whereto he answering the call did give me his thanks therefor, but not methought his very heart-full thanks.

Listened-in this afternoon to the great football match at Wembley; which, having an eagerness to Arsenal, was as breathless a matter for me as it was for the announcer almost by its swift, ever-changing rapidities, and how his lungs could goe the pace of them, and yet never seemed to be winded, God knows. Presently Arsenal scoaring a goal, my heart leapt for joy; but thereafter in a pretty constant twitter, the manie squeakes Huddersfield gave them, and never a moment's peace for me till Arsenal's 2nd goal, hard upon the end, did finally secure matters, to mine infinite joy.

Coming Brenda with the tee, 'Oh! If you please, Sir,' says she, 'which won?' And upon my telling her Arsenal, her face fell. So, supposing the girl to be Huddersfield, did rally her hereon; but found her onelie reason for this is Cook's George, he having had 5^s on Huddersfield and promist, if he won his bett, to bring them in a botel of port-wine this night to celebrate it. The way this curse of betting do ever encrease upon us, in particular among the lower orders, is, I think, very sad, and like to prove ruinous to the nacioun.

April 27. (Lord's Day. 1st after Easter). A most bright warm day for the season as ever was known. Whereby noticing my wife, while we break fast, how peked she looks, did feel the best medicine for this is to take her countrying all day into the sun; and, being a work of loving-kindness to my wife, for her health's sake, may, methinks, this once, righteously skip church

therefor. Soe having won her to this (yet said naught of her peked looks, lest I affright her) we away and to Mickleham. Here did stall the carr. Presently, having watcht the people come out of church, which, the fewness of them, made me sad to see, we into the *Running Horse* and there ate lunch.

Anon, up through the wood to the Downs, which I alwaies known for a devilish steep climb-upp, but never in all my life see damnably steep as 'twas this afternoon, with the hott sun upon us, no breath of wind on this lee slope and I sweating rivers in my winter woollens. But my wife staid cool, having this day shed her woollens. Pray God the fool presently repent not her ill-timed forwardness herein.

Come atop the Downs, we found manie sprinkled about sunning themselves on the turf, loving couples and others. Soe having choosen to ourselves a coazy spot we did the same, being the comfortablest possible turf to recline on, not hard turf, like field turf, but soft and pillowy by the former burrowings of ants beneath it, and like resting on ayr-cushions. Here, having lazed pleasantly till neare on ½ after 6, we adown to Mickleham and on to the *Star and Garter*, Dorking, where a good dinner and all merrie, being as geenial a house as I know for a bright welcome, and soe made a fayr end to a fayr day.

April 28. This is a red-letter day for me by my having 1^l (each way) on *Speyside* for the Prince of Wales's Plate at Epsom, at 20 to 1, and by the mercy of Providence he wins. Whereby come Monday, shall be the worthier a man for it by 25^l, beyond mine expectacioun. However, I did not tell my wife this lest she be led to think me in a better condition than I am and want to launch-out on it.

6.40
A RECITAL
BY
KATE WINTER

TUESDAY, MAY 20
LONDON REGIONAL
842 kc's (356.3 m.)

9.45
OPERA FROM
COVENT
GARDEN

- 12.0 A Concert
NELLIE SANDOW (*Soprano*)
CORELLI WINDEATE OCTET
- 1.0 REGINALD FOORT
At the ORGAN OF THE REGENT CINEMA
Relayed from BOURNEMOUTH
- 2.0-3.0 Light Music
(From *Midland Regional*)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Prelude, Marche Sainte (Holy March), and Danse
Sacree (Sacred Dance) (Herodiade) *Massenet*
Selection of Dorothy Forster's Songs *arr. Higgs*
Amour Coquet *Friml, arr. Schmid*
From the Canabrake *Gardner, arr. Schmid*
Hungarian Rhapsody, No. 6 .. *Liszt, arr. Vecsey*
March, 'Fame and Glory' *Matt*
- 5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
- 6.40 KATE WINTER (*Soprano*)
Mio caro bene (My dear one) *Handel*
Romance *Debussy*
Aubade *Lalo*
All suddenly the Wind comes soft .. *Stanley Long*
Solveig's Song *Grieg*
What the Lover said to the Evening Star
Herbert Bedford
The Answer *Huntingdon Terry*



Topical

SKYSCRAPERS NEW AND OLD.
Two of the most remarkable of New York's skyscrapers—the Woolworth Building, on the right, the most famous of its kind, and the Telephone Building, in the foreground, a notable example of the modern skyscraper in its immense mass and effective 'zoning.' Mr. Maurice Webb will talk about 'the romance of the skyscraper' tonight at 8.30.

- 7.0 Vaudeville
1. ALBERT SANDLER TRIO
 2. MADGE SAUNDERS and ERIC ROLAND
'Let's Pretend'
(with DORIS ROLAND at the piano)
 3. EDITH CLEGG
(In a selection of Poems and Stories)

4. RONALD GOURLEY
(Whistling Solos)
 5. SKETCH
'A Mint o' Money'
By Laurence Housman
 6. ANNIE CROFT
(The Well-known Musical Comedy Star)
 7. RONALD FRANKAU
(Entertainer)
 8. EFFIE KALISZ
- 8.30 'TODAY AND TOMORROW IN ARCHITECTURE'
—IV
MR. MAURICE WEBB: 'The Romance of the Sky-scraper'
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Regional News
- 9.20 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
- 9.45-11.0 'Siegfried'
ACT III
Conducted by
ROBERT HEGER
Relayed from The ROYAL OPERA,
COVENT GARDEN

No wireless receiving apparatus, crystal or valve, fixed or portable, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

VAUDEVILLE AT 7.0 AND OPERA AT 9.45



A particularly strong
Vaudeville programme,
including
The Albert Sandler Trio,
Annie Croft
and
a sketch by
Laurence Housman.

For details see col. 2 above.

The third act of
'Siegfried,'
telling how the hero
defies Wotan, pierces the
fire and wins
Brünnhilde for his bride,
relayed from
Covent Garden.

See also col. 3 above.



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 389).

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SUMMER PLEASURE

All through the
SUMMER

you should read
'The Listener'
every Wednesday

May we suggest that you send for a specimen copy (free of all cost, of the B.B.C. BOOKSHOP, Savoy Hill, W.C.2): it will convince you that THE LISTENER is worth reading every week throughout the year.

Tuesday's Programmes continued (May 20)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR
'From a Welsh Hillside—Peter Davies has a very fine view'
by
VAUGHAN THOMAS
GLYN DAVIES (*Harp*)

6.0 'INNS OF SOUTH WALES AND THE BORDER'—V
Mr. J. KYRLE FLETCHER: 'The Inns of the
Brecon-Carmarthen Road'

6.15 National Programme

7.0 EGWYL GYMRAEG
'Pynciau'r Dydd Yng Nghymru.'
Gan:

Yr Athro E. ERNEST HUGHES
A WELSH INTERLUDE
'CURRENT TOPICS IN WALES'
A Review, in Welsh, by
PROFESSOR E. ERNEST HUGHES
(*From Swansea*)

7.25 National Programme

7.45 A Welsh Programme

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

Three Pastels for Orchestra *Maldwyn Price*
WATCYN WATCYN (Bass) and Orchestra
Slumber now, eye weary Eyelids *Bach*

ORCHESTRA
Suite for Orchestra *D. C. Williams*

A. G. PRYS-JONES (A Reading of his own Poems)
A Ballad of Glyndwr's Rising
A Song of Wales
Dick Fisherman
A Song of the Pilgrim Road (St. David's)

ORCHESTRA
Two old Welsh Folk-songs arr. *Reginald Redman*

WATCYN WATCYN
O Fair Wen } *Vaughan Thomas*
Berwyn }
Cartre'r Gan } *Haydn Morris*

ORCHESTRA
Welsh Rhapsody *German*

9.0 National Programme

9.15 West Regional News

9.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme

7.0 Egwyl Gymraeg
(A WELSH INTERLUDE)
(*West Regional Programme*)

7.25 National Programme

7.45 West Regional Programme

9.0 National Programme

9.15 West Regional News

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
We hear all about
'HUMPHRY'
(*Hugh Chesterman*)
and
Songs by TOM ROBINS (*Baritone*)

6.0 National Programme

7.0 'THE OLD SONGS OF CORNWALL'—I
DR. RALPH DUNSTAN

With illustrations by TOM ROBINS (*Baritone*)

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

12.10-12.55 National Programme

2.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.45-11.30:—Fourteenth Annual Meeting of the National Federation of Women's Institutes, relayed from the Tower Ballroom, Blackpool. 12.0:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert, relayed from The Rouldsworth Hall, Manchester. 2.30:—National Programme. 4.30:—Concert Music by Herman Finck. The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—Mr. H. W. Maxwell: 'Pre-Wedgwood Potters in Staffordshire.' 6.15:—National Programme. 7.0:—Dr. H. W. Moberly, Vice-Chancellor of Manchester University: 'The University of Manchester Celebrates its Jubilee.' 7.25:—National Programme. 7.45:—The Northern Wireless Orchestra: Overture, 'Le Brasseur de Preston' ('The Brewer of Preston') (Adam); Waltz, 'Hotball Tunes' ('Court-Ball Dances') (Fetras); 'Josiah Wedgwood,' a Radio Chronicle Play, specially written for The Wedgwood Bi-centenary by Edwin Lewis. Produced by Victor Smythe. The cast includes: Mary Eastwood, Hylda Metcalf, Harold Cluff, D. W. King, A. G. Mitcheson, Michael Voisey, Charles Nesbitt, D. E. Ormerod, J. Edward Roberts, G. B. Smith. The Play opens in an auctioneer's sale-room. Orchestra: Selection, 'Princess Caprice' (Fall); Romance and Two Dances ('The Conqueror') (German); Marche Militaire (Schubert). 9.0:—National Programme. 9.15:—North Regional News. 9.25:—National Programme. 9.45:—Annual Congress of the National 'Safety First' Association (from Liverpool). 10.15:—The Northern Wireless Orchestra. 11.0-12.0:—Dance Music. Bertini's Dance Band, relayed from The Empress Ballroom, The Winter Gardens, Blackpool.

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12.0
THE PRINCE
OF WALES
AT CARDIFF

WEDNESDAY, May 21
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)



7.0
SIR WILLIAM
HALDANE ON
BRITISH BEEF

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE WEEK IN WESTMINSTER' Miss MEGAN LLOYD GEORGE, M.P.

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

12.0 Gramophone Records

(1,554.4 m. only)

12.0 Opening of THE PHYSICS AND CHEMISTRY LABORATORIES by H.R.H. The Prince of Wales Relayed from UNIVERSITY COLLEGE OF SOUTH WALES AND MONMOUTHSHIRE, CATHAYS PARK, CARDIFF (From Cardiff)

1.0 Light Music FRASCATI'S ORCHESTRA Directed by GEORGES HAECCK FROM THE RESTAURANT FRASCATI

2.0 A Ballad Concert CONSTANCE BULL (Contralto) KENNETH STERNE (Baritone)

2.30 FOR THE SCHOOLS Miss C. VON WYSS: 'Nature Study for Town and Country Schools—IV, Woodpeckers'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story-telling in Prose and Verse—IV, Novels which are Stories of Adventure: "Treasure Island"'

3.20 Interlude

3.25 A Light Classical Concert VIVIAN GASTER (Baritone) THE STORNOWAY PLAYERS; ENID BAILEY (1st Violin); JOHN HAMILTON (2nd Violin); GWYNNE EDWARDS (Viola); LILY PHILLIPS (Violoncello); NORMAN FRANKLIN (Pianoforte) Quintet in F Minor, Op. 34 *Brahms* Allegro non Troppo; Andante; Scherzo; Finale

THIS EVENING AT 7.45

'MATINÉE'

A Farcical Fantasy

Specially written for the Microphone by

P. H. LENNOX

Produced by PETER CRESWELL

Dulcie Domus our heroine
Harold Domus her husband
Lily Domus her daughter
Herbie Domus her son
Annie her maid-of-all-work
The Butcher }
The Grocer } her tradesmen
The Fishmonger }
Mrs. Other her neighbour

A Voice on the Wireless

An Announcer

The Mayor Her Guests

THE CAST WILL INCLUDE:

VIVIENNE CHATTERTON, HERMIONE GINGOLD, ETHEL LODGE, NADA FORD, GRACE FORSTER, IRENE FREEMAN, ROSAMOND MAY, JOAN HARE, MALCOLM YOUNG, HAROLD REES, PHILIP WADE, LIONEL MILLARD, HAROLD YOUNG, CLINTON BADDELEY, GRENVILLE EYES, ESMOND KNIGHT

MATINÉE will be broadcast in the Regional Programmes on Friday at 9.5 (See page 409).

VIVIAN GASTER
Lieder Ernes Fahrenden Gesellen (Four Songs) (Songs of a Wandering Lad) Mahler
THE STORNOWAY PLAYERS
Irish Folk Tunes arr. Wm. Alwyn
Prelude Music Harrison

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA Relayed from Birmingham
First Entr'acte, 'Nero' Coleridge-Taylor
Ballad, 'Killarney' Balfe
Novelty Piece, 'The Clatter of Clogs' Flynn
Selection, 'The Tales of Hoffmann' .. Offenbach

5.15 The Children's Hour
'THE MISS BANNISTERS' BROTHER' (E. V. Lucas)
Arranged as a Dialogue Story, with incidental music by THE GERSHOM PARKINGTON QUINTET

6.0 'THE CARE OF DOGS'—I
By Major H. FAUDEL-PHILLIPS

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

6.40 The Foundations of Music
BACH'S ORGAN PRELUDES
Played by WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET

7.0-7.20 Sir WILLIAM HALDANE: 'British Beef' (Under the auspices of the Ministry of Agriculture) (From Glasgow)

7.25 'SIX VICTORIAN POETS'—IV
Mr. F. L. LUCAS
'DANTE GABRIEL ROSSETTI'

7.45 'Matinée'
(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 and Fat Stock Prices

9.25 'Der Fliegende Holländer'
'The Flying Dutchman'
ACT II
Conducted by ROBERT HEGER
Relayed from THE ROYAL OPERA, COVENT GARDEN

10.20 Reading
10.45-12.0 (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



The Second Act of
'The Flying Dutchman'
will be relayed from Covent Garden at 9.25

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 397). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 396).

