

EVERY PROGRAMME FROM EVERY STATION (April 29-May 5)



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Every Friday. Two Pence.



From the Daventry Morning Service, points out Mr. France in this letter—

## From Morn till Midnight

Victor France, the novelist, on the magnitude of the B.B.C.'s task.

EDITORIAL NOTE.—The Editor does not necessarily associate himself with the opinions expressed in Mr. France's letter, interesting though they are. He would be glad to hear from listeners what they think.



—until midnight, the B.B.C. must send out a stream of varied programmes.

To the Editor of *The Radio Times*.

DEAR SIR,—I was astonished to read a few days ago that in 1927 there were 65,299 hours of British Broadcasting. And, though this is not germane to the theme of this discussion, I was equally amazed to learn that during all those hours there was only 63 per cent. of breakdown. What a tribute to the engineers of a service which is only five years old!

Consider what a task the B.B.C. has set itself. If we take the average programme to be one hour in length, and roughly—very roughly—discount the hours of S.B. broadcasting, it will be seen that those who design our programmes must every year have something more than 15,000 ideas for entertainment or instruction. It would be too much to expect that each of those hours should achieve the high standard of interest, originality and technical skill as, say, a National Symphony Concert, a Boat Race Relay or plays such as *Speed*, *Rampa* or *The Master Builder*. In the great sea of Broadcasting there must be the smaller fishes, the small fry. When we set out to criticize the B.B.C.—and it is to be hoped that we do criticize it, for criticism is the life's blood of all endeavour—we must ask ourselves, not 'Why are there not more big pro-

grammes?' but, 'Are the small programmes good in their smaller way?' For myself, I would answer 'Yes'—though I have not, of course, been able to listen to more than half a dozen of the twenty British Stations.

The task of the B.B.C. is, I contend, too hard. This constant need for new ideas demands an originality of imagination which

### WHAT DO YOU THINK?

Would you rather there was less broadcasting?

Do you think that there is any danger that the B.B.C.'s ideas will run dry?

Do you agree with the opinions expressed by Victor France in this striking letter to the Editor?

no human man or body of men possesses. Arnold Bennett once said, when discussing the business of writing, 'I get one idea, perhaps, each week—but only one good idea a year.' And he is one of our most fertile and versatile novelists!

I expressed just now the opinion that the B.B.C. has so far had the ideas, that by

making use of the brains of a number of clever people—many of them younger than serve the interests of the majority of great organizations, in this country at least—it has for five years preserved a high standard of conception and execution in what it has broadcast. That opinion I hold to. But there is one question I shall ask of the B.B.C. and of the public which is at times fretful of its work: 'Can this go on for ever?'

You see, it is not only a question of the inexhaustibility of the B.B.C.'s fund of ideas, but of the ability of the listener to give those ideas a fair hearing, not, in his turn, to exhaust his own capacity to listen. There has been talk lately of an 'art of listening'; indiscriminate, haphazard listening has been rightly condemned. Those of us who have given our best attention to the best which broadcasting has to give have no doubt that, given a fair chance, this new medium has a great future as a vehicle for art, pleasure and education. Equally, we do not doubt that to listen unwisely and to listen too much is to hamper that future.

Too much listening—that's the point. In a recent article on Listening, the writer said: 'Our slogan should be, not "Eat more



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fruit," but "Eat less programmes." But you cannot convince the public with slogans. It is doubtful whether more fruit has been eaten because every man, woman and child is familiar with the clever advertising catchword cited above. Similarly, though you may repeat to every listener you meet, 'Eat less programmes,' and print it on every page of your *Radio Times* and repeat it after the news bulletin every evening, you cannot lessen the consumption of programmes and prevent listeners from blunting the edge of their enjoyment by listening too much.

The reason for 'too much listening' is 'too much broadcasting.' While there are programmes on the air, people will lazily

switch on and half listen to them, because humanity is lazy and the operation of switching so fatally easy.

Broadcast less—that is my advice to the B.B.C.—and give yourselves and your listeners a chance. Today, from the 10.15 service on 5XX until the stations close down on dance music at midnight, you are sending out an almost ceaseless stream of programmes. That this is of a very high standard I do not deny. But you are likely to become the victims of your own standards. I am old-fashioned enough to believe that there is a time and a place for everything—including entertainment. I daresay that I shall rouse a storm of protest from your listeners when I suggest that, in my humble opinion, it would be better for you and them if, apart

from such specialized transmissions as the afternoon lessons for schools, there were only four hours' broadcasting each day (instead of, roughly, twelve), from 7 p.m. until 11 p.m., and that those four hours were filled with the very best that you can give us (which from experience we know to be very good indeed). Then we should come to those four hours, as we come to a theatre or a music-hall, with a keener expectation of enjoyment and a special sense of excitement.

I am, yours, etc.,

VICTOR FRANCE.

P.S.—By applying the terms of the simplest of economic laws, the B.B.C. should send up the 'demand' for Broadcasting by regulating the 'supply.'

## G.H.Q. Grand Opera, London.

In the accompanying article Mr. Herman Klein, whose recent article on singing listeners will remember, sketches briefly the glorious tradition of Covent Garden, the English home of Opera, from which, on Monday next, the opening night of the 1928 Season, London, 5XX, etc., are relaying Act One of *The Rhine-Gold*. On Wednesday 5GB takes Act Two of *The Valkyrie*.

**A** BRILLIANT history, brilliant assemblages, brilliant scenes, brilliant singing—somehow the one adjective seems alone fitly to describe all the glorious memories that the name of our leading Opera House instantly calls forth. Speak to the average Londoner of 'Covent Garden,' and, if he be a tiny bit musical you will set his thoughts running upon opera, not upon flowers, fruit, and vegetables. The same name, oddly enough, symbolizes all that is best in either direction; but it requires a specific context to indicate that you mean the Market. Some day—perhaps before long—the incongruous association of two disparate ideas will be terminated for ever.

But Covent Garden and Grand Opera, so called, are old partners that must permanently stand together. It will be just seventy years on the fifteenth of May since the present building was opened. The old theatre which stood upon the same site from 1732 till 1808 was burned down; so was the one erected in its place in the following year. But only in 1847 was the latter converted into an opera house of what may be termed the modern type. Before then Sir Henry Bishop had produced there some fifty musical pieces of one kind and another; while in 1826 its fame had been enhanced by the first performance on any stage of Weber's opera *Oberon*, which did not, however, attain the same popularity as that composer's *Der Freischütz*, given in an English version two years before.

**O**NE might say, indeed, that during the first half of the last century Covent Garden was more of a theatre than an opera house, and during the second half the reverse. Certain it is that its world-wide celebrity as the home of the lyric drama in this country dates from its reopening, after the second fire, in May, 1858. It was then distinguished, under its Royal Charter, by the style and title of the 'Royal Italian Opera,' which it bore until the late

Sir Augustus Harris, in 1892, abbreviated it by permission into its present appellation of the 'Royal Opera.' That able impresario shares with his predecessor, Frederic Gye, the laurels due to enterprising management for the unique position that Covent Garden held among the houses of Europe during the most momentous period in the annals of the lyric stage.

In those 'halcyon days' there was a real meaning in the oft-debated term grand opera. It signified literally *everything upon the grand scale*. The countenance and frequent presence of the Sovereign; the ready support of a wealthy Society, numerous enough to maintain not only Covent Garden, but a second opera house in the Haymarket known as Her Majesty's Theatre; an era of illustrious operatic composers culminating in Wagner and Meyerbeer, Gounod and Verdi; a period of costly and magnificent stage productions far surpassing any that we witness in opera to-day; and, last but not least, a succession of marvellous singers—perhaps the most marvellous of all time—ranging from Grisi, Mario, Patti, Tietjens, Nilsson, Trebelli, Lucca, Guigini, and Faure, down to Albani, Sembrick, Calvé, Melba, the De Reszkes, Lassalle, Tamagno, and Maurel, without counting the gifted German exemplars of Wagnerian music-drama who came in the last two decades of the century.

It is impossible to look back on all this (or, as I can, upon most of it) without reflecting that so stupendous a growth should have resulted in a splendid and permanent institution. For reasons that would make too long a story it has failed to achieve that blessing. But at least it has left behind two valuable assets—to wit, the handsome old theatre that we all love, and its priceless tradition.

Have you ever tried to picture the interior of Covent Garden as it used to look—not merely at a gala performance, when it is still a dream of rare loveliness, but on every opera night of the week, when the cream of the

British aristocracy would be there *en grande tenue*, and tier above tier of private boxes be filled with dames in gorgeous gowns, their corsages resplendent with glistening jewels, their heads surmounted by diamond tiaras? Can you wonder if our dollar-laden cousins across the Atlantic grew envious of that truly 'brilliant' picture, and, so far back as the 'nineties, resolved to emulate it (with a difference, perhaps) in their own Metropolitan Opera House and elsewhere? They succeeded in copying it. They even borrowed the last of the great singers, and appropriated those of lesser rank who followed them. But one thing they could never quite manage to do—they could not reproduce the precise quality, the incomparable 'atmosphere,' of the Covent Garden tradition.

**I** WOULD dearly like, if space allowed, to talk about at length and analyze for you, that treasured possession of our only opera house—that something inherent in the place, that Spirit of its Stage and Auditorium which seemed to say to us as we enter: 'Here naught save the Beautiful can flourish! Here still echo in the darkness, though you cannot hear them, the wondrous voices of the Past; here linger yet the historic figures and familiar tableaux of operas of all ages and all schools, many of them seen no more when the lights are up. The indescribable contentment that you feel as you take your seat, be it stalls or gallery, emanates from this sweet companionship with bygone glories.' For the preservation of this tradition and all that it involves we owe a debt of gratitude to the Syndicate who are 'carrying on' with splendid *entrain* for a few weeks in every year. They come and go, and they cheerfully drop their few thousands. They deserve well of a public that cannot pretend to grieve over their losses, because it knows full well what genuine enjoyment they must derive from the experience.

HERMAN KLEIN.



In this entertaining recollection of a great man, broadcast from London on April 13, Mrs. Margaret L. Woods relates how Lord Tennyson, bored with a prolonged discussion of Heredity, objected in striking terms to being looked upon as

## An Omnibus Full of Ancestors.

Mrs. Woods is herself a poetess and novelist. The reminiscences of this distinguished old lady carry the reader back in spirit to the leisurely and brilliant days of the Great Victorians.

I'VE not got time to tell you the whole story of my youthful recollections of Tennyson, so I'll just, as it were, show you some pictures from the book.

First—there is the Warren Farm, near Alum Bay, on a hot, bright summer day. Someone has rigged up a blue tent on the top of a haystack and under the blue tent sits a lovely, blue-eyed young woman with her two beautiful children. Then a tall, dark man appears, looking like a Spanish *señor* in his black cloak and *sombrero*, and stands looking up at the group on the haystack. The young woman—my mother—notes his dress, the long aquiline face, the finely modelled mouth and chin—beardless then—the fine, dark brown eyes, and although she has never seen the Poet Alfred Tennyson, she feels sure it is he. There is some difficulty in getting down from the haystack. 'Throw the little maid to me,' he says; then, holding the child in his arms, asks how old she is. 'I'm twee to-day,' she answers proudly. 'Why, it's my birthday, too; we have the same birthday,' he replies. The day was August 6, 1833, and he was 46. No, the little girl was not me—it was my eldest sister. I was not yet born, yet I have always seen very clearly this picture of my mother's first meeting with the Bard, as his friends called him, which forms a frontispiece to a long story of friendship between the Tennysons and my parents.

My father now bought a small property near Freshwater, and there was constant coming and going between Heathfield and Farringford. I couldn't say what was my earliest recollection of Tennyson. I always knew him. But one scene was so often repeated that I see it with peculiar clearness. I am with my mother and sister entering the long drawing-room at Farringford. It is full of the green shade of an elm, which grows almost against the large window which takes up about half the side of the room. It was of this tree that Francis Palgrave once said to Tennyson—'It's too near the house'—which it was—you should cut it down.' 'I'd sooner cut down the house,' growled the indignant Poet. And he meant it too. I see someone lying on a sofa on the farther side of the fireplace—Mrs. Tennyson. She rises, a slight, rather tall figure, and glides towards us with a smile on her lips. She is wearing a soft grey trailing gown, always made in the same fashion, and never a crinoline. Features, complexion of Dresden china delicacy—

but behind the delicate face a brain of masculine quality.

Hardly are the affectionate greetings between Emily Tennyson and my mother over than the Poet appears in the doorway, gazing into the room with his dreamy, short-sighted, dark brown eyes. His wavy, dark hair is about the length of Shakespeare's. He wears a loosely-cut, old-fashioned, black swallow-tail coat and an old-fashioned, expansive, white shirt-front, which is, perhaps—well, he would have agreed with my philosopher uncle, F. H. Bradley, who, once fancying that I was glancing censoriously at his shirt-front, said firmly, looking me in the ball of the eye, 'What a merciful arrangement of Providence it is that tobacco is *not* dirt.' There is always that pause, that dreamy look, before the Poet comes right

in. Once he really was dreamy. My mother was seated with her back to the elm-shaded window when he appeared. He approached her with a strange deference, a solemn courtesy which surprised her, until in a minute they discovered that he was mistaking her for—Queen Victoria. I can't think how he could. She must have been wearing her garden hat.

Beside the Bard the long-haired, grey-tunicked boys are sure to appear, and away we children scamper to our endless play.



ALDWORTH.  
the lovely house near Haslemere where Tennyson lived and worked.

Play in which—the 'Idylls of the King' being still in the air—we frequently figure in the parts of King Arthur and his Knights. Being the youngest, I am Sir Galahad.

One of my earliest recollections of the Poet is really poetical. The scene is the dining-room at Heathfield. My father and mother are opposite each other at the round table, and the Bard between them with his back to the window. By this time he has grown a beard. I am about eight years old, and I am standing by my mother reciting Gray's Elegy to the Poet Laureate. But it is not my fault. Mothers did such dreadful things to their children in those days. I do not enjoy reciting; poor Mr. Tennyson does not enjoy listening to me. He makes no pretence of doing so. I have barely got through the first two stanzas when he takes the classic lines out of my mouth and leaning a little forward over the table rolls them out in his fine bass, so much better suited to them than my childish pipe. I am embarrassed, rather mortified for a moment, then listen spellbound to the rhythmic roll of the deep voice. Then he breaks off to praise the beauty, the wonderful artistry of the verse. I don't quite understand all he says, but listen with pleasure and pride to think that Mr. Tennyson also loves and can say the poem I have learnt.

These are the sixties. Many poems are being produced—among them the unique 'Northern Farmer,' some of the later 'Idylls' and 'Enoch Arden.' I can remember the stir of excitement on certain evenings when my parents were going to dine at Farringford—my mother's eager voice saying 'He's finished it—I expect

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A seldom published drawing by A. Legros of the famous Poet Laureate as an old man.

NO other poet since Shakespeare has produced a body of poetry which comes so near satisfying all tastes, reconciling all tendencies, and registering every movement of the social life of the period. Had his mental balance been less accurately poised, he might have been the laureate of a party, but he could not have been the laureate of the nation. As an intellectual force he is destined to be powerful and durable, because the charm of his poetry will always keep his ideas before the popular mind; and these ideas will always be congenial to the solid, practical, robust, and yet tender and emotional mind of England. Tennyson is not one of the greatest of poets, but appreciation of his poems is one of the surest criteria of poetical taste; he is not one of the greatest of thinkers, but agreement with his general cast of thought is an excellent proof of sanity; many singers have been more Delphic in their inspiration, but few, by maxims of temperate wisdom, have provided their land with such a Palladium.

G. K. Chesterton.



# The Listener Speaks His Mind

—in letters addressed to the Editor. Though he has not always space enough for printing Listeners' Letters, the Editor will be glad to hear from those who have a point to make or a grievance to air. Nothing augurs better for the future of broadcasting than the sustained interest and vehement discussion which it is arousing today. Please say in your letter, though, whether you agree to its publication.

Now then, Herr Feuchtwanger.

LION FEUCHTWANGER has written a wonderful book. Full of horrors as 'Jew Süss' is, it is a wonderful literary effort. Now, it is remarkable that nearly every man and woman who has been successful in writing a novel considers that he or she is competent to express an authoritative opinion on every subject in earth and heaven. The view that 'The Only Future for Broadcasting is the Development of Talks' is certainly not correct. There is far too much talking in the world today. It is true that broadcasting must and does regard 'talks' as a very important and constant item in its programmes, but we have more than enough.

Let us take so-called radio-drama. Now, the essence of drama is acting—nothing can replace this, it is essential; and most modern dramas do not possess great literary excellence. There are great dramas, such as those of Shakespeare, which can delight as mere readings. But, with the less important dramatic works, when they are broadcast great demands are made upon the mind of the listener, and the process of listening is tiring to the extreme. He visualizes with effort, his brain is taxed; the result is fatigue. Now, with music, this is not so, at least not when the music is good and the technique of broadcasting perfect. This result is often attained in this country—and more often so in this country than in any other part of the world. Music is the greatest of the Arts; it is greater than novel writing.

I do not agree that Opera is always better from the studio than from the Opera House. Neither do I agree, on the other hand, that 'thought transmuted into sound,' in the way of talks, will be in the future the greatest function of broadcasting. Thought transmuted into sound, and that sound music, is quite another matter.

'For here is the finger of God, a flash of the will that can,

Existent behind all laws; that made them, and, lo, they are!

And I know not if, save in this, such gift be allowed to man,

That out of three sounds he frame, not a fourth sound, but a star.'

—J. M. T., Bristol.

The Ploughman Answers.

HAVING read the article by Herr Lion Feuchtwanger in the current issue of *The Radio Times*, I feel constrained to write you my views on this subject. Herr Feuchtwanger says that the only future for broadcasting lies in the development of talks. First of all, sir, allow me to state that I am a mere unit in the vast number of listeners, beyond the district in which I reside my name is unknown. I earn my living by ploughing fields, feeding cattle, etc.—I am, in short, a 'cud-chopper.' It is because of this that I have the audacity to disagree with the gentleman in question. He says that broadcasting cannot compete with the film in making the listener a 'spectator' of any particular event. Perhaps not. But, to my mind, broadcasting, as a means of entertainment, knocks the cinema and theatre into a cocked hat—that is, until you, to a listener in my position. I have to make a journey of twelve miles to visit a decent cinema, and the last time that I saw a real live play was several years ago. Being a lover of any kind of music I greatly appreciate the efforts of the B.B.C. in their arduous task of arranging the various programmes, but, when that body commences to develop talks or add to their number, I shall be tempted to finish with radio and buy a gramophone.—E. R. G., Fraddon, Cornwall.

Do You Listen to Plays?

To friends in our villages, towns, and great cities I have put the question, 'What do you do when plays are on the wireless?' and the answer is always the same: 'We switch off.' I wonder if anybody does listen to them. Have any of the directors or staff of the B.B.C. listened to one? I mean, at home in the armchair as the ordinary listener would. It is hopeless, even supposing one can first commit the names of all the characters to memory; how is one to know which one is supposed to be speaking? Give us a diary of every thing, but cut out the plays.—A. E. A., Barnstaple.

More News.

