

EVERY PROGRAMME FROM EVERY STATION (May 6-12)



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Every Friday. Two Pence.

## How It All Works.

This third article in the series, 'Savoy Hill with the Lid Off,' explains further mysteries of the Control Room at the G.H.Q. of British Broadcasting.

**S**AVOY HILL is a curious place. Knowing it to be the centre of a vast and complicated Broadcasting System, you would suppose it to be a sort of Jules Verne building, the home of much strange machinery and many half-hidden secrets. As a matter of fact this is, to all outside appearances, not the case. You come across a tall, red-brick building which, but for the fact that it belches music all day long as though it were a sort of Bedlam for composers, might be the offices of any big business organization. You are received by a competent commissionaire, hurried aloft in a competent lift, hurry along competent red-floored passages past numbered doors. You come across a number of busy people—a very large number, for the organization is far more intricate than is imagined by the old lady at Surbiton who believes that everyone who works for the B.B.C. must be an 'uncle' or an 'aunt.' The distant noise of music mingles with the louder clatter of typewriters.

There seems to be a great deal of the 'business-like' and rather less of the 'artistic.' That side is hidden. Studios, rehearsals, auditions, transmissions, etc., they are all in the background, where you who accompany me on this tour will presently see them. There are many questions which the interested listener will have asked himself: 'I wonder how they perform a radio play,' 'I wonder

whether the Announcer's job is a difficult one,' and so on. We shall come to the answers later. Let us go ahead from where we left off on our last visit.



THE ROOM OF MYSTERY.

**T**HOSE who were with us when last we 'lifted the lid off Savoy Hill' will remember that our travels had taken us to the Control Room, the 'nerve centre of British Broadcasting,' where we saw more than could be explained on one short visit. We examined the control tables, the purpose of which is to receive the programmes, whether from the studio or elsewhere, and pass them on at the correct strength for either direct transmission or distribution over the S.B. (simultaneous broadcasting) system to the various provincial stations; the illuminated indicator boards, with their red and green panels, which show the engineers when to connect up the microphones and to switch on the red or blue lights outside a studio, indicating that a transmission or rehearsal is in progress (and vice-versa); and the marvellous S.B. board, which links up the Control Room with provincial Stations.

We have only a short time in which to conclude our inspection of the 'Room of Mystery.' We cannot afford to devote another of our visits to the Control Room, as there is

much else to be seen at Savoy Hill. In a corner of the room, facing the door through which we entered, you will see, quite close to the second control table, a kind of cabinet,

fitted with what look like twelve drawers, in two sets of six (see picture overleaf). Each drawer has a handle, above which is a label and on each side small control knobs. The top drawers on either side display the dials of two measuring instruments, while each of the ten drawers beneath have a similar dial at the top. The whole cabinet is surrounded by two larger measuring instruments, on one of which is the inscription 'a.l.o.' and on the other '5XX.' At the back of these instruments is a frame, fitted with a wooden board, with a hole in the centre, which, since music emanates from it, you will guess to be a loud-speaker.

Look closer at the labels on the drawers of the cabinet and we see the words, 'receiver,' 'modulation amplifier,' 'house phones,' 'check phones,' and 'loud speakers,' which describe the functions of the various units. Each side of the cabinet is identical, except that one half functions for a.l.o. and the other for 5XX. What is the purpose of this complicated cabinet?

Up till now, in everything we have seen of the transmission of programmes, we have concerned ourselves only with what takes place between the studio and the point of



radiation. Thereafter the programme becomes your property, as it were. It is the finished product, the culmination of the efforts of many people, the result of much care and expense. But how are you receiving it? We may see in the Control Room that everything appears to be working properly, but



1. The cabinet referred to at the beginning of this article. It is a complete receiving and checking system by which the engineers are able to tell whether the programme is 'coming over' satisfactorily.

we must be absolutely sure. In addition to the many points at which the transmission is checked on its way from the studio to the transmitter, a final watch is also kept by wireless, so that the engineers are assured that it can be received satisfactorily.

This cabinet, then, is really a receiving unit, incorporating other necessary or useful functions. The top drawer contains a unit designed to give, in conjunction with the loud-speaker above it, reception of good quality and tone, such as Captain Eckersley has long advocated should be the standard to which all listeners should aspire. The loud-speaker can be switched on to either London or Daventry (5XX), and is always kept working during transmissions. Its purpose is to provide a rough indication to the engineers, other than those who are actually controlling, that all is well. But the reproduction on this loud-speaker is not the final check—the engineers at the control table are responsible for this. But tucked away in the Listening Room, remote from the Control Room, and free from any possible distortion, is an engineer on duty, who is listening by wireless and providing yet another check on the work of the engineers.

His function is to see that the transmission is handled conscientiously, and it is a sad moment for those on control if it is reported that any irregularity has been omitted from the current log of the station. In addition to this seemingly over-meticulous system of checking and cross-checking there are several special outside critics as well as senior members of the staff of the Corporation

who waste no time in seizing their telephones and calling up Savoy Hill, should the radiation of any particular programme appear a little 'off colour.'

If we ask one of the engineers to explain the working of the second drawer in the cabinet—it is marked 'Modulation Amplifier'—he will talk affectionately about volume indication. We shall gather that this is a cunning device to enable the instantaneous readings of meters at the transmitters, which may be many miles away, to be visible to the control engineers. Should we ask why it is not possible to run wires from the transmitter, he would tell us that these would probably have to handle as much as 10,000 volts, so that other means have to be employed to judge what is called, the depth of modulation, both visibly by the readings of the meters and orally.

Beneath these drawers are amplifying units for operating a system of headphones and loud-speakers in different parts of Savoy Hill. The loud-speakers are mostly used for entertainment purposes in various waiting-rooms, and also by officials, such as the Productions Director during rehearsals of plays requiring the simultaneous and complicated employment of several studios. The circuit enables officials to hear performances and rehearsals in which they are individually interested on either headphones or loud-speakers, though rehearsals are of course not radiated.

The small distributing board seen on the left of the cabinet shows how any programme, rehearsal or audition can be switched through to the various sections of Savoy Hill.

Now let us move over to the centre of the room and see what is called the corrector board, another exceedingly important part of the simultaneous broadcast system. In outward appearance it resembles somewhat the 'S.B.' board itself, though I do not think we need go so deeply into the manner of its working.

I have already explained that all the trunk telephone lines between Savoy Hill and provincial stations, or between the point of origin of what are called outside broadcasts, are rented from the Post Office. Some lines, such as those between London and Daventry and Birmingham, are always available, while others are taken over at certain times of the afternoon and retained until the programmes for the day are concluded. These lines, though perfectly satisfactory for ordinary telephonic purposes, may not be satisfactory for the transmission of music, which necessitates them being treated with a corrector device.

This treatment enables the line to transmit all musical frequencies with equal amplitude. The corrector board is also used for outside broadcast lines when required, though this is not necessary except when long distance lines have to be employed.

There is a special distribution board in the control room, not far from the corrector

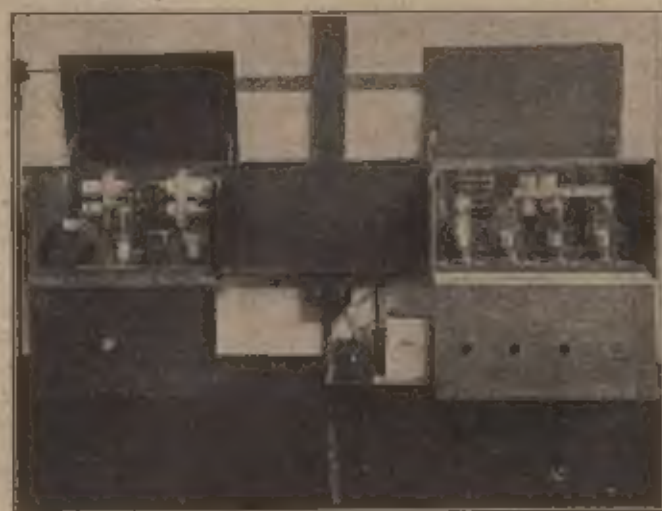
device, where all O.B. (Outside Broadcast) lines terminate—more than two hundred pairs of them, running between Savoy Hill and practically all the important places in London from where programmes are relayed. Some of these lines are used very frequently, such as those from Westminster Abbey, the Queen's Hall, the People's Palace, hotels, cinemas and clubs. Only a simple operation is necessary to connect up the terminal point with one of the control tables.

We have spent quite a long time in the Control Room, but there are one or two other 'gadgets' you will want to see before we continue. Come over to another corner and look at these insignificant-looking boxes attached to the wall (Picture 2). I say insignificant, because while their size is such that they might escape attention, each being little more than a foot square, yet they provide the means for millions of listeners hearing the chimes of Big Ben, or being able to set their watches and clocks to the dead accuracy of the Greenwich time signal.

In the case of Big Ben, a microphone, enclosed in a water-tight, though not sound-proof, container, is suspended in the Clock Tower of the Houses of Parliament at an appropriate distance from the bells. When the chimes are about to be broadcast this microphone circuit is energized and connected to the chain of transmission by a process of switching. This time is, of course, permanently available.

The Greenwich time signal operates in a different way, because in this case no microphone is employed. Contact is made on the escapement wheel of the master standard clock at the Observatory, which by operating through a relay makes the final connection in the circuit of a valve oscillator. The famous 'pips' are available for broadcasting every thirty minutes.

Before we finally leave the Control Room, we might take a peep into an adjoining room, wherein are housed the necessary amplifier



2. The Greenwich Time Signal and Tuning Note Apparatus. This is directly connected with the master clock at Greenwich Observatory.

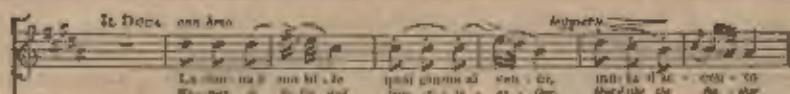
and relay batteries. These batteries are kept charged by motor generators working off the electric power mains, the equipment being duplicated as far as is necessary so that one team of batteries is in use while another is under replenishment.

P. W. D.



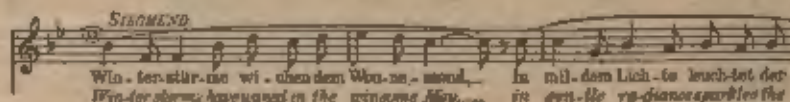


Giuseppe Verdi, composer of *Aida*, *Rigoletto*, etc., who expressed in opera the melody and passion of his own Italian fatherland. Verdi is perhaps the most popular of all composers.



## Music as Drama.

The Fifth Chapter of 'The Shortest History of Music ever Written.' In this chapter, Percy A. Scholes passes on from the Age of Romance in Instrumental Music to that of Opera. He traces the development of 'music drama' from the first classical oratorios of the sixteenth century down to Wagner, Verdi, Berlioz, Weber, etc., nineteenth Century composers with whose work we are all familiar—though we may not know whence they derived their technique or in what relation they stood to each other.



Richard Wagner, the genius of Bayreuth, who left us a heroic cycle of music-dramas (*The Ring of the Nibelung*) and the greatest devotional music of all time (*Parsifal*).

THAT people on a stage should sing instead of speak is highly unnatural. So, for that matter, is it unnatural that they should be on a stage at all—a box with three sides and all their speech and action directed to the missing fourth side. So, too, is it highly unnatural that (as in much of Shakespeare, for instance) they should speak in verse. All art is unnatural; all art follows certain conventions—the most "realistic" drama or picture is no exception to this. A work of art may be defined as the representation of certain facts of nature, first selected (which is already an unnatural process) and then represented in such a way as to draw beauty from some of their features, and to enhance that beauty in some way, to the necessary neglect of other features. I have never seen quite this definition before, but it seems to me to meet the case, and to cover all kinds of painting, sculpture, imaginative literature, and, indeed, everything except music, which is, at its best, non-representational, and can only be brought within the definition by very reasonably considering human emotions to be a part of "nature."

The combination of drama and music is, then, unnatural. Yet in a way it is natural, *must* be natural, in the sense of meeting a human need, or we should not find it everywhere in the world and in every period of history—in the Greek drama, in the ritual of various religions, in the medieval miracle play, in the Elizabethan Masque, and at last in the Opera, which (as already explained in Chapter II) sprang into existence about the year 1600 as a result of the classical studies of a little party of learned men and keen musicians in Florence, who thought that in it they were reviving the style and methods of Greek drama.

### The Development of Operatic Conventions.

As already stated, the first Operas were settings of plots from classical mythology, largely in 'recitative' (Oratorio, which may be loosely defined as non-dramatic opera on sacred subjects, had the same characteristic.) Soon there weakened the rigidity of the recitative convention, the attempt to imitate in song-tone the inflec-

tions of spoken-tone. Set airs were introduced. By the time of Handel the airs had become a very important element—the important element. They were of various kinds, and were often difficult. Their very difficulty became a virtue, like the difficulty of an acrobatic feat. To sing them there had come into existence a race of highly-trained and highly-paid singers, who not only sang airs but had airs, a tradition of the operatic stage that persists to the present day, as I feel sure Mr. Pitt, from his experience as Musical Director of Covent Garden, could tell us. The display of the infinite capacities of the human voice became the thing, and composers wrote accordingly. Opera had begun in Italy, and most of the famous singers were Italian, and so,



Carl Maria von Weber, the Romantic, who conducted *Der Freischütz* ('The Marksman') and other of his operas at our own Covent Garden.

in all countries, Opera was sung in Italian. (This also is a tradition that lasted a long time, so that right down to recent years our Covent Garden theatre was officially styled 'The Royal Italian Opera'.)

In the eighteenth century Handel was the great writer of Italian opera. One of his

Operas has lately been broadcast, so readers have an idea of his operatic style and quality, as well as of the kind of libretto he set. In Handel's time the great operatic librettist was the Italian Metastasio, who lived in Vienna and wrote innumerable libretti that were set over and over again by innumerable composers, some of them as many as thirty or forty times, so that a regular opera-goer came to know them as some people know the words of the English Prayer-book.

### The Reforms of Gluck.

Reform was needed, for convention had gone too far. The dramatic element was suffering. Gluck, in the later eighteenth century, was the great reformer. He laid down these principles (and applied them in his later operas): the music to be secondary to the drama; vocal or other display for the sake of display to be avoided; the overture to be of such a character as to prepare the mind of the audience for the play to follow; the orchestration to be varied according to the degree of interest and passion in the words; too great a disparity between Recitatives and Airs to be shunned. Gluck's general aim he describes as 'a noble simplicity.'

Mozart was forty years Gluck's junior, and had the advantage of Gluck's example. He attained a great musical characterization of his *dramatis persona*, yet at the same time a strong melodic charm. His unerring sense of musical beauty had full play, yet he was dramatic. He did not always use the Italian language; for instance, *The Seraglio* and *The Magic Flute* had German libretti. Sometimes (in the traditional German light-opera way) he used spoken dialogue instead of recitative; at other times he used recitative, often of that quickly pattered kind that gets over the ground quickly and is called *recitativo secco*, or 'dry recitative.' The plots of the works of his maturity were drawn from other sources than that of classical mythology (*Figaro* from Beaumarchais, *Don Juan* from Spanish legend, and so on). Mozart contributed a good deal towards the demolition of convention.

(Continued overleaf.)



Then opened the Romantic Period, discussed in the previous chapter, and with Weber genuine romantic opera began. The fairy and magical element, already exploited by Mozart in the *Magic Flute*, was very congenial to him. So was German legend (e.g., in *Der Freischütz*, or 'The Marksman'—an opera about magic bullets and the magic Wolf's Glen, and with a German sentimental love interest). Weber had strong national feeling and used the German language—and in *Oberon* the English. He had the power of awakening romantic feeling with a chord on the strings or with a note on the horn. It has been said that Mendelssohn, in his *Midsummer Night's Dream* Overture, 'first brought the fairies into the orchestra,' but Weber, in his *Oberon* Overture, was before him. Weber generally used spoken dialogue in the German national *Singspiel* ('Song-play' or light opera) style, reserving recitative for important moments before some great air.

At last we come to Wagner, the German Romantic-Nationalist Opera Composer *par excellence*. His libretti, which he wrote himself, are in the German language and their subjects are usually German legends. He develops a melody of his own, a harmony of his own, a counterpoint of his own (these three very chromatic—i.e., moving much by semitones), and an orchestration of his own. With him all of these things are of such a character as to enable him to express his feelings very minutely yet very musically. For the orchestra he demands enormous resources—bigger number and variety of instruments than any composer before him. The appalling cost of the present-day concert and opera orchestra is due to Wagner, Berlioz, and the War.

In his dramatic aims Wagner is a nineteenth-century Gluck. He wants drama first and music afterwards—or rather he wants a new art which shall merge, on pretty nearly equal terms, the musical art, the poetical-dramatic art, the acting art, the stage-pictorial art. At all events, that is his aim; but, as a matter of fact, the music generally floats uppermost.

As the art of Wagner matures he more and more drops the set divisions into recitative, air, and the like. The larger part of his dialogue is carried by a sort of melodious half-recitative with a pretty elaborate orchestral accompaniment, but in high moments this rises into something more lyrical, and approaching in style the older air. To make



C. W. GLUCK.

During the eighteenth century Gluck rescued opera from a plague of uninspired libretti and over-conventionalized scores. *Alceste*, recently broadcast, was the work of this Father of Modern Opera.

his medium flexible is one of his cares, and so he invents (or greatly develops) the 'Leading Motive'—a device of attaching to personages, events, or ideas a short scrap of music that expresses them significantly, and that can recur from time to time as those personages, events, or ideas re-enter or as he wishes them to be brought to the mind of the listener. Very much of a Wagner score is made up of these Motives, each treated in very varied ways, yet always retaining its recognizable individuality.

There are weaknesses in Wagner—a certain long-windedness in soliloquy, an attempt at an impossible realism in stage setting, and so on. Yet, take him for all in all, he is a master of masters. His own definition of his achievement would be that he found opera Opera and left it 'music-drama' (his own term). Wagner's greatest works are the four dramas of *The Ring of the Nibelung*, *Tristan and Isolde*, *The Mastersingers*, and *Parsifal*. Those represent him at his height. The earlier *Rienzi*, *The Flying Dutchman*, *Lohengrin*, and *Tannhäuser*, however delightful, show him not yet free of the earlier 'operatic' style.

Some other Opera composers must be

briefly mentioned. First the Italians. Donizetti wrote about seventy operas, typically Italian in their easily-flowing tunes and demand for vocal gymnastics. Bellini did much the same (Chopin greatly loved Bellini's melody and his own is influenced by it). Rossini may be roughly classed with Donizetti and Bellini, but he achieved a masterpiece of comedy in *The Barber of Seville* that transcends anything they did. These four were busy in the first third or half of the nineteenth century. With the long-lived Verdi we come almost down to our own day. His earlier works were typically Italian in their facile melody, but in his latest works, *Aida*, *Othello* and *Falstaff*, he rose higher—in the last two (which show Wagnerian influence) enormously higher. Puccini, who died only four years ago, was very Italian in his love of the 'popular appeal,' but in harmony and orchestration gave his work a clever touch of the modern.

The German Meyerbeer brought out a series of spectacular and glittering works, largely designed to please the Parisian public.

The Frenchman Berlioz was very histrionic, and loved the orchestra. He was a typical romantic, and so was alluded to in the last chapter. Gounod was more facile. Bizet, in *Carmen*, achieved a masterpiece in the lighter type of work.

Strauss has out-Wagnered Wagner in the use of big orchestral battalions; his harmonies are free beyond anything previous. He often revels in horror, as in *Electra* and *Salome*, and sometimes descends to farce, as in the unsatisfactory ending to the bright *Cavalier of the Rose*.

Debussy, in *Pelléas and Mélisande*, has produced a lovely work. Maeterlinck's mysticism and melancholy are reproduced by a directness of method unparalleled in the whole history of opera. There is little attempt at musical beauty as such, though much musical beauty results.

Our own Sullivan was a master of light comic opera—of the gay and of the wistful. His French counterpart (from whom he undoubtedly learnt a good deal, despite the denials of the Perfect Sullivanites) was Offenbach.

Of Opera composers, as of certain beings mentioned in Scripture, it may be said 'their name is legion.' This chapter merely outlines the course of main events in the development of the operatic art, and readers who want to fill in the outline must do that elsewhere.

