

EVERY PROGRAMME FROM EVERY STATION (May 13-19)

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Every Friday. Two Pence.

A New Sunday Feature.

On Sunday, May 20, will begin from London, Daventry, etc., the great series of Bach's Church Cantatas, which are, to quote the accompanying article by Mr. Filson Young, 'the supreme contribution of Art to the Protestant Religion.' Since Bach performed them himself, the complete series of cantatas has never been given in this or any other country. This new venture is, therefore, one of international importance.

VERY few people, apart from those intimately connected with it, can have any idea of the wide and far-flung extent of the work of the Programme Department of the B.B.C. Even to one who sees it at work, and works with it, the courage, the talent, and the knowledge that are the mainspring of these activities are continually surprising and refreshing. The good word 'broadcast' comes from one of the oldest fields of man's activity—the seed field; and, applied to one of his newest and strangest activities, it is almost uncannily expressive.

The parable of the sower holds good. Where the seed falls is a matter of intention and of hope; the great thing is that the seed is being scattered, waited by the wind of the ether into we know not what furrows. All we know is that more and more of it falls on good ground, and that there is a steadily increasing harvest.

Into the seed field of the listeners' homes more and more, and better and better, selection, quality, and execution are being cast. The B.B.C. has its failures; it would be a calamity if it had not. The essence of

broadcasting is generosity, courage, and vision; and to do nothing unless you can be certain beforehand of success would be to limit effort to the known and the ascertained. The great thing is to be experimental, and not to be afraid of being daring on a liberal scale.

Music is one of the richest and most fertile grounds in broadcasting; and so, in adding another hour to Sunday broadcasting (from 5.30 to 6.30) the Corporation has decided to inaugurate this addition with something that is beyond controversy, that is the very



Where the cantatas first saw light—Bach in the organ-loft of the Thomaskirche, Leipzig. A wood engraving, from historical sources, by Norman Jones.

best of its kind, and that is otherwise unobtainable. At 5.45 every Sunday (hitherto a silent hour) there will be broadcast from 5XX and 2LO, and from every main station in the country, the complete series of Bach's Church Cantatas—a body of music monumental in its grandeur and its variety, unexampled in the history of art and, except for perhaps a dozen examples, hitherto almost unknown to the ordinary listener.

THESE Church Cantatas have a place that is quite unique in music. One might describe them as miniature oratorios, but that would not be quite true. They may have been the germ of the oratorio, but they are far greater than any of the oratorios, except, perhaps, the greatest of Handel's. They represent Bach's regular work as Cantor of the Thomasschule in Leipzig, when it was one of his duties to provide, as part of the service on Sundays and Feast-days, a cantata on the subject of the day. They were performed with the regular resources at his command—a choir of twelve, an orchestra of from twelve to twenty, and an organ or clavichord.

I believe that as a series they have never been publicly performed in their entirety in this country, or, indeed, anywhere, since they began to be heard under Bach's own direction two centuries ago. In thus performing them in series, the B.B.C. is doing something which no other musical organisation has done or could do. The preparation in the way of translation (only a small proportion have been hitherto translated from the German), copying of scores and parts, to say nothing of the training of choirs and orchestras in an idiom that is quite unlike anything else, has been for months occupying, and for years may continue to occupy, the musical staffs at London, Birmingham, and Glasgow. For the work is far too heavy for one chorus and orchestra to undertake weekly, in addition to other work; therefore it has been decided to dis-

tribute the performance of the Cantatas among three stations. Mr. Stanford Robinson, with the London choir and orchestra, will be responsible for a Cantata once a fortnight, while those on alternate Sundays will be undertaken by the Birmingham Station, under the direction of Mr. Lewis, and the Glasgow Station under Mr. Carruthers respectively.

Popular as Bach is, I venture to predict that when this great series has been in being for a little while, those who listen to the Cantatas will find them more wonderful and artistically stimulating than anything of Bach's with which they have been hitherto familiar. The hour when they will be performed is not one at which any broadcasting has hitherto been done, so they will not encroach on programme time that has become associated with other and popular features. Those who are not interested in them will be as they were before; those who are will find that a delightful addition has been made to the Sunday broadcasting, which has already come to be counted on by many for some of the best music of the week.