We know that the B.B.C. is trying to arrange that two distinct programmes can be received every day at most points throughout Great Britain. Why cannot one of the programmes be devoted to music and the lighter forms of entertainment, and the other programme given entirely to the broadcasting of items or news, speeches of noted men of all shades of opinion, and so forth? The fairness and impartiality of the news contained in the daily press is well known, and it is a splendid thing. But this is partly due to the fact that the newspapers have plenty of space to fill, as far as any other reason. And so with broadcasting. With greater time given for world news every shade of public opinion could have expression through this new and interesting medium.—V. L., Bera Alston.

What Big Ben Says.

REFERRING to your recent note re the words that may go with the chiming of the Westminster bells at the hours, you may like to print the following, which I believe are the correct ones:—

'All through this hour,

Lord, be our guide;

So by Thy power

No foot shall slide.'

It is, I believe, a fact that the late Lord Hamilton, when the Right Hon. W. H. Smith, set a simple phrase to the chiming of the quarter-hours which proved an inspiration to him in his busy life. For years he was a leading member of the Government, and as he walked to the House of Commons the refrain used to pass through his mind as the bells chimed:—

'Keep up your heart—'

E. J. P., Nottingham.

Them Microphones!

EVERY Friday evening I teach singing at a well-known girls' club in a very sordid neighbourhood. My sister usually goes with me and sits among the girls to assist in their singing. As she habitually wears glasses for long sight, she finds it convenient to use magnifying glasses for small print and music. Last Friday, however, she was unable to go, so one of the girls said, 'Hi, miss! Where's yer sister? I like 'er and them microphones what she looks through.'—A. S., W.14.

The Morning Service.

I HAVE as usual just been joining in your 'Morning Service'—a real preparation for the life of each coming day. Many of your listeners probably have no copy of the hymn book A. & M. at hand, and, as the hymns are so essentially a part of this service, would it be possible to read the two or three verses before singing, and so enable some of us to follow more fully?—W. D. L., York.

Before 'Lord Jim'—

I AM looking forward to the performance of *Lord Jim* with some fear and, I am afraid, little hope. I did not hear it last year.

The story has all the ingredients of a first-class scenario—and I know what a disgusting travesty the scenario writer made of 'Moby Dick.' I cannot imagine how the real essence of Conrad's story can be conveyed dramatically—but I am more than willing to be enlightened.

Failure will be such a great failure. Anyone who has been confronted with the problem of explaining to a friend who cannot find enough interest or connection in *Lord Jim* why they should continue will realize the impossibility of telling the story properly. The story and the telling are so much a part of one another that, separated, one is mere moralizing and the other sensationalism. A film version must be all sensationalism—a radio version may be an alteration of the two. Unless they are fused the thing is a failure.

—And After

It is not a radio play, it is merely an illustrated reading. The only excuse for dramatizing a story is that the dramatic version brings out the vital parts of the story more vividly. In this case, although one or two incidents may have been made vivid, most of them were flattened—and in addition the necessary connections were too long. Listening is very different from reclining on a verandah under a southern sky, and one is impatient of too much fine language. The two dangers I had imagined were avoided, but at the extreme cost of complete neglect of dramatic form.

It is easy to see how the story came to be treated as Radio drama. Conrad's technique has much in common with what one would imagine to be the ideal Radio technique. The idea of a story told by an observer seems peculiarly fitted for broadcasting—until it is tried; then it is obvious that it remains a story told by an observer, no matter how illustrated, in much the same way as an eyewitness account of an event differs only immaterially from a written account.

Of the play itself little comment is necessary, except to remark the unnecessary variations from the text in three instances; first, when the man who turns up at the rice plantation is spoken of as the captain of the *Patna*; second, Dorrakin is made unnecessarily suspicious and grandiloquent; third, Gentleman Brown is given a position on the *Patna*—a gratuitous interference with Conrad's thesis since it seems to connect Brown's incursion into Patuan with earlier events in Jim's life and robs it of all appearance of inevitability.—E. A., Poole.

Sewing to Music.

I WAS interested in Sydney Moseley's statement in an article some time back that 'It is a sheer impossibility to enjoy listening while you are otherwise occupied,' because I know that, not only in my own case but also in that of many of my women friends, it is absolutely untrue. My preparation for, and method of listening, is on Fridays, when *The Radio Times* comes, to mark just what I want to hear during the week, and then at lunch time each day I refresh my memory regarding the day's programme, and whenever it is possible to carry out my plans I arrange to have plenty of needlework beside me, and so I listen and do my mending at the same time. In short, listening time is mending time for me and several of my friends, and the very fact that I make such preparation to listen leads one to suppose that I enjoy listening, does it not?—A. S., East Hertsley.





Young Caractacus can bear nothing but a symphony concert.



while Bert simply puts up with the thing for the sake of the sports news.

and Uncle Septimus will have it turned on during talks about geology.



The only time the family approach unanimity is when the B.B.C. goes over to the Savoy Hotel for dance music.

BRWKE  
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## BOTH SIDES OF THE MICROPHONE

### A Cornish Drill

THOSE of you who are able will no doubt be listening on Friday night to the Cornish dialect play, *Duffy*, which Plymouth is relaying to London, Daventry, and other Stations. There is much that is interesting about this play and the tradition it springs from. 'In the 17th century, writes Mr. Morton Nance, the author, in his introduction to the broadcast version, we were still speaking our own Celtic language in the West of Cornwall, and still acting it in miracle plays that had come down to us from the Middle Ages. By the middle of the 18th century Cornish was known only to a few old people, but the popular speech is to this day not simply a variety of West Country English, but a Celtic brogue in which many words are Cornish and not English, and in which, as in the English of the Irish or the Welsh, all the vowel sounds and the whole intonation are taken straight from a Celtic language. With the Cornish language the Cornish Miracle Plays were forgotten, but these, too, had left their traces, and it was with a memory of them that folk-plays in which scriptural scenes went before St. George and the Turkish Knight were acted at Christmas time in barns or manor-house kitchens. As the incongruity of this mixture became more apparent folk-tale plots were used instead of the equally familiar scriptural ones, and the story of *Duffy* and the *Devil* was acted in burlesque in the Land's End parishes as one of these old "drills" as they were called.

### In Germany As Well.

OUR *Duffy* does not contain any of this rambling old drill as it has come down to us, but it is still in the same tradition: as we have acted it over and over again to village audiences it even contains long tales, songs, and other things that make it a real Cornish drill. These, since they have no very direct bearing on the plot, we shall in this broadcast version leave. Like the old-fashioned furniture and costumes, to be imagined, yet this play as you will hear it is in its way a descendant of Cornish Miracle Plays, and our speech, though no longer Celtic, will bring you echoes of our old language. There is only one character who is made to speak "standard English"—of him it is said that from a high Devon tor he looked down the kitchen-chimneys of Cornwall and saw such various strange pies a-baking that in dread lest "devilish pie" should be added as a new deliquency, he turned back without paying Cornwall a visit. *Duffy* could have proved that this was not true, but we have good precedent for his English-speaking in a Cornish play, that dates back to our miracle plays, and Bretons, whose language is the nearest of all to Cornish, claim that he never yet could master theirs. In our play, as in the old drill, he appears as a very smartly dressed gentleman, distinguished only by an unusual development of eyebrows and by the colour of his dress, which is entirely of black and red, making *Duffy* liken him to a Cornish "chawk," or chough, and Squire Lyell nickname him "Red-legs." His real name is a secret until the play is nearly over. A curious fact which Mr. Nance does not mention is that the story of this play is practically the same as that which we all remember in Grimm's fairy-book, the tale of Rumpelstiltskin and the girl who had to spin straw into gold until she found out his name and, by speaking it to him, sent him through the floor in a stamp of rage. This play, given by Cornish players, should be very entertaining.

### Stravinsky Again!

WHATEVER you may think of Igor Stravinsky's music—and many of you, I know, have decided and dispassionate opinions on the matter—you cannot deny that he is one of the most outstanding figures in modern music. It must be remembered that Stravinsky has not only written such modernistic works as *Le Sacre du Printemps* and *L'Histoire du Soldat* (broadcast last year from the Arts Theatre Club), but much brilliant and tuneful music such as *Petrushka*, which, given as a ballet by the Russian dancers, draws a record 'house.' He is the most versatile and dynamic of the moderns, always exploring and experimenting. His *Piano Concerto* and *Oedipus Rex*—both lately broadcast—showed signs of a 'return to Bach.' And now on Saturday, May 12 (5GB), and Sunday, May 13 (London, 5XX, etc.), we are to hear the first performance in this country of *Oedipus Rex*, an opera-oratorio of distinctly Handel-like complexion. This great work is in no sense an imitation of Handel, but, rather, adapts to modern material the impersonal and almost ritualistic character of the eighteenth-century oratorio.

### 'Oedipus Rex.'

THIS work has already been heard and acclaimed in Paris, Berlin, Vienna, Boston, and New York—and the broadcast performance next month will be one of the outstanding musical events of the year. The drama, which is based upon the tragedy of Sophocles, and has been translated into Latin from the French text of Jean Cocteau, is in two acts, and progresses in a series of musical movements which are collected and elucidated by the Speaker, the composer's idea being in this way to keep the listener abreast of the development of the drama so that he may concentrate upon the music without straining after the words. Walter Willford, Astra Desmond, Roy Henderson, and Hardy Willmann will be among the soloists, while the Speaker is to be Raymond Trafford. Stravinsky is paying a special visit to this country to direct the rehearsals and to conduct the Wireless Chorus and Symphony Orchestra during the actual broadcasts. On the Sunday when it is given from London, etc., *Oedipus Rex* will be included in a longer programme of Stravinsky, when he will also conduct his early *Fantastic Scherzo* and the Suite from *Petrushka*.

### M. Maurois Recovered.

SOME time ago now—before Christmas, I think it was—the French novelist and historian, André Maurois, was announced as giving a talk in the series 'Ourselves as Others See Us,' which has already produced some brilliant and entertaining commentaries on the British nation. But Monsieur Maurois did not come to London after all. The truth was, he had been on a lecture-tour in the States, where they so felled him and shook his hand and asked him what he thought of this, that, and t'other that he returned in a state of breakdown. But now, at last, he is coming. For the benefit of those who are not acquainted with his writing or did not read my earlier notes on the subject, I append a brief list of his best-known books, most of which have been translated into English: 'The Silence of Colonel Bramble' (a witty tale of British Army life in France); 'Ariel' (a delicate story of the life of Shelley); 'Disraeli'; and 'Don Juan or the Life of Byron' (two biographies in the modern manner).

### Mr. Daglish and Mr. Marvell.

SEVERAL specially good talks are on my list for next week. At 6.15 p.m. on Monday, May 7, Mr. E. Fitch Daglish will give the first of a series of monthly talks on 'Flowers of the Month.' Mr. Daglish is a young man who has had a remarkably brilliant career. He is a Doctor of Philosophy, a B.Sc., and one of the most notable of modern British wood-engravers. Until 1922 he was Officer in charge of Education, Eastern Command. Before the war he was Lecturer on Herodotus at Bonn University. He is a Fellow of the Linnean Society, and was led by his study of flower-life to take up wood-engraving. He studied this most difficult branch of art under Paul Nash. I hope that it will be found possible to illustrate some of his talks in *The Radio Times* with reproductions of his delicate, formal engravings of flowers. On Tuesday, May 8, the first of three talks on France in the 'Holidays Abroad' series will be given by Hest Marvell, the novelist. Mr. Marvell will deal with the French Riviera, the Côte d'Azur, as a summer holiday resort.

### A Solonika Memory.

I WONDER how many men who served on the Salonika front will remember Captain Owen Rutter's book, 'The Song of Timothea' (it owes its title and metre to Longfellow's Red Indian poem), which had the distinction of being the only book actually published in the War Zone (if I am wrong in this fact, will ex-Servicemen please firmly correct me?). This 'epic of the Great War,' as its author describes it, has been adapted for broadcasting to a musical background by Joseph Lewis. It will be given from 5GB on Thursday, May 10. Ivan Firth will declaim the poem. He will be accompanied by the Birmingham Studio Chorus and Orchestra.

### Opium.

MENTION of Owen Rutter reminds me of his novel, 'Chandu,' published last year, which tells an intensely dramatic story of the Opium Control in the Far East, and would make a fine play (this is the second free suggestion I have made to theatrical managers this year). The world-wide importance of the opium question is difficult for us Westerners to appreciate, how much the traffic in the poppy drug means to the East and how far the future of China depends upon it. On Wednesday, May 9, at 7 p.m., Sir Malcolm Delevingne will give a talk on this subject. Sir Malcolm represented Great Britain on the Advisory Committee of the League of Nations with regard to the Traffic in Opium and Dangerous Drugs, and was a delegate at the International Opium Conference held at Geneva in 1924 and 1925.

### New Music.

AS you know, the B.B.C. is always ready to consider new music for broadcasting. But any music submitted should be of such importance and quality as to be worthy of performance on its own merits—works for orchestra and military band, or choral works. Scores (not parts) should be sent in. Chamber music, short instrumental pieces, and songs, as well as dance music and pieces, even if for orchestra, of a trifling nature cannot well be used: the B.B.C. leaves the choice of all such items to artists, and such pieces have a better chance of performance if introduced direct to them.



# BOTH SIDES OF THE MICROPHONE



## Broadcasting the Assassin.

I HAVE just read an interesting article by J. B. Priestley, the novelist, critic and broadcaster, in the April number of *Great Thoughts*. It is entitled 'Books and Broadcasting.' Mr. Priestley has been converted from his original fear that broadcasting might prove the enemy of those who write and publish books and, perhaps, put an end to reading altogether. 'What broadcasting will do,' he writes, 'is to sweep away the merely mechanical reading of cheap, shoddy stuff'—and instances certain 'cheap and nasty' publishers in the States who are already feeling the effect of the rapidly growing 'listening habit.' 'Broadcasting is bringing back the spoken word, and fully two-thirds of literature, all poetry and most of the finest prose, depends for its proper enjoyment on an appreciation of the spoken word... you should hear it as you read it. People are enjoying the spoken word again (and it must be remembered that the Cinema had made them somewhat rusty). There is much in wireless that will help good books—but for some time now we have been in want of something that would kill bad ones, and it looks as though the listening habit is the welcome assassin.' So all is quiet on the literary front. Splendid!

## Two Pianos as One.

THE Viennese artists, Professor Louis and Madame Suzanne Rée, who have specialized in works for two pianos, are coming to England next month specially to give two broadcast recitals, on Tuesday, May 8, from 6GB, and on Thursday, May 10, from London and other Stations. These pianists have perfected their ensemble to an extraordinary degree. They broadcast frequently from Stations on the Continent, where they are very popular with listeners. Their first recital will include Handel's *B Minor Concerto Grosso* and the *Rondo alla Turca* from Mozart's *A Major Sonata*, both arranged by Professor Rée, and the Clementi Sonata in its original two-piano form. The second recital will be devoted to romantic works—Arensky, Grieg, Gounod, Johann Strauss, and Schubert.

## What the Farmer Likes.

LAST week I mentioned the Essay Competition arranged by the *Daily Dispatch* and *Manchester Evening Chronicle*. I have now that the competition organised, jointly, by the *Former* and *Stockbroker* and Graham Amplion Limited, for an essay on 'Why Radio appeals to the farmer—and what are his requirements,' attracted a large number of interesting entries. The programme material most favoured in the essays included News Bulletins, dialect plays, light music and such 'useful information' as Market Prices. Most of the competitors stressed the point that there could be no general distinction drawn between the wants of country listeners and those in towns.

## Percy Fletcher at Savoy Hill.

ONE of the leading lights in the world of light theatre music is Percy Fletcher, who has, I regret to say, recently had to go abroad to recoup after a serious illness. But he will be back in Town towards the middle of May, when he is to conduct a concert of his own compositions from London on Friday, May 18, including his new suite, *Famous Beauties*, the first broadcast of a Poem and Arabesque for violin (soloist, William Priessner), and several of his two-part songs for female voices, sung by members of the Wireless Chorus.

## The Story of Poor Manon.

THE story of Mademoiselle Manon Lescaut and her unfortunate lover, des Grieux, as first related in the Abbé Prevost's novel, has proved particularly attractive to composers. Auber, Massenet and Puccini have all written operas based on this charming, though disreputable story of a most inconsistently inconstant lady and her most wretchedly devoted knight. The Germans made a wonderful film of it, thought by some critics of the cinema to be the most creditable production of the industry. Massenet's opera and Puccini's are frequently performed in these days. The former is probably more widely known, but the latter is to be broadcast on May 14 (5GB), and May 16 (London, 6XX, etc.). The libretto of this will be available for listeners in the usual way (see the last page of Saturday's programmes). The story in Puccini's version differs very slightly from that of Massenet. In the latter, Manon dies in her lover's arms on the weary road to Le Havre and slavery; the former makes des Grieux join the convict ship which is deporting Manon to Louisiana, and Manon dies in exile. The opera will be conducted by Mr. Percy Pitt and should attract large 'audiences' on both nights, as the tuneful scores of Puccini are very popular. The next opera in the 'Libretto Season' is to be the same composer's *The Girl of the Golden West*, which, with the exception of a few popular excerpts, will be unfamiliar to listeners. You see, we are to have quite a Puccini season, similar to that of last summer when *La Bohème*, *Tosca*, and *Madame Butterfly* were heard. I wish they would give us *La Bohème* again (because I was on my holiday and missed it).

## Great Music for Wales.

THOSE in charge of the programmes of the National Orchestra of Wales have set themselves a task of a magnitude which does them credit. In their symphony concerts they intend to include every classical and modern work worth playing, but the programmes will be so varied that regular patrons and listeners may have as much variety as possible. One concert will be classical, the next modern, a third composed of new works, and so on. During the season every well-known concerto for piano, violin, or 'cello, will be performed as well as double concertos. The soloists for the Symphony Concert on May 10 will be Dorothy Bennett and Charles Clements (pianoforte), and for the Saturday Popular Concert, May 12, Watcyn Watcyna and Victor Old.

## The Light in Darkest Africa.

IT is just fifty years since Stanley established the fact that the Congo was a continuation of Livingstone's River Lunaba, which the latter had supposed was the source of the Nile. When this great network of waterways, swamps and forests was revealed by Stanley's epoch-making journey, the British and American Baptists sent missionaries from the West Coast of Africa to work among the savage tribes of what is now called, after the river, 'the Congo.' The jubilee of the beginning of this work is shortly being celebrated by a series of exhibitions, the first of which opens at the Central Hall, Westminster, on June 8. At 6 p.m. on Sunday, May 6, the Rev. C. E. Wilson, who has been for twenty-five years Foreign Secretary of the Baptist Missionary Society, will give a talk, from London and 6XX, on the Congo, which he knows intimately, and the work which has been done there by his own and other Societies.

## One Programme—but Three Stations.

THERE is interesting news to hand of the latest activity of what may be called 'The North Country Grouping of Stations'—that is Manchester, Liverpool, Sheffield, Leeds, Bradford and Hull, of which Manchester is the parent station. On Sunday afternoons, beginning on May 6, there will be broadcast from these Stations a series of concerts by Yorkshire and Lancashire artists. These artists will not all be forced to broadcast from the same Station; each will be heard from the Studio nearest his or her home, and then fitted into a programme which will be enjoyed by listeners in both counties. For instance, on May 6, Elsie Suddaby will sing groups of soprano songs over the Leeds microphone, Stephen Wearing will broadcast from Liverpool, while the Manchester Station's Augmented Orchestra, under T. H. Morrison, will be heard from one of the 'home' studios. The second concert in the series will be given on May 20 from Manchester, Sheffield and Hull Stations.