### HAVE YOU READ

the earlier chapters of Percy A. Scholes' 'Miniature History of Music,' the publication of which in *The Radio Times* has been welcomed by listeners in every part of the country? A Birmingham listener writes: 'I have, I suppose, a fair knowledge of music, and your "History" is enabling me to fit it all together. I should think it will prove popular with your great public which is hearing so much music, and so much talk of musicians, for the first time.'

The first four chapters of the 'History' were published as follows: Introduction (April 6), Music as Woven Tone (April 13), Sonatas and Symphonies (April 20), Music as Romance (April 27). A few copies of the issues containing these are still available. They can be obtained through your Newsagent.



### WHAT IS IT?

This crude design, as rudimentary and bestial as a native African carving, was found in a mysterious morocco-bound notebook in the North London Market—hacked on the walls of a chapel in a London slum—carved on the woodwork of a lonely old house in the fastnesses of Dartmoor. The story of the Hamden Figure, the gallantries and antagonisms for which it stood, the mad, mysterious war it roused among men, is one of the strangest ever told.

Be sure to order in advance your copy of 'The Radio Times' for May 25. This will be the special Whitsun Holiday Number, price 2d. 'The Radio Times' will give an added pleasure to your holidays this Summer, for it will contain, in addition to the complete programmes, a number of special editorial features.



## Use the Summer!

Dr. C. W. Saleeby, in the accompanying talk which he gave from London on Tuesday, April 24, tells of the wonderful sun-cures effected in Switzerland, and advises his listeners to make equal use of the sunlight which, it is hoped, this summer will bring us. 'Don't wear too many clothes,' he says. 'Keep out in the open. Give the sun a chance to help you!'

**P**ERHAPS it is early days to talk of using the summer, but summer-time has come in; it is May, and the nets are up at Lord's. We may as well prepare our minds and be ready to use all the summer we can get as soon as it comes. The winter has been long enough. The death rate in April is higher than in November, not because November is a healthier month than April, for, indeed, it is not, but because in April those of us who have continued to live through the winter are devitalized by the long months of darkness, and are therefore more susceptible to the attacks of our enemies. And unfortunately the past winter was no improvement on its predecessors. Evidently our only course is to use the summer as thoroughly as possible whilst it lasts. This counsel applies most of all to children, who are still growing. Some of us can only grow black bristles, of no use to anybody; but children can grow brains, the most valuable stuff in the known universe, and the light of life is necessary for that. Dismiss as stupid the people who slander the spring, and accuse it of causing special ailments for which the past winter is really responsible in its cumulative effect.

### What they are doing in Switzerland

It was in 1903 that a young Swiss doctor, named Rollier, set up practice in a tiny Alpine village called Leysin. He had been a pupil of the most famous of Swiss surgeons, Professor Kocher, but he abandoned, for personal reasons, all thought of a brilliant surgical career, and became a village doctor. As a lover and student of animals, he had noticed their love of sunlight, especially in the early morning hours—the best time of day, though only a rumour to most of us—when it is not too hot; and he knew that sunlight is an antiseptic, a fact which was first discovered in England in the 'seventies. So Rollier decided to try to treat cases of what we still call surgical tuberculosis, not by surgery at all, but by sunlight, hoping that the sunlight would work in two ways—strengthening the patient to fight for himself against the tubercle germs, and also killing those germs by direct action wherever it could reach them. He began with five patients; the results were good, and the number of patients soon increased. In 1910 he started his 'school in the sun,' which I hope to live to see copied in our own country everywhere through the summer.

In Switzerland itself, and even more in progressive and scientific Germany, these principles of an enlightened return to Nature have been accepted. The spectacle in Germany, Austria, and Switzerland is astonishing. In this country the Sunlight League has been not unsuccessful in spreading the light, but we are far behind the Germans. Their young people have taken up these ideas in millions, literally, with results for

national health, vigour, and industrial efficiency which demand the most serious and respectful attention from all who care for our own national prosperity.

In a quarter of a century, Dr. Rollier's five patients have multiplied to twelve hundred, and his single clinic to thirty-seven. The simple reason is that he has discovered, or rediscovered, a life-saving truth. It works. It works wonders, miracles, natural miracles. One fine day, one fine and sunny day, we shall close all Rollier's thirty-seven clinics, and all like them elsewhere, for lack of patients. Heliotherapy will have been superseded by heliohygiene, and the diseases of darkness will have gone where yellow fever and malaria and leprosy and typhoid are already going—out of the bodies of men and into the medical histories, there to be locked up for ever.

### Woman the Sensible.

Now for ourselves in England: how are we to use the summer, knowing what we now do about its power to serve our lives? First, a word about diet. In really hot weather, our appetites tend to fail, and so they should. To use condiments and other humbug in order to whip them up is folly. The body needs less fuel and asks for less. When we expose it, as I hope we shall, to warm sunlight, the blood absorbs the rays and is directly warmed. But to keep the blood warm is one of the principal uses of food. Sunlight thus directly serves as food. In sunny climes, people eat much less fat and other fuel foods. We can save money and give our digestions a rest by availing ourselves of summer sunlight.

And about clothing! There is nothing for me to say to young women but to offer them my congratulations. Allowing the air and the light to reach their bodies, they have gained in every way. The anaemia of young girls has gone, doubtless for ever; and now that a mere diet of liver conquers pernicious anaemia, especially if aided by sunlight, we may rejoice in a double conquest over the enemies of the blood. An immense boon is the comparative cheapness of the best kind of clothes for women. Even if real silk is found too costly for stockings, we learn that artificial silk, which is cheaper, has the special merit of admitting more ultra-violet light than any other substance which can be used for clothing; and now that the makers have eliminated the excessive shininess which told a story, no one can tell whether your stockings are made of real or artificial silk. So choose the latter, save money, and receive more light.

Men's case is really pitiful, and the task of the would-be reformer is hard when he approaches that conservative and timorous sex. But really, if the Duke of York played tennis at Wimbledon two years ago in sleeves cut short above the elbow, as I saw



### THE GREAT GIFT OF SUNLIGHT.

A swimming-party in the open. 'If you want to keep fit this summer,' says Dr. Saleeby, 'fill your blood with sunlight. It will help you through next winter, too.'

for myself, no other man need be afraid to do so. And, of course, we should play tennis in shorts, instead of long flannel trousers. I think I shall live to see shorts at Wimbledon. And shorts for cricket and tennis and so on should, for choice, be made of artificial silk, so as to let through the maximum of ultra-violet light. This applies to blouses also, and to any clothing of which only one layer need be worn between the light and the skin.

### Let the Sun get at You!

Most men have a great idea that they must wear wool next the skin in order to absorb the perspiration when they play games. They have become distressingly hot, of course, and don't know why. When we use our muscles we make heat. But we must continue to lose that heat, or we shall become feverish and oppressed. Nature's method is to produce perspiration which evaporates, and in so doing cools us. If we wear clothes which prevent this evaporation we spoil this admirable arrangement, and are distressed. Artificial silk takes up a minimum of moisture and lets the rest through, to evaporate freely and help to keep us cool.

Lastly, about sun bathing. We must aim at the golden mean: not too hot and not too cold. If we are unaccustomed, we must 'hasten slowly,' until the blanched, long-imprisoned skin can adapt itself to its new freedom. Albinoes cannot stand the sun at all; blondes and Titian reds need a little more care than people with plenty of protective pigment in their skins; they really need fear no overdose in our climate. If we are wise we will use the early morning when we can, and avail ourselves of the principles of daylight saving at the better end. The morning light will never be too hot; it will be less polluted by smoke, and it will exercise its stimulating action as an introduction to the activities of the coming day.





## BOTH SIDES OF THE MICROPHONE

### More About Oedipus.

**W**HEN listening to a broadcast performance of an opera or a play, one naturally tries to picture in one's mind the imaginary scene against which it is taking place. Stravinsky's new "opera-oratorio," *Oedipus Rex*, which is to be heard under his personal direction from 5GB on Saturday of this week, and from London, etc., on the following day, was written to be performed in the simple, formal manner of Greek tragedy, from which its theme is taken. When it was produced in Berlin recently, the characters wore masks after the Greek fashion. All except Tiresias, the Messenger, and the Shepherd declaimed their words without moving more than arms or head, and were alternatively revealed and hidden by curtains in various parts of the stage. Some discussion has been aroused by the use of a Latin libretto. It did seem a little unnecessary to use a French version of Sophocles' tragedy by Jean Cocteau in a Latin translation by J. Duneton for an opera set in Greece. Stravinsky explains this as follows: "To me Latin is the language of Science, Medicine, the Law—in short, the most exact and unalterable of languages." Next week's *Radio Times* will contain a translation of the Latin words which, however exactly they fulfil the composer's intention, would be unintelligible to more than 99 per cent. of listeners. Most of us who did learn Latin stopped short at the *Cornelia Fulvia amat* stage. This translation will be available on Saturday for 5GB listeners who buy their copy before Saturday evening.

### Your Grand Opera This Year.

**T**HE Covent Garden Syndicate is giving us a wonderful season of Grand Opera this year, with Lotte Lehmann, Göta Ljungberg, Frida Leider, Maria Olexowska, Lauritz Melchior, Feodor Chaliapin, Mariano Stabile among the visitors from abroad; and, among British singers, Enid Crickank, Margherita Sheridan, May Bushy, Eva Turner, Tom Burke, Trevor Jones, Gregory Stroud, Joseph Hadow, Walter Widdop, and Henry Wendon (several of whom are popular broadcasters). The relays from the Opera House will be as follows: May 15, Act II *Meistersinger* (5GB); May 18, Act II *Götterdämmerung* (2LO, 5XX, etc.); May 23, Act II *Tannhäuser* (2LO, 5XX, etc.); May 25, Act II *Carmen* (5GB); May 29, Act III *Louise* (5GB); June 1, Act II *Bramon and Delilah* (2LO, 5XX, etc.); June 3, *Purandul* (5GB); June 7, Acts II and III *La Bohème* (2LO, 5XX, etc.); June 12, *Pagliuosi* (2LO, 5XX, etc.); June 14, *Otello* (5GB); June 18, Act II *Madama Butterfly* (5GB); June 21, *Cavalleria Rusticana* (2LO, 5XX, etc.); June 25, Act II *Manon Lescaut* (2LO, 5XX, etc.); June 27, Act II *Don Giovanni* (5GB); July 5, Act III *Aida* (5GB); July 6 (Last Night), Act IV *Don Giovanni* (2LO, 5XX, etc.).

### After Ireland—Bax.

**T**HE excellent programme of chamber music by John Ireland which was broadcast on April 19 is to be followed, on May 22, with a programme of works by another prominent English composer, Arnold Bax. In this we shall hear Harriet Cohen again. With Cedric Sharpe she will play Bax's Sonata for Cello and Piano. Raymond Jeremy and Maria Korshinak, a very fine Russian harpist who has resided in this country for some time past are to play the Fantasy Sonata for Viola and Harp in which the composer uses the latter instrument with extraordinary beauty and effect.

### Trapped at Last!

**A**S you have probably heard over the microphone, Mr. Percy Scholes is at present in the United States on musical business. On his way across, he wrote me a note, posted at Queenstown. "As you know," he says, "I receive from amateur composers many compositions in MS. and print, with a request for my opinion. In all cases my secretary sends a brief, courteous note regretting that time does not allow of my acceding to the request. At last, however, I am caught! On the first day out, there came a knock at my cabin door, and the bulky, muscular figure of one of the ship's musicians filled its whole framework, whilst a resonant and determined bass voice remarked, 'Mr. Scholes, I sent you one of my compositions lately and your secretary returned it, saying that you had no time to look at it. Now that you are on this boat, and five and a half days with nothing else to do, I think perhaps you might be able to make a little time to look at a few of my scores.' With that, he placed in my arms a bundle containing an *Orchestral Overture*, two *suited*, a *Cello Concerto*, two *pieces for violin and piano*, four *part-songs*, and some other little things, and departed, saying that he would look in day by day to see how I was getting on with them and what I thought of them! This musician is, I find, already widely broadcast. Several stations have even given whole programmes of his works. It is evident that there are orders to be faced more perilous than sea-sickness or shipwreck when music critics go to sea!"

### News of Talks.

**A**NY of you who are interested in the culture of tulips should listen to Sir Daniel Hall's talk at 7 p.m. on Wednesday, May 18. Sir Daniel is Chief Scientific Adviser to the Ministry of Agriculture. He will be a trifle late for this year's flowering, but may be able to help you to have a good show next year. Talking of bulbs reminds me of a conversation I had a few nights ago with Major J. B. Vernon, one of our leading landscape gardeners, who has just returned from a visit to the Dutch bulb-fields. He says that flower-growing is reduced to a fine art in Holland, and that English growers could learn a great deal from their neighbours if they would only visit Holland, where they would receive the most cordial hospitality. On May 18 also, Mr. Philip Snowden is giving a talk in the series "England's Green and Pleasant Land," arranged in collaboration with the Society for the Preservation of Rural England, on "The Safeguarding of the South." He will deal with the rise of new industries in the South Country and some of the ways in which the amenities of these new industrial areas can be, and are being, preserved.

### Some Novels for Your List.

**F**OR those whose library lists are running low, I append the titles of novels recently reviewed by Mrs. Hamilton in her Thursday broadcast criticism: "The Land of the Children," by S. G. Orenburgsky (Longmans); "The Cabala," by Thornton Wilder (Longmans); "My Mortal Enemy," by Willa Cather (Heinemann); "Short Turns," by Harry Benfield (Allen and Unwin); "War Among Ladies," by Eleanor Scott (Benn); "The Enchanting Danger," by Vera Wheatley (Lane); "The Devouring Flame," by Lord Oerell (Murray); "The Man with the Dark Beard," by Annie Hayes (Lane); "The Man who Laughed," by Gerard Fairlie (Hodder and Stoughton).

### H.R.H. at Berwick-on-Tweed.

**O**N Wednesday, May 18, H.R.H. the Prince of Wales is to open a new bridge between England and Scotland, the Royal Tweed Bridge at Berwick. This fine structure of ferro-concrete has been built to accommodate the ever-increasing stream of traffic between the two kingdoms, and to help out the old bridge, which is 293 years of age, and the famous Border Bridge which H.M. Queen Victoria opened in 1850. There are several old people in Berwick who remember the Queen's visit. They have been invited to the ceremony on May 18. The proceedings will be divided into two parts—namely, the arrival of H.R.H. at the station, where a royal address will be read, and the actual ceremony at the bridge, which will consist of speeches by the Prince, the Chairman of the Northumberland County Council and the Chairman of the Bridges and Roads Committee of Northumberland. A descriptive commentary on the event will be broadcast from the local station at 11 a.m. and relayed to London and Daventry.

### A Comedian on the Songs of To-day.

**D**OES the public really like these songs about mummies and poppies and sweeties with which the race of Syncopating Sisters now inflicts us? Leslie Paget, the comedian, who has made several successful appearances in broad-based vaudeville, thinks not. He believes that it is the domestic humour of the old-fashioned "comic song" which appeals to British audiences. Unfortunately, he says, these songs are now hard to find. Their writers have been swamped by the imported products from America—and the British comedian is left with no new songs to sing. That is a pity—but Mr. Paget and his fellows might revive with advantage some of the jolly songs of Edwardian times. There has lately been a vogue for the Victorian ballad and comic song—but what about the stuff the Pierrots used to sing in 1905? It had a real swing to it and more than a little wit. Mr. Paget's accompanist is a Welshman, Mr. O. J. Evans, who used to train choirs in South Wales. Mr. Evans told me a good story. He was once playing at a local choral concert conducted by a mines-manager whose job was certainly not music. The concert had been going for some time when the conductor leaned forward and whispered, "What page are we at now?" "Page 8," replied Evans. "Page 8, eh?" hissed the other. "Well, I'm only at page 5, but I'll soon catch the blighters up!" At which he began rapidly turning over the pages of the score, beating time with redoubled speed.

### From a Theatre Dressing Room.

**T**HE perennial youth of George Grassmith has so long been a matter of comment that I will not weary you by re-emphasizing it. Seeing him at Daly's last week I could hardly believe that it was the same "G.G." who, clad in a grey bowler hat, prances gaily across a tattered copy of "Waltz me around again, Willie," which lies at the bottom of my music-cabinet at home. But it is. The youthful star of *The New Aladdin* is the youthful star of *Lady Mary*. I am glad to see that the next talk in the "I remember" series will be by "G.G." It is to be entitled "From my Dressing Room," and will actually be relayed from his dressing room, at Daly's, on Monday, May 14. No one on the stage has ever seen more or enjoyed more than George Grassmith. There's no doubt that the humour which has endeared him to theatre audiences will creep into his broadcast talk, as it does into his conversation. It is irrefragable.



# BOTH SIDES OF THE MICROPHONE



## A Seventy-Year 'Centenary'

THIS year does not really see Dr. Ethel Smyth's Centenary. That is her way of referring to her seventieth birthday, 'for,' she says, 'I do seem to have lived a very long time.' This 'centenary' will be celebrated by a miniature Ethel Smyth Festival on Sunday, May 20. In the afternoon 5GB will broadcast a concert of her Chamber Music—including the String Quartet in E Minor played by the Bross quartet; the Concerto for Horn, Violin and Piano, played by Aubrey Brain, Antonio Bross and Kathleen Long; and two folk tune arrangements for Flute, Violin and Piano. In the evening London is to 'carry on the good work' with a performance of the composer's fine *Mosses in D*, with Elaine Suddaby, Margaret Balfour, Parry Jones and Herbert Hayner, conducted by herself. Dame Ethel's seventy years comprise an almost unique acquaintance with music and musicians. She studied at Leipzig, first at the Conservatorium, then with Heinrich von Herzogenberg. She referred to those Leipzig days and her friendship with Brahms, Joachim, Mendelssohn, Clara Schumann, etc., in her article 'The Lovable Bear' recently published in *The Radio Times*. Her Serenade for Orchestra was given at the Crystal Palace in 1890. Since then she has composed chamber music, choral works and several operas, including *The Wreckers*, *The Boatman's Mate*, *Fête Galante* and *Entente Cordiale*. Her latest work, the Concerto for Violin, Horn and Orchestra (the chamber version of which is to be given on May 20) was given by Sir Henry Wood at the Queen's Hall in March of last year. Dame Ethel is a vivid and interesting writer. Her memoirs, *Impressions that Remained*, are regarded as a work of genius—but then she was exceptionally fortunate in the story she had to tell.

## When Counties Gather

A MUSICAL Festival is generally an elaborate business at which picked choirs perform with considerable solemnity. This year's Festival of the Worcestershire Association of Musical Societies to be held in Birmingham Town Hall during the week of May 13 will depart from this tradition. The Association is co-operating with the Birmingham Branch of the British Music Society and the East Anglian and Shropshire Associations of Musical Societies. The choirs taking part will represent five counties. Such a musical gathering should do much to create friendliness and interest. The choirs coming from such distances, it will not be possible to hold combined rehearsals, but they will sing together works which each knows and has sung in its own county. The conductors will be Sir Hugh Allen, Dr. Adrian Boult, and Mr. Joseph Lewis. Three of the concerts will be relayed from the Town Hall by 5GB—the first two on May 17 and 18, orchestral, and the third on Saturday, May 19, a performance of Handel's *Messiah*, by the choirs, with Alice Vaughan, Stewart Wilson, James Howell, and Fifine de la Cote as soloists and G. L. Cunningham at the organ.

## Elizabeth Schumann.

IT is some time now since we heard Elizabeth Schumann, most charming of German singers. She will be over here this month in connection with the Covent Garden Opera Season, and is coming to Savoy Hill on Monday, May 21, to give a recital of songs by Mozart, Joseph Marx, Cyril Scott and Richard Strauss.

## An Artist's Nightmare.

IF you happened to be in the Studio when Yvette Darnac arrived to take part in a programme, you might be surprised to see the Announcer hand her her music with a smile of reassurance. Mdlle. Darnac, who is French and sings English songs with a pretty accent, once had a nightmare so real that to this day she shivers when she thinks of it. She arrived at Savoy Hill only to find that she had left her music at home. There was no time to send for it and she was forced to sit in the Studio while a substitute artist took her place. Then she woke up! But the dream was so vivid that to this day she leaves her music at Savoy Hill after her final rehearsal. Mdlle. Darnac first broadcast in Alice Delysia's *Paris Calling* revue. Since then she has become a 'star.' Once she has her music safely before her, she loves broadcasting, 'because it is like singing to your friends in a drawing-room.'