It is not only from the musical point of view that these Cantatas are interesting, but also from the religious and poetic. Because Bach wrote them, and because they were part of the religious life of Germany in the



The Church of St. Thomas, Leipzig, for the services of which Bach wrote his series of Cantatas.

eighteenth century, they combine the greatest elements of musical art with that poetic renaissance which marked the Reformation in Germany. For that movement, whatever it may have created or destroyed, had one supreme quality: it released contemporary poetry and art to adorn the new Lutheran religion which, while retaining in ritual and ceremony its connection with tradition, admitted a living, regenerating stream of artistic inspiration and adornment which irrigated the liturgy with the refreshment of a new and poetic life. And Bach's Church Cantatas are its supreme achievement and remain the supreme contribution of art to the Protestant Religion.

ALTHOUGH many of these Cantatas are within the resources of a good church choir, their adequate performance as a whole by any such body is impossible, owing to the fact that in the whole two hundred of them there is an almost infinite variety in the orchestral and vocal combinations. Some of the instruments on which the peculiar colourization depends are either obsolete or have to be studied and played by experts; other instruments are used in such a way that only the very best performers can do justice to them. The parts for the solos and choruses make the most exacting demands on the voice, and the poetic treatment of words and music is so close and exact as to require the most minute care in translation.

The first performance of this great and monumental series from 2LO and 5XX will be on Sunday, May 20, at 5.45; and I am thus drawing attention to them so that the thousands of listeners who will appreciate them may arrange and prepare their listening time so as not to miss them; and also to put on record the quiet inauguration of an artistic service of a kind that is almost unprecedented, and yet which is characteristic of the steady expansion of the B.B.C.'s achievement in the pursuit of its broad and high ideals.

FILSON YOUNG.

What the Listener Thinks About It.

A First Selection of Extracts from Letters in reply to Mr. France.

The Editor has received many hundreds of interesting letters from listeners regarding Victor France's article, 'From Morn to Midnight,' which appeared in *The Radio Times* for April 27. A further selection of extracts from these will appear in next week's issue.

As a Socialist I am taking the privilege of answering for tens of thousands of listeners of the working class. Victor France quite forgets that in the towns and cities there are hundreds of thousands of people who are called upon to work on the 'shift' system. If his ideas were put into operation, only one week in three would they have the pleasure of listening to 'the very best that you can give us.' What is really wanted is an education in the art of listening.—W. H. H., Bristol.

As a great admirer of the B.B.C. may I say that I agree entirely with Victor France? My motto would be 'little and good'.—S. D., Doncaster.

Do we think the ideas of the B.B.C. will dry up? Never! Wireless is but on the verge of what it will be.—F. V., Bolton.

I wonder if Mr. France has ever realized the number of lonely and invalid people to whom the afternoon broadcasts are the great relief from and antidote to boredom?—M. M. B., S.W.3.

Most heartily do we endorse the opinions set forth by Victor France. We would rather there was less broadcasting. So many appear to be dragged with listening, though the term 'listening' for many is a wrong one, for they do not really listen.—A. W., Birkington.

Please do not shorten your programmes. They are the only thing I have to live for.—LONNAR LISTENER, Wembley.

Assuming that it is possible that ideas will eventually run dry, how can this time be put off as long as possible? By a repetition of programmes? Let us hear the really outstanding programmes twice—three times—fifty times. I recall that most wonderful of broadcast plays, which concerned the flooding of a mine and a man's sacrifice—a play that every person, young or old, should listen to. You have, I believe, sent this over three times. But how many of my fellow-listeners have heard it?—A. C. H., Leyton.

Does Victor France think we are all novelists? I work on the iron band during the hours of 7-11, week in, week out—and thousands of others do likewise. What chance should we have of getting our ten bob's-worth?—W. B. W., Upton Manor.