## A Test for Mancunians.

AN amusing programme will come from Manchester on Saturday evening, May 12, when a story is to be told in musical titles. The orchestra will play well-known items, the titles of which will not be announced. These titles will outline the story which the orchestra is telling. There is no competition in this musical knowledge and ingenuity. Write the titles down as the pieces are played and draw your own conclusions. The story will be read out at the end of the programme.

## Memories of R.L.S.

ON Tuesday, May 8, Mr. Hugh Roberts is broadcasting from Bournemouth some intimate recollections of Robert Louis Stevenson, which were given to him by an intimate friend of the author. The life of 'R. L. S.' was full of rather tragic interest. Sir Edmund Gosse has, somewhere, styled it 'a painful and hurrying pilgrimage.' He was early forced by fragile health to throw up the profession of engineering and to study for the Bar. His legal studies led him to literature. Followed travel on the Continent, and a visit to California, where he married Mrs. Osbourne and lived in the mining camp described in 'The Silverado Squatters.' His ill-health drove him at last to Samoa, whence he was never to return. When he died in 1894 his body was carried to its resting-place on the top of Mount Vaea by sixty natives who had acknowledged him as their chief. The Samoans loved him, though he had tried with little success to interfere in their politics.

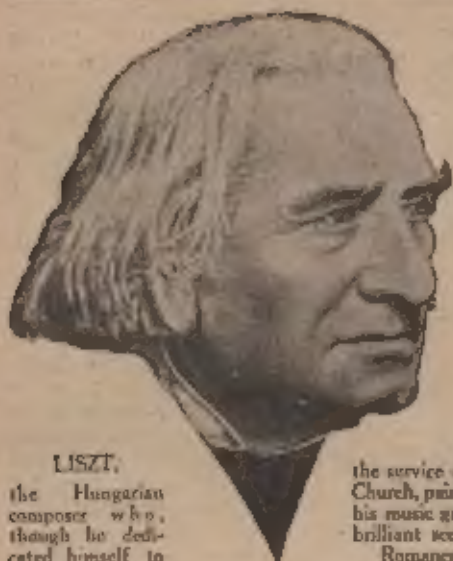
## The Dutch National Programme.

THE next in the series of National Programmes will be devoted to the music, etc., of Holland. This is to be broadcast on Monday, May 7. I have not yet received full details of the programme but, in the musical department, I understand it is to include the following works by Dutch composers—the Overture, *Cyano de Berge*, by Johann Wagenaar, *A Song from the Sea*, by Julius Röntgen and a Dutch Rhapsody, *Piet Hein*, by J. G. van Amroy.

"The Announcer"



## Music as Romance.



LISZT,  
the Hungarian  
composer who,  
though he dedi-  
cated himself to

the service of the  
Church, painted in  
his music gay and  
brilliant scenes of  
Romance—

**I**N three chapters there has been hastily sketched the course of twelve centuries' development of music. For the most part the four chapters that remain will be occupied with its further development during a period of little over one century.

This looks all out of balance; and yet it is right. Music during the nineteenth century and the first quarter of the twentieth has become so many-sided (and latterly so experimental) that larger space is needed for its discussion. Moreover, what is near to us in point of time interests us as to details, whereas discussion of what is more remote we are willing to accept in generalized form. The proportions of a concise history of English Literature would probably be roughly the same. I turn to Sir Edmund Gosse's 'Short History' and find that the period from Chaucer to the coming of Wordsworth occupies 230 pages, and the period from the coming of Wordsworth to the end of 'The Victorian Age' occupies another 160 pages. If Sir Edmund were to bring his history down to the present day his proportions would evidently become very much like mine.

### Revolution and the Romantic Spirit.

The last chapter closed gloriously with Beethoven—gloriously, since in his work culminated a long development of the resources of the art which had made it a most sensitive instrument for the expression of the sense of beauty and of human emotion. Things sometimes happen very 'apropos.' The period of Beethoven was a period of deepened feeling, and needed such an instrument for its self-expression. Call it, if you like, the age of the French Revolution and of a new social liberty. Or recall how the portraits of Bach, Handel, Haydn and Mozart show their heads decorously hidden by wigs (except, perhaps, that of Mozart, whose hair is nevertheless powdered and bound with a black ribbon). Then recall the portrait of Beethoven, who wears his own hair (sometimes very ruffled) and, instead of a courtier-like countenance, exhibits in his features determination, independence and even pugnacity. Rousseau has been at work in the world; thrones are tumbling and thought is free.

This Fourth Chapter of Percy A. Scholes' 'Miniature History of Music' covers the Romantic Age of the early nineteenth century when poets, painters and musicians, under the influence of men like Rousseau, reacted against the artificiality of life and culture during the previous century and found a new field of freedom for the mind and the imagination.

And Rousseau has not only overturned an artificial civilization, he has also brought into literature the free spirit of Romance. At all events we usually put this down to Rousseau. He is at least the precursor of the movement, but there follows his name a list of others that takes in, in Germany, Lessing and Schiller and Goethe (for whatever classical leanings these had they exercised a powerful romantic influence also), and Novalis and the Schlegels and Tieck and Hoffmann; and in France, Chateaubriand and Lamartine, and Victor Hugo and Dumas, George Sand and Flaubert, and many others; and in Britain, Blake and Burns, and Scott and Byron, and Wordsworth and Keats. And there is a parallel movement amongst the painters. We will pick the Frenchmen Delacroix and Géricault as representatives of the early nineteenth-century romantic expression in painting, and without running round to other countries, leave it at that.

All these men of genius, poets and novelists and dramatists and painters, are imbued with the same overpowering emotion in its different phases—the romantic emotion, a sense of the terror and the beauty of life, and of its pervading mystery. They achieve



—AND THE GREAT POET OF THE PIANO,  
Frederick Chopin, the exiled Polish composer, who, though his life was a tragic struggle against illness and the melancholy inherent in his blood, left us, nevertheless, the very poetry and painting of piano music. This drawing was made by George Sand, the brilliant woman novelist, whose life was closely linked with his own.



SCHUBERT,  
most melodious of the Romantics,  
whose centenary we are to celebrate  
this coming autumn.

beauty in their poems and their paintings, but they seek first not so much beauty as the expression of that emotion. Theodore Watts-Dunton has defined the Romantic Movement in literature as 'The Renaissance of Wonder.' The term is perhaps wide enough to express all that we want to include. The wide-eyed wonder of the days of Shakespeare and Drake has come to earth again.

### Literature and Music.

Now not only contemporary with these 'Romantic' authors and artists, but also in many cases in intimate personal association with them, we find a group of composers—or, more properly, several such groups. In Germany we have Weber who has as a personal friend (and often reads) the fantastic Hoffmann, and in his youth has roamed theatrical Germany in the romantic Wilhelm Meister sort of way. And we have Schumann, whose father is a publisher and bookseller, and who, as a boy, has browsed in the parental shop on Moore and Byron, and Hoffmann and Jean Paul Richter. And we have Mendelssohn, whose grandfather was one of the early German students of Shakespeare and whose family was closely connected by marriage with that of the brothers Schlegel, Germany's greatest Shakespeareans of the period, and the very props and pillars of the German romantic literary movement. And we have Richard Wagner, a keen student of the romantic legends of Northern Europe (but him we will consider in the next chapter).

And in Paris we have Berlioz, a most romantically minded and romantically living individual, who reads Shakespeare and Scott, and Byron and Goethe, and bases his music upon what he reads. And there also we have the Pole, Chopin, consumptive and needing friendship, and finding it in the circle of the romantic novelist, George Sand, and the romantic painter, Delacroix, and the Hungarian Liszt, who frequents the company of Hugo and Lamartine and George Sand and Delacroix, and has a close intimacy with the romantic novelist 'Daniel Stern,' in real life the Countess d'Agoult. (One of their children is still alive—Richard Wagner's widow, Cosima, in her nineties, at Bayreuth.)

(Continued on opposite page.)



# The Range of Romance.

These are the musical Romantics. In their music they seek the same kinds of beauty and express the same kinds of emotion as the poets and novelists and painters with whom they associate or to whose influence they submit. There is as wide a range in their romanticism as there is in that of the literary romanticists. In a Chopin Nocturne you may get the delicate romance of a lyric of Keats; in Berlioz's *Fantastic Symphony* you get the romantic grotesquerie of some parts of Victor Hugo's *Notre Dame*. In Liszt you get the luscious sentiment or gaudy brilliance of certain poems of Byron. In Schumann you get the very German romantic fancy of his favourite Jean Paul. There are many kinds of composer in the Romantic School of Music; yet, different as they are, they stand out as a body in strong contrast with the preceding schools, which, vaguely generalizing, we may call the 'Classical.' Wordsworth and Coleridge, and Keats and Shelley, and Blake and Byron have very different styles from one another, and express very different feelings, but they all stand out, both as to style and as to feeling, in strong contrast with, say, Addison or Pope.

Perhaps the distinction between 'Classicism' and 'Romanticism' is one not so much of style as of feeling, but it is both. Put it in this way—that in the music of both Mozart and Schumann you have the expression both of a sense of formal beauty and of emotional beauty, but that in Mozart the balance usually weighs down rather on the side of form and that in Schumann it usually weighs down (and pretty heavily) on the side of emotion.

## \* Programme Music.

A word now as to a very definite literary and pictorial influence that comes into music. Some composers actually take a literary scheme, lock, stock and barrel, and try to reproduce it (or at any rate its series of emotions) in terms of tone. The Symphonies

and 'Tone Poems' of Liszt are a very clear example of that sort of thing. He writes a *Dante Symphony* in three sections, 'Inferno,' 'Purgatorio,' and 'Magnificat'; or he writes a *Faust Symphony* with sections, 'Faust,' 'Margaret,' and 'Mephistopheles'; or he writes *Tone-Poems*, *Maissa* (after Byron), and *The Slaughter of the Huns* (after a fresco by Kaulbach at Berlin), and *The Dance of Death* (after Orcagna's famous fresco at Pisa). Sometimes he prefixes to his composition a printed 'programme' of the series of thoughts and imagined sights that have inspired the successive passages of his composition, and so we get the technical term 'Programme Music,' a term which can be (closely or loosely) applied to a great part of the output of the Romantic School.

But not every composer of that school is 'programmatic,' and at the beginning of it we have Beethoven, who has not shaken off his classical sympathies and rarely writes anything we could call 'programme music'; and at the end of it Brahms, who has regained classical sympathies and can perhaps be said to write no 'programme music' at all.

At the end of it—those were large words to use. Is the Romantic temper yet banished from music? By no means! Perhaps it never can be banished. Perhaps the art of music is essentially and necessarily a romantic art. Bach was often romantic; so were Byrd and Palestrina. But it was in the first half of the nineteenth century that came the great outburst of romantic feeling in all the arts, and the composers who, at that time, expressed it so plainly and fully in the music we call, for definition's sake, 'The Romantic School.'

## Some Technical Developments.

In the first chapter of this brief history we analyzed music into certain elements—Melody, Harmony, Counterpoint, Form, Orchestration. At any stage of music's develop-

ment some change takes place in all of these—some change fitting each for its new functions. During the Romantic period there was a considerable development of Orchestration, designed to produce new and vivid colourings fitted for the expression of romantic feeling; Berlioz was a great experimenter in this more varied use of the orchestra, whilst (a similar effort) Liszt, the greatest pianist of the time, invented new pianistic resources. In Form there was the development of the short characteristic piano pieces by Schumann and Chopin and others, and of the Orchestral Tone-Poem by Liszt. Harmony, under Wagner's hands, became capable of the expression of the minutest shades of feeling—but that belongs to the next chapter.

## National Expression in Music.

One special development of the Romantic movement in music must be here passed over in a few words—the expression of national feeling and the use of national folk-rhythms and turns of melody by such ardent patriots as Smetana and Dvorak (Bohemian), Grieg (Norwegian), Glinka, Balakirev, Borodin, Mussorgsky, Rimsky-Korsakov, and Tchaikovsky (Russian), Albeniz, Granados, Turina, and de Falla (Spanish). Some of these names bring us down to our own day, when, indeed, the national impulse runs very strongly amongst the composers of many countries, including some of those of our own. Love of one's native land is one of the most strongly romantic inspirations that comes to any of us, and when it came to the musicians it exerted a powerful influence in two ways: it brought into music a new order of feelings, and, by inducing a study of musical folk-expression, it stimulated a greater directness, an 'unsophistication'—a partial abandonment of settled conventions, a breath of fresh air, a wholesome 'Back-to-the-land.'

## Leading Features of the Week:

N.B.—All items from 5XX can also be heard from 2LO.

### TALKS. (5XX only)

Monday, April 30.

9.15. Rt. Hon L. S. Amery: 'Impressions of an Empire Tour.'

Tuesday, May 1.

5.0 Rev. F. Tatchell: 'Holidays Abroad: Italy—III, Venice and the Hill Towns of Umbria.'

Wednesday, May 2.

9.15. Mr. Richard Hughes: 'A Real Journey into the Middle Ages.'

Thursday, May 3.

9.15. Mr. Vernon Bartlett: 'The Way of the World.'

Friday, May 4.

5.0. Marion Cran: 'A Garden Talk.'

Saturday, May 5.

9.15. Mr. A. B. B. Valentine: 'Holidays in Britain—II, The North Riding Coast and Moors.'

### MUSIC.

Sunday, April 29.

(5XX) 9.5. Callender's Cable Works Band.

Monday, April 30.

(5XX) 8.30. 'The Rhine-Gold,' Scene I, relayed from Covent Garden.

(5XX) 9.35. A Gretchaninov Programme, with the Composer and Smirnov.

Tuesday, May 1.

(5GB) 8.0. The Eighth Concert of the Royal Philharmonic Society's Season.

Wednesday, May 2.

(5GB) 7.45. 'The Valkyrie,' Act II, relayed from Covent Garden.

(5XX) 9.35. Chamber Music, with Herbert Heyner, William Primrose and Frida Kindler.

Friday, May 4.

(5XX) 9.35. A Symphony Concert, with Solomon.

### DRAMA, ETC.

Thursday, May 3.

(5XX) 9.35. *Charlot's Hour*, XV.

Friday, May 4.

(5XX) 8.0. 'Duffy,' A Cornish Dialect Play.

### VAUDEVILLE AND VARIETY.

Monday, April 30.

(5XX) 10.30. Yvette Darnac, Harry Hemmley, Harry Pepper.

Wednesday, May 2.

(5XX) 7.45. Clapham and Dwyer, Henri Leoni, Tom Clara, Jessie Matthews, Delys and Clark.

Saturday, May 5.

(5XX) 9.35. Vivienne Chatterton, Moyna Macgill, Morris Harvey, Arnold Trowell.



# PROGRAMMES for SUNDAY, April 29

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KQ.)

(1,004.3 M. 187 KQ.)

by Canon Guy Rogers in his sermon in the service broadcast by 5GH.

10.30 a.m. (Daunt only)  
TIME SIGNAL, GREEN-  
WICH, WEATHER FORE-  
CAST

### 3.30 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA, conducted by  
JOHN ANSELL

NORMAN ALLIN (Bass)  
ANTONIO ROSA (Violin)

#### ORCHESTRA

Overture to 'Le roi l'a dit' (The King has said  
it) ..... *Debussy*

### 3.40 NORMAN ALLIN and Orchestra

The faithless men ..... *Holberg*  
The Pilgrim's Song ..... *Tchaikovsky*

### 3.52 ORCHESTRA

Suite, 'Four Ways' ..... *Eric Coates*  
Northwards; Southwards; Eastwards;  
Westwards

### 4.10 ANTONIO ROSA and Orchestra

Havanaise ..... *Saint-Saëns*

SAINT-SAËNS was very fond of travel, and after a busy season of concerts, operas and rehearsals, he used to go off to Africa or India, or the Canary Islands, sometimes causing anxiety by disappearing completely for a time, leaving no address.

This piece, originally written for Violin and Orchestra, is one of the fruits of his travels—a reminiscence of scenes enjoyed in sunny Havana.

It consists of a number of short sections, bound together by the recurrence, in various forms, of distinctive rhythms and themes.

The rhythmic figure of the first melody is prominent throughout the piece. The time changes to a livelier measure, and soon the first rhythm is heard again, but in a new melody. Still another theme, in more flowing style, is brought in, and after some showy passages for the soloist, the opening section, varied a little, is repeated.

Finally, the Violin has still more brilliant display work, and a Coda touching upon several of the work's leading points brings it to an end.

### 4.25 ORCHESTRA

Spanish Serenade ..... *Albaniz*  
Spanish Dance ..... *Albaniz*  
Symphonic Poem, 'Tuchish Carnival' ..... *Luigini*

### 4.45 NORMAN ALLIN

Britany ..... *Ferris*  
Where do you go? ..... *Holbrook*  
Were you there? (Negro Spiritual) arr. *Bartlett*

### 4.55 ORCHESTRA

Overture to 'Hänsel and Gretel' .. *Humperdinck*

THE tuneful gaiety and homely sentiment of this piece make it a constant favourite. It will be remembered that it embodies tunes from the Opera—the Children's Prayer at the opening (on the Horns); the Witch's Magic (Trumpets); the Song of the Sandman who puts children to sleep, and so forth.

### 5.2 ANTONIO ROSA

Requiem (Cruller Song) ..... *Qui*  
Nocturne, No. 3 ..... *Mallory*  
Les petits moulin à vent (The little windmills)  
..... *Colperin, arr. Press*

### 5.12 ORCHESTRA

Musette, 'My Lady Lavender'  
..... *Peter, arr. Gerald Williams*  
Suite, 'Pictorial Scenes' ..... *Moscow*

### 5.20-5.30 THE FOUNDATIONS OF ENGLISH POETRY—V. 'MILTON'

THE majority of modern poets specialise in their own particular line, and we become accustomed to expecting from them the same sort of poetry. In more spacious days it was not so. Shakespeare wrote lyrics and sonnets as exquisite as his plays are magnificent, and similarly Milton, the epic poet of 'Paradise Lost,' was a lyric poet of the first rank. This afternoon's reading, which will include 'L'Allegro,' 'Lycidas,' and two of the sonnets, as well as passages from 'Samson Agonistes' and 'Paradise Lost,' will give a good idea of his range.

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the King Edward Memorial Hospital at Ealing, by Lady Tenn

THE General Hospitals of Greater London, though less well known than the famous London hospitals, do a great deal of valuable work of more than local importance, inasmuch as they relieve the central hospitals of a considerable number of patients. The King Edward Memorial Hospital at Ealing, which is one of these general hospitals in the London area, was built in 1911 on a site capable of extensive further development, and three stages of extension have since been completed. The latest of these, the Queen Alexandra Wing, cost £25,000, and it is to clear off the remainder of this debt, about £13,000, that a wide appeal is now being made.