WEDNESDAY, May 21
MIDLAND REGIONAL
 626 kc's (479.2 m.)

6.40
THE MIDLAND WIRELESS ORCHESTRA



Everybody's calling for

Player's Navy Cut



N.C.C. 781

12.0 *London Regional Programme*
 1.30 **A Light Orchestral Programme**
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 Overture, 'Russian and Ludmilla'..... Glinka
 WALTER PAYNE (Baritone)
 Devon for me Kahn
 Bois Epais (Sombre Woods)... Lully, arr. A. L.
 Tomorrow Keel
 ORCHESTRA
 Florida Spiritual Foulds
 Cavatina..... Raff, arr. McLean

6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.40 **A Light Orchestral Concert**
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by JOSEPH LEWIS
 DORIS LEMON (Soprano)
 WALLY HAMPSON (Violin)
 ORCHESTRA
 Overture, 'Si j'étais Roi' ('If I were King') Adam
 Selection, 'Faust' Gounod, arr. Moore



EDNA WILLOUGHBY (left) and WALTER PAYNE are the soloists in the Light Orchestral programme at 1.30 today. DORIS LEMON (right) sings in the evening concert which begins at 6.40.

2.0 EDNA WILLOUGHBY (Pianoforte)
 Old Keyboard Music:
 Siciliana Boyce
 Jig and Sarabande Matthew Dubourg } arr. Craxton
 Pawle's Wharfe Giles Farnaby } and Moffat
 Minuet with Variations Arne
 Allegro..... Arne
 Fuga alla Giga.... Bach, arr. Judd and Craxton
 2.18 ORCHESTRA
 Selection, 'Natoma' Victor Herbert, arr. Langley
 WALTER PAYNE
 The Stockrider's Song James
 Freights Besby
 To the Forest Tchaikovsky
 2.43-3.0 ORCHESTRA
 Aubade Printanière (Springtide) Lacombe
 Tango, 'Ojeadas' Lotter
 Moto perpetuo Byng
 5.15 **The Children's Hour**
 'Fishy Houses—Lobster Lodge,' by Margaret Madeley
 BRIAN VICTOR will entertain
 'The Week's Sport,' by Maurice K. Foster
 Songs by DORIS LEMON (Soprano)
 'Safety First,' a Short Talk by Major VERNON BROOK (Founder of the Birmingham Safety First Council)
 6.0 *London Regional Programme*

7.5 DORIS LEMON and Orchestra
 Bird Song (Balatella) ('I Pagliacci') Leoncavallo
 ORCHESTRA
 Gavotte, 'Happy Days' Goraert
 Integmezzo, 'Tinkerbell' Ramsay
 WALLY HAMPSON
 Nocturne in E Flat Chopin, arr. Sarasate
 Variations on a Theme of Corelli
 Tartini, arr. Kreiser
 DORIS LEMON
 The Fountain Maude Craske Day
 At Dawning Cadman
 Ring Bells, ring Maude Craske Day
 7.40 ORCHESTRA
 Waltz, 'Little Cupid Dances' :..... Gung'l
 WALLY HAMPSON
 Polonaise in A..... Wieniawski
 ORCHESTRA
 March of the Boyards..... Halvorsen
 8.0 *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 Fultograph Process*
 10.35-11.0 *London Regional Programme*

The alternative to the Midland Regional programme is the National programme (see page 395), which you can receive from Daventry 5XX on 1,554.4 metres.

6.40
THE MIDLAND
WIRELESS
ORCHESTRA

WEDNESDAY, May 21
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
THE WIRELESS
MILITARY
BAND

12.0 ORGAN RECITAL
By WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
Fuguo on the name 'Bach' Op. 60, No. 4
Schumann
Choral Preludes *Brahms*
(a) Herzliebster Jesu, Op. 122, No. 4
(b) Schmücke dich, Op. 122, No. 5
IDA GAMMAN (*Mezzo-Soprano*)
Shepherd's Cradle Song *Somervell*
To the Children *Rachmaninov*
Come, sweet Morning .. *Old French, arr. A. L.*
WALTER S. VALE
Sonata, No. 1, in E Flat *Bach*

IDA GAMMAN
Now sleeps the crimson Petal
Quilter
Sea Wrack *Harty*
The Stars *Phillips*
WALTER S. VALE
Prelude and Fugue in E
Minor *Bach*
Prelude and Fugue in C
Minor *Bach*

1.0 Gramophone Records

1.30 A Light Orchestral
Concert
(From Midland Regional)
THE MIDLAND WIRELESS
ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Russian and Lud-
milla' *Glinka*
WALTER PAYNE (*Baritone*)
Devon for me *Kahn*
Bois Epais (Sombre Woods)
Lully, arr. A. L.
Tomorrow *Keel*

ORCHESTRA
Florida Spiritual *Foulds*
Cavatina *Raff, arr. McLean*

2.0 EDNA WILLOUGHBY (*Pianoforte*)
Old Keyboard Music:
Siciliana *Boyce*
Jig and Sarabande *Matthew Dubourg* } *arr. Craxton*
Pawle's Wharfe *Giles Farnaby* } *and Moffat*
Minuet with Variations *Arne*
Allegro *Arne*
Fuga alla Giga *Bach, arr. Judd and Craxton*

2.18 ORCHESTRA
Selection, 'Natoma' *Victor Herbert, arr. Langey*
WALTER PAYNE
The Stockrider's Song *James*
Freights *Besly*
To the Forest *Tchaikovsky*

2.43-3.0 ORCHESTRA
Aubade Printanière (Springtide) *Lacome*
Tango, 'Ojeadas' *Lotter*
Moto perpetuo *Byng*

5.15 JACK PAYNE
and the
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

7.40 ORCHESTRA
Waltz, 'Little Cupid Dances' *Gung'l*
WALLY HAMPSON
Polonaise in A *Wieniawski*
ORCHESTRA
March of the Boyards *Halvorsen*

8.0 Mr. OTTO SIEPMANN
GERMAN LANGUAGE TALK

8.30 Regional News

8.35 The Wireless Military
Band

Conducted by B. WALTON
O'DONNELL

GERTRUDE MELLER
(*Pianoforte*)
DAVID HUTCHINSON
(*Tenor*)

BAND
Overture, 'Medea' .. *Cherubini*
DAVID HUTCHINSON
The Daisies *Henschel*
Sigh no more, Ladies *Warlock*
Kerry Dance *Molloy*

BAND
Two Movements ('Country
Wedding' Symphony)
Goldmark
Intermezzo; Scherzo =

GERTRUDE MELLER
Andante Spianato and Polo-
naise, Op. 22 *Chopin*

BAND
Three Movements from
Serenade, Op. 48
Tchaikovsky,
arr. Gerrard Williams
Waltz; Elegy; Russian Air



SID BRIGHT AND THE NEW PICCADILLY PLAYERS,
whose dance music will be relayed from the Piccadilly Hotel tonight.

DORIS LEMON (*Soprano*)
WALLY HAMPSON (*Violin*)

ORCHESTRA
Overture, 'Si j'étais Roi' ('If I were King')
Adam
Selection, 'Faust' *Gounod, arr. Moore*

7.5 DORIS LEMON and Orchestra
Bird Song (Balatella) ('I Pagliacci')
Leoncavallo

ORCHESTRA
Gavotte, 'Happy Days' *Govaert*
Intermezzo, 'Tinkerbelle' *Ramsay*

WALLY HAMPSON
Nocturne in E Flat *Chopin, arr. Sarasate*
Variations on a Theme of Corelli
Tartini, arr. Kreisler

DORIS LEMON
The Fountain *Maude Craske Day*
At Dawning *Calman*
Ring, Bells, ring *Maude Craske Day*

DAVID HUTCHINSON
Lassie wi' the lint white Locks } *Old Scots Folk*
Smile again } *Songs, arr.*
Come under my Plaidie } *David Stephen*

BAND
Russian Ballet *Luigini*
Czardas; Slow Waltz; Scene; Mazurka; March

GERTRUDE MELLER
Romance in E Flat *Rubinstein*
Paraphrase on 'Rigoletto' (Verdi) *Liszt*

BAND
Tango *Albeniz, arr. Howgill*
Slav Dance, No. 1 *Dvorak*

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

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 395).

Wednesday's Programmes continued (May 21)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0 Opening of the Physics and Chemistry Laboratories at the University College, Cathays Park, Cardiff by H.R.H. THE PRINCE OF WALES (Broadcast also on 1,554.4 m.) Programme of Music by THE BAND OF THE 6TH (GLAMORGAN) BATTALION OF THE WELSH REGIMENT

(By kind permission of the Commanding Officer, Lieut.-Col. M. B. WILLIAMS)

Bandmaster, J. JACKSON

12.20 Arrival of His ROYAL HIGHNESS and SUITE at the South Main Entrance, where they will be received by the PRESIDENT of the COLLEGE, (Major-General The LORD TROWEN, C.B., C.M.G.), and the Pro-Chancellor (The Hon. W. N. BRUCE), The Principal of the College and the Chief Marshal

12.35-1.0 His ROYAL HIGHNESS, accompanied by the LORD LIEUTENANT of the County, THE LORD MAYOR OF CARDIFF, and UNIVERSITY OFFICIALS, will proceed to the Dias. THE PRESIDENT (Major-General The LORD TROWEN, C.B., C.M.G.), will present a Loyal Address to H.R.H. THE PRINCE OF WALES. H.R.H. THE PRINCE OF WALES will graciously reply

The Rt. Hon. LORD GLANELY, LL.D., will request the Architect (Mr. W. D. CAROE) to present to H.R.H. THE PRINCE OF WALES the key for opening the buildings

H.R.H. THE PRINCE OF WALES will declare the buildings open, and before the procession passes into the building, the Band will play 'Heu Wlad fy Nhadau' and the NATIONAL ANTHEM

1.15-2.0 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES Cerdorfa Genedlaethol Cymru Leader, LOUIS LEVITUS Conducted by REGINALD REDMAN Ballet Music ('Rosamunde') Schubert Symphony No. 39, in D Mozart

2.0 National Programme

3.25 NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) Leader, LOUIS LEVITUS Conducted by REGINALD REDMAN Overture, 'Ruy Blas' Mendelssohn

BERNARD ROSS (Baritone) and Orchestra So, Sir Page ('Figaro') Mozart

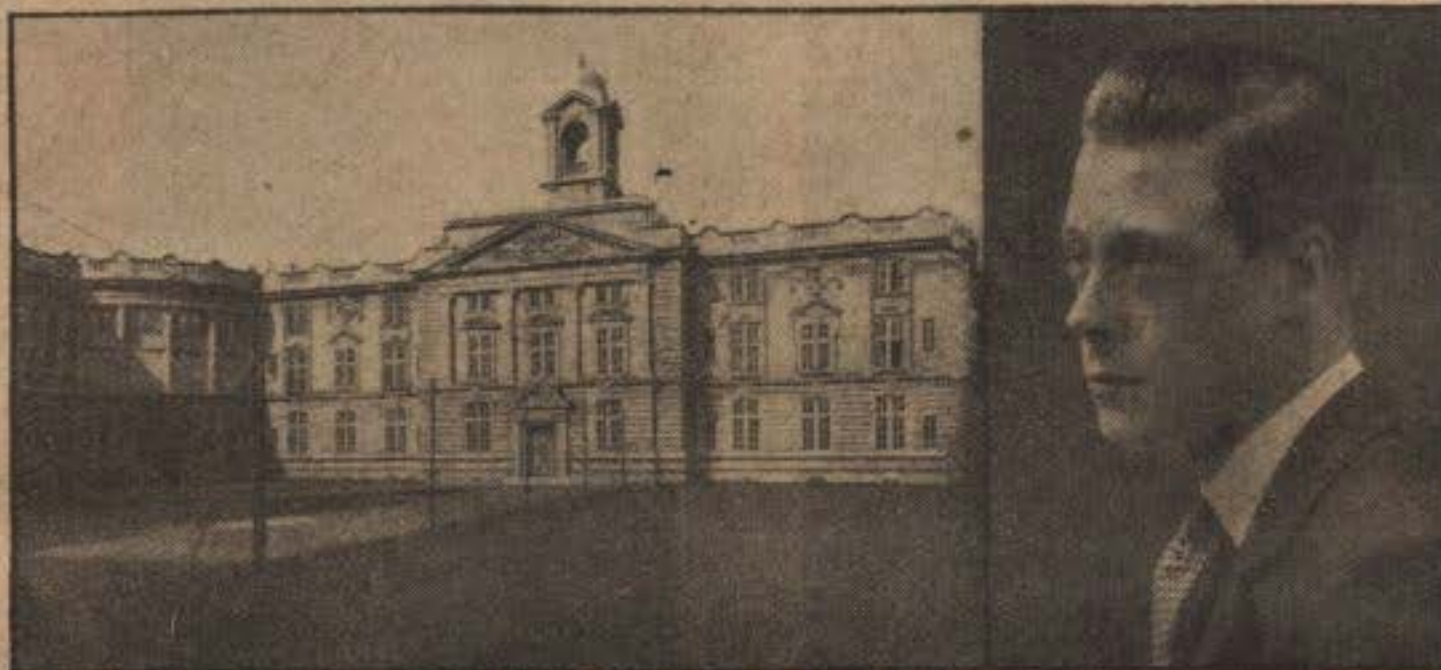
ORCHESTRA Ballet Music, 'Henry VIII' Saint-Saens

BERNARD ROSS The Pipes of Pad Elgar Is she not passing fair? Elgar The Hunting Song of the Secouee Pack Eric Fogg

ORCHESTRA Keltic Suite Foulds

4-45 National Programme

5.15 THE CHILDREN'S HOUR 'THE ENCHANTED GARDEN' A Summer Fantasy by SUE G. STEVENS THE STATION TRIO



THE PRINCE OF WALES opens the new wing of University College, Cardiff (above), this morning. The speeches at the opening ceremony will be relayed and broadcast from Cardiff and on 1,554.4 m.