## Empire Day.

ONE of the best programmes for a long time was that which London, 5XX, etc., 'put over' on St. George's Day. Particularly fine, I thought, was the production of Henry F. The next celebration of the same kind will be that of Empire Day, May 24. There will be an Imperial programme, including, it is hoped, native Indian, Nigerian and Zulu music. Earlier in the evening a part of a *Daily Express* Community Singing Concert will be relayed from Hyde Park.

## Longer Sunday Programmes.

THE Sunday afternoon programme of all Stations except 5GB is to be extended, from Sunday, May 20, onwards, until between 0.10 and 0.20 p.m. The Stations previously closed down either with an Old Testament or Poetry reading at 5.30, a Missionary Talk at 5.45 or a Children's Service at 6. The 'Foundations of Poetry' readings will, from May 20, continue till 5.45 and will be followed by one of the series of Bach Cantatas which is to be transferred from 5GB.

## Diminutive Dramas.

DO you know Maurice Baring's *Diminutive Dramas*? These little bucolic sketches of history are published in book form, and for sheerly delicious humour well repay reading. They are, also, eminently suitable. Four of Mr. Baring's 'dramas' are to be given from London on Thursday, May 17—*Katherine Parr* (which reveals Henry VIII at breakfast), *After Electra*, *The Greek Vase* and *The Drawback*. Their author is, of course, well known as a novelist and traveller. His best-known novels are *Q* and *Out of a Cradle*.

## Doings at Manchester.

THE wars and revolutions of the South American republics have been the subject of much humorous comment. Once, when Paraguay fought Brazil and the Argentine, her resources became so depleted by an unfairly matched campaign that she had to fall back upon the assistance of a regiment of several thousand women. The anniversary of the last battle fought by these Amazons falls on May 14, and is to be celebrated, happily, by Manchester Station with a programme entitled 'Leave it to the Ladies!' On May 18, the same station broadcasts a Revue, 'Save the Battle!' which is intended as a tonic for listeners. It will include a 'Chorus of Lady Doctors' and a 'Prophylactic Orchestra.'

## Did You See This?

THAT truth is stranger than fiction is established every day in the columns of the Press. I hope that you saw—and enjoyed—the story of the Enfield woman who applied for a separation. She told the magistrate: 'You see, it's this way. My husband breeds canaries, and when they're young I have to whistle to them to teach them how to sing. But since I had my false teeth remade, I can't whistle like I used—and the birds don't like it. So my husband knocks me about!' Could P. G. Wedekind, Denis Mackail, or W. W. Jacobs have invented anything better than that?

## An American Proposition.

THOUGH the face of the B.B.C. is rightly set against advertising in any of its Protean shapes, there is no doubt that broadcast music and musicians do come in for a considerable amount of publicity. A few days ago one of the leading American publishers, aware of this fact, approached the Musical Director of one of our Stations asking him to broadcast a new work he had in hand—even before its first performance 'over there.' The work in question was *Halcyon*, composed by Lawrence Powell, an Englishman who received his training in Birmingham and has won a fine position for himself in American music. The end of the story I do not know —

## Book by a Broadcaster.

DURING Lent the Rev. W. H. Elliott, Vicar of Holy Trinity, Folkestone, broadcast a series of addresses under the title of 'The Seamy Side of Life.' These will shortly be published by Messrs. Nowbury at the price of 2s., and will form a volume uniform in style and price with the author's earlier book, 'The Sunny Side of Life.'

## Cotton Talks from Cottonopolis.

COTTON is, if one may so put it, the life-blood of Lancashire. Medical research might even show that all Lancastrians were born with a percentage of cotton in their veins. It is appropriate that Manchester Station has arranged a series of talks on the Cotton Industry for the School Summer Term. These will be given by a number of experts—Mr. H. L. Robinson, Editor of the *Journal of the Textile Institute*; Prof. W. E. Morton, Professor of Textile Technology at the Manchester College of Technology; Mr. J. Read, Head of the Textile Department at the Royal Technical College, Salford; and Prof. G. W. Daniels, Stanley Jevons Professor of Political Economy in the University of Manchester. A fully illustrated booklet has just been published in connection with this series. It can be obtained by listeners on application at the Manchester or Liverpool Stations at the price of 1d.

## Vengeance is Mine!

MAGISTRATE (to prisoner): 'I seem to have seen you somewhere before.'  
Prisoner: 'Yes, your worship, I had the honour of teaching your son how to rig up a wireless set.'  
Magistrate (severely): 'Six months without the option!'  
(From *Le Figaro*).

"The Announcer"



# PROGRAMMES for SUNDAY, May 6

## 2LO LONDON and 5XX DAVENTRY

(281.4 M. 820 K.C.)

(1,624.2 M. 187 K.C.)

10.30 a.m. (Daventry only)

TIME SIGNAL, GREEN-  
WICH; WEATHER FORE-  
CAST

### 3.30 A Concert of Orchestral Works

BY  
SIR ALEXANDER MACKENZIETHE WIRELESS ORCHESTRA (Leader, S. KNEALE  
KELLY)

Conducted by THE COMPOSER

Prelude, No. 1, 'Astarte' ('Manfred')  
Burns' Second Scottish Rhapsody  
Overture, 'The Cricket on the Hearth'  
Benediction  
Two Dances from 'The Little Minister' (Nos. 2  
and 3)  
Entr'acte, 'The Fenat' ('The Troutdour,  
Act III')

SIR ALEXANDER MACKENZIE, who cele-  
brated his eightieth birthday in 1927, has  
ranged over many fields of experience and  
of composition. He had good musical  
forebears, for his great-grandfather played in a  
Militia band, his grandfather was a violinist,  
and so was his father, who was leader of  
the orchestra in an Edinburgh theatre. From  
ten to fifteen he was studying music in  
Germany. Then, until he was eighteen,  
he studied at the Royal Academy of Music,  
to which he was to return as Principal  
thirty-three years later.

A period of work in Scotland was followed  
by ten years in Italy, and finally by thirty-  
six at the head of the Academy.

His works include half a dozen Operas, a  
dozen Oratorios and Cantatas (among which  
*The Rose of Sharon* is probably the best  
known), a good many orchestral pieces,  
including incidental music to plays, besides  
songs and chamber music. Sir Alexander has  
recently published a book of reminiscences,  
"A Musician's Narrative."

*Astarte* is one of three Preludes that  
Mackenzie wrote for a proposed production  
of Byron's *Manfred* at the Lyceum in 1893—  
a performance that did not take place.

The *Burns* piece, the second of three  
*Scottish Rhapsodies*, treats in its three linked  
sections three of the many old tunes for  
which the poet wrote verses.

The first section deals, in appropri-  
ately dignified and resolute style, with *Scots,  
who have us Wallace dead*.

This section leads without break into  
the second, which is based on the minor-key  
melody of a song beginning 'She's fair and  
fause that causes my smart.' The air is  
known in very early collections as *The  
Lads of Leith*.

The last section of the Rhapsody has for  
its main tune an air originally known as *Salt  
Fish and Dumplings*, to which Burns wrote  
verses called *The Cantie's o't*.

*The Cricket on the Hearth* is an Opera to a  
libretto which Julian Sturgis made out of  
Dickens' novel. The Overture makes a rapid  
survey of the affairs and happenings of which  
we read in the 'Christmas Books.'

It is appropriate that one Scotsman should  
write the incidental music for another Scots-  
man's play. When Barrie brought out in 1897 *The  
Little Minister*, his adaptation for the stage of his  
popular novel, Mackenzie composed the incidental  
music for the production. Of the three Dances  
which form the Entr'actes, the first is a *Lull*, the  
second a *Pastoral Dance*, and the last an *Ecossaise*.  
*The Troutdour*, an Opera with libretto by  
Dr. Francis Huffer, music critic and author,  
was brought out by the Carl Rosa Company in  
1880. This cheerful music accompanies a feast  
in a lordly castle.

### 4.35 A BALLAD CONCERT

GWLADYS NASH (Soprano); HAROLD WILLIAMS  
(Baritone); CYRIL TOWBIN (Violin)

GWLADYS NASH

A Soft Day ..... Stanford

A Feast of Lanterns (from 'Songs from the  
Chinese') ..... Bontock

Care Selva (Dear Woods) ..... Zapfel, arr. A.J.

### 4.42 CYRIL TOWBIN

GROVE (Slow Movement)

Friedemann Bach, arr. Kreisler  
Vogel als Prophet (The Bird as Prophet)  
Schumann, arr. Auer

### 4.50 HAROLD WILLIAMS

Marishka, Marishka ..... } arr. Francis  
Shepherd, see thy horse's bounding } Karbay  
Mare ..... }

### 5.0 GWLADYS NASH

Sylvain ..... Sinding  
Hindu Song ..... Rameau-Karabau

### 5.5 CYRIL TOWBIN

Tambourin ..... Leclair, arr. Kreisler



### MUSICIANS OFF DUTY.

Sir Alexander Mackenzie, until recently Principal of the  
Royal Academy of Music, is here seen with Sir Hugh Allen  
(left), Principal of the R.C.M., in the garden of Mr.  
Gordon Bryan's house. He will conduct a concert of his own  
orchestral works from London this afternoon.

Old Irish Air ('The Snowy-Breasted Pearl')

La Gitana (The Gipsy Maid) ..... Kreiser  
arr. O'Connor-Morris

### 5.12 HAROLD WILLIAMS

She is all so slight ..... Brake

Water Boy (Negro Convict Melody)

arr. Avery Robinson

### 5.20 THE FOUNDATIONS OF ENGLISH POETRY—

VI, Some Caroline Lyrics

Read by Miss JEAN FORBES-ROBERTSON and

Mr. ROBERT HARRIS

AFTER the glories of the Elizabethan age,  
of Shakespeare and of Milton, whose poetry  
formed the subject of last week's reading, come  
the lighter, but very lovely lyrics of the  
seventeenth century. This afternoon will be  
read poems by Donne, the mystic whose genius  
never found full expression in his verse, by  
Marvell, Herbert, Herrick and Vaughan, and by  
several more of the graceful poets of their time.

5.45 6.0 MISSIONARY  
TALKA Congo Fable by the  
Rev. C. E. WILSON.Foreign Secretary of the Baptist Missionary  
Society

THIS is the jubilee year of Baptist missionary  
work in the Congo, and it is to be celebrated  
in this country by a series of exhibitions, the  
first of which will open at the Central Hall,  
Westminster, in June. In this talk Mr. Wilson,  
who has been foreign secretary of the Baptist  
Missionary Society for over a quarter of a cen-  
tury, will describe the work done in the last  
fifty years in that vast mysterious area of Central  
Africa, which he himself knows at first hand.

### 8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. A. HERBERT GRAY

Order of Service

Hymn, 'My God, how wonderful Thou  
art' (C.H., 27)

Prayer of Confession

Prayer of Thanksgiving

Psalm No. 63 (chant)

Reading, Luke xv, Verses 11-24

Canticle, 'The Magnificat'

Prayers of Intercession

Hymn, 'And didst Thou love the race that  
loved not Thee' (C.H., 144)

Address by the Rev. A. HERBERT GRAY

Hymn, 'The King of Love my shepherd  
is' (C.H., 438)

The Blessing

### 8.45 THE WEEK'S GOOD CAUSES

Appeal on behalf of King George's Fund  
for Sailors, by Captain Sir ARTHUR CLARKE

DURING the eleven years of its existence,  
the fund that is the subject of to-  
night's appeal has distributed more than  
half-a-million in grants towards the main-  
tenance of sick, wounded, and distressed  
sailors, and of their widows, dependants  
and orphans. In the same way as King  
Edward's Hospital Fund in its different  
spheres, it acts as a central organization for  
the marine benevolent institutions, many of  
which are still suffering from the effects of  
the war, by reducing costs of collection and  
helping with organization and appeals.

Contributions should be addressed to  
H.R.H. the Duke of Connaught, at Trinity  
House, Tower Hill.

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 Local Announcements. (Daventry only) Shipping Forecast

### 9.5 CHAMBER MUSIC

ANNE THURSFIELD (Mezzo-Soprano)

THE AMAR-HINDUSTANI STRING QUARTET

NICO AMAR (1st Violin); WALTER CASPAR

(2nd Violin); PAUL HINDUSTANI (Viola);

MAURITS FRANCK (Violoncello)

THE QUARTET

String Quartet in D Minor (K 421)... Mozart

Allegro moderato; Andante; Minuetto;

Allegretto ma non troppo

### 9.25 ANNE THURSFIELD

Air de l'Enfant (from l'enfant et les sortilèges)

Ravel

### 9.30 QUARTET

String Quartet in G Minor (Op posth)... Schubert

Allegro; Andantino; Minuetto, Allegro

vivo; Allegro

### 9.55 ANNE THURSFIELD

Citronenfalter im April

Anakroons Grab

Effected

Wolff

### 10.5 QUARTET

String Quartet in F Minor (Op. 95)... Beethoven

Allegro con brio; Allegretto ma non troppo

Allegro assai vivace; ma serioso; Larghetto—

Allegretto agitato

### 10.30 ENIGMOUE



# Sunday's Programmes cont'd (May 6)

## 5GB DAVENTRY EXPERIMENTAL

(491.0 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 A MILITARY BAND CONCERT

DOROTHY MORRIS (Soprano); ALICE VAGHAN (Contralto); HENRY WENDON (Tenor); HARRY BRINDLE (Bass)

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

Overture to 'Alfonso and Estrella' Schubert

THE Opera Alfonso and Estrella was never played during its composer's lifetime, but he did hear the Overture to it, for, when he was asked to write the music for the play *Rosaunda*, and was pressed for time, he utilised the *Alfonso* Overture, instead of writing a new one.

The music pleased very much, though the play was a total failure. In spite of the Overture's success, it was not printed until nearly forty years after his death.

It has first a slowish Introduction, that opens with a motif we hear a good deal later—the challenging loud chord, followed by another an octave lower. This is notable in the First Main Tune; and the bit of melody which immediately follows these chords is developed into the Second Main Tune. On these ideas the Overture is briskly built up.

### 3.35 DOROTHY MORRIS

The Banks of Allan Water

Earl Bristol's Farewell

See where my love a-maying goes..... } Lady

### 3.42 BAND

Three Pieces ..... Tchaikovsky  
Baccarollo; Revery; Valse

### 3.55 HARRY BRINDLE

In Sheltered Vale ..... arr. D'Alquen  
Fifty florins seem a lot ..... Bach

### 4.2 BAND

Paraphrase, 'The Lorelei' ..... Nestadba

### 4.10 ALICE VAGHAN

Early one morning ..... arr. Walford Davies  
Bredon Hill ..... Dalhousie Young  
Loveliest of Trees ..... Graham Peal

### 4.17 BAND

Rhapsody No. 6 ..... Liszt

### 4.38 HENRY WENDON

Night ..... Rachmaninoff  
Spring Sorrow (Words by Rupert Brooke) Ireland  
Kishinul's Galley ..... arr. Kennedy-Fraser

### 4.37 BAND

Two Spanish Dances (Nos. 3 and 5) Moszkowski

### 4.50

#### BACH CANTATA

No. 160

'WHERE WILT THOU GO?'

DOROTHY MORRIS (Soprano)

ALICE VAGHAN (Contralto)

HENRY WENDON (Tenor)

HARRY BRINDLE (Bass)

THE WIRELESS CHORUS, and THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

### 5.20 THE FOUNDATIONS OF ENGLISH POETRY

(See London)

### 5.45-6.0

#### MISSIONARY TALK

(See London)



#### A BACH CANTATA

will be broadcast from 5GB this afternoon.

Hymn, 'Ye Watchers and ye Holy Ones' (E. H. No. 519)

Benediction

### 8.45

#### THE WRIG'S GOOD CAUSE

(See London)

### 8.50

#### WEATHER FORECAST; GENERAL NEWS BULLETIN

### 9.0

#### A LIGHT ORCHESTRAL PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'Oberon' ..... Weber  
MEGAN THOMAS (Soprano) and Orchestra  
So sad a rose ..... Arditi

### 9.15 ORCHESTRA

Prayer from Suite, 'Mozartiana' Tchaikovsky  
Benedictus ..... Marchenka

A MONG the almost innumerable smaller works of Mozart there are many 'gems of musical literature' (as Tchaikovsky called them) which have never become well known. It was in order to bring some of this unknown Mozart before the public that Tchaikovsky wrote his Suite, *Mozartiana*. It consists of orchestral arrangements of three Piano Pieces and of the little Choral work *Ave Verum Corpus* (which, perhaps, was less known in the Russia of 1887 than it is in the musical countries of today). It is this Prayer that we are to hear.

### 9.30 HERBERT STEPHEN (Violoncello) and Orchestra

Intermezzo from Concerto in D Minor .... Lalo

### 9.40 ORCHESTRA

Irish Tune from County Derry..... } arr. Grainger  
Shepherd's Hay ..... }

MEGAN THOMAS  
Sorrow of Spring ..... } Graham Peal  
Loveliest of Trees ..... }

Go not, happy day ..... Frank Bridge

### 10.0 ORCHESTRA

Third 'Love Dream' (Nocturne) ..... Liszt  
Dance of the Tumblers ('The Snow Maiden') Rimsky-Korsakov

THE action of Rimsky-Korsakov's Opera, *The Snow Maiden*, takes place in a mythical kingdom. There, on the first day of Spring, all young people who wish to wed come to receive the Tsar's blessing at a gathering held in the woodland. The clowns' dance rounds off the day's festivities.

HERBERT STEPHEN  
Sur le Lac (On the Lake) ..... } Godard  
Serenade ..... }

### 10.20 ORCHESTRA

Selection from Suite of Ballet Music to 'Faust' Gounod

### 10.30

#### EPILOGUE

(Sunday's Programmes continued on page 193.)

## HISTORY

### ancient and modern

When primitive man first discovered that the jungle, cane, and steps could provide him with fruits for the taking, his elation can readily be appreciated. All the other necessities which formed his precarious diet, such as birds, lizards, and arthropods were either difficult to discover or they eluded pursuit. With fruits it was different; they could not run away and hide—all that was required was to get there first!

The history of fruit growing from these early days until the present is a romantic story; the following dates record a few of the important stages in this development.

**3,000 B.C.** The earliest written records of fruit cultivation are from China where apricots, peaches, plums and cherries were cultivated at least 3,000 years B.C.

**500 B.C.** Most of our fruits came to Europe from China via Persia and their cultivation had already made rapid progress in Greece about the period 500 B.C.

**40 B.C.** In England strawberries and apples were to a certain extent cultivated by the Britons, but the Romans introduced most of the fruits of their native land to England soon after their settling in this country.

**650 A.D.** About this date the first abbey of Ely had a famous orchard quite near to the fruit plantations now owned and cultivated by Messrs. Chivers & Sons.

**1,500 A.D.** The beginning of the 16th century saw the introduction into Europe from America and the Orient of oranges, lemons and other new strange fruits.

**1631 A.D.** In this year Covent Garden Market was opened. It has developed gradually into the position it now occupies as the largest fruit market in the world.

**1806 A.D.** In this year the Chivers' family settled as farmers and fruit growers in Histon.

**1873 A.D.** The firm of Chivers & Sons commenced in a modest way as makers of jam in a small barn. This barn is still a point of interest to visitors to this locality.

**1875-1928.** During this period the Orchard Factory of Messrs. Chivers & Sons Ltd. has grown from such a small beginning to its present dimensions when over 2,000 helpers are employed all the year round and the products of the Orchard Factory are sent out in huge consignments across the seven seas, and are acclaimed everywhere as the standard of purity and excellence. Messrs. Chivers now own and cultivate over 6,000 acres of land from which thousands of tons of fresh fruit are taken every year direct to the Orchard Factory to be used in the preparation of

**Chivers'**  
GOLD MEDAL  
**Jams**

which are boiled in silver-lined pans with the addition of Refined Sugar only.

**Chivers'**  
**Canned Fruits**

with the unrivalled flavour of English Fruit retained in all its freshness and

**Chivers'**  
**Jellies**

the favourite table sweet at all seasons. Ripe Fruit Jellies give them those delightful 'fruity' flavours and as they are prepared with fresh ingredients, they find a ready welcome from the busy housewife.