Contributions should be addressed to Lady Tenn, at the King Edward Memorial Hospital, Ealing, W.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements, (Daunt only) Shipping Forecast

### 9.5 CALLENDER'S BAND

RISFAR GOODACRE  
(Conductor)

LEONARD GOWINGS  
(Trombone)

#### BAND

Festival March ..... *Hastock*  
Romance, 'Le Soir' (Even-  
ing) ..... *Rubinstein*

### 9.18 RISFAR GOODACRE

Let all the strains of joy  
..... *London Ronald*  
The Blind Plover  
..... *Unsung by Clarke*  
Easter Carol ..... *Martin Shaw*

### 9.24 BAND

Selection from the Works of  
Mendelssohn, arr. *Wofford*

### 9.38 LEONARD GOWINGS

She reared by the broken  
beach ..... *Coleridge-Taylor*  
Bird Songs at Eventide  
..... *Eric Coates*



BAND MUSIC AT ITS BEST.

Calleander's Cable Works Band, one of the finest in the country, is very popular with listeners whenever it comes on the air. Tonight it will broadcast from London, starting at 9.5.

### 7.55 A RELIGIOUS SERVICE

FROM CROYDON PARISH CHURCH

Conducted by the Rev. Canon E. S. Woods

THE BELL

Relayed from Croydon Parish Church

### 8.0 THE SERVICE

Hymn, 'City of God' (Songs of Praise, No. 216)

General Confession and Prayer for Absolution

Lord's Prayer; Thanksgiving

Psalm No. xcvi; Lesson

Hymn, 'Jerusalem' (Songs of Praise, No. 204)

Prayers and Intercession

Antiphon, 'I will lay me down in peace' (Noble)

Address by the Vicar of Croydon (The Rev.  
Canon E. S. Woods)

Hymn, 'Praise my Soul' (Songs of Praise,  
No. 342)

Benediction

TODAY is Industrial Sunday—an annual celebration of the dignity of labour and of the advance towards effective co-operation amongst all sections of those engaged in industry. These objects will be referred to by Canon Woods in his sermon in this broadcast service, and also

### 9.44 BAND

Trombone Solo, 'Lend me your aid' ('The Queen  
of Sheba') ..... *Gossard*  
Soloist, HAROLD LYCOCK

Variations on the Welsh Air, 'All through the  
night' ..... *Rimmer*

### 9.58 RISFAR GOODACRE

Softly awakes my heart ('Samson and Delilah')  
..... *Saint-Saëns*

### 10.4 BAND

Overture, 'Oliver Cromwell' ..... *Gould*

### 10.18 LEONARD GOWINGS

Joan upon the Uplands ..... *J. P. Robertson*  
Angels guard thee ..... *Gould*

### 10.24 BAND

Solemn Melody ..... *Wofford Davies*

TOWARDS the end of 1908, Tercentenary Celebrations of Milton's birth were held in London. At the famous Cheapside Church, St. Mary-le-Bow, close to which Milton was born, celebrations took place on his birthday—December the ninth. For this occasion Sir Walford Davies wrote this Solemn Melody.

### 10.30

### EPilogue



# Sunday's Programmes cont'd (April 29)

## 5GB DAVENTRY EXPERIMENTAL

(491.2 MC. 510 KC.)

Transmitted from the Daventry Experimental Station

### 3.30 A BALLAD CONCERT

From Birmingham

WALTER GLYNNE (Tenor)

Dorian Voices

Arabella I.

Henry I.

CONSTANCE HARBURST (Soprano)

Pastoral

Cory, arr. Wilson

Après un Hiver (After a Dream) ..... Paves

Then Charming Bird ..... David

With Piano Obligato by WALTER HEARD

### 3.50 CEDRIC SHARPE (Violoncel)

Rhapsody

Helma

Mourning

Valencia

Caprice

Ma Chère

A Song

Daphne

Reverend Timothy's Song ..... Hunter

Since my loved one has gone ..... Scotts 4

### 4.15 CONSTANCE HARBURST

A Blackbird Singing ..... Hunt

At the Well ..... Hagen

Villanelle

WALTER GLYNNE

Oh! that we two

Walter Gl.

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the depths the patient mother stave  
Fools in his arms the vapour of the Lord  
Strides for a kingdom and his King's army  
adding his pink more splendid than the  
snows

W. H. Auden, "The Sea and the Shore"  
The sea is a vast and lonely place  
and its shores are full of life  
and the great tomorrow  
is a land and sea up because of Him

Then will He come with meekness for His glory  
and we will be as before  
In a new world as before  
the playings from His works

Address by the Rev. Canon T. GUY ROGERS  
Hymn, "Blue eyes have seen the glory" (Songs of  
Praise No. 204)

10.10.14

### 4.45 THE WEEK'S GOOD CAUSE. (See London)

### 5.00 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 5.00 A STRONG ORCHESTRAL

From Birmingham

THE BIRMINGHAM

Symphony Orchestra

Conducted by

JOSEPH L. ...

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JOSEPH L. ...

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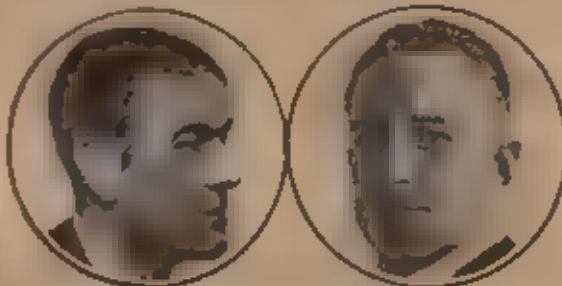
JOSEPH L. ...

JOSEPH L. ...

JOSEPH L. ...

JOSEPH L. ...

JOSEPH L. ...



Cedric Sharpe (left) and another artist who take part in the Ballad Concert from Birmingham this afternoon.

### 4.35 CEDRIC SHARPE

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THE titles are (1) In the Popular Style (two  
melody is not (fragments), (2) Unsettled  
Tune and Peasant Dance. This begins with  
of the will (fragments) (3) The last  
Pianoforte piece is Crieg's Bell Tones, the last  
in the set of Lyric P. Op. 54

LEONIE ZIVADO and Orchestra  
When I am laid in earth. (from "Dido and Aeneas")  
Purcell

### 9.20 ARTHUR BENJAMIN and Orchestra

Concerto for Piano and Strings Gordon Jacob

### 9.45 LEONIE ZIVADO and Orchestra

Sonic Axiom, ... } Scarlatti, arr. Lebell

Two in C major, ... }

### 9.55 ORCHESTRA

Suite from Schwanen in C, Op. 46. Tchaikovsky

Waltz in D Flat, Op. 64 No. 1

Waltz of the Flowers (from "The Nutcracker")

Tchaikovsky, arr. L.

### 10.10 ...

Serenade, "In the Far West" ... Bantock

In this four-movement work, produced at the

Hertford (Three Chorus, First vol. in 1914

Bantock has used American Negro and popular

songs. In the Second Movement he uses Way

down upon the Swanee River, and in the Fourth

Yankee Doodle, with Johnny, get your gun.

### 10.30 EPILOGUE

(Sunday's Programmes continued on page 130.)

## PROMOTED TO GENERAL MANAGER.

### Great Tribute to Pelmanism— "You Showed Me How."

"It is with feelings of great pleasure I am writing to inform you that I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the ability to succeed, but truly, you showed me how." (P. 32,310.)

This letter is one of thousands of similar messages constantly received by the Pelman Institute from men and women in all parts of the world.

Even the most cursory glance through the daily correspondence of the Institute reveals the fact that Pelmanism is accomplishing a most wonderful work in training the minds, improving the prospects and increasing the happiness of thousands of men and women of all ranks, ages and conditions, engaged in practically every known Profession, Trade and Industry in the world.

Amongst the failings and weaknesses rapidly and permanently removed by Pelmanism are

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Depression	Moodiness
Tiredness	Diffidence
Lost Confidence	Weakness
Brain Fag	Mental Weakness

But Pelmanism does more than this. Based on the soundest Psychological principles it provides a system which enables you to train your mind efficiently, to increase your efficiency and your earning power and to develop such valuable business-like qualities as

—Concentration	—Self-Confidence
—Initiative	—Resourcefulness
—Optimism	—Cheerfulness
—Driving Power	—Personal Magnetism
—Salesmanship	—Presence of Mind
—Organising Power	—Reliability
—Will-Power	—A Reliable Memory

and many others equally useful and important.

### Lord Walsingham's Praise.

"If every person in the country were a Pelmanist," writes Lord Walsingham, "that a time gone through the Pelman Course, and applied its principles and system to his or her daily life, we should be a thoroughly well-educated and well-organised race, and beyond measure superior to what we are in keeping our position and influence in the world."

This is high praise. But not too high, as every one who has taken up Pelmanism or read the account of the revised Pelman Course given in "The Efficient Mind" will at once admit.

This book, "The Efficient Mind," is a

valuable evidence of the results of the latest discoveries in Psychology, and is based on the most scientific principles of the mind.

500,000 people. It also shows how you can to buy a course of Pelmanism on especially convenient terms. The book is free, and you can obtain it either by calling for it, or by writing for it to the Pelman Institute, 95, Pelman House, 13, ... Street, London, W.C.1. The book will be sent to you gratis, and post free. Get it to-day in order to "get on" to-morrow.

Overseas Branches:—PARIS: 25, Rue Boissay  
LONDON: 95, Pelman House, 13, ... Street  
MELBOURNE: 30, ... Street  
NEW YORK: 10, ... Street







## 12.

[illegible]

2BD      ABERDEEN      5.00

3.76 5 4 5.30 5.30

[illegible][illegible]

chayotim. Vined (Purser, 1966, p. 224). *chayotim*

12 30 — Empire.

2BE BELFAST.

**Hymn** Scripture Reading, Anthem, "If ye love Me, keep"

My Commandments (Sir H. St John) Address by Rev  
L. J. C. B. ...  
... and Father at ...  
Bristol ... 6.45 — M. from London, 10.30 ...

THE RADIO TIMES.

*The Journal of the British Broadcasting*

*Published every Friday—Price Twopence.*  
*Editorial address: Seven, Hill Lane.*

## (Continued from page 147.)

but very soon he was talking to me, and I had forgiven—nay forgotten—his dreadful appearance. In short, he was charming. It seemed rather a solemn meeting between the two great Victorians, both shy. I own I did not hear a word they said after George Lewis began talking to me. Presently the gods went up to Olympus—that is, the poet's library, with its magnificent view—and he read his poetry to them. It must have been here that the axe broke between the two Olympians, as they warmly discussed molecules—the scientific fashion of the moment. Presently I was conducted into the Presence—that is, I was set down on a sofa by George Eliot—moment I had longed for for years! No interesting remarks occurred to me. My idol sat by me stiff and stark. She asked me a few questions which led nowhere except to another silence. My prize moment had been drawn and it had only been a donkey prize.

We are gathered at the front door. The Lewises are climbing into their hired landau. It lumbers round the sweep before the door and turns into the drive. They look back. The poet, standing tall and back before his door—not in the classic cloak and hat this time—waves his hand to the departing novelist. 'Good-bye, you and your mole-cules,' he calls after her; and perhaps there is a note of exhalation in his voice.

rather than the lover of a famous woman.



# PROGRAMMES for MONDAY, April 30

## 2LO LONDON and 5XX DAVENTRY

(881.4 M. 832 KC.)

(1504.2 M. 187 KC.)

10.15 a.m. A  
SHORT RECORDED  
SYMPHONY

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

10.35 (Daventry only) Gramophone Records

12.4 A BALLAD CONCERT  
CARYS DAVIES (Contralto)  
CLIFFORD MILLAR (Tenor)

THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

10.20 AN ORGAN RECITAL by HAROLD E. DARRY

From St. Michael's, Cornhill

Mass in E-flat  
Concerto No. 4 in F  
Prelude in C Sharp Minor  
Prelude and Fugue in C Major

2.30 Miss Rhoda Power: 'Boys and Girls of Other Days (18th and 19th centuries) - The Young Fur Trader'

TO the history classes of schools, Miss Rhoda Power's tales have become well known as occasions for bringing the record of facts to life and visualizing the human side of things dealt with in abstract generalities in the ordinary history book. This term she will continue the series on the same lines as before, dealing now with the boys and girls of the eighteenth and nineteenth centuries, up to the time of the first steam trains.

3.0 Musical Interlude

3.5 The Great Stories from History and Mythology, told by Miss Rhoda Power. 'Tales from the North - I. Way the Son of the Story of King Frodo's Wanderings - Old Stories'

THE Great Stories told in the past have been drawn from the Greek mythology and from the Norse legend, the oldest myth of the world. This season Miss Rhoda Power will tell the stories of the Norse gods, which had a Pantheon and a world of their own, the characters of which were closely to the gods of ancient Greece, but the spirit of which was very different, and strangely unfamiliar to most of us.

3.20 Musical Interlude

AN AFTERNOON CONCERT  
MARSHALL MURTON (Baritone)

4.0 THE PICCADILLY DANCE BAND  
Directed by AL STARITA from the Piccadilly Hotel

Household Talk by Miss WINIFRED JAMES  
'Cookery as an Art'

5.15 THE CHILDREN'S HOUR

'Old Wives a Key,' another Gnome Story by Mabel Marlowe. 'Turkish March' and other Piano Solos by Cecil Dixon. 'Living in Wales,' a very whimsical story by Richard Hughes. 'Songs of the Poet' (Stanford), sung by Rex Palmer.

6.0 AN ORGAN RECITAL by PATRICK  
From the Astoria Cinema

6.15 Musical Interlude

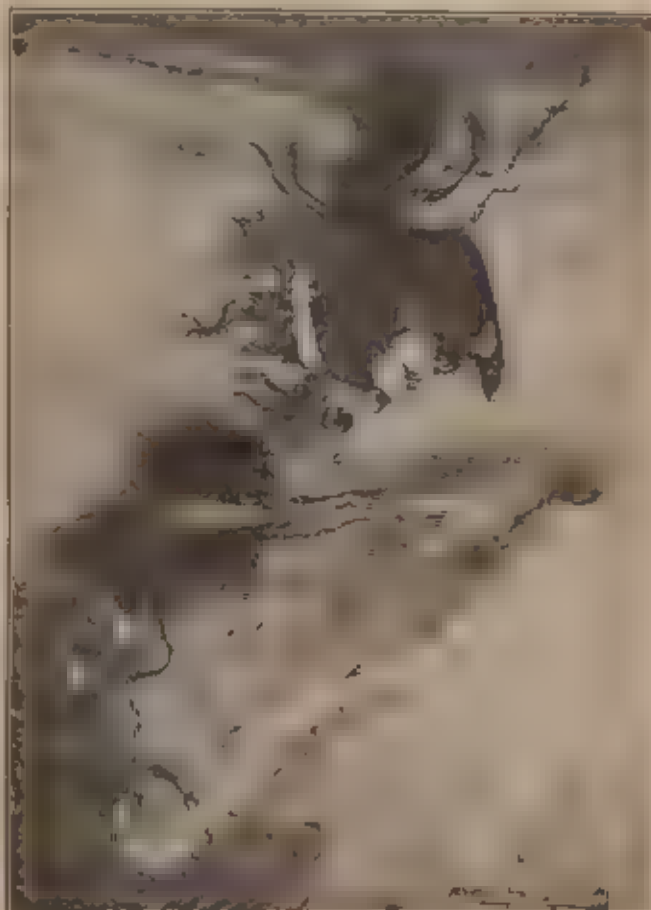
6.30 TIME SIGNAL, GREENWICH, WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

6.45 AN ORGAN RECITAL by PATRICK (Continued)

7.0 Mr. JAMES AGATE, Dramatic Critic

7.15 THE FOUNDATIONS OF MUSIC  
SONS OF THE WOLF  
Sung by ROGER CLAYSON et al.

7.25 M. E. M. SPOFFA, French Tenor  
a reading from 'Le...'



ALBERICH AND THE RHINE-MAIDENS

The first of the series of opera broadcasts from Covent Garden comes tonight, when the first scenes of *The Rhine-Gold* will be relayed by London at 8.30. Above is reproduced one of Arthur Rackham's illustrations to 'The Ring of the Nibelung,' showing the three Rhine-Maidens tormenting Alberich the Nibelung in the depths of the Rhine.

7.45 A LIGHT INSTRUMENTAL CONCERT  
HERBERT WYNNERS (Violoncello)  
HERBERT FRYER (Pianoforte)

HERBERT FRYER  
Le Coucou  
M. de la Ronde  
L'oiseau

7.52 HERBERT WYNNERS  
M. de la Ronde

8.2 HERBERT FRYER  
M. de la Ronde

8.10 HERBERT WYNNERS

An Springbrunnen

8.30

8.20 HERBERT FRYER  
Prelude in E Minor (Op. 11)  
Prelude in C Major (Op. 11)

(Wagner)

Act I. Scene 1

Relayed from the Royal Opera House  
Covent Garden

Chatterbox

Alberich ..... EDWARD HAMMON  
Wogbold ..... GINETTE DE FOKES  
Wogbold ..... GINETTE DE FOKES  
Flosshilde ..... GLADYS PALMER

Conductor, Sir SO WALTER

IN *The Rhine-Gold*, the first of the four operas making up the *Ring*, we are told how the ring was made by the dwarf Alberich, and how Wotan, King of the Gods, stole the ring. In the consequences of this theft, the whole tetralogy is shown in the whole tetralogy. *The Rhine-Gold* we are to hear the first scene. The action takes place at the bottom of the river Rhine.

When the curtain rises Alberich and his gold are seen swimming about, sporting together and singing. These are the guardians of the treasure of gold. The dwarf Alberich, who is the guardian of the gold, is seen in the depths of the river and the maidens tell him that whoever makes a ring from the gold will be able to conquer the world. Only a man who furrows the land can win it. Alberich determines to pay the price of his love, and snatching the gold, bears it away.

9.0 WEATHER FORECAST, METEOROLOGICAL NEWS BULLETIN

9.15 'I Remember'—The Rt. Hon. L. S. AMERY: 'Impressions of An Empire'

Local Announcements, Daventry  
9.51 (Spring Forecast)

9.35 A GRETCHANINOV CONCERT

ALEXANDER SHCHUKOV (Baritone),  
PAUL HERMANN (Violoncello)

THE WIRELESS SINGERS

ALEXANDER GRETCHANINOV (Pianoforte)

AFEX, LE CHIEF OF

Le Fleuve

Mon Pays

Triste est le steppe

(Accompanied by the Composer)

9.45 PAUL HERMANN and the Wireless Singers  
Sonata for Violoncello and Piano  
Mozart: Allegro assai  
Mozart: Presto

10.15 THE WIRELESS SINGERS

Three Russian Children's Songs

Op. 51

Ayn-doo-doo!; The Johnny Cuckoo

(Johnny rings the bells)

10.20 ALEXANDER SHCHUKOV

Two Popular Russian Songs

Sur la montagne, Au grand...

Le...

Le...

10.20

YVETTE EVILLE

YVETTE DARNAY (Light Song)

HARRY HENSLEY (Child Impressions)

HARRY PEPER and a Piano

In his own Compositions

THE B.B.C. DANCE ORCHESTRA

Personally Conducted by JACK PAYNE

11.0-12.0 (Daventry only) DANCE MUSIC  
JAY WARDEN'S BAND from the Carlton Hotel











# Monday's Programmes continued (1941 30)

5.0 ...  
5.15 ...  
6.0 ...  
6.30 11.0 ...

**5NG NOTTINGHAM.** 218.2 M. 1,020 KC.

12.0 1.0 ...

2.30 London Programme relayed from Daventry

5.0 Mrs. WEBSTER: "The Lesser Scottish Poets"

5.15 THE CHILDREN'S HOUR

6.0 ...