6.0 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

12.0-1.0 West Regional Programme

1.15 West Regional Programme

2.0 National Programme

3.25 West Regional Programme

4.45 National Programme

5.15 West Regional Programme

6.0 National Programme

9.15 West Regional News

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

2.30 National Programme

5.15 THE CHILDREN'S HOUR 'TWO AND THREES' A Programme of Sketches and Duets

6.0 National Programme

9.15 Local News. Mid-week Sports Bulletin

9.25 National Programme

10.45-11.0 London Regional Programme

BOURNEMOUTH

10.15 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 Concert

THE NORTHERN WIRELESS ORCHESTRA

March, 'Aguero' Franko Entr'acte, 'Heather Bells' Haydn Wood Suite, 'Santa Claus' Holland

NORMAN WALKER (Bass) Droop not, young Lover Handel Great Isis, great Osiris! Mozart Arise, ye subterranean Winds... Purcell

ORCHESTRA Waltz, 'The Wedding Dance' Lincke A Forest Melody Phillips

GEORGE HEAD (From Newcastle) Banjo Solos

ORCHESTRA A Children's Suite (Part 2) John Ansell

NORMAN WALKER Here me, ye Winds and Waves Handel, arr. A. L. Vulcan's Song Gounod Il lacerato spirito (The wounded Spirit) Verdi

GEORGE HEAD Guitar Solos and Banjo Solo

ORCHESTRA Overture, 'Hungarian Lustpiel' Keler Bela

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North Regional News

9.25-10.45 National Programme

ECONOMY

and these points of SUPERIORITY



NO SMELL—Perfect combustion of fuel.
NO SMOKE—The burner will not smoke—or soot the cooking utensils.
NO TROUBLE—Burners and heat simply controlled by a handle. No complicated mechanism.
ECONOMICAL—Burner turns all fuel into intense heat—so uses very little oil—fuel is cheap.
NO WICKS—No troublesome wicks to trim. Easy to light. Nothing to go wrong.
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 "... The fact that the flame is near the kettle is a great point.
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 (Letter in possession of Florence Stove Co.)

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STRENGTH!
LONG LIFE!**

RIGIDITY—ensured by electrically welding each joint—each unit reinforced and locked. **STRENGTH**—individual movement is impossible—even the hardest blow cannot disturb its perfect alignment. **LONG-LIFE**—because of its wonderful Interlocked Construction System—ensuring uniformity of characteristics—retaining its remarkable range, and power—throughout its unusually long life. Demand The *New Process* Cossor Screened Grid for your Receiver—no other valve has Interlocked Construction.

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now available.**

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are also available in
2-, 4- and 6-volt types. **25/-**
Price each

COSSOR
New Process
**Screened Grid
Valves**

7.45
NEW THOUGHTS
ON
'SAFETY FIRST'

THURSDAY, May 22
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.15
THE ROYAL VISIT
TO THE
PALLADIUM

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 'OURSELVES AND THE STATE'—III
Mrs. H. A. L. FISHER: 'The School Child'

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

12.0 A Concert

JOHANNA VOLLERS (Soprano)
HAROLD FIELDING (Violin)
ETHEL PEARCE (Pianoforte)

1.0 REGINALD FOORT
At THE ORGAN OF THE REGENT CINEMA
(From Bournemouth)

2.0 Gramophone Records

2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Technical Talk: 'Wiring Class-rooms for Loud-speakers'

3.0 EVENSONG
From WESTMINSTER ABBEY

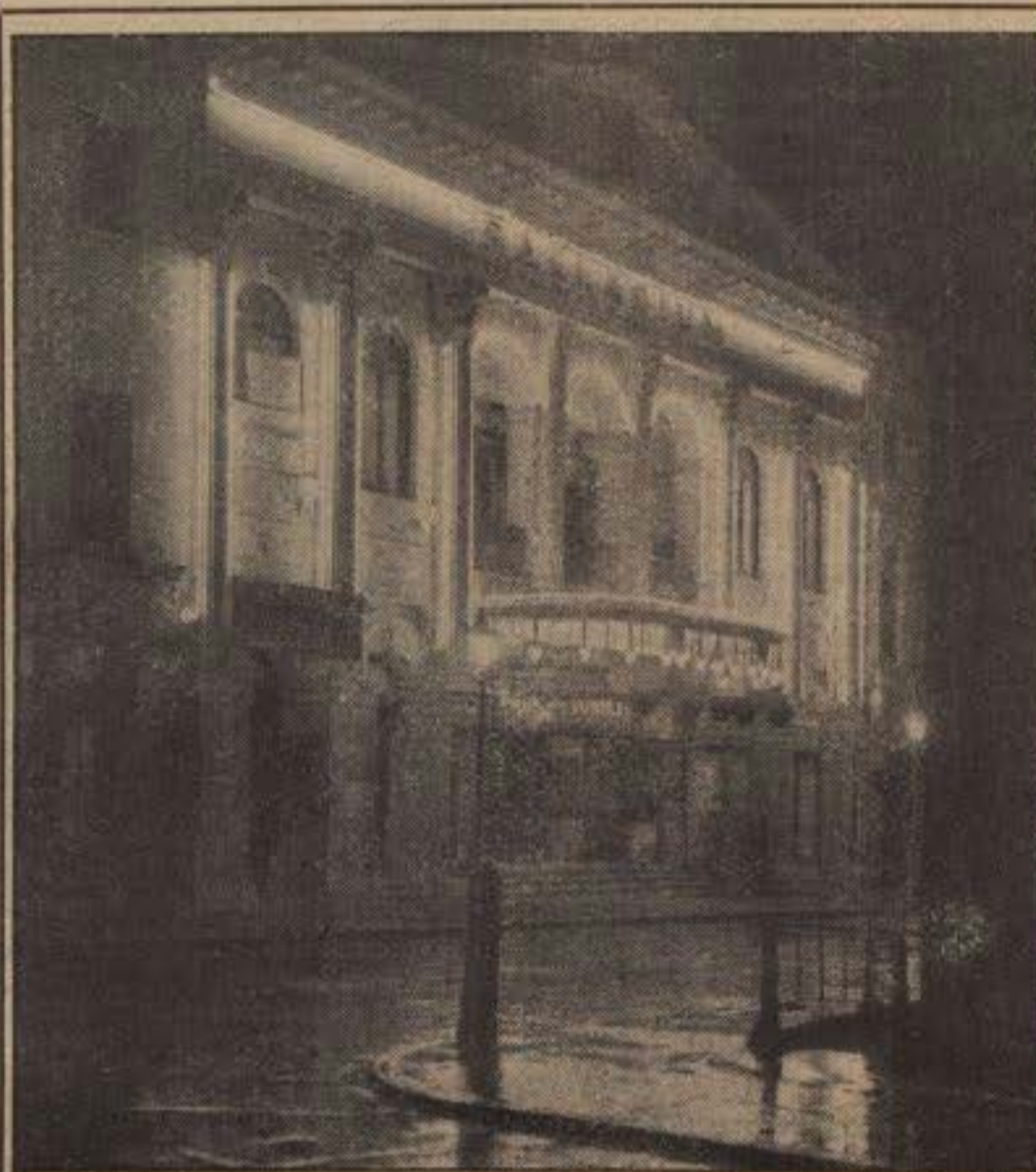
3.45 A Concert
THELMA TUSON (Soprano)
PERCY UNDERWOOD (Baritone)
ANDREW BROWN'S QUINTET

5.15 The Children's Hour
The West Country!
Songs to suit the Day by FREDERICK CHESTER, who will also tell how 'Julia goes to the Flower Show'.
GENIAL JEMIMA will help on this occasion

6.0 Miss IRENE COOPER-WILLIS, reading from 'Jane Eyre,' by Charlotte Brontë

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

6.35 Market Prices for Farmers



FROM THE PALLADIUM TONIGHT AT 8.15

in the presence of their Majesties

THE KING AND QUEEN

a Command Variety Performance

FIRST PART

1. THE 16 GLAZEROFFS, Russian Singers and Dancers
2. TOM PAYNE AND VERA HILLIARD, Comedy Entertainers
3. GEORGE CLARKE in a comedy sketch entitled 'His First Car'
4. JULIAN ROSE, Hebrew Comedian
5. DE GROOT, with DAVID BOR and REGINALD KILBEY, Musical Ensemble
6. GILLIE POTTER, Patter Comedian

9.5-9.35 From the Studio

SECOND PART

1. CORAM, Ventriloquist
2. ODALI CARENO, Vocalist
3. TOTO, The Clown
4. WILL HAY, assisted by WILL HAY, jun., and H. GORDON SAUNDERS, in a comedy sketch entitled 'Entomology'
5. GASTON PALMER, Comedy Juggler
6. JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA

GOD SAVE THE KING.

6.40 The Foundations of Music

BACH'S ORGAN PRELUDES
Played by WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET

7.0-7.20 'PLAYS AND THE THEATRE'
Mr. JAMES AGATE

7.25 'PROBLEMS OF INDUSTRY'—IV
Mr. T. H. MARSHALL: 'Voluntary Association'

7.45 A DISCUSSION on 'Safety First' between EARL HOWE and Mr. CLOUGH WILLIAMS ELLIS

8.15 Royal Command Performance

with an ALL STAR CAST in aid of

The Variety Artists' Benevolent Fund

At the LONDON PALLADIUM under the direction of George Black

IN THE PRESENCE OF THEIR MAJESTIES THE KING AND QUEEN

Announced from the stage by GILLIE POTTER Relayed from the PALLADIUM

9.5 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Report (1,554.4 m. only) Shipping Forecast

9.35 Royal Command Performance

Relayed from the PALLADIUM (Continued)

10.45-12.0 DANCE MUSIC

THE SPLENDIDE DANCE BAND from the HOTEL SPLENDIDE

12.0-12.5 Experimental Transmission for the Radio Research Board by the Fultograph Process

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 403). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 402).

ANOTHER MULLARD



The owner of a Portable Set replaced his valves with Mullard valves one at a time in less than a week.

Sheer force of improved performance of the first new valve settled the matter. Portable Radio is useful, good Portable Radio is delightful, but be sure of your valves.

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THURSDAY, May 22 MIDLAND REGIONAL

626 kc's (479.2 m.)

6.40
METROPOLITAN
WORKS
BAND

12.0 THE GRANGE ORCHESTRA
Conducted by HAYDN HEARD

Relayed from THE GRANGE SUPER CINEMA, SMALL HEATH, BIRMINGHAM

March, 'Imperial Edward', Sousa
Selection, 'Lucky Girl' Charig
Waltz, 'Wine, Woman and Song' .. Strauss
Ballet Music, 'La Source' ('The Fountain') Delibes
Overture, 'The Seraglio' Mozart
Three Light Pieces Fletcher

1.0 A Ballad Concert
(From Midland Regional)

ALLAN J. HILL (Tenor)
On Wings of Song Mendelssohn
Phyllis has such charming Graces
arr. Lane Wilson
Nightfall at Sea Phillips

ALICE STACEY (Piano-forte)

March Humoresque on a Ground Bass Dohnanyi
Le petit Ane blanc (The little white Donkey) Jacques Ibert
Dance of the Elves Frederick Moore

MARGARET JAKES (Contralto)

Acise, O Sun Maude Craske Day
Over the dark, still Silence Bizet
The sweetest Flower that blows Hawley

1.30 London Regional Programme

2.30-3.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Egyptian Ballet Music Luigini
Ballad, 'Here in the quiet Hills' Carné
Entr'acte, 'The Way to the Heart' Lincke
First Polish Dance Scharwenka

5.15 The Children's Hour

'A Gaggie of Geese,' a Play by Gladys Taylor, including Songs by EDITH JAMES and GROFFREY DAMS (Tenor)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Band Concert

THE METROPOLITAN WORKS BAND
Conducted by I. PERRIN
March, 'Pompous Mien' Shipley Douglas
Overture, 'Serniramide' Rossini



'THE LAD FROM LANCASHIRE,' Eddie Robinson by name, will entertain during the concert which the Metropolitan Works Band will give this evening from 6.40 to 8.15. He also takes part in *Turning the Tables*, which will be broadcast in the Midland programme on Saturday of this week.

ARTHUR SMITH (Bari-tone)

Eleanore Coleridge-Taylor
Badbury Rings Sanderson
The little Irish Girl Löhr

BAND
Selection, 'L'Africain' Meyerbeer

7.20 EDDIE ROBINSON
(The Lad from Lancashire)

BAND
Cornet Duet, 'Ida and Dot' Losey
(W. STEPHENS and T. BRENNAN)
Barcarolle ('The Tales of Hoffmann') Offenbach

7.40 ARTHUR SMITH

Pass, Everyman; Up from Somerset Sanderson

BAND
Part Song, 'Absent' Metcalf
Intermezzo, 'The Wedding of the Rose' Jessell, arr. Bidgood

8.15 National Programme

9.5 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.10 National Programme

10.45-11.15 London Regional Programme

This Week in the Garden.