It is a guarantee of  
**PURITY and RELIABILITY**  
when the label bears the name of  
**CHIVERS & SONS LTD.**

"The Orchard Factory," HISTON, CAMBRIDGE.



# Sunday's Programmes continued (May 6)

**5WA CARDIFF.** 353 M. 850 KC.

3.30-5.0 S.B. from London

6.30 A RELIGIOUS SERVICE

Relayed from WOODVILLE ROAD BAPTIST CHURCH  
Prayer, followed by Lord's Prayer sung  
Hymn 480 (Baptist Church Hymnal). TUNE,  
"Golden Chain"  
Scripture Reading  
Hymn 327. TUNE, "Aberystwyth"  
Prayer  
Antiphon, "Behold the Lamb of God" P. Silver  
Hymn 601. TUNE, "Angelus"  
Sermon by the Rev. AMBROSE LEWIS, A.T.S.  
Hymn 495. TUNE, "Pentecost"  
Benediction  
Vesper

8.0 A NEW HYMNARY RECITAL

S.B. from Glasgow

The Rev. J. W. COATES  
and HERBERT A. CARROthers  
Assisted by THE STATION CHORUS

Tunes of the 17th, 18th, and 19th Centuries

9.45 S.B. from London (9.0 Local Announcements)

9.5 AN ORCHESTRAL PROGRAMME

THE NATIONAL ORCHESTRA OF WALES, conducted  
by WARWICK BRAITHWAITE

Tragic Overture ..... Brahms  
LEONARD GOWINGS (Tune) and Orchestra  
Onward, awake, beloved ("Hiawatha")  
Columbia Taylor

ORCHESTRA

Lyric Suite (Op. 54) ..... Grieg

THE first orchestration of certain of Grieg's  
Lyric Pieces for Piano was not the  
work of the Composer, and did not entirely  
please him. Subsequently, he revised the treat-  
ment and published the result.

The four pieces chosen are entitled respectively,  
The Shepherd Boy, Norwegian Peasant March,  
Nocturne and March of the Dwarfs.

9.35 CARTREF

SUNDAY EVENING IN A WELSH HOME

THE CARTREF QUARTET

Come, O come, Emmanuel (Veni Emmanuel)  
O when my righteous Judge shall come (St. John)  
LEONARD GOWINGS (Tune)

The Knight of Bethlehem ..... Clapham Thomson  
Comfort ye ("Messiah") ..... Handel

QUARTET

For all the Saints (Sine Nomine)

Faughan Williams

LEONARD GOWINGS

The Distress ..... Brahms

MARGARET WILKINSON (Soprano)

With verdure clad ("The Creation") ..... Haydn

QUARTET

The Old Woman

Far off I see the goal ("Moab")

10.30-10.50 THE SILENT FELLOWSHIP

**THE RADIO TIMES.**  
The Journal of the British Broadcasting  
Corporation.

Published every Friday—Price Two pence.

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

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**2ZY MANCHESTER.** 384.8 M. 750 KC.

3.30 Artists of the North—I

A LIGHT SYMPHONY CONCERT

BEING THE FIRST OF A SERIES OF CONCERTS  
GIVEN BY ARTISTS RESIDING IN THE  
NORTH OF ENGLAND

FROM MANCHESTER

THE AUGMENTED STATION ORCHESTRA  
Conducted by T. H. MORRISON

Overture to "Don Juan" ..... Mozart  
Nocturns and Scherzo from "A Midsummer  
Night's Dream" ..... Mendelssohn

THIS Overture reminds us of the sombre  
side of the story of Don Juan. Its slow  
Introduction utilizes themes associated  
in the Opera with the status of the man  
he has murdered (which comes to life and  
drags him down to hell). The atmosphere  
of strangeness and fear is created by  
striking yet simple means.

The main body of the Overture suggests  
the Don's delight in amorous adventure.  
At the end the excitement dies down, and  
the way is prepared for the serious events  
of the Opera's First Act.

THE famous Nocturne is called for by  
"Titania to lull to sleep the poor  
weary mortals, victims of the fairies"  
tricks, and the Scherzo conjures up  
memories of the pranksome Puck and the  
rest of the fairy band.

3.50 FROM LEEDS

ELSIE SUDABY (Soprano)

The Lover's Garland ..... Hubert Parry  
The fields are full ..... Armstrong Gibbs  
Orpheus with his Lute ..... Vaughan Williams  
Morning Hymn ..... Handel

4.0 FROM LIVERPOOL

STEPHEN WEARING (Pianoforte)

Romance ..... Schumann  
Forest Murmur ..... Liszt  
Concert Study ..... Debussy  
The Juggler ..... K. A. Wright  
Scherzo in B Flat Minor ..... Chopin

4.20 FROM MANCHESTER

AUGMENTED STATION ORCHESTRA

Caucasian Sketches ..... Tchaikovsky-Tennor

THE four pieces in the Suite are entitled  
respectively In the Mountains, In  
the Village, In the Mosque and Procession  
of the Sirdar.

4.45 FROM LEEDS

ELSIE SUDABY

O, sleep, why dost thou leave me? Handel  
If thou art near ..... Bach  
Oh, yes, just so!

4.55 FROM MANCHESTER

AUGMENTED STATION ORCHESTRA

Eighth Symphony ..... Beethoven

THIS Symphony is in four Movements. The  
First and Last are quite vigorous, and  
have delightful touches of humour. There  
is the usual Minuet as Third Movement,  
and instead of a slow Second Movement,  
we have one of the most delicious, care-  
free little pieces imaginable.

5.20-5.5 S.B. from London

7.45 AN ORGAN RECITAL

By GEORGE PRITCHARD

Relayed from ST. ANN'S CHURCH

Canons in A, Op. 40 ..... Gounod

Choral Improvisation, Op. 65 ..... Karg-Elert

"Ich dank' dir, lieber Herr"

("I thank Thee, dear Lord")

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

"Religion in the Home"

THE STATION CHORUS: Hymn, "Lord of all Being"

(English Hymnal, No. 434)

Scripture Reading, The Acts of the Apostles

Chapter viii, 36-40

Hymn, "Now thank we all our God" (E. H., No.

533)

Address by the Rev. J. S. WHALE

Hymn, "Lord, Thy Word abideth" (E. H., No.

436)

8.30 ORGAN RECITAL

(Continued)

Chorale Prelude, Op. 122, "O Welt, ich muss

dich lassen" (O world, I must leave thee)

Fantasia in C Minor, Op. 40 ..... Tosti

9.45 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

**6LV LIVERPOOL** 297 M. 1,010 KC.

3.30 ARTISTS OF THE NORTH—I

(See Manchester Programme)

5.20-5.5 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from ST. ANNE'S CATHOLIC CHURCH,  
ROCKHILL

Address by Rev. M. DOMINIO WILLIAMS, O.S.B.

Music by the ST. ANNE'S CHURCH CHORUS

Directed by ALFRED BENTON

Hymn, "Firmly I believe" (Westminster Hymnal,

No. 245)

Reading from the Old Testament

Antiphon, "Ye sons and daughters of the Lord"

(Plain chant arranged by A. Benton)

Address

Motet, "Ave Maria"

Reading from the New Testament

Prayers and Benediction

Antiphon, "How excellent Thy Name, O Lord"

Handel

9.45 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

**2LS LEEDS-BRADFORD.** 277.5 M. & 252.1 M.  
1,050 KC. & 1,120 KC.

3.30 ARTISTS OF THE NORTH—I

(See Manchester Programme)

5.20-5.5 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from HOLY TRINITY CHURCH, LEEDS

Address by The Rev. A. J. L. BRIDGES

9.45 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE

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

3.30 ARTISTS OF THE NORTH—I

(See Manchester Programme)

5.20-5.5 S.B. from London

9.0 S.B. from London (9.0 Local Announcements)

10.30 EPILOGUE







# PROGRAMMES for MONDAY, May 7

10.15 a.m. A  
SHORT RECEPTION  
SIGNAL

## 2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KC.)

(1604.8 M. 187 KC.)

10.30 Daventry only. TIME SIGNAL, BELSWICK,  
WEATHER FORECAST

11.0-12.0 Daventry only. Gramophone Records

12.0 LEVA LEACH (Contralto)  
ROLAND JACKSON (Tenor)

12.30 THE B.B.C. DANCE ORCHESTRA  
Percussion, Violoncello, Violin & Flute



The Knights' Hall at the HAGUE

### 10-20 AN ORGAN RECITAL

by EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

Spousal (Espousals)... .. List, arr. Lemare  
Night in May... .. Palmgren, arr. Boyer  
Master G. LAURELLE

Andante from Violin Sonata in G Minor Tartini  
+ Edgar T. COOK

March and Allegro Moderato from  
Eroica Sonata... .. Stanford  
Canto Popolare (In the South)... .. Elgar, arr. Brewer

Master G. LAURELLE  
Violin Sonata in E Minor... .. Veracine

EDGAR T. COOK  
Prelude d'Automne (Autumn Thought)... .. Jansen  
Finale from 1st Symphony... .. Veracine

2.30 Miss RHODA POWELL, 'Boys and Girls of  
Other Days (Eighteenth and Nineteenth Cen-  
turies)—II, A Day at the Fair'

3.0 Musical Interlude

3.5 Great Stories from History and Mythology,  
told by Miss RHODA POWELL 'Tales from the  
North—II, Aegard and the Gods'

3.25 Musical Interlude

3.30 ELLEN WYNN (Contralto)  
LENA MARON (Violon)

4.0 THE PICCADILLY DANCE BAND  
Directed by CHARLES WATSON, from the Piccadilly  
Hotel

5.0 Household Talk Miss KATE LOVELL, 'Salads'

5.15 THE CHILDREN'S HOUR  
Songs by REX PALMER  
Looney Larkup (Serenade Griffin), a story of  
the Monmouth Rising in 1685  
Piano Solos by CECIL DIXON  
The Arts, a Whimsical Story by RICHARD  
H. GILES

6.0 AN ORGAN RECITAL by PATTMAN  
from the ANTONIA CINEMA

6.15 Mr. L. JAMES DAOLISH, Flowers of the  
Month

6.30 THE SONA LARK WITH WEATHER FORE-  
CAST FROM SOUTHWARK CATHEDRAL

6.45 ON AN RECITAL by PATTMAN (Continued)

7.0 Mr. DASH and McCARTHY, Looney Larkup

7.15 THE FOUNDATIONS OF MUSIC

GRUPIN & SALOMON

Played by SINGERS (Pianoforte)

7.25 Mr. F. NORMAN: German Readings, Selec-  
tions from H. H. VII (der Handschuhmacher)

### 7.45 'Tannhauser'

A T I

Relayed from the ROYAL OPERA HOUSE

Wagner	FRITZ MÜLLER
Herrmann	H. ROBERT JENSEN
Walter	JOHN ANDERSEN
Heinrich	WILHELM GOMBERG
Biterolf	TREBOR JONES
Reimar	VICTOR MADIN
Shepherd	PHILIP BRITTON
Venus	ANNETTE BLACKWELL
	FRIDA LINDER

### A DUTCH NATIONAL PROGRAMME

will be broadcast from London tonight between  
10.0 and 11.0, following on the recent programme  
representative of the music and culture of Belgium  
and of Italy. These pictures show scenes in the  
famous cities of Holland. On the left is the Hall of  
the Knights, where the Dutch Chambers meet, in  
Holland's capital, the Hague, and on the right, a  
scene on the canal in Leyden, a historic town that  
played a great part in the sixteenth-century wars of  
independence.

THE outline of the story of Tannhäuser, that  
thirteenth century minstrel ('Minnesänger')  
whose temptation and suffering Wagner has por-  
trayed so vividly, is already familiar. Some  
details of the action in Dutch art may be useful.

A T I

SCENE I. The interior of the abode of Venus  
(Soprano), whose pleasure it is to attempt to  
entice the knights of the Wartburg Castle. In  
her arms lies Tannhäuser (Tenor), one of the  
knights. He is wearying of her enchantments,  
and longs to return to earth.

SCENE II. In a valley of the Wartburg,  
Tannhäuser kneels at a wavering shrine. A  
shepherd (Soprano) plays near by, and sings a  
happy song. All Nature is calm and beautiful.  
Hunting horns now resound, and the Land-  
grave of Thuringia (Bass) enters with his attendant  
knights. Tannhäuser was once one of their  
number, and they welcome him back, the first  
to do so being Wolfram, his close friend (Baritone).  
Tannhäuser is at first ashamed to return, but  
when Wolfram tells him how Elisabeth, the  
Landgrave's niece, has pined in his absence,  
and that only his return can restore her, the  
erring knight is moved to consent.

9.0 app. WEATHER FORECAST SECOND GENERAL  
NEWS BULLETIN

9.15 app. M. ANDRÉ MAUROIS, 'Ourselves and  
others see us—A Frenchman looks at us'

M. ANDRÉ MAUROIS, who tonight gives  
the talk that was originally planned to  
take place some time ago, is no stranger to our  
language, our customs, or our history; he is, in

10.15 a.m. A  
SHORT RECEPTION  
SIGNAL

8.30 app. Local Announcements; (Daventry only)  
Shipping Forecast

9.35 app. Musical Interlude

9.45 Local Handicrafts



Leyden—the Oude HEERENGRACHT

### 10.0 A Dutch National Programme

THE WIRELESS STATION OF DUTCH RADIO

Conducted by STANFORD ROBINSON

Overture, 'L'Amour de Bergerac' Johan Wagenaar

DR. JOHAN WAGENAAR was born  
Utrecht in 1862. In 1888 he was ap-  
pointed organist of Utrecht Cathedral, and in  
1904 of the Music School in that city. He  
is a distinguished choral conductor, and since  
1919 has been director of the Royal Academy  
of Music in Utrecht. His Overture was written  
in 1905.

A Song of the Sea... ..Julius Röntgen  
Variations on a Dutch popular tune

JULIUS RÖNTGEN, composer and pianist,  
was born in Leipzig in 1855, but has all his  
life been identified (as has his son, in fact) with  
musical affairs in Holland, where, since 1913, he  
has been Director of the Amsterdam Conservatory.

10.25 Mr. SCOTT GODDARD: 'The Land that  
rose out of the Sea'

### 10.40 DUTCH NATIONAL PROGRAMME (Continued)

Piet Hein, a Dutch Rhapsody. Peter van Anrooy

PETER VAN ANROOIJ is a native of  
Zalt-Bommel, and a pupil at Utrecht.  
Dr. Wagenaar, who is also represented in this  
programme. He studied also in Russia. In  
1905 after a series of appointments as Organist,  
Violonist and Conductor, he became Conductor  
of the Groninger Symphonie Orkest. Ten years  
later of the Orkest at Arnhem. He  
was appointed in 1917 Director of the Residentie  
Orchestra at The Hague. This rhapsody, 'Piet  
Hein,' is performed widely in Holland and  
Germany.

11.0-12.0 (Daventry only) DANCE MUSIC  
GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat  
Restaurant



# Monday's Programmes cont'd (May 7)

## 5GB DAVENTRY EXPERIMENTAL

(421.0 M. 610 MC.)

- 30 DANCE MUSIC**  
The B.B.C. Dance Orchestra  
Presided by JACK PAYNE  
Variety
- 40 LAZELLS PICTURE HOUSE ORGAN**  
From Birmingham
- FRANK NEWMAN (Organ)**  
Overture to 'The Mandarin's Son'  
Prelude 'Mosses' ..... Mac 224
- FLORENCE CLETON (Soprano)**  
Chorus: ..... Lane Wilson  
Beloved, it is worth ..... Agnew
- FRANK NEWMAN**  
Selection from 'Asia' ..... Verdi  
S. Wilson, A. Lane, J. Wilson  
Prelude .....  
For across the sea  
Sands, Where the Abano  
Flows; Beloved, in your  
absence, How many a lonely  
cavalcade; In the great  
Bassaris, Alas be with us
- 5.0 A BALLAD CONCERT**  
GLADYS HAY DILLON  
(Soprano)  
DENNIS HOBY (Baritone)  
MARGARET GOOD (Pianoforte)  
GLADYS HAY DILLON  
A Dream Garden  
Montague Phillips  
Love is meant to make us  
glad
- 5.30 MARGARET GOOD**  
Rhapsody in G Minor Brahms  
Impromptu in A Flat ..... Chopin  
Prelude in B Flat Minor ..... Chopin
- 5.45 DENNIS HOBY**  
The Midnight Review ..... Gluck  
When a maiden takes your fancy ..... Mozart
- 5.50 MARGARET GOOD**  
Shepherd's Hex ..... Schumann  
S. Wilson, Sharp and P.  
The Hobby Horse ..... Liszt
- 5.55 GLADYS HAY DILLON and DENNIS HOBY**  
At Love's Behest ..... Lehmann  
Springtime ..... Newton
- 5.55 THE CHILDREN'S HOUR (From Birmingham)**  
A Peep into Fairyland, a Travel Dialogue by  
Mona Pearce, Caryl Davis (Violin), Harold  
Caney (Baritone)
- 6.30 TIME SIGNAL, GRIFFITHS, WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**  
From Birmingham  
The Birmingham Studio Orchestra, conducted  
by FRANK A. TELL  
Overture to 'Adriana Lecouvreur'  
Selection from 'Adriana Lecouvreur' .....  
7.10 FRANCES MORRIS (Soprano)  
The Lover's Lullaby .....  
The Lover's Lullaby .....  
7.20 ORCHESTRA  
Three English Folk Songs ..... Vaughan Williams  
Seventeen come Sunday; My bony boy;  
The Song from Somerset
- 7.30 FRANCES MORRIS**  
Gathering Daffodils ..... Somerrell  
Si mes vœux avaient des ailes (If my wishes were  
winged) .....  
Love went a-riding ..... Frank Bridge

- 7.45 THE BROWN**  
S. Wilson, A. Lane, J. Wilson  
Presided by JACK PAYNE  
Variety
- 8.0 A HALF HOUR WITH BROWNIN**  
Presided by  
WILLIAM LOCKHEAD (Tenor)  
J. Wilson, A. Lane, J. Wilson
- WILLIAM G. DUFFORD**  
The World's Settlement (A Work  
of Art) .....  
WILLIAM LOCKHEAD  
I go to prove my Soul (R.B.) ..... Hadden  
MIRIAM G. DUFFORD  
Reading from 'By the Fireside'  
Love me now .....  
Leaving, yet loving (E.B.B.)  
MIRIAM G. DUFFORD  
Reading from 'Sonnets from  
the Portuguese' (E.B.B.)  
WILLIAM LOCKHEAD  
How do I love thee (E.B.B.)  
M.V. White



ROBERT BROWNING

the Author of a programme in  
commemoration of whom will be broad-  
cast tonight

- 8.30 CHAMBER MUSIC**  
The Last Concert of the Con-  
temporary Composers Series  
FRANK A. TELL  
(Pianoforte)  
The Andante in String  
QUARTET  
NICO AMAR (1st Violin)  
WALTER GARRAN (2nd Violin)  
PAUL HINDMITH (Viola); MARGARET FRANK  
(Violoncello)  
First String Quartet (Op. 7) ..... Bela Bartok  
(1) Slow, (2) Moderato, (3) Allegro  
quint: (3) Very lively
- 8.55 EDWARD STEUERMANN**  
Three Piano Pieces (Op. 11)  
P. Hindemith (Pianoforte) ..... Schubert
- 9.15 NICO AMAR, PAUL HINDMITH and MAURICE  
FRANCE**  
String Trio (Op. 34) ..... Hindemith
- 9.45 EDWARD STEUERMANN**  
Sonatina No. 1 .....  
Sonatina No. 11 ..... Schubert
- 9.55 QUARTET**  
Six Pieces for String Quartet, Op. 44 Hindemith
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN**
- 10.15 A Short Entertainment, by MORRIS  
DOWNES**
- 10.30 DANCE MUSIC JAY WILKINSON BAND**  
from the Carlton Hotel
- 11.0-11.15 JAY WILKINSON BAND**  
from the Carlton Restaurant

(Monday's Programmes continued on page 302)