6.30 11.0 S.B. from London (9.30 Local Announcements)

**SPY PLYMOUTH.** 400 M. 250 KC.

12.0 1.0 A GRAMOPHONE RECORD

A Light Orchestra and its ...

2.30 London Programme relayed from Daventry

5.0 ...

5.15 ...

6.0 London Programme relayed from Daventry

6.30 11.0 S.B. from London (9.30 Local Announcements)

**6ST STOKE.** 294.1 M. 1,020 KC.

12.0 1.0 ...

2.30 London Programme relayed from Daventry

5.0 ...

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

**5SX SWANSEA.** 294.1 M. 1,020 KC.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 ...

6.0 For West Wales Girl Guides

6.15 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

The musical annotations on the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage). Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times', 8-11, Southampton Street, Strand, W.C.2.

## Northern Programmes.

**5NO NEWCASTLE**

12.0 1.0 ...

2.30 ...

5.0 ...

5.15 ...

6.0 ...

6.30 11.0 ...

**5SC GLASGOW**

12.0 1.0 ...

2.30 ...

5.0 ...

5.15 ...

6.0 ...

6.30 11.0 ...

**2BD ABERDEEN**

12.0 1.0 ...

2.30 ...

5.0 ...

5.15 ...

6.0 ...

6.30 11.0 ...

**2BE BELFAST**

12.0 1.0 ...

2.30 ...

5.0 ...

5.15 ...

6.0 ...

6.30 11.0 ...

As delicious as they are moderate in price

**Emblem Assorted BISCUITS**

**CARR'S Biscuits**

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# PROGRAMMES for TUESDAY, May 1

2LO LONDON and 5XX DAVENTRY

(2LO L. M. 880 KC.)

(5XX D. M. 167 KC.)

12.15

SOUND RECORDING SERVICE

10.30 WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 THE STANLEY CRAPPEL TRIO  
MAY TALKS (Singing)

1.5-2.0 GEORGE BOLLARD and his ORCHESTRA  
from the Savoy Hotel

2.30 Sir H. WALFORD DAVIES: 'Elementary Music, No. 1: Back to the Keyboard'

3.15 Musical Interlude

3.20 W. E. M. STURMAN, Elementary French

3.50 Musical Interlude

4.0 WILLIAM HODGSON'S  
MARBLE ARCH PAVILION ORCHESTRA

4.15 Mr. J. C. SQUIRE: 'On Reading Poetry'

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA (Continued)

5.0 HONGKONG ABROAD: III—The Rev. FRANK TATCHEL: 'Venice and the Holy Towns of Umbria'

Beauty and historical associations—the little old towns of Urbino, Perugia, Assisi and the plan of Venice on the other side of the Adriatic, with Venice dominating it from the security of her lagoons. Mr. Tatchell, who will be accompanied by a...

...the Happy Prince, who, after being as a counsellor to the wayfarer he is invaluable and unique.

5.15 THE CHILDREN'S HOUR

The Merry Month of May

'A simple little play That is suited to the day'

THE CLOW SEXTET and THE WINDMILL SEXTET

6.0 A Recital of Gramophone Records arranged by Mr. CHRISTOPHER BROWN

6.30 THE SIGNAL GREENWICH: A Weather Forecast. First NEWS NEWS BULLETIN

6.45 Gramophone Records

7.0 The Rt. Hon. NEVILLE CHAMBERLAIN, M.P.: 'Milk and its importance to Public Health'

MILK, which is one of the very oldest articles of food, is one of the most important and valuable of all. It can be produced in sufficient quantities by our own farmers, and an attempt is now being made to awaken Mr. Neville Chamberlain will visit and reinforce in this...

7.15 THE FOUNDATIONS OF LIES

SEXUS OF HUGO WOLF

Sung by ROGER CLAYTON (Tenor)

7.25 Mr. ALAN J. FRANK: 'Wit and Humour in Books—I, Boswell's "Life of Samuel Johnson"'

Boswell's "Life of Johnson, a vast, an... that most people who read... Whether the humour... or not is a point still... the wit of Johnson... phantoms repeats that is to ordinary wit as a steam-digger is to the amateur gardener's trowel—is beyond all dispute. His humour, too, are remarkably attractive, and help us to... of Literature as a human being like ourselves. In Boswell, therefore... a good subject for the first of his series on "Wit and Humour in Books" in which he will discuss authors so far removed from the type as Stephen Leacock and...

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by D. W. ...

JOHN ...

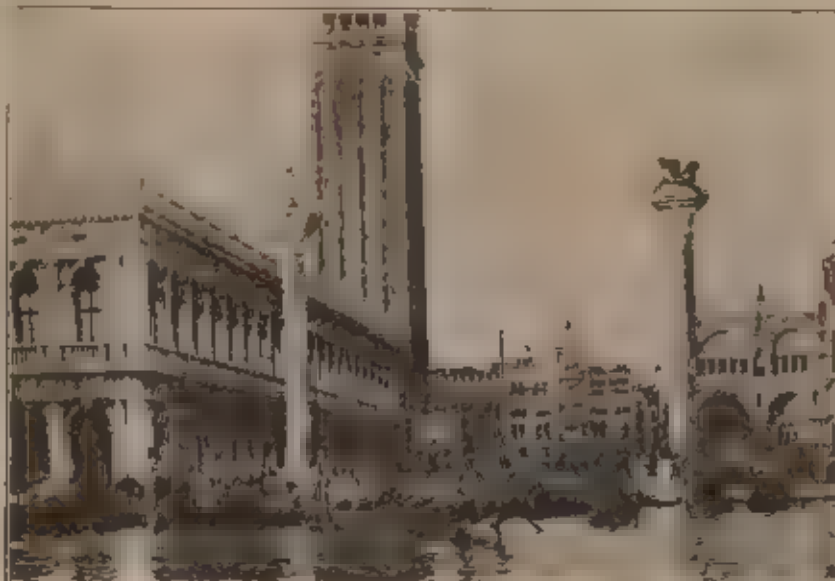
Overture, 'May Day' ...

8.2 LINDA  
Selection from 'The Emerald Isle' Sullivan and G...

8.10 JOHN TATCHELL  
Will thou be my dearest? ...

8.26 LINDA  
First 'Peer Gynt' Suite ... Grieg

Morning; Death of Aeg; Aegre's Dance; Dance of the Gnomes in the Hall of the Mountain King



THE STately WATER-FRONT OF VENICE

In strong contrast with the intimate beauty of such walled towns as Perugia and Assisi is the regal magnificence of Venice, the Queen of the East. Venice and the Holy Towns of Umbria is the title of Mr. Tatchell's talk—the third in the series on holidays abroad from London this afternoon.

8.45

What is all the world?

Old Clothes and Fine Clothes ... Maria Shaw

8.54 BAND

Naval Patrol, 'Britain's First Lane' A. Williams

8.59-9.30 (Daventry only) Mr. W. M. TATCHELL: 'Modern Transport—I, Roads'

TRANSPORT, in modern Britain. Through a transition phase, as they have from their decline in the power of the railways, and in turn respond. In his series, St. Phillips, now L. University, who has... with... published... transport...

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES: 'Music in the Ordinary Listener, Series VI—Music in the Home'

9.35 LINDA (Daventry only)

9.40 MAY DAY

on THE LITTLE GIPSY

A Musical Play in One Act

Adapted by DAVID GARRICK

Music by ALAN

The whole revised and adapted by JULIAN TERRACE, the Libretto in...

THE WIRELESS ORCHESTRA and THE WIRELESS CHOIR, conducted by JOHN ANGELL

I know a rich farmer ... ARTHUR CLARK  
Will thou be my dearest ... JOHN ARMSTRONG  
Clod, his servant ... AUBREY WILKINS

The Little Gipsy ... GAVIN KNIGHT  
Daisy Farrow, W. Farrow's sister

Betty, a country wench ... CUNEIF HADY

MARY SPRAY

The scene is a village green on May Day, 1775, when village lads and lasses dancing round the Maypole. They think and talk of little else but the great question, 'Who will win Sir John Goodwin's legacy of £100?' That will, however, be the couple who get married on May 1, provided that the...

For a good many years Arno was the regular composer at the... conducted there for... He was composer also to Vauxhall Gardens, and to Covent Garden. It was at this theatre that he brought out his Opera *Antony and Cleopatra*.

*May Day* belongs to his last opera. It came out in 1775, three years before his death at the age of sixty-eight.

10.30-12.0 DANCE MUSIC: AND PLEASANTLY PLAYERS, under the direction of AL STANLEY, and The... C. N. Watson, from The Piccadilly Hotel.



# Tuesday's Programmes cont'd (May 1)

## 5GB DAVENTRY EXPERIMENTAL

(8.55 P.M. 870 K.C.)

DAVENTRY EXPERIMENTAL

3.30 P.M. THE LITTLE THEATRE AND THEATRE

### 4.0 A MILITARY BAND PROGRAMME

From Birmingham

THE LONDON POLICE BAND

Conducted by RICHARD WASS

Start at 4.15 P.M.

Wagner arr. Hartmann

Overture to 'Mazurka' ... Auber, arr. Ureedy

### 5.15 EDA KERSEY (Violin)

Coming from 'The Mastersingers of Nuremberg'

Wagner, arr. Hartmann

Programme arr. A. J. ...

First Dance L. A. M. or Brothers

arr. Joachim

Band

Second Variations from the 'Surprise' Symphony

Mozart, arr. Goldfray

### 4.40 EDITH JAMES (Entertainer at the Piano)

High Ways and Happy Ways

Shay

There's a cradle in Carolina

Ahler

Looked up my trunk and I went

Gordon

Band

Suite from 'Carmen' ... Bizet, arr. Goldfray

The Torqueros, Intermixed, Dragon of Alcala,

Comes to ...

### 5.5 P. KERSEY

First ...

Albiniz arr. R. ...

Second ...

Mazurka, arr. Surin

John of Navarre ...

Sordani

### 5.15 BAS

Coming from 'The Pirates of Penzance'

Sullivan

Comet Solo, 'Love's Garden of Roses'

Ungton Wood, arr. Goldfray

Hobbs L. C. Wright

### 5.30 EDITH JAMES

Who that knockin' at my door?

Shay

Every time my sweetie passes by

Ahler

It may be all

Herbert

Band

Second ...

English Pastors

Farrar, arr. Goldfray

### 5.45 THE CHILDREN'S HOUR (From Birmingham)

All round the Maypole, by E. M. Giffiths

Songs by Marjorie Lyon (Soprano), 'Why is the sky blue?' by Nola Trigg, Eda Kersey

(Violin)

### 6.30 THE SIGNAL (GREENSBORO WASHINGTON)

LAST FIRST GENERAL NEWS BULLETIN

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

Personally conducted by JACK PAX

### 7.30

Next ...

A Lesson in the Ballet ...

### 7.50 DANCE MUSIC (Continued)

### 8.0 THE ROYAL PHILHARMONIC SOCIETY

Eighth Concert of the Season

Relayed from the Queen's Hall

THE ROYAL PHILHARMONIC ORCHESTRA,

Conducted by

Sir HAMILTON HARTY

First Hunt and Storm in the Forest, from 'The

Swiss ...

Second ...

Third ...

Fourth ...

Fifth ...

Sixth ...

Seventh ...

Eighth ...

Ninth ...

Tenth ...

Eleventh ...

Twelfth ...

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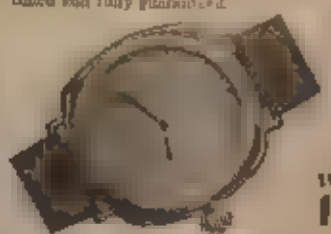
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# PROGRAMMES for WEDNESDAY, May 2

## 2LO LONDON and 5XX DAVENTRY

(30.4 M. 830 MC.)

(5.004 M. 187 MC.)

10.15 a.m. A

Service

10.30 *Country of the Sun* (GREENWICH WEATHER FORECAST)

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT

ROSEALINE CLARKETT (Mezzo-Soprano)  
TREVOR GLEN (Tenor)12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE1.0-2.0 FRASCHETTI'S ORCHESTRA  
Directed by GEORGES HAROX, from the Restaurant Fraschetti

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

2.50 Musical Interlude

3.0 Mr. J. O. STUBART and Miss M. SOME  
'The England of Shakespeare'  
Introduction—William Shakespeare's Life

ANYBODY who wants to understand Shakespeare's plays must, unless he would rather cut the research and stick to 'modern drama', know something of the conditions of life in England at the time when they were first produced. This series of talks, which will continue on Wednesdays until the end of June, will build up a background to the plays by giving short sketches of life in Elizabethan England, illustrated by readings from the works of Shakespeare himself and his contemporaries. This afternoon Mr. Stubart and Miss Somerville will start by discussing what is known of Shakespeare's own life—which is, as a matter of fact, not very much.

3.30 Musical Interlude

3.45 Mr. ERIC DUGGILL: 'Some Common Garden Animals—I, Spiders'

TO the naturalist, the most ordinary garden in the British Isles is a miniature Zoo, full of interesting creatures whose lives and habits will repay study, although the largest of them may be no bigger than a toad. Spiders and worms, ants, frogs, earwigs and bees are all fascinating when one comes to know a little about their habits, and listeners to Mr. Duggill's talks may be assured that he has many curious things to tell about all these mysterious denizens in our domestic air, shrubs and soil.

4.0 A LIGHT CLASSICAL CONCERT

THE WINDMILL SINGERS

THE OLD ENGLISH CHAMBER ORCHESTRA

conducted by FRANK ADLINGTON

Horn Boyer

Trumpet Leighton—Clarinet—Clarinet

Flute Fyfe

Fagotto Fyfe

4.15 WIRELESS SINGERS

Aye! Has any found a lad? Don Art

Oyes! Has any found a lad? Tonia

4.22 ORCHESTRA

Moderato—Purcell

Minuet—Purcell

Pavane from 'King Arthur'—Purcell

Prelude—Air—March—Purcell

4.35 WIRELESS SINGERS

Fair are those eyes—Cantandish

I have ere this time heard many one say—Cantandish

4.42 ORCHESTRA

Suite—Fanny

Concerto—Tibbena

Gavotte—Tibbena

4.55 WIRELESS SINGERS

Adieu, sweet Anaryus—Whys

Sing we and chant it—Morley

5.2 ORCHESTRA

Fugue—Jones

Fugue—Bunney

Coutante—Mimel—Gavotte—Andante—Fantasy—Purcell

5.15 THE CHILDREN'S HOUR

Hedges and Houghs

Wherein we resort to the garden

HELEN ALTON will sing of the 'Wallflower Bed', 'The Optimist', and other suitable subjects

MIRIAM NEWELL will support her with a short chat about Garden flowers and Sun Dials

There will also be a story called 'In those Days' (Eleanor Burgon), which tells of a flower that was dear to the heart of a Queen

6.0 Musical Interlude

6.20 Royal Horticultural Society's Bulletin

6.30 TINK SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Dr. T. CARMATH International Co-operation in Health

7.15 THE FOUNDATIONS OF MUSIC

SONGS OF THE WOLF

Sung by ROGER CLAYTON (Tenor)

7.25 Dr. R. CLARKE 'Chemistry in Daily Life'

'Air and the Elements' S.B. from Plymouth

CHEMISTRY is one of the subjects that nearly all schoolboys enjoy, and it is one of the grannies that the older generation have against their own school days that it was not included in a normal general education. In this series of talks Dr. Claxton (who is Lecturer in Chemistry at the University College of the South West, Exeter) will introduce his listeners to the most interesting aspect of chemistry—the science of natural facts. This even may be reviewed different theories of air and of the elements.



A SHEIK OF THE ATLAS MOUNTAINS.

The wild scenery and picturesque people of the Atlas mountains in North Africa will be described by Mr. Richard Hughes, the playwright and novelist, in his talk on 'A Real Journey into the Middle Ages', which he will broadcast from London tonight.

new and... the time of Aristotle to the present day and the mixture of man's, superior and that goes to make the air

7.45

VALDEVILLE

CLAPHAM and DWYER

and

HARRY BEMBLEY'S CHILDREN

IN BARKS IN THE WOOD

A Burlesque Pastoral written by

HARRY BEMBLEY

HERBIE MATTHEWS (Light Songs)

TOM CLARK (at the Piano)

DEALY and CLARK (Synchronized Harmony)

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

9.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

9.15 Mr. RICHARD HUGHES A Real Journey into the Middle Ages

9.30 Local Announcements; (Daventry only) Shopping Forecast

9.35 A CHAMBER MUSIC CONCERT

WILLIAM PRIMROSE (Violon)

FRIDA KINDLER (Pianoforte)

HERBERT HEYNER (Baritone)

WILLIAM PRIMROSE and FRIDA KINDLER

'A Real Journey into the Middle Ages'—Heathcote

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# Wednesday's Programmes cont'd (May 2)

## 5GB DAVENTRY EXPERIMENTAL

(451.5 M.)

(510 K.D.)

TRANSMISSION FROM THE T.M. STATION

- 3.0 CHAMBER MUSIC**  
*From Birmingham*  
**THE MARY ABBOTT PIANOFORTE TRIO** FRANK VENTURA, Viol. Harry Stamp (Violoncello) MARY ABBOTT (Pianoforte)  
**Trio in B Flat (Op. 97)** ..... Beethoven  
 (1) Moderately quick; (2) Scherzo - lively; (3) Variations; (4) Moderately quick  
**3.30 MARY ABBOTT**  
**Three Impromptus** ..... Schubert  
 (1) No. 2, Op. 36, No. 3 (2) No. 4, No. 4  
**3.45 Trio**  
**Suite of Miniatures** ..... Frank Bridge  
**4.0 THE B.B.C. DANCE ORCHESTRA**  
 Personally conducted by JACK PAYNE  
 FRANK BRIDGE  
**KEL KERR and OJO HAMILTON (Banjo Solos)**

- 5.45 THE CHILDREN'S HOUR (From Birmingham)**  
 'The Walnut Shell Helms', by G. B. Hughes. Jack and a Piano, 'The Lady of Lindover', by T. Davy Roberts. E. W. Parker (Xylophone)  
**6.30 TIME SIGNAL**  
 FORECAST, FIRST GENERAL NEWS BULLETIN  
**6.45 LIGHT MUSIC**  
*From Birmingham*  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
 Conducted by JOSEPH LEWIS  
 Overture to 'The Maid of Athens'  
 Pantomime, 'The Three Bears' ..... Eric Coates  
**7.10 CHATTERLY INGRAM**  
 The Brightest Day  
 Enthalpe Mort a Morning Len Lehmann  
 O that it were so Frank Bridge  
**7.20 ORCHESTRA**  
 Waltz from Fifth Symphony ..... Tchaikovsky  
**CHATTERLY INGRAM**  
 A Birthday ..... Lewis  
**7.35 ORCHESTRA**  
 First Suite of Ballet Music from 'The Two Pigeons' ..... Messiaen

**7.45 'THE VALKYRIE'**  
 (Wagner)  
 Act II  
 Relayed from the Royal Opera House, Covent Garden, London  
 Characters:  
 Wotan ..... WILHELM RODE  
 Brunnhilde ..... ELIZABETH ORNE  
 Siegmund ..... LAURITZ MELCHION  
 Siegfried ..... JERRY LEHMANN  
 Hunding ..... W. HARRIS  
 SIEGMUND and Siegfried are partly descendants of an heroic mortal race, partly divine. Wotan himself, lord of the gods, gave them their existence. They are predestined to bring into the world the hero, Siegfried, who shall redeem the world from the curse of the Ring and of gold.  
 When Siegmund and Siegfried were young boys, both were now grown up. Siegfried is betrothed to a rough, brutish husband, Hunding. Into Hunding's hut comes Siegmund, not knowing where he is, in sore straits and very weary

after battle. He meets Siegfried. They do not recognize each other but begin to feel the affinity of their blood. Siegfried finds that Siegmund is his enemy. He gives him the sword which Siegmund had thrown away. Siegfried challenges him to fight on the morrow. He and Siegfried withdraw, later, Siegfried returns. He shows Siegmund the sword which an unknown guest (Wotan) thrust into the roof of the hut. Siegmund draws out the sword, and the lovers flee.