IF last year the fruit of your pear trees was scabbed or cracked or deformed you must spray with Bordeaux mixture as soon as the petals have fallen. The fungus that causes the splitting of the fruit attacks the foliage, shoots, and fruits alike now and onwards through the summer, but the damage it does may be reduced very greatly by spraying with Bordeaux mixture as soon as the petals have fallen, and again about three weeks later.

The cracking of apples and pears is not usually due to the roots having gone too deeply, as was the old idea, but to a fungus attack, and this spraying is the remedy. Apples cannot be sprayed after the flowers open, though they should be sprayed when the buds show pink, using either Bordeaux or Burgundy mixture; and again after the petals fall. Spraying when the flowers are open will damage bees, so do not let it be done.

French beans and scarlet runners may now be sown. Do not overcrowd them.

The early Brussels sprouts should be planted out now and broccoli (that is, the forms of cauliflower that stand the winter) should be sown for cutting next spring and summer. Beet should be sown. There is no advantage in getting long beet in too early, for it is apt to grow too large and coarse. Still, middle May is a good time to sow it. Vegetable marrows may be sown in the open now.—From the Royal Horticultural Society's Bulletin.

The alternative to the Midland Regional programme is the National programme (see page 401), which you can receive from Daventry 5XX on 1,554.4 metres.

3.0
THE GUILDHALL
SCHOOL
OF MUSIC

THURSDAY, May 22
LONDON REGIONAL
842 kc/s (356.3 m.)

10.45
A HAND AT
CONTRACT
BRIDGE

12.0 THE GRANGE ORCHESTRA
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH, BIRMINGHAM
(From Midland Regional)
March, 'Imperial Edward' Sousa
Selection, 'Lucky Girl' Charig
Waltz, 'Wide, Woman and Song'
Johann Strauss
Ballet Music, 'La Source' ('The Fountain')
Delibes
Overture, 'The Seraglio' Mozart
Three Light Pieces Fletcher

1.0 A Ballad Concert
(From Midland Regional)
ALLAN J. HILL (Tenor)
On Wings of Song Mendelssohn
Phyllis has such charming Graces
arr. Lane Wilson
Nightfall at Sea Phillips
ALICE STACY (Pianoforte)
March Humoresque on a Ground Bass
Dohnanyi
Le petit Ane blanc (The little white Donkey)
Jacques Ibert
Dance of the Elves Frederick Moore
MARGARET JAGUBS (Contralto)
Arise, O Sun Maude Craske Day
Over the dark, still Silence Ricci
The sweetest Flower that blows Hawley

1.30 Light Music
MAURICE TOUBAS and his ORCHESTRA
FROM THE KIT-CAT RESTAURANT

2.30 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOD
HEATH, BIRMINGHAM
(From Midland Regional)
Egyptian Ballet Music
Luigini
Ballad, 'Here in the quiet
Hills' Canie
Entr'acte, 'The Way to the
Heart' Lincke
First Polish Dance
Scharwenka

3.0 Jubilee Concert
of
The Guildhall School
of Music
Relayed from THE QUEEN'S
HALL
(Sole Lessees, Messrs. Chappell
and Co., Ltd.)
ORCHESTRA
Symphonic Poem, 'Sowing
the Wind' Herbert Bedford
LILIAN STILES-ALLEN
Dramatic Scene, 'Adonais'
London Ronald
ORCHESTRA
'Enigma' Variations Elgar

10.45-11.15 A Hand at Contract Bridge
Score:—W and E Game up and 60.

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

3.55 INTERVAL
4.10 ORCHESTRA
Indian Rhapsody Cowen
Slow Movement from Violin Concerto Elgar
SYDNEY BOWMAN
Symphonic Poem, 'Moods' .. Requiabl Redman
Hiawatha's Vision ('Hiawatha') Coleridge-Taylor
STANLEY POPE
Welsh Rhapsody German
Conductors
SIR LANDON RONALD
AYLMER BUESST
5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

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

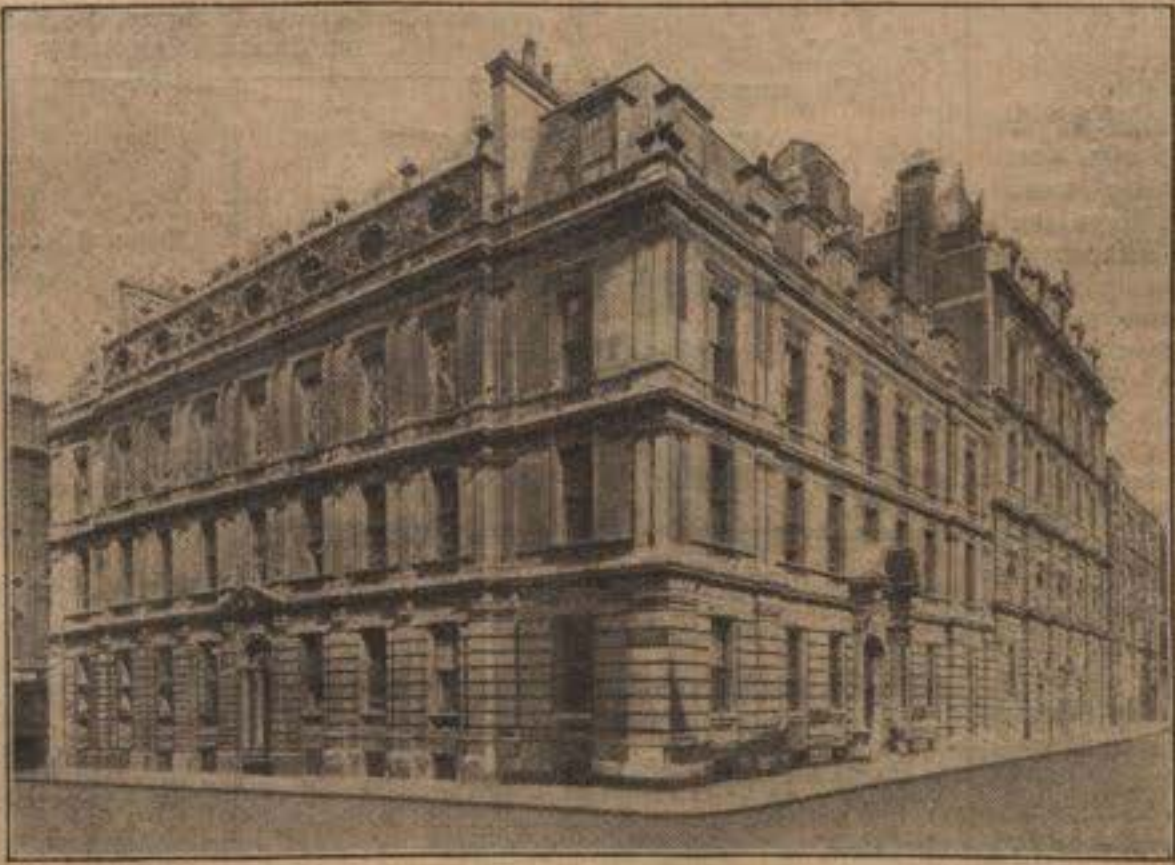
6.40 A Band Concert
(From Midland Regional)
THE METROPOLITAN WORKS BAND
Conducted by I. PEBBLES
March, 'Pompous Mien' Shipley Douglas
Overture, 'Semiramide' Rossini
ARTHUR SMITH (Baritone)
Eleanore Coleridge-Taylor
Badbury Rings Sanderson
The little Irish Girl Lohr
BAND
Selection, 'L'Africaine' Meyerbeer

7.20 EDDIE ROBINSON (The Lad from Lancashire)
BAND
Cornet Duet, 'Ida and Dot' Losoy
(W. STEPHENS and T. BRENNAN)
Barcarolle ('The Tales of Hoffmann') .. Offenbach

7.40 ARTHUR SMITH
Pass, Everyman Sanderson
Up from Somerset Sanderson
BAND
Part Song, 'Absent' Metcalf
Intermezzo, 'The Wedding of the Rose'
Jessel, arr. Bulgood

8.15 National Programme
9.5 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.20 Regional News
9.35 National Programme
10.45-11.15 BRIDGE
BROADCAST—V
Mrs. STAFFORD NORTHCOTE:
'Contract Bridge'
(See top of column 2)



THE GUILDHALL SCHOOL OF MUSIC,
one of the most famous musical institutions in London, celebrates its jubilee today
with a concert at the Queen's Hall, which will be relayed from 3.0 to 5.15.

THE RADIO TIMES.
The Journal of the
British Broadcasting
Corporation.
Published every Friday
—Price Twopence.
Editorial address:
Savoy Hill, London,
W.C.2.
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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 401).

CONCERT OF THREE NATIONS

On Monday evening, May 19, listeners will hear the third concert of the international series—a programme of light music. In the two earlier concerts examples of the 'classical' and 'modernist' music of the three nations was heard.

STUTTGART, Brussels, and London are sharing on Monday evening (National) a programme of the merriest and most popular order; light opera and dances between them are to provide an hour and a quarter of gaiety. For their first number our German friends have turned to their neighbour Austria, borrowing typically Viennese music of the nineteenth century. The Overture *Die Fledermaus* ('The Bat') is almost as well known to us as to themselves, and the waltz tune which is its chief feature is as good an example of the great Johann Strauss' art as the immortal *Blue Danube* itself. Reger, as thoroughly German as Bach or Brahms, is best known to us as yet by some of his serious music—for organ, or orchestra, or chamber music—but he, too, could make merry when he chose, and with a very light and nimble grace. The *Liebes-Walzer* (Love's Waltzes) from his Ballet Suite form the second part of Stuttgart's contribution, as happy and as characteristic an example as could have been chosen of a very attractive side of him and his music.

The Belgian Contribution.

AS sincere a patriot as Reger was, Jan Blockx devoted his gifts and his enthusiasm wholly to the cause of Flemish music. Many of his bigger works—operas among them—though given first with Flemish texts, were afterwards produced in French versions with no less success, making it clear that the appeal of his music is not bounded by any merely national limits. His best-known opera, *Der Bruid der Zee* (The Sea's Bride), has been played in Germany and France as well as at home. The Suite of *Popular Flemish Dances*, which the Belgian Broadcasting authorities have chosen to represent him and his country, is already well known to us over here, both in its original form for orchestra and transcribed for Military Band.

Our Own Part.

IF the choice of the English share of the programme had been left to the votes of wireless listeners here, they would almost certainly have elected Sullivan and German to represent us to the listeners of Germany and Belgium. And in claiming Sullivan as an Englishman, we are on less debatable ground than when Stuttgart broadcasting calls on Johann Strauss. Irishman though he was by descent, Sullivan spent all his life and labour on behalf of England and English music, and he was a Londoner by birth. Like everything he wrote, however care-free or even boisterous its spirits, the Overture *Di Ballo* is a thoroughly sound piece of craftsmanship by one who was a real master of every orchestral resource. It sets before us the ballroom of Victorian days, with its flowing waltz and its breathless galop, as no other orchestral piece can do. German, with as sure and deft a hand as Sullivan's, as complete a mastery of his forces, can be trusted, with the same confidence, to present another side of English music—the fresh wholesomeness of the open air and dancing on the village green. How truly these inspire the grace and vigour of his 'Nell Gwyn' dances is far too well known to need insisting on; there cannot be much music of our generation which is so universally popular.

Thursday's Programmes continued (May 22)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

4.45 Light Music

Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR

'FIFTY BELOW ZERO'

by

FRANKLYN KELSEY

6.0 Mr. T. O. JONES:

'The Drama in Wales
—Competitive Drama
and the Eisteddfod'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

9.25 West Regional News

9.35-12.0 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 West Regional Programme

6.0 National Programme

6.35 West Regional Programme

6.40 National Programme

9.25 West Regional News

9.35-12.0 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

Facts:

The Story of 'The White Pasha'
(Percy A. Clarke)

Fancies:

'The Realm of Make-believe'
(W. Grant)

6.0 National Programme

9.25 Local News

9.35-12.0 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

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 Newcastle)

AGNES DAVISON
(Contralto)

WILLIAM TALBOT
(Bass)

MAGGREGOR CLYDE
(Violin)

1.50-2.20 JOSIAH WEDGWOOD

BI-CENTENARY

INDUSTRIAL DAY

Luncheon Speech from THE ASSEMBLY ROOMS
TOWN HALL, STOKE-ON-TRENT, by Sir OLIVER
LODGE, F.R.S.

4.30 An Afternoon Programme
WAGNER

(Born this day, 1813)

THE NORTHERN WIRELESS ORCHESTRA

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.35 Market Prices for Northern English Farmers

6.40 National Programme

9.25 North Regional News

9.35-12.0 National Programme



MR. T. O. JONES
talks on Competitive Drama and the Eisteddfod from Cardiff this evening.

The MAZDA A.C./S.G.

is at least
TWICE as
good as any
other
**Screen
Grid Valve**



The efficiency of Mazda A.C./S.G. Valves is such that stations which you have never before heard come in with enormous power. Your local reception will benefit too. See that your set is fitted throughout with MAZDA A.C. Valves—they'll give you long and reliable service.

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work is intensely interesting as well as easy—more fascinating than making your own Wireless Set! The saving is huge—an average worker can complete a 60 volt H.T. Battery in 2 hours at a cost of 2/3 approximately! Compare this with Shop Prices!

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PROFITS GUARANTEED.

Your Market is unrestricted—it can never become overcrowded—you sell where you like and when you like. If necessary we will purchase sufficient of your output to guarantee you a weekly Profit, providing it reaches the required standard of efficiency, which is easily attainable. We will continue your training FREE until you reach that standard—that's fair, isn't it?