As it is possible to have too much of a good thing, Mr. France's suggestion is distinctly sound. But programmes from 7 to 11 p.m. would only give one hour to those in hospitals, etc., and only two hours to old and delicate people who have to go to bed early. His idea could easily be tried as an experiment in another way—by allowing a quarter or half an hour to elapse between various programmes during the day.—M. R., Hampstead.

Mr. FRANCE makes the same mistake as Herr Feuchtwanger in wishing to force on us what he thinks we ought to have, instead of leaving us free, as the B.B.C. does, to choose for ourselves. Do they forget that we are not all children?—W. C., Teddington.

From Midnight to Midnight—if Necessary!

Val Gielgud's reply to Victor France—The Abnormal Listener—B.B.C. not a Nursemaid—Mr. France's 'Turnip-headed Bogey'—The Public's Contribution towards Broadcasting's Future.



IN his recent article in *The Radio Times*, Mr. Victor France raised an issue which is of vital interest to every listener. No doubt he will find some support for his contention that

there is too much broadcasting, for his demand that the hours for broadcasting should be limited, and the Programmes themselves reduced in quantity that they may be increased in quality. But his argument must not be allowed to go uncontested.

Where I think that Mr. France is wrong, is that he, like so many people, misunderstands the duty of the Broadcasting Service of this country. I use the word 'Service' advisedly. Broadcasting may be an industry, as for example in the United States of America. It should be an Art everywhere. But above all—and this, as I see it, is the ideal set itself by the B.B.C.—Broadcasting is a Service.

Some may agree with Mr. France that those hours between seven and eleven at night—the ordinary hours for entertainment in this country—would be the most suitable time during which to supply the daily programmes. But he forgets that the B.B.C. in the first place is not simply an entertainment source, like a theatre; and in the second place that it caters not only for the ordinary person whose day's work finishes on the stroke of six, but for every other possible sort of individual in the British Isles who has paid his ten shillings for his receiving licence.

There are all the people whose work only begins with the fall of night. There are all the children who go to bed about six in the evening. There are all the invalids, the occupants of nursing-homes, the crews of lightships, railwaymen, all the hundreds of inhabitants of out-of-the-way villages, and the other hundreds engaged in slightly abnormal occupations, who want to listen when Mr. France may not. It is more likely in the future that the B.B.C. will never sleep, than that it should rest idle for two-thirds of the day.



A group of listeners on board the Breakers Lightship. There is an abnormal occupation which would make regular hours of listening impossible.

Further, Mr. France neglects the obvious cure for the ills he dreads. No one but a moron or a half-wit listens to everything for every minute that the B.B.C. is working. There may be a crank here and there who will write proudly announcing that out of last year's 65,000 hours of broadcasting, he or she heard 64,999. But such cases are symptomatic of nothing but a mental kink; the desire to be peculiar at any price—and what a price! Again and again it has been urged—I have urged it myself in these columns—that the first duty of the intelligent listener is selection. Choose your programme, your items from programmes, your hours of listening—and listen! That attitude is growing with every day that proves more conclusively that Radio can be and is an Art—a subject for serious appreciation.

THE ARGUMENT:

VICTOR FRANCE, author of *'The Curved Emerald'*, and other mystery stories and a keen listener, contended in a recent article that there was too much Broadcasting and that the B.B.C. ran a risk of both overdoing the listener and exhausting its own material.

VAL GIELGUD, author of *'Black Gold'*, who has written many articles on Broadcasting and its future, replies that the B.B.C. must broadcast twenty-four hours a day if necessary in order adequately to serve all those who look to it for entertainment and education; and that the field of Art is so wide as to be inexhaustible.

I think that Mr. France's apprehension of the appalling temptation offered to every owner of a listening set by more or less continuous programmes is considerably exaggerated. Listeners will learn, and in fact are learning, to 'give themselves a chance,' without calling upon the B.B.C. to nursemaid them into doing so by definitely curtailing its activities within certain specified hours.