### ACT II

In a wild, rocky place we find Wotan and his daughter Brunnhilde, chief of the band of Valkyrs. Wotan desires that Siegmund and Siegfried bring forth heroes to defend Valhalla, that have of the gods. He therefore orders Brunnhilde defend Siegmund in battle, but is surprised his outraged wife Fricka to take back the order.



### BRUNNHILDE THE VALKYRIE

from Arthur Rackham's illustrations to 'The Ring of the Nibelung'. The second act of 'The Valkyrie' will be relayed from Covent Garden this evening at 7.45.

- 9.15 ORCHESTRAL MUSIC AND A PLAY**  
*From Birmingham*  
**THE BIRMINGHAM STUDIO ORCHESTRA**, conducted by JOSEPH LEWIS  
 Waltz, 'Ma Charentaise' ..... Waldteufel  
**9.23 'THE DUTCH BRUTE'**  
 A Play - One Act Play  
 GEORGE JARVIS  
 Presented by STUART VINDEN  
 VINDEN  
 STUART VINDEN  
 GLADYS JOINER  
 PHILIP THOMAS  
 The scene is the living room of a workman's model dwelling. Mrs. Wicks, a middle-aged, busy little woman of about forty-five, is busy with a couple of mugs at the stove. Mrs. Wicks, a sallow, discontented looking woman of about forty, with her hair in curling pins, is seated at the table at which is a tea tray. She speaks in a complaining voice, proudly conscious that her narrative is one of strong dramatic interest.  
**9.45 ORCHESTRA**  
 Divertissement, from 'Les Brinnyes' (The Fairies) ..... Mussorgsky, arr. Moussorgsky  
**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**  
**10.15-11.0 DANCE MUSIC**  
 SEVERAL CHOICE OF DANCE MUSIC  
 OF RAMON NEWTON from Covent Garden  
**11.0-11.15 THE CECILIANS**, from the Hotel Cecil

(Wednesday's Programmes continued on page 168)

## ENGLAND FRANCE GERMANY



Miss Evelyn Laye sitting in on a Rees-Mace.

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# Wednesday's Programmes continued (May 2)

**SWA CARDIFF.** 353 M 950 KC

**10.15 A SYMPHONY CONCERT**  
 Rehearsal from the National Museum of Wales  
 NATIONAL ORCHESTRA OF WALES

1. Symphony No. 1 in D major, Op. 1  
 2. Le Marchant, Op. 1  
 3. Mozart, Op. 1  
 4. Haydn, Op. 1

**2.30 Llandudno - Llandudno - Llandudno**

**4.0 A CONCERT**

**LIT. STATION TRIO: FRANK THOMAS (Vocal)**

Selection from 'The Song of the Lark' (Vocal)

Selection from 'The Song of the Lark' (Vocal)

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Selection from 'The Song of the Lark' (Vocal)



**SIR JOHN DANIEL**

the notable Welsh Nationalist, and author of 'The Philosophy of Ancient Britain', has chosen the programme that will be broadcast from Cardiff between 9.35 and 11.0 tonight

**2ZY MANCHESTER.** 384.6 M. 780 KC.

**12.0-1.0 Gramophone Records**

**2.30 Llandudno - Llandudno - Llandudno**

**3.30 FRED R. ...**

**London Programme relayed from Deventry**

**4.0 A STUDIO CONCERT**

**THE STATION ORCHESTRA**

**March, 'Punch and Joke', ...**

**Overture to 'A Midsummer Night's Dream'**

**OSTIA COOK (Contralto)**

**The Merry Tale ...**

**The Little People ...**

**OSTIA COOK (Contralto)**

**Capriccio in D Major ...**

**Waltz, 'Thousand and One Nights' ...**

**Suite 'Jeux d'Enfants' ...**

**Thinking ...**

**The Great Adventure ...**

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**7.45 A GILBERT AND SULLIVAN PROGRAMME**

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**ALWAYS DEMAND**

# **COSSOR**

**THE VALVE THAT MADE**

**THE SET GETS**

**THE 7 COUNTRIES**

RADIO from France, Germany, Switzerland, Holland, Italy and Spain - together with all the wonderful Alternative Programmes. That's what for you. And all because it uses Cossor Valves. No other Valves are so splendid for long-distance Broadcasting - nor so pure. With Cossor Valves in your set - no matter its current or make - reproduction will be unannounced. Let your Dealer advise you to-day which types you should buy.

**Q** More than 100,000 sets are sold every day in the world. The Cossor Valve is the most popular of all. It is the only valve that can be used in any set. It is the only valve that can be used in any set. It is the only valve that can be used in any set.

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Highway Gen. London, N.3.

CA 40.





**T**HERE are still many people who think that because an H.T. Dry Battery costs less than an Oldham H.T. Accumulator, it is cheaper to run their Sets from Dry Batteries. But there's a fly in the ointment! In spite of its apparent low price, the H.T. Dry Battery isn't cheap at all, for two reasons. First, no one can tell how long it will last. One defective cell will shorten the life of the whole Battery. Even when not in use its energy steadily leaks away. Secondly, when exhausted it must be discarded. Money down the drain with nothing to show for the expenditure. But see what you get for your money when you invest in an Oldham H.T. Accumulator. You get an H.T. supply which will last for years. The more you use it the better it becomes. Recharge it several times a year—no other attention is necessary. And how little it costs—ten 10 volt blocks (100 volts) cost

only 55s. If you want to increase your H.T. voltage at any later date merely buy extra 10-volt blocks at 5/6 each.

But actual cost is only half the story. An Oldham H.T. Accumulator increases the volume, adds to the range and improves the tone of any receiver. Why? simply because it gives it that vital power which is its very life-blood. As a user of an H.T. Dry Battery you know the cracklings and the noises which begin after your battery has been used for a few weeks.

The day you change over to an Oldham H.T. Accumulator you will end this annoyance. It is dead silent—cracklings are impossible. From the moment you switch on until the end of the programme even though it lasts six hours—every note will be crystal clear. No fading and no distortion.

Think over these statements carefully. They are irrefutable. The fact that the sales of Oldham H.T. Accumulators show a steady increase is positive proof of their overwhelming superiority.



Oldham 10-volt H.T. block, capacity 2,500 milliamperes complete with connecting flex and two wander plugs

**5/6**

Extra large size, capacity 5,500 milliamperes

Wooden trays not required. Ask your dealer to show them to you.

To Motorists Oldham Starter Batteries are just as good as Oldham Wireless Accumulators

**You can always depend on**



**H.T. ACCUMULATORS**



# Wednesday's Programmes cont'd (May 2)

(Continued from page 168.)

61 H	HULL.	204.1 M 1,020 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.20	Royal Horticultural Society's Bulletin	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

6BM	BOURNEMOUTH.	326.1 M 930 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	BILL BROWN'S DANCE BAND relayed from the Westover	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

5NG	NOTTINGHAM.	275.2 M 1,080 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.20	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

SPY	PLYMOUTH.	400 M 750 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: "Huddle diddle, the cat and the fiddle." Songs and verses concerning our pets. Violin Solos by Irene Buckingham	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	DR. B. GLASSTONE "Chemistry in Daily Life—Air and the Elements"	
7.45-11.0	S.B. from London (9.30 Mid week Sports Bulletin: Local Announcements)	

6ST	STOKE.	204.1 M 1,020 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: Play, "The Crack of the Whip"	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

5SX	SWANSEA.	204.1 M 1,020 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	A CONCERT ISABEL MORGAN (Soprano) THE STATION TRIO: T. D. JONES (Piano) MARGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)	
5.15	THE CHILDREN'S HOUR: Music by the Station Trio	
6.0	THE CHILDREN'S HOUR: Current Topics in Welsh A Review, in Welsh, by Iwan Iwan Rhys Iwan	
6.20	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

## Northern Programmes.

4NO	NEWCASTLE.	204.1 M 1,020 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

4SC	GLASGOW.	400 M 750 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

4BD	ABERDEEN.	400 M 750 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

4BE	BELFAST.	204.1 M 1,020 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.25	S.B. from Plymouth	
7.45-11.0	S.B. from London (9.30 Local Announcements)	

# A review that became a TRIBUTE



"Celestion" Model C.12, the subject of this striking testimony.

The following review of "Celestion" from "Popular Wireless" is of particular importance to listeners, as it does from a foremost radio journal

"POPULAR WIRELESS," dated 31/3/38, praises warmly:

"We found Celestion Model C.12 perfectly satisfactory on each of the several sets with which it was tested, ranging from two valves to a multi-valver of the super kind."

"It is some time since we have experienced so much pleasure during a loud-speaker test and WE HAVE NO HESITATION IN SAYING THAT WE CONSIDER THIS 'CELESTION' A LONG WAY AHEAD OF ITS CLASS. Those of our readers who have the opportunity should endeavour to hear it in operation. We are sure they will agree with us when we say it is a revelation in what sound design and construction mean to such an instrument."

P.W. 31/3/38

Write for "Celestion" illustrated folder and also for new Gramophone Pick-up leaflet.

# CELESTION

The Very Soul of Music

We refer to Dept. A.  
**THE CELESTION RADIO CO.,**  
Hampton Wick, Kingston-on-Thames.

Branch Agents:  
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**CONSTABLE & CO.,**  
PARIS.







# Programmes for Thursday

## 5GB DAVENTRY EXPERIMENTAL

(481.0 M. 510 K.C.)  
TRANSMISSIONS FROM THE LONDON 7 D12  
EXCEPT WHERE OTHERWISE STATED.

### 3.0 A SYMPHONY CONCERT

By the London Symphony Orchestra  
The British Music Society  
Conducted by Sir Edward Elgar  
Specially arranged for the British Music Society  
Concerts

Prohude to Act II 'The Wreckers' (The Cliffs of  
Corcovado)

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Corcovado)



# Something New Something "Different" in MUSIC

Bring a collection of the lesser known works of the Great Masters, and the best works of the lesser known Masters for Pianoforte and Voice.

Choice and beautiful selections not often heard some unpublished before in this country. Use the coupon below and learn the facts.

Variety is the spice of music, as well as of life itself. You have the oft-played classics, but you long for new musical sensations. Here is a collection of pieces for pianoforte and voice that have been selected for two qualities—beauty and comparative rarity. All the second-rate hackneyed pieces have been left out. Every selection is a classic, and many will be new to you. We offer you Schopenhauer songs especially translated for us from the German; we give you Brahms' selections never before published in this country. We give you selections from 'The Beggar's

Opera,' with our own copyright musical score. From a 17th Century gem by Couperin to Brahms' 'Maiden's Curse' from a Schopenhauer selection written for the pianoforte to Borodin's artlessly Russian music from a charming Spanish study by Jensen to a drinking song by Chopin (probably you have never heard of this), there is originality of selection, sparkling beauty and true musical interest. The pieces are bound in four volumes de luxe, and would cost an enormous figure if you tried to collect them separately. You may have them on very easy terms.

## Just a Few of the Selections for Piano and Voice.

Le Carillon de Cythere (Piano) Couperin	"Rosamund" Music (Piano) Schubert	The Maiden's Curse (Song) Brahms
Pastorale (Piano) Scarlatti	Wohin (Song) Schubert	Rhapsody, Opus 119, No. 4 (Piano) Brahms
Rigodon de Dardanne (Piano) Rameau	Die Forelle (Song) Schubert	Au Convent (Piano) Borodin
"The Beggar's Opera" (four songs) Gay	Death and the Maiden (Song) Schubert	Play away, Oh my Pandora (Song) Jensen
Le Coucou (Piano) ... Daquin	Two Nocturnes (Piano) Chopin	Danse Chinoise (Piano) Tchaikovsky
Largo Appassionata (Opus 2, No. 2) (Piano) Beethoven	Two Preludes (Piano) Chopin	Ardante Cantabile (Piano) Tchaikovsky
Largo al Factotum, from "Barber of Seville" (Song, in English) Rossini	One Polonaise (Piano) Chopin	Musical Box (Piano) Rimsky-Korsakov
	Drinking Song (Piano) Schumann	basso Ostinato (Piano) Arensky
	Nocturne, Opus 23, No. 4 (Piano) Schumann	
	The Loreley (Song) Liszt	
	Serenade (Piano) Raff	

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R.T.E. 1923

### 4.30 LOZELLS PICTURE HOUSE ORCHESTRA

From Birmingham  
Conducted by PAUL GARNER

Overture to 'The Barber of Seville' Rossini

Waltz from 'The Merry Widow' Strauss

FRANK LESTER (Baritone) Peel

The Lute Player Kern

Port of Many Ships ...

FRANK NEWMAN (Organ) Haydn Wood

Overture, May Day ...

Cavatina ...

Waltz ...

Modern Song ...

In a Country Garden Nocturne, Hornpipe

FRANK LESTER

Maiden of May ...

Bonnie Ballad ...

ORCHESTRA

Full orchestra Wagner's 'Tannhauser'

'Lorraine' Muzak

### 5.45 THE CHILDREN'S HOUR (From Radio)

How we obtained the agreement in each of the

Mixed Forest ...

Forest ...

Forest ...

Forest ...

Forest ...

Forest ...

### 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST OF VERNAL NEWS BULLETIN

(5GB Programmes continued on page 174.)



# Thursday's Programmes continued (May 3)

(50-H Programmes continued from page 1)

- 6.45 THE H.B.U. DANCE ORCHESTRA**  
Personally conducted by JACK PAVINI  
For 10.00. 10.00. 10.00.  
MARIO DE PIETRO (Mandolin & Solo)
- 9.0 VAI DEVILLE**  
JOHN HENRY (Conductor)  
JOHN A. CLIFTON (Songs at the Piano)  
PATRICIA BOWEN and ISOR DICKINSON  
Piano Duo  
THE H.B.U. DANCE ORCHESTRA  
Personally conducted by JACK PAVINI
- 9.45 A CONCERT**  
Relayed from the Arts Theatre Club  
(Series of Spring Concerts)  
Musical Director, EDWARD CLARK  
MARIA OLIZENSKA (Conductor)  
FAT HERMANN (Violoncello)  
At the Piano, VICTOR HENRY HAY HENSON  
PAUL HERMAN  
Sonata No. 5 for Violoncello and Piano. *Violoncello*  
Largo; Allegro; Largo; Allegro vivace
- 9.0 MARIA OLIZENSKA**  
Oboe Solo (Orchestra) ..... *Gluck*
- 9.10 PAUL HERMANN**  
Sonata for Violoncello solo ..... *Haydn*
- 9.40 MARIA OLIZENSKA**  
Zigzag Concerto ..... *Brahms*
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS**
- 10.15 A WILLIAM WALLACE PROGRAMME**  
From Birmingham  
THE LIVERPOOL SYMPHONY ORCHESTRA  
(Conductor, FRANK CASTELL)  
Conducted by JONAS LAWRENCE  
Overture, 'In Praise of Scottish Poets'
- 10.25 ARTHUR FEAR (Baritone) and Orchestra**  
Songs in four parts: Scottish Song  
Merry Song, 'The Road'; Son of Mine (Cradle Song); Up in the Morning
- 10.40 ORCHESTRA**  
Suite from 'Faust' and 'Mazurka'  
ARTHUR FEAR and Orchestra  
Song Cycle, 'Lords of the Sea'  
Adventures; Sea Hawks; N. the, say Bird; The Swordsman
- 11.5-11.15 ORCHESTRA**  
Fifth Symphonic Poem, 'Wallace'

FOR the six hundredth anniversary celebration in 1905 of the death of Scotland's great patriot, William Wallace, his namesake composed an orchestral work which, while it does not build upon actual facts, has much of their life and life in it. In particular, the rhythm of *Scottish Song* and *The Road* will be heard pulsing through the music.

It is in four linked sections. In the first the mood is reflective. A new and powerful march-like theme begins the second section. After this has been built up to a climax, the slow, sweet third section is introduced by Harp, the muted strings playing a lyrical melody.

The last section is brilliant and gay. The claret libretto (seen in the lower instruments and one in the upper strings) are hinted at before they are heard in full power, near the close. The tilt of *Scottish Song* comes again, and the music makes a joyous end.

**5WA CARDIFF.** 363 m. 850 kc.

- 2.30 BROADCAST TO SCHOOLS**  
C. H. HARRIS, North South East Rd., West London C14
- 3.0 London Programme relayed from Daventry**
- 5.15 A. H. HARRIS and A. H. HARRIS**  
Pupils of Birchgrove
- 6.0 A. H. HARRIS and A. H. HARRIS**
- 6.30 A. H. HARRIS and A. H. HARRIS**
- 6.45 How Sports Programme by the 2nd Cardiff**
- 7.0 S.B. from London**
- 7.45 A SYMPHONY CONCERT**  
Relayed from the Assembly Room City Hall  
NATIONAL ORCHESTRA OF WALES conducted by ARTHUR HARRIS  
Overture to 'The Wreath' .. *Laurens Williams*  
HARRY WILLIAMS (Baritone and Oboe) .. *Laurens Williams*  
Variation 'Serg.' Boris Gorbunov .. *Montgomery*  
EVA HOWARD JONES (Pianoforte) and Orchestra  
First Concerto ..... *Brahms*  
The Daughters of Aodh .. *Les Halles*  
Les Halles .. *French*
- 9.0 12.0 S.B. from London (9.30 Local Announcements)**
- 2.20 MANCHESTER.** 364.8 m. 780 kc.
- 12.0 1.0 Gramophone Records**
- 4.30 Music by THE STATION ORCHESTRA**
- 5.0 Mr. CHARLES OWEN, 'The Wife of a Genius'**  
Jude Welsh Carley
- 5.15 THE CARLETON'S HOUR**
- 6.0 London Programme relayed from Daventry**
- 6.20 Market Prices for Local Farmers**
- 6.30 S.B. from London**



THE CUCKOO LEAVES HIS MARK.

Every naturalist will at once realize the sad story that lies behind this picture. The six smaller eggs belong to the whinchat that built the nest, and the larger speckled egg at the back is the one that the cuckoo has deposited there. Mr. Eric Parker will talk about the cuckoo in his 'out of doors' talk from London this afternoon.