Don't hesitate—if you have never seen a Battery before you can MAKE Money this way. Let us explain this GILT-EDGED HONEST PROPOSITION fully. Write at ONCE! Make Your SPARE Hours—GOLDEN Hours! Send this Form for Particulars TO-DAY.

COUPON

To Mr. V. ENGLAND-RICHARDS,
THE ENGLAND-RICHARDS CO.,
LTD., 422, King's Lynn, Norfolk.
Sir—Please send me at once, and FREE,
full details as to how I can MAKE Wireless
Batteries and Make Money at Home in my
spare time. I enclose 2d. stamps for
postage.

Print your name and address
boldly in capital letters on a plain
sheet of paper and pin this coupon
to it.
"Radio Times," 16/5/30.



WHY NOT 'GO
DOWN TO THE
SEA' UP IN
YOUR BATH-
ROOM ?



Why not real sea baths in your own home with Tidman's Sea Salt? Try it if you are hot and tired—try it for aching limbs—for burning feet, and weakness. Tidman's brings the sea to you in a carton—so let the health-giving tide come in up in your bathroom. As beneficial to the youngsters as paddling in the sea—splendid for their growing limbs—and don't they just enjoy it! Start sea-bathing to-day in your own home—with Tidman's

From Chemists & Stores. Sold in Cartons, 1/-, 1/9 & 3/-

TIDMAN'S SEA SALT

TIDMAN AND SON, LIMITED,
19, Basinghall Street, London, E.C.2.

“Good-night
everybody—
good-night”

Every night is a good night if, before you go to bed, you make a practice of enjoying the fragrant, antiseptic foam of Euthymol Tooth Paste, which, as laboratory tests show, kills dental decay germs in less than half a minute.

The evening tooth toilet leaves the mouth fragrant as well as clean, and means a cool, wholesome mouth in the morning.

Euthymol TOOTH PASTE

Kills Dental Decay Germs Within 30 Seconds.

Euthymol night and morning and a precautionary visit to the dentist twice a year is the golden rule of tooth protection.

If you have not yet experienced the pleasure of using Euthymol send to Euthymol (Dept. 45 R), 50, Beak Street, London, W.1, for a free sample tube; or buy the large tube from your chemist for 1s. 3d.

BIG reduction
in **LUX** prices!

9^d size NOW **6^d**

6^d size NOW **4^d**

3^d size NOW **2^d**

THE same familiar blue packets—the same filmy Lux diamonds, which for years women have used to care for lovely fabrics . . .

But—a big difference in price! For Lux now costs you *one-third less than formerly*.

Just think what these amazing new Lux prices mean! Now that precious packet needn't be put away when the fine washing's done—for at the new price you can afford to Lux-wash *all* your things . . .

And in announcing this amazing news about Lux, Lever Brothers make an important statement:

“The quality and quantity of Lux remain unchanged”

1929 has been a record year for the famous Lever products. The new low prices are made possible by the vast sales of Lux in almost every country in the world! Because more and more Lux is purchased with every day that passes—Lever Brothers are able to effect economies in manufacture and distribution that make possible the new low prices.

Ask your grocer for Lux!

*Use Lux for washing-up too—
it keeps your hands so soft and white*

Women have proved that Lux banishes ugly, red, “dish-pan” hands, for it contains no harmful soda. It makes china and silver wonderfully bright and sparkling, and saves your hands from the ill-effects of hard water.



Lx 646-30

A LEVER PRODUCT

**Weary Women Want
Seamless Shoes**



Style
G4008.

12/9

Postage 6d.

Ladies! aching feet spoil good looks and good temper. Sloppy shoes or slippers are no remedy. Your feet need the support of Barratts' comfort shoe and the delicious softness of the Black Glacé Kid Upper, cut in one piece without seams to press on tender spots. The protective sole is light solid leather, the leather insole smooth as silk, and the heel is a sensible walking height.

Get Your Pair By Post

When sending your order please state Style G4008 and enclose cheque or money order for factory price and postage. Sizes and half-sizes 2 to 8. Widths: 4 (wide), 6 (EXTRA WIDE). Size 8 is 1/- extra. Send pencil outline of stockinged foot if you don't know size. Hold pencil upright. Satisfaction or money back guaranteed.

**W. BARRATT & CO., LTD.,
30, Footshape Works, Northampton.**

Send 2d. postage for handsomely illustrated catalogue.

WHEN HUSBANDS LOVE...

Mary...
..... you're just
wonderful

Ten Golden years we've had together. Even now, I hate leaving you each morning. But needs must. The 9.6 won't wait. Please pass that delicious Golden Shred. After you—I love it best in all the world. Golden Shred. Golden Head! Cheerio! I'll soon be home again.

**'Golden
Shred'**

the world's finest marmalade.
Made only by Robertson,
from fresh fruit and pure
sugar.



8.0
A BROADCAST
OF
'ELIJAH'

FRIDAY, May 23
NATIONAL PROGRAMME

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

10.25
'PEOPLE
AND
THINGS'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE TOWNSWOMAN'S DAY'—III
Mrs. CLIPTON REYNOLDS: 'Summer Labour Saving'

11.0-11.25 Experimental Television Transmission by the Baird Process
(261.3 m. Vision) (356.3 m. Sound)

11.30 A SHORT EMPIRE DAY CEREMONY FOR SCHOOLS

'The Roll-Call of the Empire'

Address by the Rt. Hon. W. G. ORMSBY-GORE, M.P., formerly Under-Secretary of State for the Colonies

Songs by THE WIRELESS SINGERS

12.0 A Sonata Recital

PEGGY GRUMMITT (Violin)

PEGGY RADMALL (Pianoforte)

Sonata in F..... Haydn
Allegro moderato; Andante; Vivace assai
Lyric Sonata..... Armstrong Gibbs
Easy Flowing; Molto Andante; Vivace con brio

12.30 ORGAN RECITAL

By J. EDGAR HUMPHREYS

Relayed from ST. MARY-LE-BOW

MARY BONIN (Soprano)

1.30 A Recital of Gramophone Records

By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS

Dr. B. A. KEEN: 'Farming—II, The Plough'

2.55 Interlude

3.0 'Peoples of the World and their Homes'—IV.
Mr. STEPHEN GRAHAM: 'The Russian Peasantry'

3.20 Interlude

3.30 Concert to Schools

THE SYBIL EATON QUARTET

4.15 Light Music

MOSCHETTO and his ORCHESTRA

From THE MAX FAIR HOTEL

5.15 The Children's Hour

'HOW FRIAR TUCK AND LITTLE JOHN JOURNEYED TO NOTTINGHAM TOWER'—being the second of the Series of 'ROBIN HOOD' plays written for the microphone by FRANKLYN KELSEY

6.0 Miss KATE LOVELL: 'Hasty Meals'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

BACH'S ORGAN PRELUDES

Played by WALTER S. VALE

Relayed from ALL SAINTS, MARGARET STREET

7.0-7.20 MR. ERNEST NEWMAN

THE B.B.C. MUSIC CRITIC

7.25 'BIRD WATCHING AND BIRD BEHAVIOUR'—IV

Professor JULIAN HUXLEY: 'Bird Courtship and Play'

7.45 CYRIL SMITH (Pianoforte)

Overture..... Bach, arr. Saint-Saëns
Dancing Song of Pau..... Bach, arr. Rummel
Triana..... Albeniz

8.0 Special Choral Concert

Relayed from THE QUEEN'S HALL

(Sole Lessees, Messrs. Chappell and Co., Ltd.)

Mendelssohn's 'Elijah'

STILES-ALLEN

MURIEL BRUNSKILL

FRANK TITTERTON

KEITH FALKNER

THE NATIONAL CHORUS

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by STANFORD ROBINSON

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'Elijah'

(Continued)

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

10.25 'PEOPLE AND THINGS'

The Hon. HAROLD NICOLSON

10.40-12.0 (1,554.4 m. only)

DANCE MUSIC

THE AMBASSADOR CLUB ORCHESTRA, conducted by EDDIE GROSS-BART, from the AMBASSADOR CLUB

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



A special choral concert will be relayed from the Queen's Hall tonight at 8.0.

MENDELSSOHN'S 'ELIJAH'

will be performed by

STILES-ALLEN MURIEL BRUNSKILL

FRANK TITTERTON KEITH FALKNER

THE NATIONAL CHORUS

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by STANFORD ROBINSON



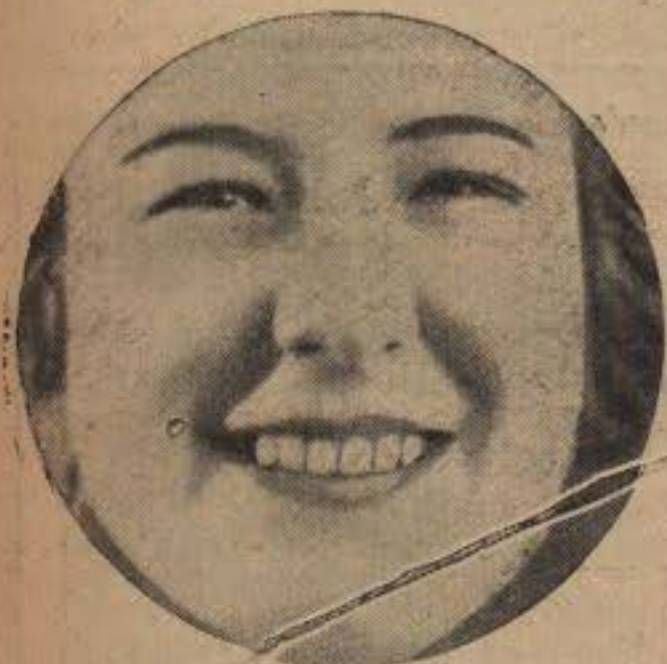
An article on 'Elijah' by Mr. Harvey Grace, in which he describes how Mendelssohn came to write it, and deals particularly with its outstanding importance as a choral work, will be found on p. 367.

FRIDAY, May 23
MIDLAND REGIONAL
 626 kc's (479.2 m.)

6.40
MIDLAND WIRELESS ORCHESTRA



½ tumbler water
½ teaspoonful
MILTON
½ hour
FALSE TEETH
SPOTLESS!



12.0 Lunch-Hour Concert

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 March, 'Under the Banner of Victory' *Von Blon*
 Humoresque, 'A Lightning Switch' *Alford*
 PAULINE DAY (Contralto)
 I pitch my lonely Caravan at Night... *Eric Coates*
 Drumadon *Sanderson*
 The second Minuet *Besly*
 ORCHESTRA
 Selection, 'Show Boat' *Kern*
 Three Arabian Dances *Ring*
 PAULINE DAY
 When I am dead, my Dearest } *Coleridge-Taylor*
 Unmindful of the Roses }
 A Summer Night *Goring Thomas*

6.40 A Light Orchestral Concert

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by JOSEPH LEWIS
 Carnival Overture *Suppé*
 Idyl, 'The Lark in the clear Air' *Hardebeck, arr. Woodhouse*
 VIOLET CLIVE (Soprano)
 Nell } *Fauré*
 The Roses of Ispahan }
 Cecilia *arr. Viuillermoz*
 7.5 ORCHESTRA
 First Suite, 'The Two Pigeons' *Messager*
 J. WILLIAM DUNN (Pianoforte)
 Prelude, Opus 9, No. 1 *Scriabin*
 Intermezzo, Opus 67, No. 3 *Cyril Scott*
 Mazurka (Sonata in D Minor) *Dala*
 VIOLET CLIVE
 Let Beauty awake } *Vaughan Williams*
 The Infinite shining Heavens }
 Brittany *Farrar*



PAULINE DAY (left) sings in the Lunch-Hour Concert today. J. WILLIAM DUNN and VIOLET CLIVE (right) are the soloists in the Light Orchestral Concert this evening at 6.40.

ORCHESTRA
 Selection, 'Tell me more' *Gershwin*
 The Coon's Patrol *Lotter*

1.15-3.0 London Regional Programme

5.15 The Children's Hour
 'The Silent Forest,' a Fairy Story, by Maisie Gilbert
 JAMES DONOVAN and his Saxophone
 TONY will Entertain
 'Great Inventions in Electricity—the Voltaic Battery,' by E. W. Anderson

6.0 London Regional Programme

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

7.35 ORCHESTRA
 Angelus *Lotter*
 Waltz, 'Artist's Life' *Johann Strauss*
 J. WILLIAM DUNN
 Study in Waltz Form *Saint-Saëns*
 ORCHESTRA
 Suite, 'Hullo, America' *Thurban*

8.0 London Regional Programme

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

6.40
THE VICTOR
OLOF
SEXTET

FRIDAY, May 23
LONDON REGIONAL
842 kc's (356.3 m.)