**The Organs broadcasting from**  
2.15-LONDON-New Palladium  
REGINALD FOORT at the Organ  
5GB-BIRMINGHAM-Lazells Picture House  
5NC-NEWCASTLE-Haydock SLINDERLAND  
201-B. F. A. I. Cinema  
2E-LONDON-2.15 The New Picture House  
ATE **WURLITZER ORGANS**  
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and cozy one. Moreover, the new  
quilt will be made of the best  
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richly printed designs or plain self  
coloured. The price is very low.  
The Wemyss Blanket Co., Ltd., can  
transform an old, faded, worn and  
soiled quilt into a new, soft, warm,  
and cozy one. Moreover, the new  
quilt will be made of the best  
quality silken satin and covered in  
richly printed designs or plain self  
coloured. The price is very low.  
**THE WEMYSS BLANKET CO., LTD.,**  
(Dept. 69, Butter Cross Works, WITNEY,



# Monday's Programmes cont'd (May 7)

Continued from page 301

## 5WA CARDIFF. 352 M. 850 KC.

10.145 A LIGHT ORCHESTRAL CONCERT  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Overture to 'The Caph of Bagdad' Baubling  
Suite, 'Nautical Scenes'... Fletcher  
Second 'Maid of Arles' Suite (L. Arlesienne) Bizet

2.30 BROADCAST TO SCHOOLS  
Prof. H. J. FLEURE, 'The City Beautiful—How Cities Began'

3.0 London Programme relayed from Daventry  
4.45 W. B. JONES, 'Romances of Glamorgan'  
Families—The Cave Wedding of a Turberts

5.0 JOHN STEAN'S CELEBRITY ORCHESTRA, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35 A SONG RECITAL  
By ANNIE JENNINE (Soprano)

Rustling Wings (Words by Sir John Dampier)  
Rain... Chuddeon J. J.  
Tales of the Forest... W. H. Bullock  
My Little West Home... W. S. Guyon Williams

9.45 ARTHUR PRINCE AND JIM  
The First Ventriloquist Figure with a personality

10.0 11.0 S.B. from London

## 2ZY MANCHESTER. 284.5 M. 750 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS

Mr. J. E. PHYLIAN, 'The Story of the Nile By the Rivers of Egypt and Babylon'

3.20 A STUDIO CONCERT

THE STATION ORCHESTRA  
March of the Bersaglieri  
Overture to 'Fra Diavolo'

S. MARK PHILLIPS (Elocutionist)  
in items from his Repertoire

P. S. DAWSON (Baritone)  
A Song in the Desert

The Clock... Love  
The...  
Waltz, 'Ecstasy'...  
Selection from 'Brown Bra'... Monckton and Funk

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
A Nanny Episode by George

6.0 London Programme relayed from Daventry

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 London Programme relayed from Daventry

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)

S. MARK PHILLIPS  
in further items from his Repertoire

ORCHESTRA

Selection from 'Véronique'... Dawson

Border Ballad...  
Tired Harlequin...  
ORCHESTRA

Selection from 'Il Trovatore' ('The Troubadour') Verdi

5.0 Mr. T. GRUBB, 'Songs in Switzerland'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35 app. S.B. from London

9.45-11.0 VAUDEVILLE

THE COVERN SISTERS (Duetists)  
BERT LEE (Comedian)

WAGNET (Singer and Bird Mimic)  
MASTAPLANE and Moss (Original Darts with Guitar Accompaniment)

EDS ISHERWOOD (Popular Ballads)

## 6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

6.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
A Nanny Episode by George

6.0 London Programme relayed from Daventry

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
A Nanny Episode by George

6.0 London Programme relayed from Daventry

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
A Nanny Episode by George

6.0 London Programme relayed from Daventry

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
A Nanny Episode by George

6.0 London Programme relayed from Daventry

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

## Columbia New Process RECORDS

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## Favourite Humorous Artists on Your Gramophone

GEORGE ROBEY  
from "Bits and Pieces"  
Broadcast on April 7th.

4124 SUCH A LOOK G. Oakey  
THE BRIDE Robey & Father 10-inch  
4460 QUITE ALRIGHT he'll be Father's 3-inch  
THING-UM MY-BOB 3-inch  
Laud & Thompson

Mr. FLOTSAM and  
Mr. JETSAM

4657 MUST IT BE ALWAYS SO? Hilliam  
LITTLE BETTY BOLNCE 10-inch  
4678 THE BUSINESS MAN'S LOVE SC NC 2-inch  
OPTIMIST AND PESSIMIST Hilliam

CLAPHAM and DWYER

A DAY'S BROADCASTING  
4745 (Descriptive Sketch), in Two Parts 10-inch  
Clapham & Dwyer 3-inch

JACK HULBERT and  
CICELY COURTNEIDGE  
in "Clowns in Clover"

9794 CLOWNS IN CLOVER—Love's Re- 12-inch  
sponsing, in Two Parts 4/6  
(Descriptive Sketch) (Hilliam)

GILLIE POTTER, Monologue

4590 WITH SPAGHETTI TO ITALY 12-inch  
Travelling, in Two Parts 3-inch  
Gillie Potter

## "two black crows"

Descriptive Sketch by MORAN and MACK

4441 TWO BLACK CROWS 10-inch  
Parts 1 and 2 3-inch

4618— Parts 3 and 4 3-inch

4686— Parts 5 and 6 3-inch

The World's Funniest Records

On Sale at all Stores and Dealers.

Free—COLUMBIA 10-inch  
Cylinder Road, London, E.C.1



## A TEMPLE OF ANCIENT EGYPT

The courtyard of the Temple of Ramesses III, at Karnak, with its colossal figures ranged round the walls, is a typical example of the Egyptian architecture to which Mr. Phytian will refer in his talk from Manchester this afternoon.



# Monday's Programmes cont'd (May 7)

**294.1 M.  
1,020 KC.**

**12.0-1.0** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**5.0** F. W. WHITE: "Some Origins of Surnames—III, From Trades and Occupations"  
**5.15** London Programme relayed from Daventry  
**5.55** Birthday Greetings  
**6.0** London Programme relayed from Daventry  
**6.30-11.0** S.B. from London (9.30 Local Announcements)

**6BM BOURNEMOUTH. 525.1 M.  
930 KC.**

**12.0-1.0** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**4.0** Music by THE KING'S HALL BAND, directed by ALAN WAINWRIGHT, from the King's Hall Rooms of the Royal Albert Hall  
**5.0** London Programme relayed from Daventry  
**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)

**5AG NOTTINGHAM. 275.2 M.  
1,090 KC.**

**12.0-1.0** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**5.0** A READER: "New Books"  
**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)

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

**12.0-1.0** A Gramophone Record  
**3.0** London Programme relayed from Daventry  
**4.0** THE ROYAL HOTEL TALK, directed by ALBERT HARRIS  
**5.0** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR: Reading, "The Story of the Boy" (G. G. Jackson). Five Songs of Innocence (Victor Goly-Hutchinson). Stella Dearing (Soprano) and Hilaria N. (Contralto)  
**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** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**5.0** ROMA LOREL: "Wit and Witty Women"  
**5.15** THE CHILDREN'S HOUR: "The Story of Wicked Old Groggle-wump" (Russell May). The Fourth Junior Entertainment (Recd)  
**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** THE CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30-11.0** S.B. from London (9.30 Local Announcements)

## Northern Programmes.

**5NO NEWCASTLE. 294.1 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  
**6.30-11.0** S.B. from London (9.30 Local Announcements)

**5SC GLASGOW. 405.4 M.  
740 KC.**

**11.0-12.0** Gramophone Record  
**4.0** Orchestral Concert. Glasgow Orchestra. Annie Elton (Soprano). 5.0. John Arden. The Capt. of the Hawk 111  
**5.15** Children's Hour 5.30. Weather Forecast for Farmers  
**6.0** Glasgow Programme relayed from Daventry  
**6.30-11.0** S.B. from London (9.30 Local Announcements)

**2BD ABERDEEN. 5.0 M.  
750 KC.**

**12.0-1.0** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**5.0** A READER: "New Books"  
**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)

**5BE BELFAST. 405.4 M.  
740 KC.**

**12.0-1.0** London Programme relayed from Daventry  
**2.30** London Programme relayed from Daventry  
**5.0** A READER: "New Books"  
**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)



ARTHUR PRINCE AND JIM

are known to music-hall audiences everywhere as a pair of backchat artists on brilliant and almost forgets to admire Mr. Prince's amazing ventriloquial skill. Now they are to tour the ether, and these are their stations and dates: Monday, Cardiff; Tuesday, London; Wednesday, Aberdeen; Thursday, Glasgow; Friday, Manchester; Saturday, Newcastle.

## This Plan Will Bring You £250 A YEAR FOR LIFE—FROM AGE 55

Ninety-nine people out of a hundred have to provide for their own future. They have no relatives to take the burden from their shoulders, and no business person scheme to lean back upon.

Are you satisfied with the progress you yourself are making? Have you saved anything like enough to justify a belief that at 55 years of age you will be in a position to take things easier? What about your family should you the breadwinner be taken from them? The plan about to be explained will, if adopted without further delay, relieve you of all anxiety about the matter.

Assuming your age to be 35 and you would like to provide for a private income of £250 a year for life commencing at 55, this is how the plan works out. You make yearly or half-yearly deposits to the Sun Life of Canada (the great Annuity Co. of an agreed sum. And this is what you will get in return.

### £250 a Year for Life.

At 55 years of age the Sun Life of Canada will start paying you an income of a fixed sum—about £250 per annum. I won't receive this income every year as long as you live. Or if you prefer, you may have a cash sum down of about £4,000. If you haven't deposited anything like £4,000, it's the profits that makes it so large. The profits are based upon profits, accumulated over a long period of the arrangement.

### Income Tax Saved.

Income Tax—a deduction which will be only £250 during the period of the present rate of tax to continue.

### £20 a Month if Unable to Work.

If through illness or accident you lose the power to earn a living, and the disability is permanent, you are excused from making any further deposits, and £20 per month will be paid to you until you are 65, or for life, whichever is longer.

### £2,000 for Your Family.

If you should not live to the age of 55, £2,000 plus accumulated profits, will be paid to your family. If death results from an accident, the sum would be increased to £4,000, plus accumulated profits.

### Any Age, Any Amount.

Though 55 and £250 a year for life has been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

### £82,000,000 Assets.

The Sun Life of Canada has assets of over £82,000,000, which are under Government supervision. It is in an impregnable position. Do not, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

### FILL IN AND POST THIS FORM TO-DAY.

To J. P. Davies, Manager,  
Sun Life Assurance Co. of Canada,  
12, Sun of Canada House,  
Victoria Embankment, London, W.C.2  
(Near Temple Station)

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

Name (Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth



# PROGRAMMES for TUESDAY, May 8

10.15 a.m. A

SIR H. WALFORD DAVIES  
MUSIC10.30 (Daventry only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

LIGHT MUSIC  
VIOLET PERRY'S TRIO  
PATRICIA GUEST (Soprano)10.20 GEORGES BOULANGER and his ORCHESTRA  
From the Savoy Hotel2.30 Sir H. WALFORD DAVIES: Music  
MUSIC: II. The Game of Reply

3.15 Musical Interlude

3.20 M. E. M. STEPHAN: 'Elementary French'

3.50 Musical Interlude

4.0 M. E. M. STEPHAN  
MARBLE ARCH PAVILION ORCHESTRA  
From the Marble Arch Pavilion

4.15 Mr. T. R. SCOTT: 'Rocks and Fossils'

LAST term Mr. Scott gave a short series of talks on the geological structure of England that served to introduce many listeners to the interesting study of the story of the stones. In the two talks, of which this afternoon's is the first, he will give them some instruction in the practical side of the subject, which will be very useful to those who are setting out with hammers and specimen-boxes to test their conclusions for themselves.

WILLIAM HUTCHINSON'S MARBLE ARCH PAVILION  
ORCHESTRA (Continued)

5.0 Mr. HOLT MARVELL: 'Holidays Abroad—France—I, Southern France'

THREE talks on Italy and two on Spain have given listeners a very good idea of the advantages of spending a holiday in Granada or Seville, San Remo or Perugia, Venice or Capri. Now, France is to be similarly dealt

## 2LO LONDON and 5XX DAVENTRY

(201.4 M. 530 KC.)

(1,604.3 M. 187 KC.)

8.37 BAND

Pot - Pourri, 'Victrola  
Folk Songs', Komzak8.48 RAY HENDERSON  
The Jolly Tinker  
The Jolly Tinker

8.54 BAND

Lied, Good Night

9.0-9.30 (Daventry only) Mr. W. M. TILLEY  
STEVENSON: 'Machina Transport—II, Railways'

LAST week Mr. Stevenson discussed the problems of the construction of the roads. To-day he turns to a consideration of the railways which have for so long been regarded as the most modern for us of transport, and which are in an intimate but peculiar relation to the motor. As a former official in the headquarters staff of one of the big railway companies, he has an unrivalled knowledge of how they work.

9.0 WEATHER FORECAST SECOND GENERAL NEWS  
BULLETIN9.15 Sir H. WALFORD DAVIES: Music and the  
CHAMBER LUTHER: Series VI—Music in Double  
Harmony9.35 Local Announcements; (Daventry only)  
Sitting Forecast

9.40 VARIETY

ARTHUR PATSON and J. M.  
The First Ventiloquist figure with a Personality  
H. CARLTON (Tenor)  
ELSA KAREN (Pianoforte)  
M. E. M. STEPHAN  
(Dramatic and Light Comedy Poems)  
SOUTH HAVESLAND: Soprano

10.30 A Short Entertainment by MORTON DOWNEY

10.45 12.0 DANCE MUSIC AMBROSIO'S  
BAND from the Mayfair Hotel

ON THE FRENCH RIVIERA

A roadside scene in the lovely little village of St. Paul, one of those lesser-known corners of the French Riviera, to which Mr. Holt Marvell will refer in his holiday travel talk this afternoon.

with, and, as in the case of any schoolboy can tell you, all that was divided into three parts, so all France will be divided into three talks. This afternoon Mr. Holt Marvell, the novelist, will describe that sunbathed Paradise where the Mediterranean laps the rocks of the Côte d'Azur, a region in which he has lived for many years. He will deal not so much with such crowded resorts as Monte Carlo and Cannes as with the lovely little villages that lie off the crowded track.

5.15 THE CHILDREN'S HOUR

By THE LITTLE ZEP

A Glimpse at the Land of the Dunes, by  
THE LITTLE ZEPA Dutch Homage, and other suitable Music,  
played by the OLIV SEXTET

'A Double Dutch Story' (Winifred Parsons)

The Story of 'The Little Hero of Hantem', as  
recorded by Sara Cone Bryant6.0 A Recital of Gramophone Records arranged  
by Mr. CHRISTOPHER STONE6.30 TIME SIGNAL, GREENWICH WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records

7.0 Mr. J. W. ROBERTSON SCOTT: 'The Monks  
Reviews'

7.15 THE FOUNDATIONS OF MUSIC

(GODFREY STUDIES)

Played by SOLOMON (Pianoforte)

7.25 Mr. ALEX. J. PEARSE: 'Wit and Humour  
in Books—II, Charles Lamb'

NO English man of letters has been better known than Lamb, his contemporaries and their posterity vie with each other in a tender, protecting fondness for the humorist whose own life was so full of tragedy, the stammerer who was the witest of wits. And the peculiar quality of his humour remains unique to this day. In this talk Mr. Pearse will try to analyze the charm of his personality and the appeal of his wit.

7.45 THE BAND OF THE ROYAL  
AIR FORCE

By permission of the Air Council  
Conducted by Flight-Lieutenant J. AMERS  
MEGAN THOMAS (Soprano)  
RAY HENDERSON (Baritone)

THE BAND  
Humorous Sketch, Potted Overtures7.55 MEGAN THOMAS  
Spring's Awakening } Sanderson  
Don't Hurry }  
A May Morning } Denon8.0 BAND  
Selection from Spanish Operetta, 'La Gran Via'8.15 RAY HENDERSON  
Sulla Poppa (On the Pop)  
The Jolly Tinker ... arr. Ernest Newton8.22 BAND  
Scene, 'Bacchanal' (from Ilia ...)  
1, Brindisi (Drinking Song), 2, Sylphs Valse,  
3, Bacchanal8.30 MEGAN THOMAS  
Daffodils a-blowing } German  
Waltz Song from 'The ...'

A MEDITERRANEAN ISLAND

Pines and rocks mirrored in the blue waters of the Mediterranean, a view on the island of St. Honorat, in the Bay of Cannes—another of the places about which Mr. Holt Marvell will talk this afternoon.



# Tuesday's Programmes cont'd (May 8)

## 5GB DAVENTRY EXPERIMENTAL

(8.15 AM 8.10 AM)

THE 5 GB DAVENTRY EXPERIMENTAL

30 PATTY M. LEE  
H. OLY THEATRE OR  
From the Rival Theatre

4.0 A MILITARY  
HAND PROGRAMME  
From Birmingham  
THE BIRMINGHAM MILITARY  
HAND, conducted  
by W. A. CLARKE  
March 1. Lancers Co.  
Overture to Ruy Blas  
M. de la Roche

4.15 WALTER PAYNE  
(Variation)  
Law of the sister  
and from 'Faint'  
The Readers... Derry  
Variation 8. B. (from  
Boris)  
Munichsky

4.25 RAND  
Two Movements  
Haydn

4.35 MARJORIE LUCAS  
(Slow Movement)  
Each, are Krieger  
Schubert... Dittersdorf are Krieger  
Lieders (Love's Joy) Krieger

4.45 RAND  
Patrol... Lotter  
Variations on 'Buy a Broom' are, Winderham

5.0 WALTER PAYNE  
What am I, love, without thee? ... Adams  
Weys... Schumann  
The Wanderer's Song... Kretz

5.1 RAND  
Suite of Ballet Music from 'William Tell'  
Boschini

5.20 MARJORIE LUCAS  
Forn... Fildes, are Kubelik  
Perpetual Motion... Nourah  
Bertens (Cruller Song) ... Nourah  
Revelry... Hurlstone

5.30 RAND  
Selection from 'Iolanthe' ... Sullivan

5.45 THE CHILDREN'S HOUR (From Birmingham)  
'Gunglunk' a story by Winifred Josephine  
Helen Ashton will entertain. 'The History of  
'Football' by O. Bolton King

6.30 THE SUNDAY GREENWICH WEATHER FORE-  
CAST (FIRST CENSUS) NEAR BULL IN

6.45 DANCE MUSIC  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
BERT LEE... L. L. L.

8.0 DUETS FOR TWO PIANOS  
Prof. and Madame Rée  
Concerto grosso, in B Minor  
Handel... Louis Rée  
Largo—allegro—larghetto, Largo—allegro  
Rondo alla turca, from the Suite in A  
Mozart... Louis Rée  
Sonata, B Flat Major... Clementi  
Allegro assai, Larghetto espressivo, Presto

8.35 'Our Peg'  
A Musical Play in Three Acts by EDWARD  
K. L. L.  
Lyrics by HARRY GRAM  
Music by HAROLD FRASER SINGOR  
Composer of 'The Maid of the Mountains'  
'The Southern Maid, c'



'OUR PEG'

A contemporary portrait of Peg Woffington, the actress, whose life and love form the theme of the musical comedy, 'Our Peg', which is on 5GB this evening and from London tomorrow night.

Characters in order of  
their speaking

Betty Brown, Peg's  
sister

Barney O'Flynn, Vane's  
servant Denis O'Neil

Peter Vane, a country  
gentleman

Colley Clobber, an actor

Sir Charles Pomeroy, a  
baronet

Lord W. Winton

Triplets, a starling

Dorothy Haywood, a  
country girl

Kitty Clive, an actress

Tony, Dorothy Hay  
Wood's son

HERBERT LLOYD

THE STORY

ACT I

I shall be the  
of Peg Woffington  
the famous actress  
and a host of friends

and admirers are gathered in her garden to greet her—among them Sir Charles Pomeroy, a devoted rake, and Squire Peter Vane, a country gentleman. Sir Charles is meeting Dorothy Haywood—a country girl who has come to town to release Peter Vane from an engagement which the parents had forced upon them—prompts her to play a joke on Peter by writing in affectionate terms a letter addressed to him at Peg Woffington's house. When Peter has read Dorothy's letter, he tears it up and throws it away, but a piece with the words 'my dearest dear' or them comes into Peg's hands. Though Sir Charles tries to upset her faith in Peter, Peg still believes in him.