**7.45 'ONE MAN IN HIS TIME'**

Presented by  
THE STATION ORCHESTRA  
A Photoplay Chronicle of the life of William Shakespeare  
Written and arranged for broadcast by  
RONALD GOW

- The Boy from New York .. *KENNETH BURNETT*  
A Pedlar .. *FRANK A. NICHOLS*  
Anne Hathaway .. *MARGARET HALEY*  
Folk Songs .. *D. E. O'BRIEN*  
John R. Claverton .. *W. E. DICKINSON*  
Anne Hathaway .. *LETTIE ROSE*  
A Justice of the Peace .. *E. H. BILSON*  
William Shakespeare .. *TOM WILSON*  
(his original part)  
A Tavern Girl .. *EDITH TAYLOR*  
Byrdage .. *E. H. BILSON*  
East of Southampton .. *LED CHAMBERLAIN*  
Mary Patten .. *HYLOA MEXIA*  
A Justice .. *CHARLES NICHOLS*  
Mary (a Servant Girl) .. *LUCIA ROBERTS*  
John the Husband .. *FRANK A. NICHOLS*  
Puck .. *LETTIE ROSE*  
John Falstaff .. *EDMUND BASTERTON*  
Shylock .. *HALOLD CLIFF*  
Brutus .. *D. E. O'BRIEN*  
Romeo .. *ELLY FORREST*  
Juliet .. *LETTIE ROSE*  
Scene 1: 1575—The Road to Knolworth.  
Scene 2: 1582—A Street in Stratford.  
Scene 3: 1586—A Room in Stratford.  
Scene 4: 1591—The Mermaid Tavern.  
Scene 5: 1600—The Palace Garden.  
Scene 6: 1611—Shakespeare's Room at N. Place, Stratford.

- Narrator, RONALD GOW  
Produced by VICTOR RAYNIE  
Incidental Music by THE STATION ORCHESTRA
- 9.15 S.B. from London (9.30 Local Announcements)**
- 9.35 THE STATION ORCHESTRA**  
Overture to 'Ray Blue' .. *Mendelssohn*  
Selection from 'Dinorah' .. *Meyerbeer*
- 10.0 SECOND GENERAL NEWS BULLETIN**
- 10.15 ORCHESTRA**  
Little Concert Suite .. *Coleridge-Taylor*
- 10.35 12.0 S.B. from London**

**6LV LIVERPOOL.** 367 m. 610 kc.

- 3.0 London Programme relayed from Daventry**
- 5.15 THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry**
- 6.30 S.B. from London**
- 7.45 A LIVERPOOL COMPOSERS' CONCERT**  
THE STATION ORCHESTRA  
Directed by FREDERICK BROWN  
Georgie Hill (Baritone)  
FREDERICK S. NICHOLS, Pianoforte  
Orchestra  
Lull for Strings .. *Lehmann*  
Andantino .. *Lehmann*
- 7.55 GEORGE HILL**  
'I heard a piper' (With String Quartet)  
She no longer .. *Peter*  
I see the din of beating drums (w. Orchestra) .. *Peter*
- 8.0 ORCHESTRA**  
Valse (Fantasia for String Orchestra) .. *Lehmann*
- 8.20 FREDERICK NICHOLS**  
Three Native Paces: Frederick Niche:  
Summer Rain; The Squirrel; The  
Arbutus  
In Spontaneous Mood .. *Frederick Niche*  
Cavillon .. *Frederick Niche*







## PROGRAMMES for FRIDAY, May 4

10.15 a.m. A  
SHORT RELAY

2LO LONDON and 5XX DAVENTRY

(261.6 M. 820 KC.)

(1,504.2 M. 187 KC.)

THE STORY OF  
JULY10.30 THE LONDON TIME SIGNAL (Continued)  
AFTER THE BELL

11.0 (Daventry only) Gramophone Records

12.4 A SONATA RECITAL

MAUR MOTTU (Violin)

MAUR BRAMWELL (Pianoforte)

Sonata for Clarinet and Pianoforte (arranged for  
Violin and Pianoforte) ..... Britten  
Slow Movement from Sonata for Violin and  
Pianoforte in C Major ..... Beethoven

12.55 AN ORGAN RECITAL

By J. EDGAR HARRIS

(Organist and Director of the Choir)

Relieved from St. Mary le Bow Church

Alla breve for Organo Plena ..... Bach  
Sonata No. 1 in G Major ..... Walford Davies  
Prelude and Fugue in G ..... Mendelssohn  
Agitato from Sonata No. 11 in D Major  
..... Beethoven

10-20 THE LONDON MEAS

From the Hotel Metropole

By THE HOTEL METROPOLE ORCHESTRA

Leader, A. MANTOVANI

1.0 Dr. J. A. WILLIAMSON and Mr. ERNEST  
YOUNG: 'Empire History and Geography'  
History—'India,' I; Geography—'Japan'

3.25 Music Interlude

3.30 CONCERT TO SCHOOL CHILDREN

Introduced by Sir WALFORD DAVIES

and given by

THE SYDNEY EATON QUARTET

ERNEST HINCHOLLY (Bassoon)

FRANK HASTWELL (Baritone)

4.30 A BALLAD CONCERT

MUSIC BAXTER (Contralto)

KENNEDY M. KENNA (Tenor)

KENNEDY M. KENNA

Bent, O loss of sight ..... } Handel

Air, Total Eclipse (from 'Samson') ..... } Perle

I love thee ..... } Perle

4.35 MAIRIE BAXTER

Hurdy Gurdy ..... William Shanker

Requiem ..... William Shanker

4.45 KENNEDY M. KENNA

Do not die, Ruth ..... } Schubert

The Poet ..... } Schubert

5.52 MAIRIE BAXTER

Somers, Wally, Lolly (1884) ..... } Perle

I love thee ..... } Perle

5.0 Mrs. MARION GRANT: A Garden 'Tune

5.15 THE CHILDREN'S HOUR

The Sparrow Man

'Drake Goes West' is one of the songs to

be sung by ARTHUR WYNN

The Heroic Story of 'The Revenge' (Termin-

son) will be told by CYRIL NASH

Another 'Adventure of a Bookworm,' wherein

Symphonius will discourse upon Drake's

'World Encompassed'

6.0 FRANK WESTFIELD'S ORCHESTRA from the

Prince of Wales Playhouse, Llandudno

6.30 TIME SIGNAL (Continued) WEATHER

FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Con-

tinued)

7.0 Mr. G. A. ATKINSON: 'Seen on the Sea'

7.15 THE FOUNDATIONS OF MUSIC

Songs of Hugo Wolf

Sung by ROGER CLAYSON (Tenor)

7.25 THE NEW SCALE OF LOVE

The first of a new series of talks by  
Professor Lasker, the well-known authority  
on political science, who is to replace the series  
that Professor Graham Wallis is, owing to ill-  
health, unable to give. In it he will attempt to analyse  
our social institutions—a task considerably more  
complex now than it was considered to be, for  
since the Napoleonic wars. The scale  
of our life has altered; the machinery upon  
which we depend is far more delicate, our wants  
are more various and more intense, and the  
division of labour is much more intricate. Social  
organization is concerned with the problem of  
how best to build the forms of government that  
the wants of men may be most fully supplied.

7.45 A SONG RECITAL by Mrs. LAURE LOGAN

I have twelve acres ..... } Perle  
Water Mill ..... } Perle  
Rest at Midday ..... } Hamilton  
I will go with my father a-ploughing ..... } Perle  
Yarmouth Fair ..... } Perle

8.0 'DUFFY'

A Play in Three Acts by R. MORTON NANCE

Arranged for Radio

S.H. from Plymouth

Duffy, a 'giddy gilet' of the village, lazy but

kind, is the old housekeeper at Trovi

Mrs. STANLEY JAMES

Terrytop, a gentlemanly dandy

A R. HANCOCK

Sir Lovell of Trovi, a jolly old hunting squire

R. MORTON NANCE

Scene A room at Trovi Manor House in



A MODERN SONG-COMPOSER.

This is a characteristic portrait of Hugo Wolf (died 1903),  
the Austrian composer whose songs are being sung by Roger  
Clayson in the Foundations of Music series this week.ON a hill in the Trovi estate, where the  
name was Lovell. He lived in the  
Manor House at Trovi with Old Joan, his house-They lived happily together until Joan began  
to go blind because of a charm which had been  
put upon her. Bet of the Mill, a friendly wit,  
had tried all her arts to break the spell, andSo at last the Square mounted his horse and rode  
to the Church Town, which was not far off  
to see if he could find someone to help look after  
the house. On the road he ran into a great cloud  
of dust, and when it had cleared away he saw  
a young girl standing near him. She was very  
pretty and looked so miserable that the Squire  
asked her if she would come and help Joan at the  
manor. She consented and they rode home.When they reach the Manor (Act I), Joan asks  
her if she can spin and knit, and the girl says  
she is the best spinner and knitter in the village.  
She saves her name is Duffy.So Joan gives her some wool to spin into yarn.  
Duffy sits down at the wheel, one of the spinning  
wheels which in Cornwall they call a 'turn'.  
Left by herself, she is very unhappy because  
she has no idea how to spin. She begins to cry  
and says aloud that if she can only stay at Trovi  
Manor she won't care who spins the wool.Suddenly she looks up and there sees a funny  
little figure dressed in red and black standing in  
the room. He calls her by her name and  
tells her to do all her spinning and knitting for  
her, and she can, if she likes, be a fine lady.  
He says he will serve Duffy for three years, and  
then if she wants to be rid of him all she has  
to do is to guess his name.Duffy consents. The little man tells her to  
look under the black ram's fleece which lies  
on the floor. Duffy looks and there in all her  
wool spun into the most beautiful yarn.Act II. Two years pass away and Duffy  
knitting and spinning have become famous  
all over the countryside. Before very long  
the Squire makes up his mind to ask Duffy to  
marry him.All this time Duffy has never seen the  
little old man, but the very afternoon she  
promises to marry the Squire, he appears again  
and reminds her of the terms of the bargain.Another year goes by (Act III), making  
three years all but an hour since Duffy made  
her contract with the little man.She has done everything she can to find  
out his name, but she has failed.What you want happens in the  
end, but it would spoil the story.

8.50 A PIANOFORTE RECITAL by LUCY DIXON

Sonata, Op. 28, No. 1

Sonata, Op. 28, No. 2

9.0 WEATHER FORECAST, SECOND GENERAL

NEWS BULLETIN, R. MORTON NANCE

9.15 Topical Talk

9.25 Local Announcements; (Daventry only)

Shipping Forecast

9.35 A SYMPHONY CONCERT

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by HENRI CASSEKES

Overture to 'Mefistopheles' ..... Schumann

9.45 SOLOMON and Orchestra

Second Concerto in A ..... Liszt

For Pianoforte and Orchestra

10.15 ORCHESTRA

Dance Rhapsody No. 1 ..... D.

10.25 Fourth Symphony in A ..... Mendelssohn

'The Italian'

11.0 12.0 (Daventry only) DANCE MUSIC

ATHELSON and his BAND, and

PRINCE'S ORCHESTRA

Rehearsal







# Friday's Programmes cont'd (May 4)

**615** Light Music  
**630** S.B. from London  
**8.0** S.B. from Plymouth  
**8.50** S.B. from London  
**9.15** S.B. from London  
**9.30** Local Announcements  
**9.35-11.0** S.B. from London

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

**12.0-1.0** London Programme relayed from Daventry  
**3.0** London Programme relayed from Daventry  
**5.5** 'The Chimney at Blacklow,' a short story by  
**5.15** THE CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**8.0** S.B. from Plymouth  
**8.50** S.B. from London  
**9.15** S.B. from Liverpool  
**9.30** Local Announcements  
**9.35-11.0** S.B. from London

## 6KH HULL. 284.1 M. 1,020 KC.

**12.0-1.0** London Programme relayed from Daventry  
**3.0** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**8.0** S.B. from Plymouth  
**8.50** S.B. from London  
**9.15** S.B. from Liverpool  
**9.30** Local Announcements  
**9.35-11.0** S.B. from London

## 6BM BOURNEMOUTH. 276.1 M. 620 KC.

**12.0-1.0** Gramophone Records  
**3.0** London Programme relayed from Daventry  
**5.0** Mrs. E. Cecilia Carr: 'A Silhouette of Women's Life and Work in Canada'  
**5.15** THE CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**8.0** S.B. from Daventry Experimental  
**8.30** SPEECHES BY

Sir HUGH ALLEN, Chairman of the Committee of the British Music Society and Lord Howard de Walden, President of the British Music Society, relayed from the Annual Dinner of the British Music Society Congress at the Grand Hotel, Bournemouth

**9.0-11.0** S.B. from London 9.30 Local Announcements

## 5NG NOTTINGHAM. 275.2 M. 1,090 KC.

**12.0-1.0** London Programme relayed from Daventry  
**3.0** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**8.0** S.B. from Plymouth  
**8.50-11.0** S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

**12.0-1.0** London Programme relayed from Daventry  
**2.45** BROADCAST TO SCHOOLS  
 Mr. T. WILKINSON KIDDELL, 'Bygone worth remembering—Thomas Alva Edison and his fight with mystery'  
**3.0** London Programme relayed from Daventry  
**5.0** Mr. JOSELYN V. RAYLISSE 'Home on the Day'  
**5.15** THE CHILDREN'S HOUR A Railway Journey through the counties in the Royal Express  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London

## 8.0 'DUFFY'

A Play in Three Acts by R. MORTON NANCE  
 Arranged for Broadcasting  
 Relayed to London and Daventry  
 (For full details see page 136)

**8.50-11.0** S.B. from London (9.30 Local Announcements)

## 6ST STOKE. 284.1 M. 1,020 KC.

**12.0-1.0** London Programme relayed from Daventry  
**2.20-2.45** BROADCAST TO SCHOOLS  
 VALENTINE DAVIS, 'A View of the New Cup'  
**3.0** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR The Station Train  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**8.0** S.B. from Plymouth  
**8.50-11.0** S.B. from London (9.30 Local Announcements)

## 5SX SWANSEA. 284.1 M. 1,020 KC.

**12.0-1.0** London Programme relayed from Daventry  
**2.40** BROADCAST TO SCHOOLS:  
 Dr. FLORENCE MCKENRIDGE, 'The Living World', 'The Cycle of Life'  
**3.0** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
**6.0** My Piano and I—A Short Lecture Recited by T. D. JONES  
**6.30** S.B. from London  
**8.0** S.B. from Cardiff  
**9.0-11.0** S.B. from London (9.30 Local Announcements)

## In the Near Future.

### News and Notes from Southern Stations. Bournemouth.

The address at the Studio Service on Sunday May 6, will be given by the Rev. Perceval Inge, S.J.

### Plymouth.

A comedy, *The Scoundrel*, by L. du C. of Hunch will be presented by the Microphones on Tuesday evening, May 8.

The String Band of H.M. Royal Marines, directed by Lieut. P. S. O'Donnell, will give a concert in the studio on Tuesday, May 8.

### Cardiff.

Notes by Sir John Daniel, a prominent Cardiff pianist, will be sung by Annie ... on Monday, May 7.

An unusual programme entitled ... will be given on Sunday May 6. It depicts a scene in a Welsh home on a Sabbath evening, and into the framework of family talk will be introduced, very naturally, hymns and sacred songs.

A Colonial programme entitled 'The Southern Cross', dealing particularly with South Africa and Australia, arranged for Wednesday, May 9 will include items by John Colman and Gertrude Johnson, representing these respective countries, and Eugene Bruno (entertainer).

### 5GB.

A Little Foul Play, a farcical comedy in one act, which was first produced at the Theatre Royal in 1912, will be broadcast from the Bournemouth Studio on Wednesday May 9.

Memoirs of the so-called dances will be relayed on Saturday, May 12, when a programme of famous waltzes, including *The Blue Danube* and *The Merry Widow* will be broadcast, as well as a number of selected waltz songs.

A programme of listeners' favourite items has been arranged for Sunday evening, May 6. It will include a selection from the *Baron Munchausen* songs by Megan Thomas (soprano) and vocal music by Herbert Stephen.

The Philharmonic String Quartet, which will be heard in a concert of chamber music on Wednesday, May 9, consists of Birmingham musicians, three of whom are principals in the City of Birmingham Orchestra.

## Friday's Northern Programmes.

### 5NO NEWCASTLE. 320 M. 650 KC.

**12.0-1.0** Gramophone Records 3.0-1.0  
**3.0-4.0** S.B. from London  
**4.0-5.0** S.B. from London  
**5.0-6.0** S.B. from London  
**6.0-7.0** S.B. from London  
**7.0-8.0** S.B. from London  
**8.0-9.0** S.B. from London  
**9.0-10.0** S.B. from London  
**10.0-11.0** S.B. from London

### 5SC GLASGOW. 400 M. 750 KC.

**12.0-1.0** Gramophone Records 3.0-1.0  
**3.0-4.0** S.B. from London  
**4.0-5.0** S.B. from London  
**5.0-6.0** S.B. from London  
**6.0-7.0** S.B. from London  
**7.0-8.0** S.B. from London  
**8.0-9.0** S.B. from London  
**9.0-10.0** S.B. from London  
**10.0-11.0** S.B. from London

### 2BD ABERDEEN. 300 M. 600 KC.

**12.0-1.0** Gramophone Records 3.0-1.0  
**3.0-4.0** S.B. from London  
**4.0-5.0** S.B. from London  
**5.0-6.0** S.B. from London  
**6.0-7.0** S.B. from London  
**7.0-8.0** S.B. from London  
**8.0-9.0** S.B. from London  
**9.0-10.0** S.B. from London  
**10.0-11.0** S.B. from London

### 2BE BELFAST. 300 M. 600 KC.

**12.0-1.0** Gramophone Records 3.0-1.0  
**3.0-4.0** S.B. from London  
**4.0-5.0** S.B. from London  
**5.0-6.0** S.B. from London  
**6.0-7.0** S.B. from London  
**7.0-8.0** S.B. from London  
**8.0-9.0** S.B. from London  
**9.0-10.0** S.B. from London  
**10.0-11.0** S.B. from London



# PROGRAMMES for SATURDAY, May 5

10.15 H.B. A  
MUSIC  
BROADCAST

2LO LONDON and 5XX DAVENTRY

(201.4 M 830 KC.)

(1,000 MC. 187 KC.)

7.45 MUSIC AND MUSIC  
Broadcast Ducts on  
the Radio

10.30 (Daventry only) TIME SIGNAL, GREEN-  
WICH, AND FORECAST

11.0-11.20 THE CARLTON HOTEL ORCHESTRA, directed  
by L. J. B. HARRIS, from the Carlton  
Hotel

3.30 A TALLAD CONCERT  
by L. J. B. HARRIS, from the  
Carlton Hotel

SAMUEL SAUL

Youth

The Ballad Monger

Alida  
Lathope Martin

3.37 EDA KEMNEY

Arab Song ... (from 'Scheherazade')  
Oriental Dance ... Rimsky Korsakov, arr. Kreisler

3.45 SAMUEL SAUL

Dream Valley  
The Pretty Creature  
The Vagrant

Roger Quilter  
Lane Wilson  
M. J. H.

3.52 EDA KEMNEY

Musical ...  
Tchaikovsky, arr. B. J. H.