8.0
JACK PAYNE
AND
HIS BAND

12.0 Lunch-Hour Concert

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL

March, 'Under the Banner of
Victory' Von Blon
Humoresque, 'A Lightning Switch'
Alford

PAULINE DAY (Contralto)

I pitch my lonely Caravan at Night
Eric Coates
Drumadon Sanderson
The second Minuet Bealy

ORCHESTRA

Selection, 'Show Boat' Kern
Three Arabian Dances Ring

PAULINE DAY

When I am dead,
my Dearest Coleridge-Taylor
Unmindful of the
Roses
A Summer Night .. Goring Thomas

ORCHESTRA

Selection, 'Tell me more' Gershwin
The Coon's Patrol Letter

1.15 Light Music

MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

2.15-3.0 ORGAN RECITAL

By ALLAN W. BENNEY

Organist and Director of the CHORAL
CHRIST CHURCH, HAMPSTEAD

Relayed from ST. MARY-LE-BOW

Toccata and Fugue in D Minor Bach

Cantilene Piorn

Prelude Piorn

Scherzoso from Sonata in E Minor
Rheinberger

Concerto in G Minor
Handel, arr. H. G. Ley

Allegro, Basso Ostinato, Minuet,
Gavotte

Prelude Wesley

Air Wesley

Gavotte Wesley

Choral Song and Fugue

5.15 JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

6.15 'The First News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN



TO BE BROADCAST TONIGHT AT 9.5

'MATINÉE'

A FARCICAL FANTASY,

specially written for the microphone by P. H. LENNOX

With music by LESLIE WOODGATE

Extra numbers by DENNIS ARUNDELL

Produced by PETER CRESWELL

Dulcie Domus	Our heroine
Harold Domus	Her husband
Lily Domus	Her daughter
Herbie Domus	Her son
Annie	Her maid-of-all-work
The Butcher	} Her tradesmen
The Grocer	
The Fishmonger	
Mrs. Other	Her neighbour
A Voice on the Wireless; An Announcer; The Mayor and Her Guests	

THE CAST WILL INCLUDE:

VIVIENNE CHATTERTON HERMIONE GINGOLD
ETHEL LODGE NADA FORD
GRACE FORSTER IRENE FREEMAN
ROSAMOND MAY JOAN HARE
MALCOLM YOUNG HAROLD REES
PHILIP WADE LIONEL MILLARD
HAROLD YOUNG CLINTON BADDELEY
GRENVILLE EVES ESMOND KNIGHT

MATINÉE was broadcast in the National
programme on Wednesday night.

6.40 THE VICTOR OLOF
SEXTET

GLYN EASTMAN (Baritone)

SEXTET

Overture, 'Die Fledermaus' ('The
Bat') Johann Strauss
Widmung (Dedication) Schumann
Der Nussbaum (The
Walnut Tree)
Ständchen (Serenade) Strauss

7.2 GLYN EASTMAN

If Love's content German
La Maison grise (The grey House)
Messenger
The Wanderer's Song
Julius Harrison

7.10 SEXTET

Memories of Mendelssohn Urbach
The Dorset Daisy Melvin
Humoreske Dvorak
Spanish Serenade Glazounov

7.32 GLYN EASTMAN

A Free Lance Holbrooke
Bonnie wee Thing.. arr. Owen Mase
Gifts Dunhill

7.40 SEXTET

Selection, 'L'Enfant Prodigue'
(The Prodigal Son) Weimser

8.0 JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

8.30 'BIOCHEMISTRY'—IV

Dr. C. A. ELVEHJEM:
'Some Metals in Food'

9.0 Regional News

9.5 'Matinée'

A Farcical Fantasy
(See centre of page)

10.15 'The Second News'

WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN

10.30-12.0 DANCE
MUSIC

THE AMBASSADOR CLUB ORCHESTRA,
conducted by EDDIE GROSS-BART,
from THE AMBASSADOR CLUB

London Regional programme listeners can receive the National programme by adjusting their sets to a wavelength of 261.3 metres, or to the wavelength of Daventry 5XX, 1,554.4 metres (see page 407).

Splendid SNAPSHOTS



"Selo," the new and superior roll film, costs no more than other films, but it gives you the advantage of greater latitude and extra speed.

You'll be surprised what a difference *that* makes. It means extra strength—sparkling snapshots when, with ordinary film, you would never expect them—or get them.

So, be sure—say "Selo" (Sea-lo).

SELO

The Fast
ROLL FILM

(British Made)

Sold by all Chemists and
Photographic Dealers at the
Standard Reduced Prices,
No. 20—3½ x 2½ in.—8
EXPOSURES FOR 1/-.

A joint product of, distributed by,
and replaces the films of:

Imperial	Rajar
Ilford	Gem and
Illingworth	Wellington

Friday's Programmes continued (May 23)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
11.30 *National Programme*
12.0-1.30 *National Programme*
2.30 *National Programme*
5.15 THE CHILDREN'S HOUR
'A BURNING QUESTION'
by
DOROTHY EAVES
6.0 Mr. D. RHYNS PHILLIPS: 'Royal Visits to
Wales' (From Swansea)
6.15 *National Programme*
10.15 West Regional News
10.25 *National Programme*
10.40-11.0 *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 West Regional Programme
6.0 Mr. D. RHYNS PHILLIPS: 'Royal Visits to
Wales'
6.15 *National Programme*
10.15 West Regional News
10.25 *National Programme*
10.40-11.0 *London Regional Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
11.30-12.0 *National Programme*
2.30 *National Programme*
5.15 THE CHILDREN'S HOUR
PICTURES:
Some with frames, some without
6.0 *National Programme*
10.15 Forthcoming Events: Local News
10.25 *National Programme*
10.40-11.0 *London Regional Programme*

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
10.30-1.0 *National Programme*
2.30 *National Programme*
10.40-11.0 *London Regional Programme*

MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
11.30-12.0 *National Programme*
2.30 *National Programme*
3.0 Manchester University Jubilee
Celebrations
Ceremony of Conferment of Honorary
Degrees
relayed from the FREE TRADE HALL, MANCHESTER
Address by the Chancellor of the University,
the EARL OF CRAWFORD AND BALCARRES, K.T.
3.20 A Ballad Concert
EVELYN DUKE (Soprano)
All Souls' Day } Strauss
Serenade }
In the Harem } Bantock
Hymn of the Ghebers }
THE HARMONIC TRIO:
DORIS SMITH (Violin), WILLIAM DE MONT (Violon-
cello), RONALD SETTLE (Pianoforte)
Trio Turina
Prelude and Fugue; Theme and Variations;
Sonata
EVELYN DUKE
Jeanne d' Arc (Joan of Arc) Tchaikovsky
Justive ('Le Cid') Massenet
4.0 Manchester University Jubilee Cele-
brations
(Continued)
Speeches by the Chancellor of the Exchequer,
the Right Honourable PHILIP SNOWDEN, and
the American Ambassador, General CHARLES
G. DAWES, on the occasion of their receiving
honorary degrees, Doctors of Laws

- 4.30 *National Programme*
5.15 THE CHILDREN'S HOUR
THE VAGABOND
Songs by DORIS GAMBELL and HARRY HOPEWELL,
including 'The Vagabond' (Ireland), 'Good-
night' (Kunneke) 'The Fairy Path' (Rowley)
6.0 SUMMER STORIES BY NORTHERN AUTHORS—I
Miss NELLIE KIRKHAM: 'Intrusion into Eldon
Hole'
6.15 *National Programme*
10.15 North Regional News
10.25 *National Programme*
10.40-11.0 *London Regional Programme*

3.30 and 9.30
**THE MESSAGE
 OF
 EMPIRE DAY**

SATURDAY, May 24
NATIONAL PROGRAMME
 1,148kc's (261.3 m.) 193kc's (1,554.4 m.)

7.30
**TONIGHT'S
 VAUDEVILLE
 ENTERTAINMENT**

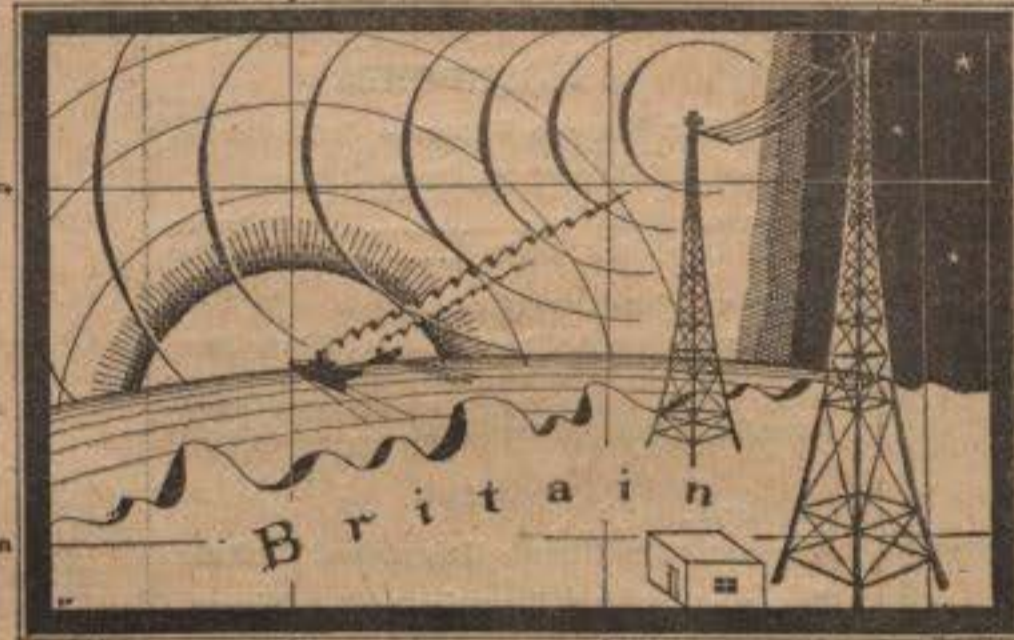
10.15 a.m. **THE DAILY SERVICE**

10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

10.45-11.0 Mrs. WILMOT: 'Organizing a Wayside Produce Stall'

1.0-2.0 **Light Music**
 THE COMMODORE GRAND ORCHESTRA
 Directed by JOSEPH MUSCANT
 Relayed from THE COMMODORE THEATRE, HAMMERSMITH

Overture, 'Pique Dame' ('Queen of Spades') *Suppe*
 Song Waltz, 'Just an Hour of Love' *Bryan*
 Oriental Suite, 'Eastern Sketches' *Howgill*
 Fox-trot, 'Putting on the Ritz' *Bertin*
 Grasshopper's Dance *Bucalossi*
 Fox-trot, 'Moinin' for you' *Goldin*
 Song, 'The End of a Perfect Day' *Bond*
 Waltz, 'Blue Danube' *Johann Strauss*
 Selection, 'Reminiscences of Grieg' *C. Godfrey*



**'Upon the Occasion of
 EMPIRE DAY'**

9.30
THE PRIME MINISTER

9.45
**'THE EMPIRE AS COMMUNICATION'
 or
 'HOW THE SUN NEVER SETS.'**

A Panorama in Sound of Imperial Communications, unfolded from London Westwards
 via
 THE ATLANTIC OCEAN—NORTH AMERICA—JAMAICA—PANAMA
 VANCOUVER—THE PACIFIC OCEAN—AUSTRALASIA—SINGAPORE
 RANGOON—THE INDIAN OCEAN—COLOMBO AND BOMBAY
 CAPE TOWN—THE SOUTH ATLANTIC TO PLYMOUTH SOUND

3.30 **Empire Day Festival**
 Organized by the *Daily Express*
 Relayed from HYDE PARK

MASSED CHOIRS of London Churches, conducted by Dr. MALCOLM SARGEANT

MASSED BANDS of the BRIGADE OF GUARDS (by kind permission of Colonel C. P. HEYWOOD, C.M.G., D.S.O., Coldstream Guards, Colonel R. V. POLLOR, C.B.E., D.S.O., Irish Guards, Colonel R. E. T. LEATHAM, D.S.O., Welsh Guards)

Community Singing, conducted by GIBSON YOUNG

MASSED BANDS

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

6.40 **Regional Sports Bulletin**

6.45 **The Foundations of Music**
 BACH'S ORGAN PRELUDES
 Played by WALTER S. VALE
 Relayed from ALL SAINTS', MARGARET STREET

7.0 **'HOLIDAYS AT HOME AND ABROAD'**

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

7.30 **Vaudeville**
 STAINLESS STEPHEN (Comedian)
 BETTY WARREN (Impersonations)
 ESTELLE ROSE (Character Comedienne)
 CLAUDE HULBERT and ENID TREVOR } 2 Pairs
 PAUL ENGLAND and PAT PATERSON }
 H. G. HARRISON (Concertina Solos)
 TOMMY HANDLEY (Comedian)
 NANCY LOVAT (Soprano)

8.45 **Talk**

Community Singing and arrival of the **CHELSEA PENSIONERS**

Empire Pageant, 'Marching Song' (*Gustav Holst*), followed by Empire Music, played by **MASSED BANDS**

Breaking of Flags, 'Land of Hope and Glory,' by the **MASSED BANDS**

Procession of the Churches, 'Onward, Christian Soldiers,' by the **MASSED CHOIRS and BANDS**

Service conducted by the Right Reverend and Right Hon. **THE LORD BISHOP OF LONDON, K.C.V.O., D.D.**

Anthem sung by the **MASSED CHOIRS**
 Empire Address

'O God, our help in ages past,' by the **MASSED CHOIRS and BANDS**

Blessing

*Recessional, 'Abide with me,' **MASSED CHOIRS and BANDS**

5.15 **The Children's Hour**
 AN EMPIRE DAY PROGRAMME

6.0 **Musical Interlude**

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

9.30 **EMPIRE DAY PROGRAMME**
 (See centre of page)

10.30-12.0 **DANCE MUSIC**
 AMBROSE'S BAND, from THE MAY FAIR HOTEL

If you are a London listener, you will find the alternative London Regional programme on 356.3 metres (see page 413). Midland listeners receiving the above (National) programme from Daventry 5XX will find the Midland Regional programme on 479.2 metres (see page 412).

An Income of £200 a year

and a cash payment when you retire.

THAT is what a man aged 30 next birthday may secure at age 65 by taking out an Endowment Assurance Guaranteed Bonus Policy with the Prudential.

The Annual Premium would be £35 : 8 : 4, but allowing for Income Tax rebate at 2/- in the £, and assuming that the rate and conditions of rebate remain unchanged, the

YEARLY OUTLAY

WOULD BE

£31 : 17 : 6

(Less than 54/- a month).