ACT II

A picnic in a hayfield at Twickenham. Peg and Peter are happy together when Dorothy, invited there by Sir Charles, arrives with her sweetheart, Tony. Despite the warning of Peter's servant, Barney, Dorothy agrees to Sir Charles' suggestion that she should play another joke on Peter Vane and announce herself as his sweetheart. Peg says that she never wants to see Peter again.

ACT III

The room at Drury Lane on the night of the 'Gunglunk'. Barney brings her a letter from his master, but she tears it up unread. Sir Charles arrives. He tells her that Tony, who she has loved so dearly, has been killed. Barney, however, is told by Dorothy the truth about herself and Tony. Peg is distraught, for she thinks she has lost Peter. 'Devil a bit!' says Barney. 'If you think I took him 'No' for an answer!'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS

10.15 MARY WALSH'S reading 'A Symphony in Lavender' (M. & W. L. L.) (From Birmingham)

10.35-11.15 VARIETY

From Birmingham  
W. WITTED COCKBURN (Harp)  
Tom KENNEDY (Harp, in Scots Ballads)  
Sir THOMAS HUGHES (Readings from Dickens)  
HELEN ALTON (Entertainer at the Piano)  
(Tuesday's Programmes continued on page 206.)

## COOK'S WORLD TRAVEL SERVICE

Now Ready.

ILLUSTRATED PROGRAMME

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# Tuesday's Programmes continued (May 3)

**5WA CARDIFF.** 353 M.  
850 KC.

**2.30** London Programme relayed from Daventry

**4.0** A LIGHT SYMPHONY CONCERT

 Relayed from the National Museum of Wales  
 NATIONAL ORCHESTRA OF WALES  
 Overture to 'Il Soraglio' ('The Haven')

 Symphony No. 3 in A Major, Op. 56 ('The Sea')  
 Suite, 'The Lake of Swans'

**5.0** G. M. HAYES Drama: 'His of Today' Sutton  
 Vase

**5.15** THE CHILDREN'S HOUR The Ugly Duckling  
 a Play by Dorothy Coburn

**6.0** ORGAN RECITAL  
 Relayed from the New Palace Theatre, Bristol

**6.30** S.B. from London

**7.0** Rev. FRANK RICE The 'Proclamation' of  
 John Bunyan

**7.15** S.B. from London 9.35 Local Announcements

**9.40** THE MERRYMAKERS

RHYME, RHYTHM and REVELRY

 To start the show off with a swing  
 Our Opening Chorus we will sing

 We never find that life's a trial,  
 Our motto is 'You've got to smile'

 Next a song by Leonard Joyce,  
 'The Bus conductor Man's' last chance

 Dorothy Eaves will try to sing,  
 With Arthur Holland butting in

 Else Eaves (Soprano) now  
 Before the 'Mike' will make her bow

 Although it is a little soon,  
 We'll sing about the 'Harvest Moon'

 Of all the jobs that man can boast,  
 Jack Evans favours 'Leaning' most

 Dorothy Eaves will entertain,  
 She herself will soon explain

 Doris Wooley next we seek,  
 For she can make pianos speak

 Arthur Holland will unfold  
 A tale of days when Knights were bold

 The type of song we all adore,  
 Who's that knocking at my door?

 The Merry-makers will unite  
 In wishing all their friends 'Goodnight'

**10.30-12.0** S.B. from London

**2ZY** 353 M.  
780 KC.

**1.15-2.0** TUESDAY MID-DAY SOCIETY'S CONCERT  
 Relayed from the Houldsworth Hall

Violoncello and Pianoforte Recital

By KATHLEEN MOOREHEAD and ERIC FOOD

**2.30** London Programme relayed from Daventry

**3.50** A STUDIO CONCERT

 THE STATION ORCHESTRA  
 March: 'Sons of the Brave'  
 Overture to 'The Bohemian Girl'

FRED BERTOLD (Baritone)

 The Stockbroker's Song...  
 Comrades of Mine  
 Glimpses of Devon

ORCHESTRA

Selection from 'A Princess of Kensington'

 FRED BERTOLD  
 Little Playmates  
 The Voyage  
 Sea Moods

 ORCHESTRA  
 Selection from 'The Pirates of Penzance'

(By Request)

**5.0** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR An American  
 Holland, Dutch Songs by Betty A. Bentley  
 Selection from Mrs Hook of Holland  
 Wats, 'The Little Dutch Girl'  
 Played by the Sunshine Trio The Land of  
 Canada, by Robert Roberts

**6.0** ORCHESTRAL MUSIC  
 Relayed from the Theatre Royal

**6.30** S.B. from London

**6.45** ORCHESTRAL MUSIC (Continued)  
 Directed by MICHAEL DODD


CHARLES LAMB,

 the author of 'The Essays of Elia,' is the writer of  
 whom Mr. Pearce will talk from London this evening  
 at 7.25.

**7.0** Mr. E. D. SIMON Cities of the Industrial  
 North—III, Manchester

**7.15** S.B. from London (9.35 Local Announcements)

**9.40** A BALLAD CONCERT

 WILFRID HUDSON (Tenor)  
 Passing By  
 London Led  
 Maids, my Girl

 NIKOLAI (Pianoforte)  
 Scherzo in B Minor

 BEILA REDFORD (Mezzo-Soprano)  
 Come, then, singing, peevish lover

 WILFRID HUDSON  
 Over the Mountains

Now sleep the mountains

 NIKOLAI  
 Two Mazurkas

 POLKA DANCE  
 BEN LITTON

 To the Mine  
 Tooty Molly Carter

 The Old Spinet  
 The Cuckoo

**10.30-12.0** S.B. from London

**6LV LIVERPOOL.** 297 M.  
1,010 KC.

**2.30-3.15** London Programme relayed from Daventry

**4.0** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR Story, 'Wicked  
 Old Groggswump' (Russell May), 'Piano Duet'  
 'VIII' Dances (German); 'The Crafty'  
 'The Deal' (E. G. S. story, 'The Marvellous Pitcher' (H. A. Thomas)

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**7.0** S.B. from Manchester

**7.15-12.0** S.B. from London (9.35 Local Announcements)

**2LS LEEDS-BRADFORD.** 277 S.M. &  
252 M.  
(1,080 KC. & 1,190 KC.)

**2.30** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR 'Bowling' (A. E. R. Gilligan)

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**7.0** S.B. from Manchester

**7.15-12.0** S.B. from London (9.35 Local Announcements)

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

**2.30** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR 'Hail! King Willow'  
 'The Station Eleven takes the field with 'The  
 Man who Forgot 'Capt Oswald Dalton', 'Cricket'  
 (Monkton), 'Some batting reminiscences by  
 one of the team—'Bowling' (A. E. R. Gilligan)

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**7.0** S.B. from Manchester

**7.15-12.0** S.B. from London (9.35 Local Announcements)

**6KH HULL.** 294 M.  
1,020 KC.

**2.30** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London

**7.0** S.B. from Manchester

**7.15-12.0** S.B. from London (9.35 Local Announcements)

**6BM BOURNEMOUTH.** 328 M.  
920 KC.

**2.30** London Programme relayed from Daventry

**4.0** J. B. COLE'S QUARTET

Relayed from Bobby's Restaurant

**4.15** London Programme relayed from Daventry

**4.30** J. B. COLE'S QUARTET (Continued)

**5.0** London Programme relayed from Daventry

**6.30** S.B. from London

**7.0** Mr. ROBERT ROBERTS: 'Robert Louis Stevenson in Bournemouth'

**7.15** S.B. from London (9.35 Local Announcements)

**10.30** DANCE MUSIC BILL BROWNE'S DANCE  
 BAND, relayed from the Westover

**11.0-12.0** S.B. from London



# Tuesday's Programmes cont'd (May 8)

## 5NG NOTTINGHAM. 275.2 M 1020 KC

- 2.30 London Programme relayed from La
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr GORDON BAGWELL: 'Student Life at ...'
- 7.15 S.B. from London

## 7.45 MAYTIME

THE STATION TRIO, under the direction of ADA RICHARDSON

- THE STATION TRIO Selection from 'Morris England'
- 7.55 BERTHA WADDILL To Spr ... The Pet Lamb
- 8.3 ... Over the mountains ... The Thistle ... Song of the Blackbird ... O tell me, Nightingale ... The Curlew ...
- 8.15 STATION TRIO Selection from 'Lullaby'

## 8.25 BERTHA WADDILL

The Daffodils ... What My Lover Said ... The Daisy ...

- 8.30 ... May Day ... Pretty Baggage ... A Green Cornfield ...
- 8.40 ADA RICHARDSON (Pianoforte) A May Night ... To a Wild Rose ...
- 8.45 BERTHA WADDILL with Entertainers
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 ELISA MACFARLANE (Vio. C) A Comedy by 'L. D. G.' Presented by THE ...
- 6.30 S.B. from London
- 7.0 Miss RUTH KING, of the University College of the South West, Exeter: 'Madam Curie'
- 7.15 S.B. from London

## 7.45 AN ORCHESTRAL CONCERT

THE STRING BAND OF H.M. ROYAL MARINES (By kind permission of Col. Commandant C. C. RAIKES and Officers)

Conductor: P. S. O. DONNELL

Overture, 'The Merry Widow' ...

By the Blue Hounds Waters

## 6SI STOKE. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Visit to Holland in Song and Story
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr BURGESS BUTTER: 'Holiday Photographs'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

## 6SI STOKE. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 AN ORGANO RECITAL by A. CYRIL HAYTHAM R. played from St. Mary's Parish Church
- 6.30 S.B. from London
- 7.0 Miss KATE ROBERTS reading one of her own short stories in Welsh
- 7.15 S.B. from London (9.35 Local Announcements)

## 6SI STOKE. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 AN ORGANO RECITAL by A. CYRIL HAYTHAM R. played from St. Mary's Parish Church
- 6.30 S.B. from London
- 7.0 Miss KATE ROBERTS reading one of her own short stories in Welsh
- 7.15 S.B. from London (9.35 Local Announcements)

## 9.40 ROUND THE STATIONS

Swansea and other members of the Broadcasting Society

## 10.30-12.0 S.B. from London

## Northern Programmes.

- 5NO NEWCASTLE. 5.4 M. 960 KC.
- 2.30 ... 4.30 ... 5.0 ...
- 6.15 ... 6.30 ... 6.45 ...
- 6.30 ... 7.0 ... 7.15 ...
- 7.15 ... 7.30 ... 7.45 ...
- 7.45 ... 8.0 ... 8.15 ...
- 8.15 ... 8.30 ... 8.45 ...
- 8.45 ... 9.0 ... 9.15 ...
- 9.15 ... 9.30 ... 9.45 ...
- 9.45 ... 10.0 ... 10.15 ...
- 10.15 ... 10.30 ... 10.45 ...
- 10.45 ... 11.0 ... 11.15 ...
- 11.15 ... 11.30 ... 11.45 ...
- 11.45 ... 12.0 ...

## 5SC GLASGOW. 475.4 M. 940 KC.

- 3.15 ... 4.0 ... 4.15 ...
- 4.15 ... 4.30 ... 4.45 ...
- 4.45 ... 5.0 ... 5.15 ...
- 5.15 ... 5.30 ... 5.45 ...
- 5.45 ... 6.0 ... 6.15 ...
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- 10.15 ... 10.30 ... 10.45 ...
- 10.45 ... 11.0 ... 11.15 ...
- 11.15 ... 11.30 ... 11.45 ...
- 11.45 ... 12.0 ...

## 2BD ABERDEEN. 5.4 M. 960 KC.

- 3.30 ... 4.0 ... 4.15 ...
- 4.15 ... 4.30 ... 4.45 ...
- 4.45 ... 5.0 ... 5.15 ...
- 5.15 ... 5.30 ... 5.45 ...
- 5.45 ... 6.0 ... 6.15 ...
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- 6.45 ... 7.0 ... 7.15 ...
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- 10.15 ... 10.30 ... 10.45 ...
- 10.45 ... 11.0 ... 11.15 ...
- 11.15 ... 11.30 ... 11.45 ...
- 11.45 ... 12.0 ...

## 2BE BELFAST. 5.4 M. 960 KC.

- 3.30 ... 4.0 ... 4.15 ...
- 4.15 ... 4.30 ... 4.45 ...
- 4.45 ... 5.0 ... 5.15 ...
- 5.15 ... 5.30 ... 5.45 ...
- 5.45 ... 6.0 ... 6.15 ...
- 6.15 ... 6.30 ... 6.45 ...
- 6.45 ... 7.0 ... 7.15 ...
- 7.15 ... 7.30 ... 7.45 ...
- 7.45 ... 8.0 ... 8.15 ...
- 8.15 ... 8.30 ... 8.45 ...
- 8.45 ... 9.0 ... 9.15 ...
- 9.15 ... 9.30 ... 9.45 ...
- 9.45 ... 10.0 ... 10.15 ...
- 10.15 ... 10.30 ... 10.45 ...
- 10.45 ... 11.0 ... 11.15 ...
- 11.15 ... 11.30 ... 11.45 ...
- 11.45 ... 12.0 ...

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# PROGRAMMES for WEDNESDAY, May 9

2LO LONDON and 5XX DAVENTRY

(281.4 M. 820 KC.)

(1,004.2 M. 187 KC.)

10.15 A  
BROADCAST RELIGIOUS  
SERVICES

10.30 DANCE TALK, GREENWICH: WEATHER FORECAST

11.0-12.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
VERA FLORENCE (Soprano)  
PAUL MORTIMER (Baritone)

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

10.20 FRANK VERN O'BRIEN  
Directed by GEORGE HADCK from  
the Restaurant Frascati.

2.30 Mr. A. LLOYD JAMES 'Speech  
on the Lark'

2.50 Musical Interlude

3.0 Mr. J. C. STUART and Miss  
MARY SOMERVILLE: 'The England  
that Shakespeare knew—II, At  
School when Shakespeare was a  
Boy'

3.30 Musical Interlude

3.45 Mr. E. FITCH DAGLISH 'Some  
Common Quaker Anecdotes—II, The  
Quaker's Story'

4.0 A LITTLE CLASSICAL  
CONCERT

SEAN (Flute), MAUD MELLIAR (Oboe),  
ERIC GRITTON (Pianoforte)  
Sonata for Flute and Oboe with  
Pianoforte Accompaniment

1.15 GRACE ANGLO  
Cradle Song  
Unsung Love

4.22 JOSEPH SLATER, MAUD MELLIAR  
and ERIC GRITTON  
Suite: (1) Serenade, (2) Pastoral, (3) Scherzo

4.32 ERIC GRITTON  
Romance in D minor, Rhapsody in G minor

4.42 JOSEPH SLATER, MAUD MELLIAR  
and ERIC GRITTON  
Sonata for Flute and Oboe, with  
Pianoforte Accompaniment

4.52 GRACE ANGLO  
The Visionary  
The Heart's Desire  
The Only Child  
Hope

5.0 JOSEPH SLATER, MAUD MELLIAR  
and ERIC GRITTON  
Poems: 'On Milton Hall' first per  
formance  
Water Lily Pool

5.15 THE CHILDREN'S HOUR  
DANCE TALK

With certain matter about Flowers and Trees  
Cecilia Dixon will play 'Papillons' (which is the  
same thing, of course)  
KENNETH RICHMOND will talk upon the topic of  
the day—and flutter all around it  
PATRICIA HAYES will tell a Butterfly Fairy Story  
(of which, details later)

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

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

6.30 TIME SIGNAL, GREENWICH WEATHER FORECAST  
AND THE GENERAL NEWS

6.45 Musical Interlude

7.0 Talk on International Affairs Sir MALCOLM  
DELEVINGNE

SIR MALCOLM DELEVINGNE has had ex  
ceptional opportunities of studying world  
opinion on the opium question, for he represented  
Great Britain on the Advisory Committee set up



## MASTERS OF THE MICROPHONE—SOLOMON.

In the opinion of many listeners, no pianist has ever excelled  
Solomon, at least from the point of view of microphone repro  
duction. He will be heard every evening this week, as he is playing  
Chopin's Studies in the 'Foundations of Music' series at 7.5

by the League of Nations, and he was a British  
delegate at the International Opium Conference  
held at Geneva in 1924 and 1925

7.16 THE FOUNDATIONS OF MUSIC

Played by SOLOMON (Pianoforte)

7.25 Dr. B. GLASSTONE 'Chemistry in Daily  
Life—II, Water and its Compounds' from Plymouth

7.45 OLD BRITISH MUSIC

A Programme arranged and described by  
SIR SIMON HILDEY

KENNETH ELLIS (Baritone); ALLEN FORD  
(Violoncello)  
THE WIRELESS SINGERS

WIRELESS SINGERS  
The Foggy Dew  
The Foggy Dew  
The Foggy Dew

Erskay Love Lilt Hybridized, arr. Kennedy Fraser

The Foggy Dew ..... Irish Folk Melodies  
The Foggy Dew ..... arr. Trowell

KENNETH ELLIS  
The Hawk Mork ..... Old Welsh

ALLEN FORD  
The Hawk Mork ..... Old English, arr. Trowell

KENNETH ELLIS and ALLEN FORD  
The Hawk Mork ..... Old English, arr. Trowell

ALLEN FORD  
The Hawk Mork ..... Old English, arr. Trowell

WIRELESS SINGERS  
The Hawk Mork ..... Old English, arr. Trowell

WIRELESS SINGERS  
The Hawk Mork ..... Old English, arr. Trowell

8.30 A PIANOFORTE  
REPERTORY

by EDWARD STEINMANN  
Sonata in B-flat, Op. 108, Beethoven

Quick, Scherzo—Very Quick  
Sonata in B-flat, Op. 108, Beethoven

9.0 WEATHER FORECAST, SE  
GENERAL NEWS BULLETIN

9.15 The Green and Pleasant Land  
The Green and Pleasant Land

10.0 The Green and Pleasant Land  
The Green and Pleasant Land

10.15 The Green and Pleasant Land  
The Green and Pleasant Land

10.30 The Green and Pleasant Land  
The Green and Pleasant Land

10.45 The Green and Pleasant Land  
The Green and Pleasant Land

11.0 The Green and Pleasant Land  
The Green and Pleasant Land

11.15 The Green and Pleasant Land  
The Green and Pleasant Land

11.30 The Green and Pleasant Land  
The Green and Pleasant Land

11.45 The Green and Pleasant Land  
The Green and Pleasant Land

12.0 The Green and Pleasant Land  
The Green and Pleasant Land

12.15 The Green and Pleasant Land  
The Green and Pleasant Land

12.30 The Green and Pleasant Land  
The Green and Pleasant Land

12.45 The Green and Pleasant Land  
The Green and Pleasant Land

1.0 The Green and Pleasant Land  
The Green and Pleasant Land

1.15 The Green and Pleasant Land  
The Green and Pleasant Land

1.30 The Green and Pleasant Land  
The Green and Pleasant Land

1.45 The Green and Pleasant Land  
The Green and Pleasant Land

2.0 The Green and Pleasant Land  
The Green and Pleasant Land

2.15 The Green and Pleasant Land  
The Green and Pleasant Land

2.30 The Green and Pleasant Land  
The Green and Pleasant Land

2.45 The Green and Pleasant Land  
The Green and Pleasant Land

3.0 The Green and Pleasant Land  
The Green and Pleasant Land

3.15 The Green and Pleasant Land  
The Green and Pleasant Land

3.30 The Green and Pleasant Land  
The Green and Pleasant Land

3.45 The Green and Pleasant Land  
The Green and Pleasant Land

4.0 The Green and Pleasant Land  
The Green and Pleasant Land







745 11.0 S.E. from London 9 30  
Local Announcements)



**BELFAST**

12.30-1.0. Transatlantic News 3.30 a.m. Orchestral  
4.15 A.M. News 4.45 Ballet 6.15 a.m. 4.22  
a.m. News 6.45 6.45 a.m. News  
5.0 - Allstar Movie. Letters of a Woman of the Nineteenth  
Century 5.15 - Children's Hour 6.0 - Oceanic Serial 6.30 -  
Teatime 7.25 - Playhouse 7.45 - Youth. The Station Or  
chestra 8.15 Folklore dances 9.0-10.0 - a.m.