4.0 DANCE MUSIC

THE PICCADILLY DANCE BAND  
Directed by AL STANLEY, from the Piccadilly Hotel

5.15 THE CHILDREN'S HOUR:

P's and Q's

(With an introduction to 'Primes and Prisms')  
THE OLIVE BENTON will demonstrate Musical  
Importance

George—and how to be there, will provide  
horrid examples

'Aunt Phyllis' will drive home the lessons by  
'A Little Talk on Etiquette'

6.0 AN ORGAN RECITAL

By RICHARD FOOTE, from the Polytechnic

6.34 TIME SIGNAL, GREENWICH: WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN



Two stage favourites who take part in London's Variety  
programmes tonight: Morna Harvey (caught registering  
scores) and Moyna Macgill

6.45 Eye-Witness Account of the British Hard  
Court Championship Finals, played at Melville  
Park, Bournemouth, by Major COOPER HUNT.  
S.D. from Bournemouth

THE Finals at Bournemouth this afternoon  
wind up the hard court season, and  
summarize its results. Also they give an inter-  
national of the more important grass sur-  
facing on which success at Wimbledon depends.  
In this broadcast Major Cooper Hunt will record  
the results of the tournament and also give  
some description and criticism of the play in  
the last matches of the day

7.0 Mr. BASIL MAIR: 'Next Week's Broadcast  
Music'

7.15 THE FOUNDATIONS OF MUSIC

SONGS OF HUGO WOLF

Sung by ROGER CLAYTON (Tenor)

7.25 'IXION,' of The Motor Cycle: An Eye-  
Witness Account of a Motor-Cycle Dirt Track  
Race Meeting

THIS is an epoch of new sports, and one of  
the most exciting of the new importations  
is motor-cycle racing on dirt tracks, which is  
rapidly becoming as popular here as in Australia.  
its original home. Of the three meetings this  
afternoon 'IXION' will describe the racing at the  
one in which the crack riders from Australia  
who have come over here to inspire our home  
products, take part.

8.0 CONCERT BY THE HASTINGS AND ST  
LEONARDS MUNICIPAL ORCHESTRA

Under the direction of BASIL CAMERON

Rehearsal from the White Rock Pavilion  
Hastings

A Children's Overture Roger Quilter  
Ave Maria Schubert  
Suite, Four Ways Felix Coates

H. WEST LINDSEY (Tenor)

Song, 'Ahl! Moon of my delight' ('In a  
Pearly Garden') L. J. HARRIS  
Capriccio Italian, Tchaikovsky

9.0 WEATHER FORECAST; SECOND GENERAL  
NEWS BULLETIN

9.15 Mr. A. B. B. VALENTINE: 'Holidays in  
Britain—II, The North-Riding Coast and Moors'

EXCEPT for such famous resorts as Scar-  
borough, the North Riding of Yorkshire  
is not very well known to holiday-makers, but  
its rugged coasts and lovely dales provide endless  
attraction to anyone whose idea of a holiday  
goes farther than pier and sand. Tonight  
Mr. A. B. B. Valentine will describe the sea-coast  
at such spots as Hayburn Wyke and Robin  
Hood's Bay, and such inland places as Farndale,  
Westerdale, and Rosedale, and Rievaulx Abbey  
in its glorious setting amongst the moors.

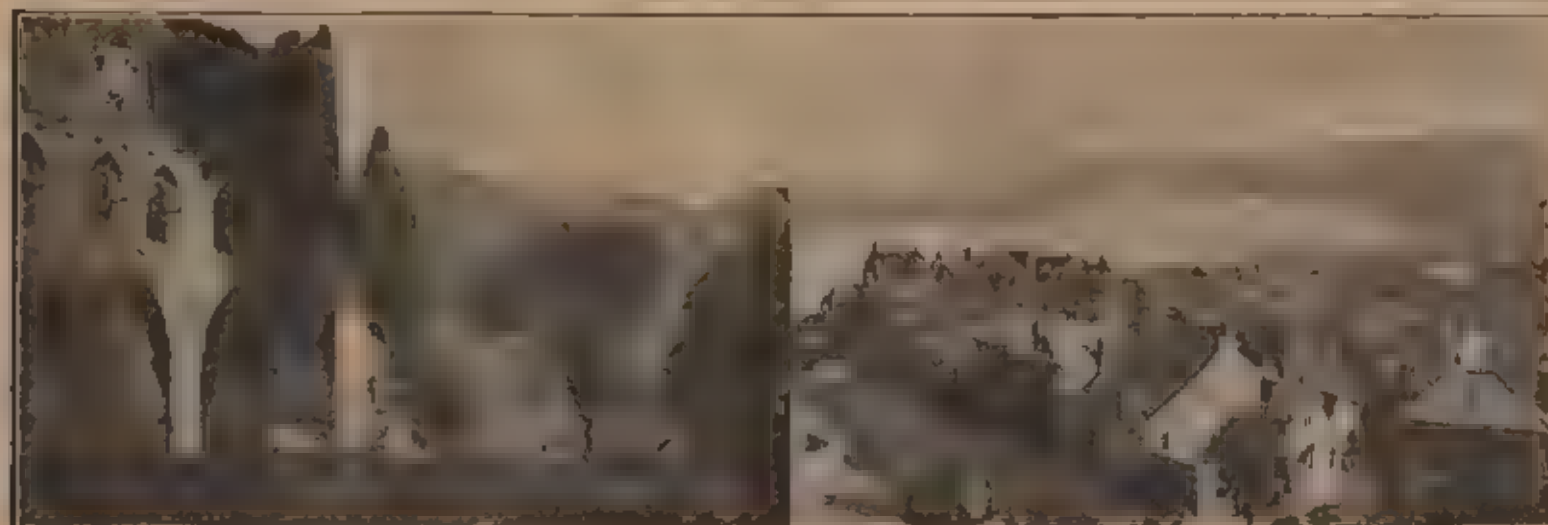
9.30 Local Announcements. (Daventry only) Ship-  
ping Forecast

9.35 VARIETY

MORRIS HARRY (Famous Revue Comedian and  
Musician)

MOYNA MACGILL (in Irish Pathos and Humour,  
VIVIANNE CHATTERBOX Soprano  
ARNOLD TROWELL, Violoncello)

10.30-12.0 DANCE MUSIC: THE SAVOY  
ORCHESTRA, FRED ELIZABETH and Lila Music, and  
THE SAVOY TANGO BAND, from the Savoy Hotel



THE BEAUTIES OF THE YORKSHIRE COAST AND MOORS.

which will be described by Mr. Valentine from London this evening in the second of his talks on where to spend holidays at home, are here typically represented  
by the picturesque ruins of Rievaulx Abbey (left) and the bold headland of Robin Hood's Bay





## Saturday's Programmes continued (May 5)

SWA CARDIFF, 353 M 850 KC

## 12.0-12.45 A POPULAR CONCERT

Rehearsal of the National Orchestra of Wales  
 The National Orchestra of Wales  
 Mr. Wynne Eames (Solo)  
 Lullaby (Solo)  
 Lullaby (Solo)  
 First Hungarian Rhapsody (Solo)

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Bournemouth

7.5 Rev WYNNEHAM BAKER: 'Kanaia Recruits for the Sugar Plantations in Queensland'

Mr. Wynneham Baker, the unique expert of being allowed to visit a Kanaia plantation in Queensland, has been permitted to publish a report.

7.15 S.B. from London

7.25 Mr. ERNEST BAKER: 'South Wales Club Cricket'

Mr. LEON WOODS: 'West of England Sport'

## 7.45 A POPULAR CONCERT

Relayed from the Assembly Room, City Hall  
 The National Orchestra of Wales, conducted by WADSWORTH BRATHWAITE  
 Overture to 'Rienzi' (Solo)

In 1841 Wagner, then a young man of twenty-four, read a German translation of Bulwer Lytton's *Rienzi*, and determined to push ahead at once with an idea that he had had in mind for some time—that of writing an Opera on the subject of Rienzi, the Roman hero. With characteristic boldness and lofty imagination he conceived a work on a grandiose scale. That spirit is reflected in the somewhat blatant, but at the same time, grandiose, style of the music.

WALTER GLYNNE (Tenor) and Orchestra  
 Flower Song ('Carmen')

WALTER GLYNNE (Tenor) and Orchestra  
 Legend (Solo)

WALTER GLYNNE (Tenor) and Orchestra  
 Legend (Solo)

WALTER GLYNNE (Tenor) and Orchestra  
 Legend (Solo)

FAUST and Mephistopheles, taking a walk abroad, come to a village inn, where the folk are dancing after a wedding. Faust instantly falls in love with one of the girls, and Mephistopheles urges him to ask her for a dance. Taking a fiddle from one of the players, the Devil declares he will show them how to play. His wild playing sets everyone dancing madly. Faust with his lady amongst them. In the midst of the excitement the two dance out through the open door, and slip away to the woods, pursued by the sound of Mephistopheles' demonic fiddling.

WALTER GLYNNE and Orchestra  
 Where'er you walk ('Serenade') (Solo)

WALTER GLYNNE and Orchestra  
 Suite from 'The Tempest' (Solo)

9.0-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

27Y MANCHESTER, 384.9 M 780 KC

## 3.30 A STUDIO CONCERT

The Studio Orchestra  
 KETTERIDGE (Solo)  
 M. J. W. WILKINSON (Solo)  
 The Studio Orchestra  
 M. J. W. WILKINSON (Solo)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

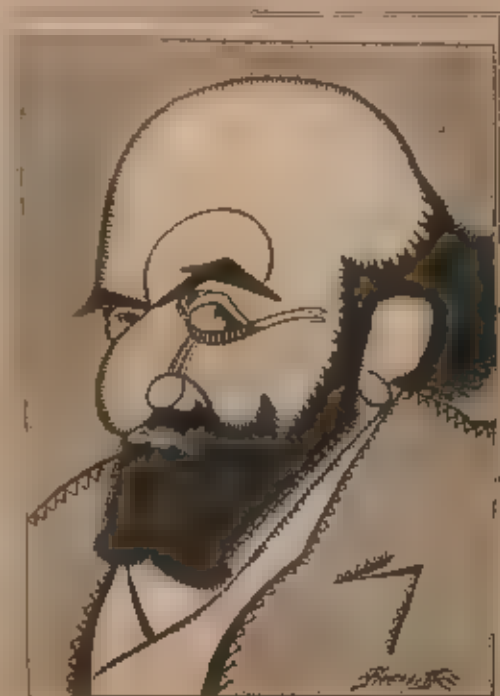
6.30 S.B. from London

6.45 S.B. from Bournemouth

7.0 Mr. MARTIN WILSON: 'Some Unconventional Hobbies'

7.15 S.B. from London

7.25 Mr. F. S. LINTOTT: 'The Lancashire XI's Prospects for the Coming Season'



Julian Rose

Julian Rose, the Hebrew entertainer will be on tour around the broadcast programmes this week. He will be heard from Manchester on Monday, Newcastle on Tuesday, Glasgow on Thursday, Aberdeen and Cardiff on Friday, and on Thursday he will also broadcast from London at 6.0.

## 7.45 MORECAMBE MUSICAL FESTIVAL

Founded 1871

Relayed from The Tower, Morecambe  
 FINALS OF MIXED VOICE CHOIRS

The Surrender of the Soul to the Everlasting Love, Key B Flat (Op. 18, No. 1)  
 Peter Cornelius

Adjudicators: Professor GRANVILLE BANTOCK  
 and Mr. J. W. BANTOCK

8.25 ROSE BOWL COMPETITION (Solo Finalists)  
 Tenor: 'God breaketh the battle, Key G. Parry  
 Soprano: 'Love Eternal, Key E. Brahms  
 Baritone: 'Non Plus Ultra' (Now no more), Key C (from 'Le Nozze de Figaro')... Mozart  
 Contralto: 'Guardian Angel, Key G. Bantock  
 Adjudicator: Professor GRANVILLE BANTOCK

8.45 FINALS OF MALE VOICE CHOIRS  
 (Tenor Lead—Challenge Shield Class)  
 Test Piece: 'Ballade, Key G. Bantock

9.0-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6LV LIVERPOOL, 287 M 1,010 KC

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Bournemouth

7.0 S.B. from London

7.15 S.B. from Manchester

7.25 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

9.30 Local Announcements, Sports Bulletin

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9.30 Local Announcements, Sports Bulletin

# Saturday's Programmes continued (May 5)

BOURNEMOUTH.	828.1 M. 920 KC.
3.30 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 An Eye-Witness Account of the British Harvi Chart Championship Finals, played at Mulville Park, by Major Cooper-Hunt	
7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

SNC NOTTINGHAM.	275.2 M. 1090 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

5PY PLYMOUTH.	400 M. 750 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR A Day with the Toys. Headed 'The Toy Princess', 'Loney Children and Amy Steadman' Series of the Toys	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0-12.0 S.B. from London (9.30 Items of Naval Information, Sports Bulletin, Local Announcements)	

6ST STOKE.	394.1 M. 1,070 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR Story, 'The Toy Princess' (Series)	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

5SX	394.1 M. 1,070 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0 Mr. J. C. Garret-Lewis The South Wales and Monmouthshire Cricket League	
7.15 S.B. from London	
7.45 S.B. from Cardiff	
9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

## Northern Programmes.

5NO NEWCASTLE.	394.1 M. 1,070 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0 Mr. J. C. Garret-Lewis The South Wales and Monmouthshire Cricket League	
7.15 S.B. from London	
7.45 S.B. from Cardiff	
9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

GLASGOW.	394.1 M. 1,070 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

GLASGOW.	394.1 M. 1,070 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

2SD ABERDEEN.	394.1 M. 1,070 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

2BE BELFAST.	394.1 M. 1,070 KC.
3.30 London Programme relayed from Daventry	
5.15 THE CHILDREN'S HOUR	
6.0 London Programme relayed from Daventry	
6.30 S.B. from London	
6.45 S.B. from Bournemouth	
7.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)	

## Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to admit the scheme by applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any or all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

AIDS TO STUDY PAMPHLETS		SCHOOL PAMPHLETS		* OPERA LIBRETTI		SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS.	
Summer 1928				issued Monthly.		(Please strike out Form not required.)	
First Half of Session							
Some Common Garden Animals (Illustrated), by Mr. Eric Fitch Duffield.		School Syllabus		May.		LIBRETTI	
Chemistry and Daily Life (Illustrated), by Dr. S. Glaston.		Secondary Syllabus		Manon Lescaut.		(a) Please send me copy (copies) of each of the next	
Finance in the Modern World, by Various Authors.		Main Syllabus		June.		Twelve Opera Libretti as published. I enclose P.O. No. or cheque value in payment at the rate of 2/- for a series of twelve.	
Modern Transport (Illustrated), by Mr. W. M. Teley Stephenson.		Newcastle Syllabus		The Girl of the Golden West		SCHOOL PUBLICATIONS	
		Scottish Syllabus		July.		(b) Please send me copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three seasons. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series.	
		Cardiff Syllabus		The Daughter of the Regiment		AIDS TO STUDY PAMPHLETS	
		Main Manual				(c) Please send me copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three seasons. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series.	
		Bays & Cops of Other Days, Cause III				ALL PERIODICAL PUBLICATIONS	
		Empire History & Geography				(d) Please send me copy (copies) of each of the above periodical publications. I enclose P.O. No. or cheque value in payment at the rate of 10/- for one copy of all such publications.	
		Out of Doors from Week to Week				PLEASE WRITE IN BLOCK LETTERS.	
		The England that Shakespeare Knew				Name	
		French Manual				Address	
		Glasgow French Manual				(County)	
		Glasgow French Syllabus				Du	

NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, a 2d. post free. In particular applications are invited for the libretto of the opera 'Manon Lescaut', which is to be broadcast from 5GB on May 14, and from London, Daventry, and other stations on May 26.

MANON LESCAUT.

Please send me copy (copies) of the Libretto of 'Manon Lescaut'. I enclose penny stamps in payment at the rate of 2d. per copy, post free.

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All applications in connection with the scheme and for separate copies of publications must be marked 'Publications', and sent to the B.B.C. Bookshop, Savoy Hill, London W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.



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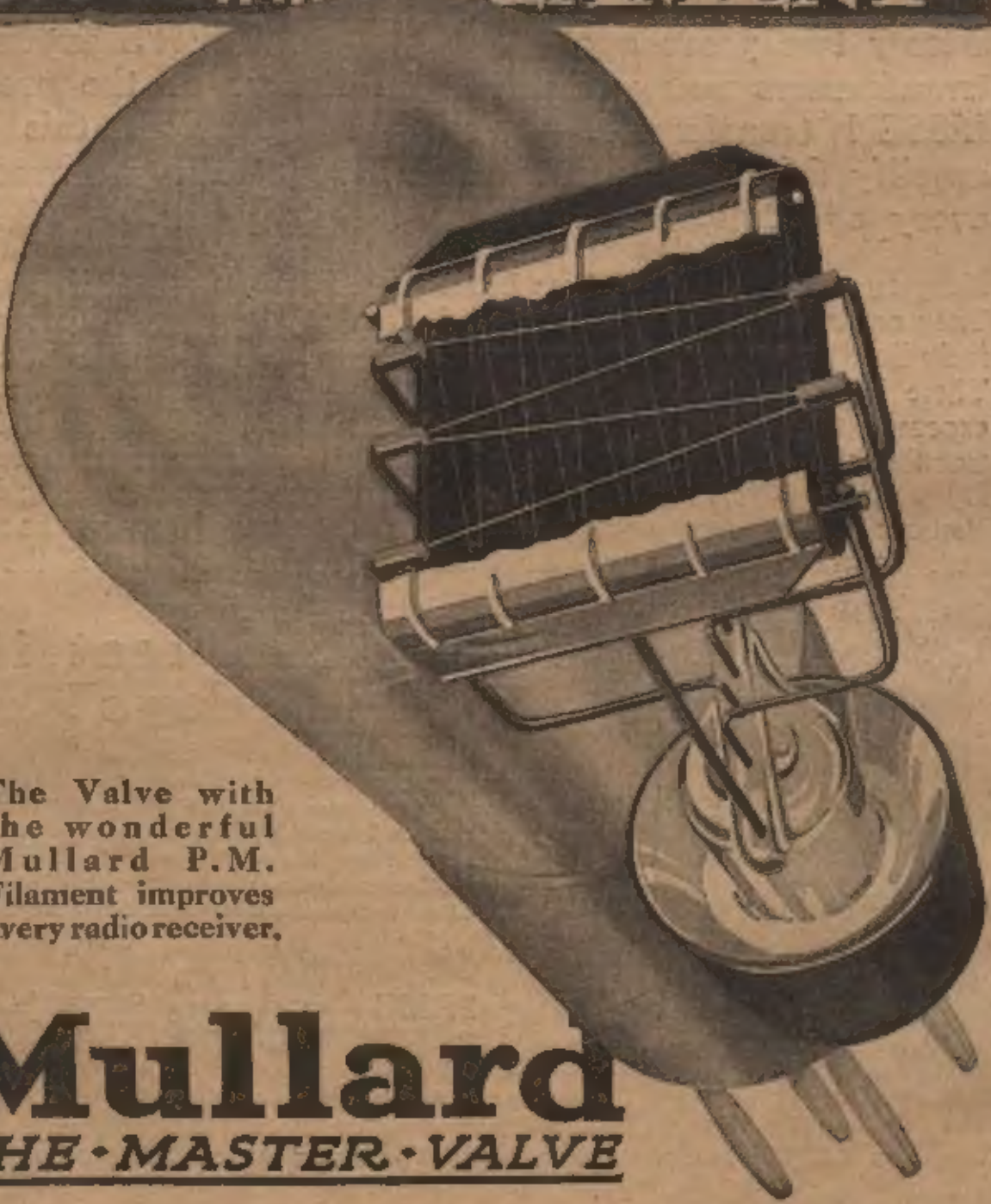
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