In the event of death before 65, £1,000, with Guaranteed Bonus Additions of £30 a year (almost as much as the yearly outlay) would be available for his dependants.

If you would like a Guaranteed Income of £200 a year at 65 or earlier, fill in and forward this coupon.

To THE PRUDENTIAL ASSURANCE Co. Ltd.
Holborn Bars, E.C.1.

Please send me particulars of an Endowment Assurance Policy with Guaranteed £3 per cent. Bonus which will enable me to secure an assured income of £..... at age.....

My age next birthday is.....

NAME (Mr., Mrs., Miss)

ADDRESS

R.T. 16.5.30

PP 197.200

SATURDAY, May 24 MIDLAND REGIONAL 626 kc's (479.2 m.)

7.30
BIRMINGHAM
POLICE
BAND

3.30 A Popular Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Nell Gwyn' German
First 'Peer Gynt' Suite Grieg

BERTRAM NEWSTEAD (Baritone)

O Falmouth is a fine Town Martin Shaw
My Father has some very fine Sheep

Blow, blow, thou Winter Wind arr. Hughes
Sarjeant

4.5 ORCHESTRA

Selection, 'The Chinese Honeymoon' .. Talbot

MASON and ARMES (Entertainers with a Piano)

BERTRAM NEWSTEAD

Deep River arr. J. R. Johnson
Edward Loewe

4.35 ORCHESTRA

Humoresque, 'A Southern Wedding' .. Lotter
Serenade, 'O Sole Mio' ('O my Sun') di Capua
Waltz, 'In the Shadows' Finck

MASON and ARMES will again Entertain

5.0 ORCHESTRA

Selection, 'The Lily of Killarney' Benedict

5.15 The Children's Hour

'A further Snooky Adventure,' by Phyllis Richardson

Part Songs by THE MIDLAND WIRELESS CHORUS
Conducted by JOSEPH LEWIS

JOHN HAY and his Xylophone

'The result of a Canadian idea,' a Story, by Barbara Williams

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN

6.40 Midland Sport

6.45 'Turning the Tables'

A More-or-Less Musical Mélange

by GRAHAM SQUIERS with

MARY POLLOCK
ALFRED BUTLER
EDITH JAMES
HARRY SENNETT
EDGAR LANE
CHARLES HERBERT
EDDIE ROBINSON
JACK VENABLES
AERBUT and GAERTIE and

PHILIP BROWN'S 'DOMINOES' DANCE BAND

7.30 A Military Band Concert

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL

Relayed from CANNON HILL PARK, BIRMINGHAM

March, 'The Review' Wassell
Overture, 'Euryanthe' Weber
Saltarello Mendelssohn, arr. Godfrey
Reminiscences of Scotland arr. Godfrey
Cornet Solo, 'The Road of Looking Forward' Löhr

(P.C. COOK)

Suite, 'Summer Days' Eric Coates
Selection, 'The Rhinegold' Wagner, arr. Winterbottom

8.30 London Regional Programme

9.0 Midland News

9.5 LIGHT MUSIC

PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM

Fantasy, 'Carmen' Bizet, arr. Tavan
NORRIS STANLEY (Violin)
Liebesfreud (Love's Joy) Kreisler
ORCHESTRA
Waltz, 'The Rose-Bearer' Strauss

9.30 National Programme

10.30-10.45 'The Second News'

WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.45-10.50 Experimental Transmission for the Radio Research Board by the Fultograph Process



EDITH JAMES

'TURNING THE TABLES'

A more-or-less musical mélange

by

GRAHAM SQUIERS

will be broadcast in the Midland Regional programme this evening

from 6.45 to 7.30. Full particulars appear above.



MARY POLLOCK

The alternative to the Midland Regional Programme is the National programme (see page 411), which you can receive from Daventry 5XX on 1,554.4 metres.

<p>6.45 WIRELESS MILITARY BAND</p>	<p>SATURDAY, May 24 LONDON REGIONAL 842 kc's (356.3 m.)</p>	<p>8.0 A RECITAL BY KATHARINE GOODSON</p>
<p>3.30 THE GERSHOM PARKINGTON QUINTET CATHERINE STEWART (<i>Contralto</i>) GLYN DOWELL (<i>Tenor</i>)</p> <p>5.15 DANCE MUSIC THE WEST ENDIANS BAND Directed by BILLY FRANCIS Relayed from THE WEST END DANCE HALL, BIRMINGHAM</p> <p>6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN: Announcements and Sports Bulletin</p> <p>6.40 Sports Bulletin</p> <p>6.45 The Wireless Military Band Conducted by B. WALTON O'DONNELL STRELLA WILSON (<i>Soprano</i>) BAND Three Dances ('The Bavarian Highlands') <i>Elgar</i></p>	<p>7.0 STRELLA WILSON Songs</p> <p>7.10 BAND Selection, 'Un Ballo in Maschera' ('A Masked Ball') <i>Verdi</i></p> <p>7.30 STRELLA WILSON Songs</p> <p>7.40 BAND The Irish Maiden <i>Walton O'Donnell</i> (On Two Irish Airs—'The Pretty Girl milking the Cows' and 'Gentle Maiden') March, 'Folies Bergères' <i>Lincke</i></p> <p>8.0 A PIANOFORTE RECITAL by KATHARINE GOODSON Arietta <i>Leonardo Leo</i> Gigue in B Flat <i>Bach</i> Sonata in A <i>Scarlatti</i> Clair de Lune (Moonlight) } <i>Debussy</i> Toccata } Rigaudon <i>Hinton</i> Scherzo in B Flat Minor <i>Chopin</i></p>	<p>8.30 'LOVE SCENES FROM THE ENGLISH NOVELISTS' —IV Mr. GEORGE RYLANDS: 'The Eighteenth Century'</p> <p>9.0 Regional News</p> <p>9.5 Some Favourite Gramophone Records By Mr. CHRISTOPHER STONE</p> <p>9.30 <i>National Programme</i></p> <p>10.30-10.45 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p style="text-align: center;"><i>This Week's Epilogue</i></p> <p style="text-align: center;">'THE EARTH IS THE LORD'S' 'THE DEEP WATERS' Psalm 107, vv. 1-8, 22-31 Job xxxviii, 1-17 Hymn, 'Eternal Father, strong to save' (Ancient and Modern, No. 370) Psalm 107, v. 24</p> </div>

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 411).

You can have other summer recipes

◆ Love Apple Pie

Fry a thinly sliced large onion till brown, and put some of it in a lightly greased casserole or pie dish. Skin a pound of tomatoes, slice, and put a layer of them over the onions. Season with salt and pepper and scatter over some bread crumbs. Repeat the onions and tomatoes and crumbs until the dish is full, then spread on the top a thick layer of well-mashed potatoes and bake in the oven till golden brown.



Running your home in summer needs constant thought: warm weather makes the problem of food more tiresome than ever. And besides food there are so many other little problems which oppress one—unless one is prepared for them, and has them all ready solved before they appear....

Look at this very simple recipe: it is only one from many, equally simple, equally good, taken from the long section on *Cooking and Recipes* in the *BBC Book of Household Talks*. This book can be obtained from any newsagent, bookstall or bookseller for one shilling, or direct from the *BBC Bookshop, Savoy Hill WC2* for 1s. 3d. postpaid. You need it this summer: send for it today: it prepares you for every problem—cooking, health, and garden.

the BBC Book of Household Talks

MUSIC of the WEEK

(Continued from page 372.)

of the sword he has forged himself from the splinters of his father's weapon, he cuts in two the old god's spear of world dominion, and plunges into the flames which surround the crag. The scene changes to the summit, where Brünnhilde lies asleep. Siegfried wakes her and she sings a joyous greeting to the light. Then, recognising the hero who has come to win her as his bride, she bids him welcome and the opera closes with an exultant love duet.

The Flying Dutchman, Act II.

(National, Wednesday, 9.25.)

IN the spring of 1839, when Wagner was twenty-six, a short term of duty as conductor of the newly-established Opera at Riga, came to an end. It was the third appointment in which he had gained practical experience of the stage; twice already he had seen a management go bankrupt. With no prospects of any means of livelihood, he decided to try his fortunes in Paris, at that time the Mecca of composers for the stage. In July then, he and his wife, the actress Minna Planer, 'die bildhübsche, kleine' (as pretty as a picture, and little), with their huge Newfoundland dog, embarked at Pillau on an English sailing ship, the *Thetis*, bound for London, en route for Paris. It was their first experience of seafaring, and the North Sea showed itself in one of its ugliest moods. Wagner has left a record of the time: 'I shall never forget the voyage; it lasted three weeks and a half, and was rich in disasters. Three times we suffered from the effects of heavy storms. The passage through the Narrows made a wondrous impression on my fancy. The legend of the Flying Dutchman (he had read it in Heine's "Salon") was confirmed by the sailors, and the circumstances gave it a distinct and characteristic colour in my mind.' The whole opera, except the Overture, was turned out in seven weeks. Musically, it is interesting as showing Wagner already working out his scheme of leading motives; the themes themselves are all well known from frequent performances of the Overture in which they are embodied.

The Story.

THE original story is no doubt very old. It tells how an adventurous Dutch sailor, striving to round the Cape of Good Hope in the teeth of a furious tempest, swore that he would achieve it though he should have to sail until the Day of Judgment. The Devil, overhearing him, took him at his word, and he was condemned, with his unhappy crew, to sail the seas for ever, unless he should find a maiden who would redeem him by her faithful love. Once in seven years he was allowed to land in search of her. It is in the second Act of the opera that he meets the Norwegian maiden Senta, who in the end redeems him from his dread fate. The Act includes the Spinning Chorus, known in many arrangements better than in its original form, Senta's ballad of the Dutchman, her duet with the huntsman Erik, who dreads the Dutchman as his rival, and finally the appearance of the mysterious sailor himself along with Senta's father. The last part of the Act is a duet for Senta and the Dutchman, in which she promises to be faithful to death—her father giving his blessing to the betrothal.

An article by Harvey Grace on Mendelssohn's 'Elijah,' which is to be broadcast on Friday evening (National) will be found on page 367.

Saturday's Programmes continued (May 24)

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, 'Raymond' Ambroise Thomas

Suite, 'Joux d'Enfants' ('Children's Games') Bizet

'Nell Gwyn' Dances German

Ballade in A Minor Coleridge-Taylor

3.30 National Programme

5.15 The Children's Hour

'THE GREAT ARMADA'

An Historical Play for Children

by

HELEN GORDON

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Captain L. P. WINTERS: 'Bristol as an Airport'

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

12.0-12.45 West Regional Programme

3.30 National Programme

5.15 West Regional Programme

6.6 National Programme

6.40 West Regional Sports Bulletin

6.45 National Programme

7.0 West Regional Programme

7.20 National Programme

9.15 West Regional News

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

SELECTIONS, SUITES AND SONGS

Selection, 'The Five O'clock Girl'

Kalman and Ruby

Arabian Dance and Ingrid's Lament ('Peer Gynt') Grieg

Songs:

'I know of two bright Eyes' Clutsam

A Request Woodforde-Finden

Selection, 'L'enfant prodigue' ('The Prodigal Son') Wormser

Oriental Suite Popy

Song, 'Just for To-day' Seaver

Selection, 'Le Coq d'Or' ('The Golden Cockerel')

Rimsky-Korsakov

Selection, 'La Boutique Fantasque' ('The Fantastic Toy-Shop') Rossini and Respighi

3.30 National Programme

5.15 THE CHILDREN'S HOUR

'THE EMPIRE'

All Hail!

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

ANNA SANDERSON (Contralto)

3.30 AN AFTERNOON CONCERT

THE NORTHERN WIRELESS ORCHESTRA

ELSIE WIGGLESWORTH (Soprano)

J. VERDI POPPLE (Entertainer)

5.15 THE CHILDREN'S HOUR

6.0 The Royal Horticultural Society's Bulletin for Northern English Listeners

6.15 National Programme

6.40 Regional Sports Bulletin

7.0 Mr. J. T. HALLIDAY: 'By the Way—a talk for Motorists and others'

7.20 The Rt. Hon. J. R. CLYNES, M.P., The Secretary of State for Home Affairs: 'A Special Talk on the Promenade Concerts for the North'

7.30 National Programme

9.15 North Regional News

9.30-12.0 National Programme



Watery lather lets the razor "slide over."



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	GPR 4	2	.095	40,000	32	R.C.
	GPR 8	3.5-4	.09	22,000	14.5	H.F. Det.
POWER 7/6 EACH Post 4d.	GPR 10	3.5-4	.09	10,000	9	L.F.
	GPR 11	3.5-4	.09	44,000	41	R.C.
	GPR 17	5-6	.14	20,000	17.5	H.F. Det.
SUPER- POWER 12/6 EACH Post 4d.	GPR 18	5.0	.14	11,000	9.5	L.F.
	GPR 19	5.6	.14	75,000	41	R.C.
	GPR 20	2	.15	6,000	7	Power
Screened Grid 15/- each Post 4d.	GPR 40	4	.15	6,000	7	"
	GPR 60	6	.15	6,000	7	"
	GPR 120	2	.3	3,000	4.5	Super Power
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SPECIAL PROGRAMMES FROM BIRMINGHAM



Elliott and Fry, Ltd.

M. K. FOSTER,
the old Worcestershire captain, who is a member of the family that has made so much cricketing history, will talk in the Children's Hour on May 28.

String Orchestral Programme.

LISTENERS to the Midland Regional transmitter will have an opportunity on Sunday, May 25, of listening to some charming string music, when, at 3.30 p.m., the Midland String Orchestra, conducted by Frank Cantell, is to broadcast a programme of pieces by Dvorak, Mendelssohn, Dunhill, and Fletcher. In addition Victor Hely-Hutchinson appears in the triple rôle of soloist, composer, and conductor. He is playing the Bach *D Minor Pianoforte Concerto* and conducting the orchestra in his clever *Three Fugal Fancies*. The other soloist is Herbert Simmonds (baritone), who will be remembered by Birmingham and Midland listeners not only for his frequent broadcast performances but also for his fine work as one of the principals in *The Immortal Hour*, when it was originally produced at the local Repertory Theatre some years ago.