## PROGRAMMES for THURSDAY, May 10

10.15 a.m. A  
SHORT RELIGIOUS  
SERVICES

10.30 (Derby only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST

11.0 (Derby only) Gramophone Records

12.0 LIGHT MUSIC

THE GRESHAM PARKINGTON QUINTET  
MAUD NELSON (Contralto)

1.4-2.0 The Weekly Recital of Gramophone Records

2.30 Mr ERIC PARKER "Out of Doors from Week to Week—II. Spring Butterflies"

WHEN the butterflies come out again, and the air is full of the flutter of their wings, we begin to feel that Spring is really here. In his afternoon talk Mr Eric Parker will describe the different kinds of butterflies that the unexperienced can distinguish during their country walks in May.

(Picture on page 214.)

3.0 EVENSONG  
FROM WESTMINSTER ABBEY

3.45 Miss NANCY ROY "The Dog in the House I The Puppy"

4.0 FRED KITCHEN & ORCHESTRA  
FROM THE ASTORIA CINEMA

5.0 AN ORGAN RECITAL by  
J. LUTMAN

FROM THE ASTORIA CINEMA

5.15 THE CHILDREN'S HOUR

Songs with Choruses, and  
FRANCES LYN KIRBY to  
lead them

"The Trap" and how the  
mother cat escaped from it  
(Mortimer Batten)

"Great Apes and Monkeys," a  
talk by Captain F. G. DOLLMAN

6.0 Ministry of Agriculture Fort-  
nightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 Mr. PHILLIP MACCARTHY  
M.A. at the Windsor Festival  
of the Installation of Knights of the Most  
Honourable Order of the Bath in Westminster  
Abbey

THE Order of the Bath is said to have been originally instituted by Henry IV on his Coronation day, and to have lapsed at the time of the Restoration. However that may be, it was definitely established by George I in 1725, when Henry VII's chapel in Westminster Abbey was appointed as the place of installation. Ever since then the banners of the Knights, hanging in faded splendour from the tracery of roof, have been amongst the most interesting sights that the Abbey has to show. There are now twelve stalls vacant, and new Knights will be presented to them, with appropriate pomp and ceremony, today. The installation will be described by Mr. MacCarthy, who was responsible for such recent broadcasts as those of the Opening of Parliament and the inauguration of the new Lord Chancellor.

7.0 Mr. FRANCIS FORT "Music in the Theatre"

7.15 THE FOUNDATIONS OF MUSIC  
Lectured by Sir H. W. S. S. S.  
Played by SOLOMON (Trombone)

2LO LONDON and 5XX DAVENTRY

(301.4 M 330 KC.)

(1,604.3 M 187 KC.)

7.25 Sir HENRY STRAKOSCH "Financial Problems  
and the League"

IN the second of this important series of talks (of which the first was given last week by Mr. J. M. Keynes) Sir Henry Strakosch will describe the large part that the League has played in helping to unravel the tangled web of post-war international finance, and its potentialities in the financial as opposed to the political sphere. He himself is a member of the Finance Committee of the League, and has represented South Africa at numerous international conferences, and he is in addition a Director of the Anglo-Austrian and the Anglo-Czechoslovakian Banks, so he has an intimate knowledge of finance in Europe and outside.



THE HISTORIC CHAPEL OF THE KNIGHTS OF THE BATH

For two centuries the Henry VII Chapel has been the scene of installations of new Knights of the Order of the Bath, such as the one that Mr. MacCarthy will describe this evening at 6.45. The stalls of the Knights can be seen in this picture, and also the banners, which gleam sombrely amongst the shadows of the roof.

7.45 "SEX OF ONE"

or

"DECEIVERS EVER"

A Sketch in One Act by WILLIAM POLLOCK

Charles, the Husband

FRANCIS BISHOP

Thou, the Wife

DOROTHY STEPHEN

Wangs, the Dog

It might happen in any drawing-room, so there is no need to describe the furniture. The baby's high chair is not quite in keeping with it, but Woogies won't touch his milk unless he's sitting in his chair with his napkin in his collar.



"FOLLOWERS"  
A Scene which  
might have been  
enacted in Cran-  
ford

Presented as  
A Play in One Act  
L. HARTLEY  
BRIDGES



Characters

Mr. C. C. C. C.

ANNE FURNIVAL

FRANK C. C. C.

inner morning of 1850 in Cranford. The parlour of Miss Lumada Bower is overcrowded with fragile furniture of the period, marked with chains, or bespattered with

8.30 Professor and Mac (The Two Pantomimes)

The Dream (from Suite, Op. 62) ..... Arensky  
To the Spring ..... Grieg, arr. Louis Re  
March of the Bacchantes (from 'Phaeton and  
Bacchus') ..... Gounod, arr. Louis Re  
Serenade ..... Schubert, arr. Louis Re  
Gavotte ..... Schumann, arr. Louis Re

Waltz 'Voices of Spring' ..... Johann Strauss

9.0 WEATHER FORECAST; SECOND  
GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT  
"The War of the World"

LISTENERS who have come to appreciate Mr. Vernon Bartlett's weekly talks will find an invaluable opportunity of keeping abreast of current affairs. It is well known how exceptionally well qualified he is to review political developments in all parts of the world. Besides having been a special correspondent at the Peace Conference and in Switzerland, Germany, Poland, and Rome, he is now a permanent official of the League of Nations (not of the League of Nations Union, as was erroneously stated in a recent issue of *The Radio Times*).

9.30 Local Announcements  
(Derby only) Shipping Fore-  
cast

9.35 CHARLOT'S HOUR  
—XVI

A LIGHT ENTERTAINMENT

Specially designed and arranged by the well-known theatrical director  
ANDREW CRISP

10.35 12.0 DANCE MUSIC: THE SAVOY  
ORCHESTRA  
In the Savoy Hotel, London, W.1

## THE FOUNDATIONS OF POETRY

An Anthology

Issued as a companion to the Sunday afternoon  
programme which started on Sunday April 1  
With Notes Price 1/- (Post Free 1/3)

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education  
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# Thursday's Programmes continued (May 10)

**5WA CARDIFF.** 353 M.  
850 KC.

- 2.30 **BROADCAST TO SCHOOLS:**  
CELIA EVANS, 'North, South, East, and West—  
South-East to the Channel'
- 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 SYMPHONY CONCERT

Relayed from the Assembly Rooms, City Hall  
NATIONAL ORCHESTRA OF WALES, conducted by  
WARREN L. RATHBURN

Overture, 'Sakuntala' ..... Goldmark

**Sakuntala** is founded on a Hindu story of the love of a King and a Princess.

The great King Dushyanta meets Sakuntala, daughter of a Nymph, in a sacred grove which he penetrates while hunting. He falls in love with her, and gives her a ring, with the injunction to follow him to the Palace.

After he has left her, misfortune falls on both. The King is enchanted and forgets her, while Sakuntala loses the ring when washing in the sacred river. When she comes to the Palace, the King denies her, and her mother takes her away in distress.

The ring is found by a fisherman, who brings it to the King. He at once recognises Sakuntala, makes war upon the evil spirits who have caused the trouble, rescues the maiden, and all ends happily.

DOROTHY BENNETT (Soprano) and Orchestra

The voice poem (A voice I heard just now, from 'The Barber of Seville') ..... Rossini

CHARLES CLEMENTS (Pianoforte) and Orchestra

Concerto ..... Grieg

ORCHESTRA

Symphonic Poem, 'Mazepa' ..... Liszt

9.0-12.0 S.B. from London (9.30 Local)  
A. G. JACKSON

6.20 Market Prices for Local Farmers

6.30 S.B. from London

## 7.45 LOOKING BACKWARD

THE STATION ORCHESTRA

The Harmonious Blacksmith ..... Handel

EDITH WEARING (Soprano)

Songs my Mother Sang ..... Granahan

Coming thro' the Rye ..... Traditional

ORCHESTRA

Waltz, 'The Blue Danube'...., Johann Strauss

GEORGE BOND (Baritone)

I'll take thee home again to thee ..... Westendorf

Ever of Thee... ..... Long Day

STATION ORCHESTRA

Minuet in A ..... Beethoven

FIFTH VARIATIONS

On the Oak and the Ash ..... Old English Air

Cherry Ripe

Old English Air  
Horn



## AN EARLY BUTTERFLY

The Brimstone—of which this is a very beautiful specimen—is one of those early spring butterflies about which Mr. Eric Parker will talk from London this afternoon.

**2LS LEEDS-BRADFORD.** 377.5 M.  
2511 M.  
.080 KC. & .120 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR** (Part of Six Weeks)  
Told by Mr. L. Hurvot
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local)  
Local Announcements

**6FL SHEFFIELD.** 272.7 M.  
1.00 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:** For the girls and  
sevens. An old fairy story told by Miss L. H.  
Musical pictures about the story.  
Old Rhymes from 'Songtime,' sung by  
Win Anson
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

## 7.45 A BAND CONCERT

SHEFFIELD BAND, THOMAS J. AND MISS SILVER PRIZE BAND

March, 'Viscount Nelson'..... Zehn

JOHN ANDERSON (Baritone)

Songs of Travel... Vaughan Williams

The Vagabond, Bright is the ring  
of words The Roadside Fire

BAND

Overture to 'Così fan Tutti' (They  
all do it)..... Mozart

ERIC COLEY

In 'Radio Rotterdam'

ORCHESTRA

Selection from 'Hawatha' ..... at Laurent

JOHN ANDERSON

Three Sea Songs:

The Old Superb ..... Stanford

The Sea Gipsy ..... L. H.

The Longway Round ..... L. H.

ERIC COLEY

'Laugh and Logic'

BAND

Selection from 'Patience'... Sullivan

GEORGE JARVIS at the Piano

9.0-12.0 S.B. from London (9.30 Local)  
A. G. JACKSON

**2ZY MANCHESTER.** 354.0 M.  
780 KC.

12.0-1.0 Gramophone Records

## 4.30 A STUDIO CONCERT

JEAN FRANK-KITCHEN (Soprano)

Sea Wrack ..... Hartley

Caprice ..... Ped

Music from 'The Prisoner' ..... L. H.

JAMES RILEY (Lancashire Dialect Entertainer)

Cracked Pot Jerry ..... James Riley

Listening In ..... James Riley

JOHN W. HOSLOCK (Saxophone)

First Walks ..... L. H.

Serenade ..... L. H.

Seguidilla (Spanish Dance)... .. L. H.

5.0 Mr. ALBERT BERMAN: 'The Wheel—Man's  
Greatest Invention'

5.15 **THE CHILDREN'S HOUR:** Selection from  
'Lilac Time' (Schubert, arr. Chappin). Where  
the Lemons Bloom (Strauss). Played by the  
Famulus Trio. Songs by Betty Wheatley  
The Story of Wicked Old Grizzlewump (Russell  
May), told by Robert Roberts

6.0 London Programme relayed from Daventry

GEORGE BOND

Love's Old Sweet Song ..... Mollay

Wrap me up in my tarpaulin jacket... .. G. G.

ORCHESTRA

Selection from 'Florodora' ..... Stanford

9.0-12.0 S.B. from London 9.30 Local An-  
nouncements

**6LV LIVERPOOL.** 297 M.  
1,000 KC.

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:** Story, 'The Tale  
of Timothy Twist' (Christina Chandler). Story,  
'Kites and Aeroplanes' (K.R.). Songs, 'The  
Red Herring' (arr. Sharp), 'Constantinople';  
Cows (Cecil). Fiddle Tune

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Local An-  
nouncements)

**6KH HULL.** 294 M.  
1,020 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

**6BM BOURNEMOUTH.** 326 M.  
820 KC.

2.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

**5NG NOTTINGHAM.** 375.3 M.  
1,090 KC.

2.40 **BROADCAST TO SCHOOLS:**

Mr. A. H. WHIFFLE, 'Nature Study'

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

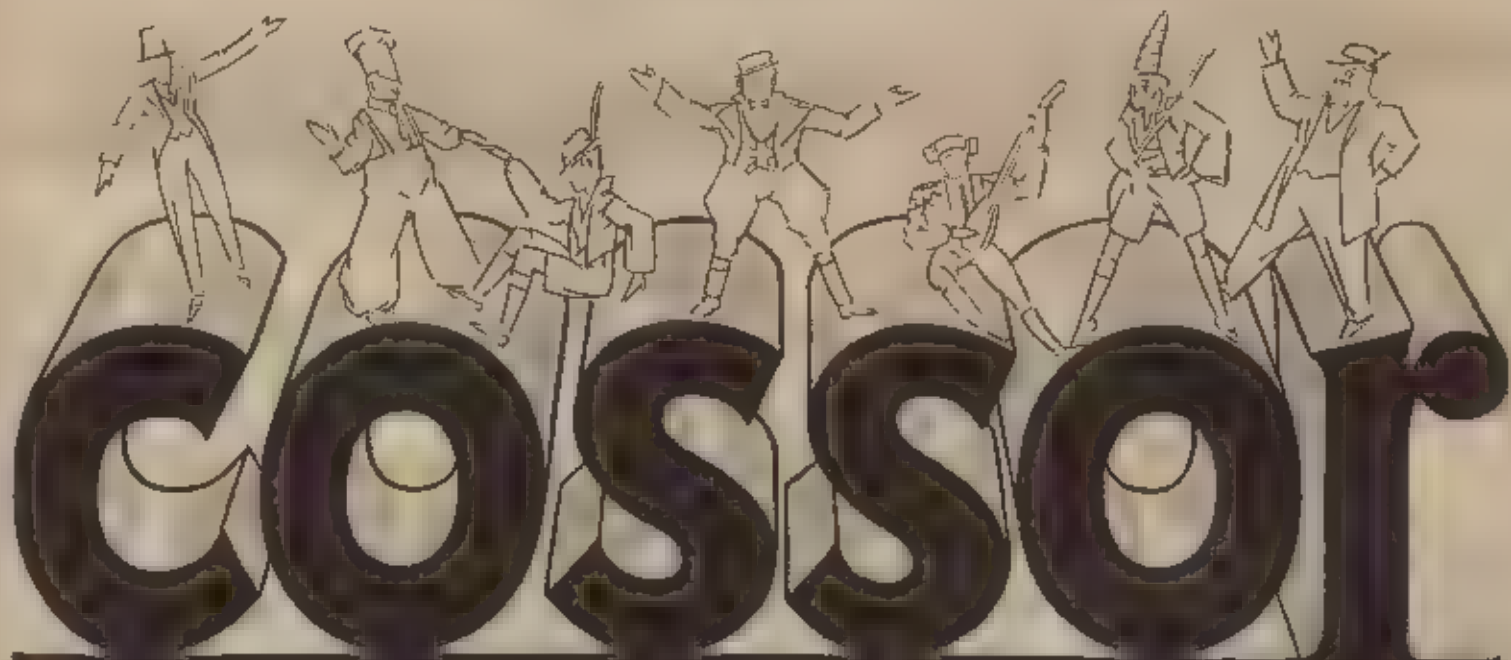
6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

(Thursday's Programmes continued on page 217)





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**—the Valve that made the Set that gets the Seven Countries. More than 100,000 Cossor Melody Makers now in use.**







# Thursday's Programmes continued (May 10)

at 11.00 on page 111

**SPY PLYMOUTH.** 400 M. 760 KC.

2.30 London Programmes relayed from Daventry

5.15 **THE CHILDREN'S HOUR.** Play, The Djinn for broadcasting by C. E. Hodges

6.0 London Programmes relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An

**EST STOKE.** 204.1 M. 1,020 KC.

2.30 London Programmes relayed from Daventry

5.15 **THE CHILDREN'S HOUR.** Play, The Djinn for broadcasting by C. E. Hodges

6.0 London Programmes relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An

**SSX** 294.1 M. 1,020 KC.

2.30 London Programmes relayed from Daventry

5.15 **THE CHILDREN'S HOUR.**

6.0 London Programmes relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0-12.0 S.B. from London (9.30 Local An



Mr. Owen Kutter (left) is the author of 'The Song of Targath', which will be broadcast from 5G15 tonight at 5.55. Mr. H. S. Kishuch (right), the financial editor of 'Financial Problems and the League', from London at 7.25

## Northern Programmes.

**5NO NEWCASTLE.**

2.30 London Programmes relayed from Daventry  
5.15 **THE CHILDREN'S HOUR.**  
6.0 London Programmes relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local An

**5SC GLASGOW.**

2.30 London Programmes relayed from Daventry  
5.15 **THE CHILDREN'S HOUR.**  
6.0 London Programmes relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local An

2.30 London Programmes relayed from Daventry  
5.15 **THE CHILDREN'S HOUR.**  
6.0 London Programmes relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local An

**2BD ABERDEEN.**

3.15 **THE CHILDREN'S HOUR.**  
4.0 **THE CHILDREN'S HOUR.**  
4.15 **THE CHILDREN'S HOUR.**  
4.30 **THE CHILDREN'S HOUR.**  
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11.30 **THE CHILDREN'S HOUR.**  
11.45 **THE CHILDREN'S HOUR.**  
12.0 **THE CHILDREN'S HOUR.**

**2BE BELFAST.**

3.30 **THE CHILDREN'S HOUR.**  
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11.15 **THE CHILDREN'S HOUR.**  
11.30 **THE CHILDREN'S HOUR.**  
11.45 **THE CHILDREN'S HOUR.**  
12.0 **THE CHILDREN'S HOUR.**



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# Friday's Programmes cont'd (May 11)

## 5GB DAVENTRY EXPERIMENTAL

(481.5 M. 610 K.C.)

It was found that the following programme was the most popular

**3.0 AN ORGAN RECITAL**  
By Cyril...  
Organist and Pipe...  
Benedictus...  
Dorothy White W. Soudan

Organ...  
Dorothy Whytebow...  
Hebrew Melody...  
Finales of Pastoral Sonatas...  
Dorothy Whytebow...  
Lullaby...  
Cradle Song...  
Who is Sylvia?...  
Hallelujah...  
Chorus...  
Te Deum...  
Vocal...  
Missa...  
Te Deum...  
Chorus...

**4.0 THE H.B.C.**  
Dance Orchestra...  
Conducted by...  
Jack...  
Foot...  
Foot...

**5.45 THE H.B.C.**  
Dance Orchestra...  
Conducted by...  
Jack...  
Foot...  
Foot...

**6.30 THE SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

**6.45 LIGHT MUSIC**  
Kathleen Brown (Soprano)  
The Westminster Singers  
Angelica Messinger (Pianoforte)

Westminster Singers...  
This pleasant month of May...  
Immortal Part Song...  
Women...  
Men...

**6.55 KATHLEEN BROWN**  
Soprano...  
Spring Morning (A Pastoral)  
Carey, arr. Lane Wilson

**7.2 AN ANGELICA MESSINGER**  
Pianoforte...  
The Westminster Singers

**7.10 WESTMINSTER SINGERS**  
The Westminster Singers...  
The Modern Folk Songs...  
Clarence Whelan

**7.20 KATHLEEN BROWN**  
Soprano...  
The Westminster Singers

**7.27 ANGELICA MESSINGER**  
Variations on a Polish Theme Op. 5...  
Lancaster

**7.35 AN ANGELICA MESSINGER**  
Dance Orchestra...  
Conducted by...  
Jack...  
Foot...  
Foot...

**7.45 KATHLEEN BROWN**  
Soprano...  
The Westminster Singers

**7.52 ANGELICA MESSINGER**  
Pianoforte...  
The Westminster Singers

**8.0 EAST AND WEST**  
From Birmingham at 8.  
A Programme of Music of the Two Hemispheres  
I. EAST  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by YONGESTER MILES  
JOSEPH FARMINGTON (Bass)

ORCHESTRA...  
Oriental Melody...  
Hindu Song...