Violin and Harp Recital.

AN interesting little programme of pieces for violin and harp will be performed for Midland Regional listeners at 6.40 p.m. on Monday, May 26, by Elsie Stell and Winifred Cockerill. The recital includes two seventeenth-century tunes—one, a *Hornpipe and Air* by John Barret, an English composer, and *La Folia*, by Corelli. The former begins with a lively English hornpipe, and then, just as the listener feels that the piece is finished, there comes a delightful air in minuet form, which, in its turn, gives place again to the hornpipe. Other items in the programme are a minuet by Porpora, arranged by Kreisler, a modern chanson by Cottenet, the ever-popular Dvorak's *Humoresque*, and a Brahms' Waltz.

MIDLAND FESTIVAL WINNERS TO BROADCAST

Orchestral Concerts.

THE Midland Wireless Augmented Orchestra is contributing two concerts to the evening programmes on Saturday, May 31. The first is at 7.15 p.m., when Eda Kersey (violinist) will play the lively Dvorak *Concerto in A Minor*. In the same programme are works by two distinguished Scottish composers, whose untimely deaths left British music very much the poorer. Learmont Drysdale is represented by his *Tam o' Shanter* overture and Hamish MacCunn by that graphic ballad for orchestra, *The Ship o' the Fiend*. The second concert is at 9.35 p.m. when the orchestra, with Alice Vaughan (contralto) and Walter Randall (solo pianoforte), will contribute a really popular programme.

Competition Festival Winners.

THE half-hour's Ballad Concert at 10 p.m. on Thursday, May 29, should be of more than ordinary interest to Midland listeners, as it is to be provided by the successful competitors in the Cheltenham Spa Open Musical Festival which is being held during the current week. Obviously we are unable to give details as to the performers, but the fact that they will have won first places in their respective classes should ensure a programme of high standard.

Still More 'Rags.'

BIRMINGHAM has given listeners two editions of *Any Rags?*—a first and second 'Saga of Syncopation'—and a third edition, or 'Third Thaga of Thyncopation,' as it is called, will be broadcast on Saturday afternoon, May 31. Like the previous editions, it has been arranged by Charles Brewer, the artists being as before, namely, the Dominoes Dance Band, Jack Venables and Jean Harley and George Barker, who are breaking their journey at Birmingham for this programme on their way to Blackpool for their summer concert party season.



HERBERT SIMMONDS,

a baritone well known to Birmingham audiences for his singing in *The Immortal Hour*, will be heard in the Midland String Orchestra's Concert on May 25.

Children's Sports Talks.

LISTENERS to the Midland Regional Children's Hour on Wednesday, May 28, at 5.15 p.m., will hear the second of a series of six talks on the Week's Sport given by M. K. Foster. It would be difficult to find anyone more fitted to talk on the subject of sport than Mr. Foster, who is the sixth son of the Rev. H. Foster, of Malvern College. Educated at his father's college, he captained the first eleven cricket and football teams in 1908, won the Public Schools Racquets Championship with his young brother, and was head of the school in the same year. After leaving, he served a year as an apprentice in a Birmingham works, and was then on a rubber plantation in Malaya. For several seasons between 1908 and 1914, and again after the War, between 1921 and 1926, he played county cricket for Worcester, being captain of the side during three years of the latter period. He also played for the Gentlemen versus Players in 1924, and captained the English eleven against the Australians at Blackpool in 1926. In this interesting series of talks listeners may be certain of hearing sport discussed in the right way by a great sportsman.

For the Old Folks.

ANOTHER programme for the Old Folks has been arranged for Thursday, May 29, at 6.40 p.m. Listeners will hear that remarkably well-preserved tenor voice of H. G. Crews, who, in spite of having almost reached the 'allotted span,' still sings with the ease and clarity of a stripling. Another soloist in the same programme is James Coleman (bass), one of the Vicars Choral at Lichfield Cathedral. **'MERCIAN.'**



G.W.R.

THE PUMP HOUSE AT CHELTENHAM.

Winners in the Musical Festival to be held at Cheltenham Spa will figure in a Ballad Concert to be broadcast in the Midland programme on Thursday, May 29.

FESTIVAL FOR THE WELSH MINING VALLEYS



SIR HENRY WOOD

will conduct an interesting concert, with a male voice choir of 1,000 voices and the National Orchestra of Wales, at Mountain Ash on May 31.

A GLANCE AT WEST REGIONAL PROGRAMMES.

Three Valleys Festival.

THREE important concerts will be relayed from the Pavilion, Mountain Ash, between May 24 and 31, the week of the 'Three Valleys Festival.' The festival has arranged to make use of a grant from the Carnegie Trust to the National Council of Music for musical activities in the distressed areas. The scheme provides for concerts, combined singing meetings, listening clubs, classes and orchestral library assistance, and the festival of the Rhondda, Merthyr and Aberdare Valleys promises to be an outstanding feature. The Festival will be opened by a United Cymanfa Ganu on Saturday, May 24, at 6.0 p.m., in which choirs from thirty-six churches and chapels will take part. The first Festival Concert will take place on Tuesday, May 27, when the programme from 7.45 to 9.0 p.m. is to be broadcast. The artists are Megan Thomas (soprano) and Francis Russell (tenor), and items will also be contributed by the National Orchestra of Wales, conducted by Dr. W. Gillies Whitaker. One of the interesting pieces in the programme will be the twelfth-century Welsh song, *Gogoneddauw Arglwydd*. Actually this is the most ancient Welsh hymn known, and the words are taken from the famous Black Book of Carmarthen, written by the Black Monks of Carmarthen in the twelfth century. The book was saved from destruction at the dissolution of the monasteries and is now in the National Library of Wales at Aberystwyth. Other concerts in connection with the Festival will be broadcast on Thursday, May 29, at 7.45 p.m., and on Saturday, May 31, at 7.30 p.m. On Thursday *Messiah* will be performed by Elsie Suddaby (soprano), Gladys Palmer (contralto), Parry Jones (tenor), and Horace Stevens (bass) as artists, and a chorus of 1,600 voices and the National Orchestra of Wales. The concert on Saturday will be of a varied nature. It will be given by a Male Voice Choir of 1,000 singers and the National Orchestra of Wales, conducted by Sir Henry Wood. Muriel Brunskill is the singer.



PRINCE GEORGE

will open the new Bristol Municipal Airport at Whitchurch on May 31. The proceedings will be broadcast in the National programme at 2.45.

Bristol as an Airport.

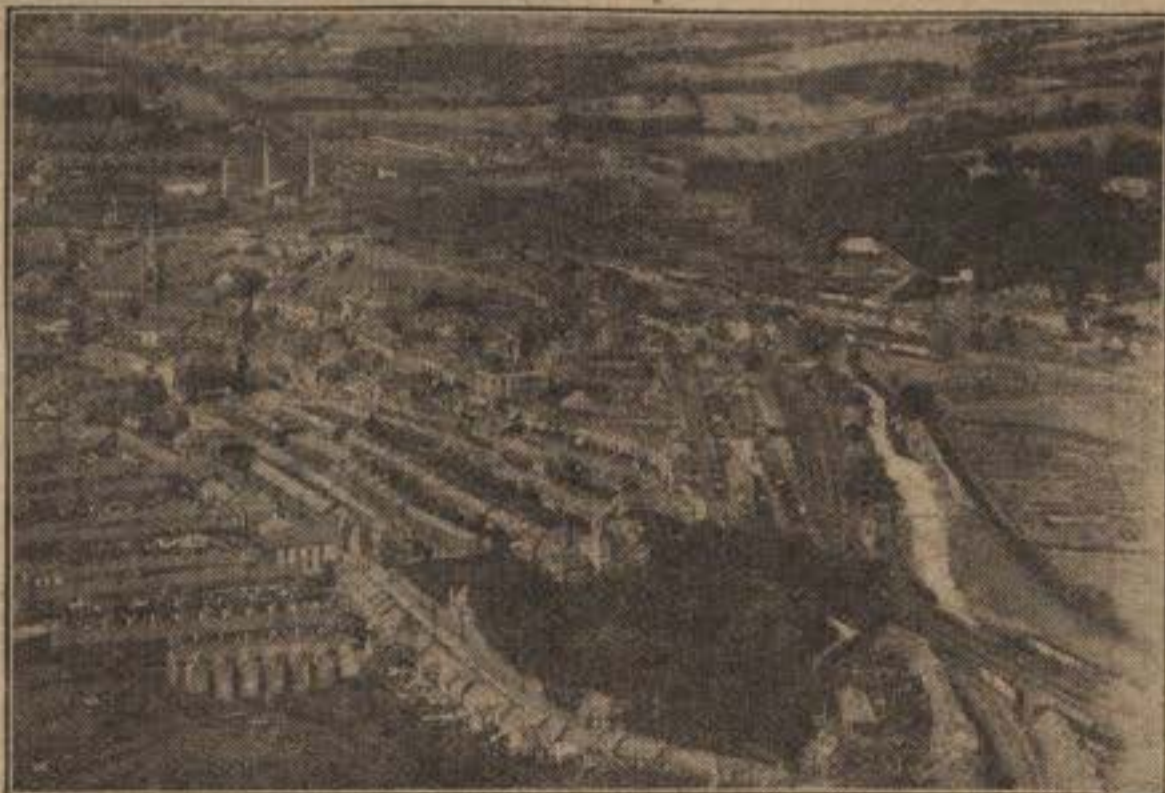
H.R.H. PRINCE GEORGE is to open the Bristol Municipal Airport on Saturday afternoon, May 31, at 2.45 p.m., when the programme is to be broadcast on the National wavelengths. The proceedings will include speeches by Prince George and other prominent personages and also a programme of music by the Bristol City Police Band. The Airport, which is situated at Whitchurch, half a mile from the city boundary, is intended to be the new aerial gateway of the West, and it is hoped shortly to arrange services to Dublin and the Continent.

The Welsh Novel.

THE speaker in the Welsh Interlude on Tuesday evening, May 27, will be the Rev. J. Dyfnallt Owen, whose subject is 'The Second Period in the History of the Welsh Novel.' Mr. Owen is well known in Wales as a poet, having won the National Crown at Swansea in 1907. The Hon. M.A. degree was conferred on him by the University of Wales for his services to Welsh culture.

Caradoc and his Cor Mawr.

CARADOC, a famous Welsh choir leader, has been chosen by Mr. F. J. Harries as the subject for the fourth in the series of Welsh Sketches, on Monday, May 26. The title of the talk is 'Caradoc and his Cor Mawr'—Cor Mawr being the great choir which he led to victory in the memorable contest for the Thousand Guineas Challenge Cup at the Crystal Palace in 1873. Caradoc died in 1897, but many members of the choir are still alive, who are never happier than when they are recalling the great triumph of fifty-seven years ago.



MUSIC FOR THE MINING VALLEYS.

This is an air view of Aberdare, one of the Welsh mining districts concerned in the Three Valleys Festival which is described above.

British French Week.

THE aims and objects of 'British French Week' will be described by the Lord Mayor of Bristol, Councillor Walter Bryant, in a talk for listeners in the Western Region on Saturday, May 31, at 7.0 p.m. The 'Week' begins on Friday, May 30, with a reception at the Art Gallery and a ball on the s.s. *Carara*.

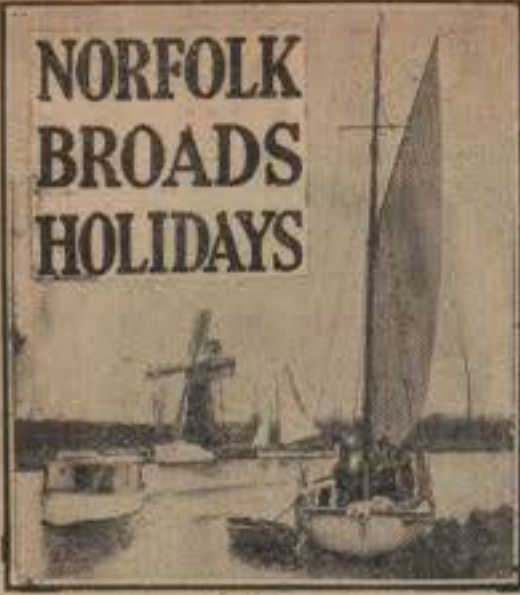
The Tragedy of Perdita.

THE Exquisite *Perdita*, Bristol's Queen of Beauty, is the subject of Mr. Fromm Tyler's third talk on 'The Departed Drama' on Thursday, May 29. The actress known to history as *Perdita* was Mary Robinson, and her beauty has been preserved in the paintings of Gainsborough, Reynolds, and Romney. She was married at fifteen and famous at twenty. Not many years after, she became a cripple and died at the age of forty-two.

Forgotten Inns.

WHEN Mr. J. Kyrle Fletcher gives the sixth talk of his series on 'Inns of South Wales and the Border,' on Tuesday, May 27, he will tell about little-known or forgotten inns, among them the 'Bridge' inn at Newport—the waiting house for the old Bristol packet—and the 'New Passage' inn, now standing gaunt and forsaken in its walled garden close to the deserted landing stage. Another, the 'Scirrid Mountain' inn, near Abergavenny is described by Mr. Kyrle Fletcher as a real old-world roadside inn, while the 'Horse and Jockey' at the foot of the Jockey Pitch, near Pontypool Road, is a real 'Dickens' house, with thatched roof and benches outside.

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