**8.15 THE H.B.C.**  
Dance Orchestra...  
Conducted by...  
Jack...  
Foot...  
Foot...

**8.27 ORCHESTRA**  
The Westminster Singers...  
The Westminster Singers

**8.45 THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by YONGESTER MILES  
JOSEPH FARMINGTON (Bass)  
My Old Kentucky Home (arranged for the Studio Orchestra)  
Schubert from the 'New World' Symphony

**9.0 OLIVE KAVAN**  
Nobody knows the trouble I've seen  
Negro Spirituals  
Hallelujah

**9.5 ORCHESTRA**  
From Uncle Remus (Woodland Sketches)  
Suite...  
MacDowell  
Olive Kavan  
Hallelujah

**9.20 ORCHESTRA**  
Overture to 'The Song of Havaitha'  
Edge Taylor

**9.30 VAUDEVILLE**  
THE H.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PATER  
JANE DILLON  
In Character Studies

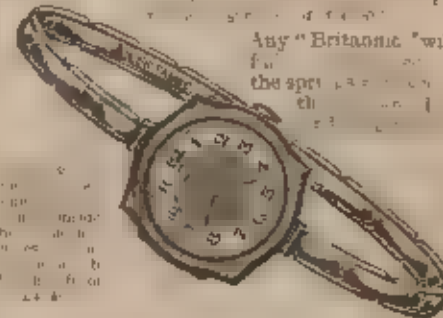
**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, ROAD REPORT**

**10.15 DANCE MUSIC: THE PICCADILLY PLAYERS**, under the direction of AL STANITA, and the PICCADILLY DANCE BAND under the direction of L. G. W. WATSON...  
Piccadilly

**11.0-11.15 THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by YONGESTER MILES  
JOSEPH FARMINGTON (Bass)  
(Friday's Programmes continued on page 220)

**Wear your Wrist-Watch the fashionable, secure way.**

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Watch Bracelet  
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the balance cleared by four monthly payments of 10/-  
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# Friday's Programmes continued (May 11)

**5WA CARDIFF.** 353 M.  
850 KC.

**12.10** London Programme relayed from Daventry

**2.0** London Programme relayed from Daventry

**4.45** A. WATKIN-JONES: 'The Social Life of the Village—Possibilities and Practicalities'

**5.0** JOHN STEAN'S CELEBRITY ORCHESTRA relayed from the Carlton Restaurant

**5.15** THE CHILDREN'S HOUR: 'The Voices of Dr Doolittle'—VIII. by Hugh Lofting

**6.0** London Programme relayed from Daventry

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

**9.35** **LIGHT AND SHADE**

HILDA LAGER, Vocalist  
The Star—Duo

FRANK THOMAS (Vocalist); RONALD HARRIS (Vocalist); HILDA LAGER (Pianoforte)

Schön Rosmarin (Lovely Rosemary) ..... Kreider  
Liebeslied Love's Sorrow) ..

HILDA LAGER  
Spring's Awakening ..... Sanderson  
Down in the Forest .. Landon/Ronald  
A Song of Joy ..... West

**9.50** **SO. IN EAST AND SOUTH WEST**

A Dialogue by VERA BURKIN  
Played by the STATION RADIO PLAYERS

Gertrude Mallins, MARGARET DAVIES  
Hon. Arthur Cunningham  
HEDLEY GOODALL

Scene: A seat in a London Park

In a London park, Gertrude Mallins and the Hon. Arthur Cunningham find themselves in a curious position. A seat and a conversation. In each case the time is fixed.

Gertrude comes from Camberwell, S.E., and Arthur from St James's, S.W., but in this little story of East and West the twain were nearly meet.

FRANK THOMAS  
Chinese Tambourin ..... Kreider

True Love and Song ..... Tchaikovsky

HILDA LAGER  
Adonais ..... Landon/Ronald

Love Triumphant ..... Brahms

**10.25** **THE CURE-FW RELL**  
by FRANK BRENNER

Played by the STATION RADIO PLAYERS  
Hubert Sanders, a country gentleman

His friend ..... JACK JAMES  
Mrs. Delmar, a young widow of means

MARGARET DAVIES  
Richard Temple, Carteret's private secretary

Scene: The hall of a ruined old Manor House close to the Sussex shore

Time: 11 p.m.

There is a local superstition that, in the old man, a phantom bell is sometimes heard to toll.

Hubert Sanders is the owner, and sits at the table, but his friend, John Carteret, the Home Office, and Mrs. Delmar, a friend and have a dispute on bringing him to investigate.

**10.50** **11.0** **Trio**

On, quand je dors ..... F. ...  
Ave Maria Stella ..... F. ...

**2ZY MANCHESTER.** 344.5 M.  
780 KC.

**3.0** **FIRST APPEARANCES**

A CONCERT by MICROPHONE DÉBUTANTS

HARRY GILL (Bass Baritone)  
Unaway, awake, beloved ..... Cohen

My Captain ..... Scott  
Etterick ..... Paul

WILLIAM GATE EASTLEY (Entertainer)  
The Difference ..... Kelly

My Only Pal ..... Parsons  
Shall I ..... Lemley

ELMO ROBERTS (Violin)  
Sonata in A ..... Handel

A ROYAL PRINCESS (Romantic)  
Julius and Juliet. Act III, Scene 5 (Shakespeare)

**3.55** **BROADCAST TO SCHOOLS**  
K. D. G. 'Westward Ho' (Charles Kingsley)



**WHERE THE COTTON GROWS**

This picture shows cotton-pickers at work in a typical cotton-field, such as Professor Morton will describe in his talk from Manchester this afternoon. This particular plantation is in Tennessee.

**4.0** Prof W. E. MORTON: 'The Romance of the Cotton Industry—II, How Cotton is Grown'

**4.20** **FIRST APPEARANCES (Continued)**

HARRY GILL  
Five and Twenty Sailors ..... Coleridge/Taylor

Myself, when young ..... Lehman

WILLIAM GATE EASTLEY  
The Miner's Creed ..... W. Gate Eastley

Lothly Girl ..... Edgar Guest

ELMO ROBERTS  
Gipsy Serenade ..... Fichte

Alman ..... Craston

Scene ..... Love and Loss

WINIFRED RICHARDSON  
School for Scandal, Act III, Scene 1

Scene ..... Act I, Scene 1 (Shakespeare)

**5.0** The Rev. E. C. TANTON: 'Literary Centenaries of 1928—V, Dante Gabriel Rossetti'

**5.15** THE CHILDREN'S HOUR: With the Smaller Animals in the Wild Wood. Songs by Betty Whorley and Harry Hopewell. 'The Wild Wood' (Kenneth Grahame), told by Evelyn Metcalf

**8.0** **ORCHESTRAL MUSIC**  
Played from the Theatre

**5.30** S.B. from London

**6.45** **ORCHESTRAL MUSIC (Continued)**, directed by

**7.0** S.B. from London

**8.45** **ARTHUR PRINCE AND JIM**

The First Venetian Figure with a personality

**9.0** S.B. from London (9.30 Local Announcements)

**9.35-11.0** **A SYMPHONY CONCERT**

Relayed to London and Daventry

The ATTENDED STATION ORCHESTRA, conducted by T. H. MOUNTAIN

Overture, 'Carnival' ..... O. ...

HAROLD WILLIAMS (Baritone), with Orchestra  
Sings 'Cried from Ophelia' ..... F.

ANDREW TYRRE (Pianoforte), with Orchestra  
Concert in B Flat Major ..... Tchaikovsky

THIS work has three Movements

First Movement. This begins with an Introduction. Then comes the main theme of the Movement.

It begins on Piano alone, and is accompanied by its orchestra.

After some time it begins to move.

Second Movement. This is a brief and very attractive Movement which begins with a graceful tune for Flute.

Later appears a quicker passage (beginning on Piano alone), which Tchaikovsky took from an old French song.

Third Movement. This quick and very Movement is made out of three chief tunes, all suggesting Russian dances.

HAROLD WILLIAMS  
Trade Winds ..... F.

The Soldier ..... F.

When night goes rolling round; Ireland the sky ..... F.

ORCHESTRA  
Third Symphony ..... Brahms

THIS Symphony in F is just over forty years old. There are four Movements—a quick big-spirited one, a gentle song-like one, a romantically melancholy one, and another quick and

**6.1V LIVERPOOL** 287 M.  
1440 KC.

**12.10** London Programme relayed from Daventry

**3.0** **BROADCAST TO SCHOOLS**  
Talks on 'Birds' by Canon C. E. RAYN—II  
'Bad Architects'—The Craft of Nest Building

**3.30** Gramophone Records

**4.0** **BROADCAST TO SCHOOLS**  
S.B. from Manchester

**4.20** Gramophone Records

**4.30** London Programme relayed from Daventry

**5.0** Mrs. E. CHRISTIAN, 'Mosques and Minarets'

**5.15** THE CHILDREN'S HOUR: 'Music and those who make it'—IV, by Dr. James E. Wallace. Cabbler's Song. Story, 'The Wild Wood' (Kenneth Grahame). Story, 'The Adventure of the Lonely Farmhouse' (Frank Davis)

**6.0** London Programme relayed from Daventry

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

**9.35-11.0** S.B. from Manchester









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## ROMANCE OF A DYING MAN'S RECOVERY OF HEALTH & VIGOUR

SINCE attention was first drawn in these columns to the wonderful health-bringing electrical invention of Mr. O. OVERBECK, F.R.S.A., F.P.S., F.P.C. (London), etc., the well-known English scientist has received hundreds of applications for the book which was offered free to readers of "Radio Times." Many readers suffering from the ailments over which Mr. Overbeck's Rejuvenator has such marvellous power have also purchased the wonder-working little instrument, and proved for themselves the truth of every claim made for it by its inventor. Those who missed the previous opportunity should write to-day for a copy of the book about Mr. Overbeck's marvellous invention, which is offered free to every reader.

The price of civilisation seems to be the chief of a great variety of diseases, and how best to arm the race against them has been the greatest health problem of the age.

Mr. Overbeck, after the manner of the great scientists of the past, has found the answer to this problem in the form of a little machine, the "Elixir of Life" Machine, known as Overbeck's Rejuvenator.

A man came to me one day with a complaint of general weakness and loss of energy. His eyes were dim, his hair was falling out, and his skin was covered with wrinkles.



Mr. O. OVERBECK, F.R.S.A., F.P.S., F.P.C. (London), the Chantry House, Grimsby, Chemist, author of "A New Electronic Theory of Life" and inventor of the "Elixir of Life" Machine, known as Overbeck's Rejuvenator.

heart was weak. Rheumatism and kidney trouble had got him in their grip, and his doctor told him to make his will.

At this time he was experimenting with an electrical machine with the idea of stimulating the growth of his hair and restoring the colour. He soon found that not only was his hair becoming thicker and darker, but his skin was becoming smoother and his eyes brighter. He was so pleased with the results that he decided to try the machine on his wife and children. The results were equally successful. He had found the answer to his problem. He had found the "Elixir of Life." He had found the "Elixir of Life" Machine, known as Overbeck's Rejuvenator.

He now set to work in earnest to perfect his rejuvenating instrument. In the hope that other sufferers might enjoy the same amazing recovery of health which was coming to him more and more with each passing day. The result was the production of the "Elixir of Life" Machine, known as Overbeck's Rejuvenator. It is now in use in thousands of homes, not only in this country but in all parts of the world.

Mr. Overbeck is now nearly seventy years of age, yet, to quote the words of Michael Faraday, the well-known chemist:

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## WHAT DOCTORS SAY.

The following tributes are from members of the medical profession:

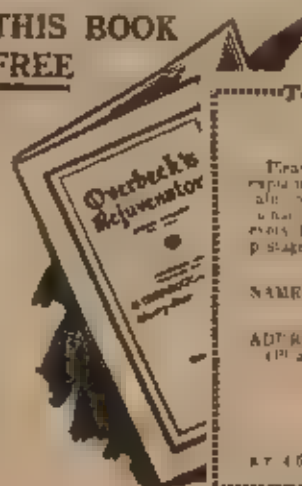
"I have never seen a better example of the power of electricity to restore health and vitality than in the case of Mr. Overbeck. He is a perfect example of a man who has found the answer to the problem of health and vitality. He has found the 'Elixir of Life' Machine, known as Overbeck's Rejuvenator. It is now in use in thousands of homes, not only in this country but in all parts of the world."

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It has been beneficial to a large number of patients, and particularly to those who have been suffering from general weakness and loss of energy. It has been found to be a very simple and effective method of restoring health and vitality.

M.B., C.N., F.R.C.S.

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- |                   |                   |
|-------------------|-------------------|
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| Asthma.           | Headache.         |
| Baldness.         | Heart Affections. |
| Blood Pressure.   | Insomnia.         |
| Burns.            | Indigestion.      |
| Bronchitis.       | Lumbago.          |
| Corns.            | Nervous Debility. |
| Catarrh.          | Neuritis.         |
| Cramp.            | Neurasthenia.     |
| Constipation.     | Paralysis.        |
| Deafness.         | Agitation.        |
| Ear Affections.   | Paraplegia.       |
| Eyesight Defects. | Poortasia.        |
| General Weakness. | Rheumatism.       |
| Gout.             | Sciatica.         |
| Gout.             | Voice Troubler.   |
| Gout.             | Wrinkles.         |

In all these cases Overbeck's Rejuvenator has proved amazingly successful.

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# Saturday's Programmes cont'd (May 12)

## 5GB DAVENTRY EXPERIMENTAL

(491.2 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STATION EXCEPT WEEKS OTHERWISE STATED.

6.30 **THE PROBABLY DANCE BAND**  
Directed by CHARLES WATSON  
From the Pleasantry Ho

5.45 **THE CHILDREN'S HOUR (From Birmingham)**  
The Duke of the  
Kings Daughters by Estelle and Harper  
Piano)

6.30 **TIME SIGNAL**  
FORECAST, FIRST GEN-  
ERAL NEWS BULLETIN

8.45 **LIGHT MUSIC**  
BLOWN CARLEON  
(Contralto)  
TOM PICKERING (Tenor)  
W. L. TAYTEL and his  
Orchestra

6.55 **BLOWN CARLEON**  
For Ducks on a Pond  
The Turn of  
the Year  
Moon of half-  
month  
Telling

7.22 **Orchestra**  
Indian Love Lyrics  
Woodford-Linden

7.16 **TOM PICKERING**  
On the Mouth of May  
Welcome Owen More  
Dorothy a bazaar  
Howard Carr

7.22 **Orchestra**  
Selection from 'Samson and Delilah' Soprano  
7.39 **BLOWN CARLEON**  
Bluebells from the Chertemps  
When all the world is young

7.37 **Orchestra**  
Liebestraum (Love Dream)

7.45 **TOM PICKERING**  
Park Wines away  
The Waters of Severn

7.52 **Orchestra**  
The Last Chord  
Violin Solos, W. L. TAYTEL

8.0 **VAUDEVILLE**  
TONI FARMELL (Syncopated Piano)  
STANLEY STEPHEN (Entertainment)  
PITT and MARKS 'Calling the British Smiles'  
Cecil LIDINGTON (Light Songs)  
PAUL RAYMAN and his BAND

9.0 **'Oedipus Rex'**  
See also column

10.11 **THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by JOSEPH LEWIS  
Including  
The Blue Danube  
Destiny  
The Merry Widow  
Estudiantina  
September

In addition to which, OLIVE STURGES will sing  
Love will find a way (from The Maid of the  
Vaux Song from 'The John'  
Waltz Song from 'The Chocolate Soldier'  
Waltz Song from 'Romance and Ruin'

Saturday's Programme's continued on page 26.

away to be got rid of but the shepherd to Polybus, King of Corinth, who brought him up as his own son. Oedipus, ignorant of his parentage, has been told by an oracle that he will slay his father and marry his mother. Already part of the plot has come true, for he has met his father (who was his mother) and killed him in a quarrel. He goes on to the city and is given the kingdom by Laius (his father), brother of Jocasta, who, unknown to Oedipus, is his mother. After he

### ACT I.

At the beginning of the Opera the people beg Oedipus to free the city from pestilence. He promises to do so, and consults Thiresias (Laius), the blind soothsayer. This oracle tells him that the murderer of Laius's late husband, King Laius, is himself a king. The city, he says, can only be freed from the plague if the murderer be hanged!

### ACT II.

This opens with a repetition of the chorus that Laius was killed by a stranger. Oedipus does not believe the oracle, for he did not predict that her husband Laius would be slain by her son, and was not the king killed by robbers, far from Thebes? Oedipus with horror begins to realize the horrible truth of his position and relationship.

A Messenger (Baritone) voices telling of the death of Polybus, King of Corinth. Oedipus, adopted father, am saying that Oedipus was not his son. A Shepherd (Tenor), brings out the awful truth that Oedipus is the son of Laius and Jocasta.

Soon the Messenger re-enters to tell how Jocasta, on hearing the dread news, hanged herself, and Oedipus put out his eyes. The Chorus closes the work with a sad song of farewell.

10.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

10.15 **Sports Bulletin (From Birmingham)**

10.20-11.15 **SOME FAMOUS WALTZES**

From Birmingham

By the BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Including

The Blue Danube  
Destiny  
The Merry Widow  
Estudiantina  
September

In addition to which, OLIVE STURGES will sing  
Love will find a way (from The Maid of the  
Vaux Song from 'The John'  
Waltz Song from 'The Chocolate Soldier'  
Waltz Song from 'Romance and Ruin'

Saturday's Programme's continued on page 26.

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# Saturday's Programmes continued (May 12)

## 2LS LEEDS-BRADFORD. 277.5 M. 1,050 KC. & 1,150 KC.

3.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR: Billy Smith

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Manchester

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

## 6FL SHEFFIELD. 272.7 M. 1,000 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 An Organ Recital by G. VIRNUT DAWSON (Relayed from The Albert Hall)

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

## 6KH HULL. 284.5 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

## 6BM BOURNEMOUTH. 375.1 M. 920 KC.

3.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

## 5NG NOTTINGHAM. 275.7 M. 1,000 KC.

3.30 London Programme relayed from Daventry

## 5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

## 5PY PLYMOUTH. 400 M. 760 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

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

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

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

7.0 Mr. C. H. CARPENTER, "Swimming, and Water Polo" (Relayed from The Albert Hall)

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.

### NEWCASTLE

3.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

### GLASGOW

3.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

### ABERDEEN

3.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

### BELFAST

3.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

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

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Number 928

First Half of Session.

One Common Garden Animals (Illustrated), by Mr. Eric Fitch (English).

Chemistry and Daily Life (Illustrated), by Dr. D. A. Macdonald.

Finance in the Modern World, by Various Authors.

Modern Transport (Illustrated), by Mr. W. M. Tesley Stephens.

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## WONDERFUL WIRELESS OFFER

**THE** Graves Two-Valve Loud Speaker Wireless Set offered to you on Easy Payment Terms will compare for **VALUE** and **EFFICIENCY** with any £10 Wireless Set offered by any other firm in the World.

It is no use trying to accurately illustrate or even describe the Graves Set in a small advertisement, but a post card will bring you an illustrated descriptive catalogue which gives you exact & truthful details.

**BRIEF SPECIFICATION:** The Cabinet is of polished Oak and all components of highest quality.

Features include: Mullard Dual Diode Valve with patent Valve holders, 2 H.T. Batteries, 3 Volt Accumulator and complete Aerial Outfit. Loud Speaker of exclusive design to match the Cabinet, with unique magnetic system and improved diaphragm.

£7.17.6

**TERMS:**—Our Darwin Drive is for Easy Terms. Send 10/- now, and complete particulars in 14 monthly payments of 10/- Plus interest approved in your own home.

Catalogue Free. Cashable onable values in up-to-date Wireless sets.  
**J. G. GRAVES LTD.**  
SHEFFIELD.



10'6  
NOW



## Make your loud speaker live!

Fit a "TONER" across the terminals and your loud speaker will reveal a clarity of reproduction equalled only in the broadcasting studio itself. This wonderful device removes all distortion and undesirable noises from any loudspeakers or phones. Sold by most Wireless Stores. If unable to obtain send direct to—

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2'6



## Not a subtle difference but a great change

When you change over to B.T.H. Nickel Filament Valves—as you are bound to do, now or later—you won't have to listen carefully for the promised improvement. It will be immediately and obviously apparent. These remarkable new valves have a greater emission than other 2-volt valves of corresponding types, and they give a greater volume and better quality of reproduction. Moreover, they give these results for a longer period than other valves. You owe it to your set to equip it with B.T.H. Nickel Filament Valves.

B. 210H	B. 210L	B. 215P
R.C. and H.F.	General Purpose	Power
Fil. Volts ..... 2	Fil. Volts ..... 2	Fil. Volts ..... 2
Fil. Amps ..... 0.10	Fil. Amps ..... 0.10	Fil. Amps ..... 0.15
Max. H.T. V. 150	Max. H.T. V. 120	Max. H.T. V. 120
10s. 6d.	10s. 6d.	12s. 6d.

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**B.T.H.**  
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Made at Rugby in the Mazda Lamp Works

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The British Thomson-Houston Co. Ltd.







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60 volt (reads 60)	7.11	50 volt Super Power	13.6
100	( " ) 10.0	12.11	0
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**60 VOLT**  
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