The fear that the B.B.C. may run short of ideas, of material, of the wherewithal to supply their insatiable public, is another question. I think it is a more urgent question, and one most seriously to be considered. But here, too, I think Mr. France is terrifying himself with a turnip-headed bogeyman! Like many other people, mostly of the old conservative school, Mr. France fails in imagination. Myself, I think that the danger to the B.B.C., and indeed to all broadcasting, lies not in any possible exhaustion of material, but in the fact that its material is boundless. Mr. France quotes Mr. Bennett as saying that he only gets one good idea a year, and draws an easy conclusion. But there is at least one novel a day published every year in this country, and in each is at last the germ of an idea.

And the B.B.C. is not drawing on novelists alone, nor even principally, for its ideas. There is no artist in literature, music, the drama, upon whom it should be unable to draw. It possesses everybody as a potential producer of an idea, just as it possesses everybody as a potential listener.

Nor is this all. In spite of the past five years of 'too much broadcasting,' according to Mr. France, have programmes got worse or better? I doubt if the harshest critic of the B.B.C. would deny a definite, even a remarkable improvement. Why should the improvement not go on? Because the great classics in all the other arts have been accomplished, because Beethoven has composed, Tolstoy written, Rembrandt painted, people still compose, write, and there is no end to progress in Art. And as for Radio we are still far from the achievement of Radio classics. There, too, is the stupendous opportunity of the Education problem. The even more vital question of International Friendship, to which, in the opinion of many competent judges, Broadcasting can give more aid than any other single factor except perhaps common sense.

Mr. France has underestimated his human factors in his argument. People are not really so stupid, or so limited, as he fears. They want Broadcasting, and they want Broadcasting to improve. Quality is achieved by selection from quantity, not from its limitation. And demand creates supply, rather than supply regulates demand, so long as the supply is unlimited. Demand will probably create a supply of programmes almost from one midnight to another, if the B.B.C. is to live up to its unwritten motto 'I Serve.' And it remains for the public so served to maintain the quality of the service by unsparing criticism, appreciation, interest, and active participation.

VAL GIELGUD.

For extracts from the many letters on this subject which have been received by the Editor, see foot of opposite page.



Headphones at Charing Cross Hospital. Mr. France's suggestion of 7-11 p.m. broadcasting would rob the sick and suffering of the greater part of their pleasure in the programmes.



THE story of the pleasure-loving Manon Lescaut and her lovers was written in 1763 by the Abbé Prevost. It was taken as the basis of an Opera by various composers—Halévy, Auber, Massenet, Puccini, and our own Boito. Massenet's and Puccini's proved by far the most popular versions of the story.

ACT I.

Scene: Amiens, a hostelry in a square near the Paris Gate.

Edmondo, a student (Tenor) amongst his friends, is flirting with the girls in the strolling, chattering throng. The Chevalier des Grieux (Tenor) walks apart. His friends chaff him about love, and he, rousing up his spirits, chaffs the girls in turn.

A coach arrives, and from it alight Manon Lescaut (Soprano), her brother, a Sergeant of the King's Guards (Baritone), and Geronte de Ravoire (Bass), Treasurer-General, an elderly rascal. Lescaut is escorting his sister to a convent school. Des Grieux is fascinated by Manon. He talks to her, and finds that she does not wish to go to the convent. Geronte, having got rid of the girl's brother for a moment, privately orders the landlord of the inn to have a coach with swift horses ready in an hour. Edmondo, who has overheard the conversation, guesses that the Treasurer-General intends to take Manon away. He informs des Grieux; they plot to outwit the old man. Manon shows little hesitation when des Grieux suggests

Manon Lescaut.

The story of Puccini's opera, which is to be broadcast twice this week—at 8.0 p.m. on Monday from 5GB, and at 7.45 p.m. on Wednesday from London, 5XX, and other Stations. This is the last opera but one of the 1927-28 Season of Libretto Operas. *The Girl of the Golden West* will be given in June.

that she shall run off with him instead. This they do, and Lescaut consoles Geronte with the reflection that Manon may be enticed from her lover when his purse is empty.

ACT II.

Scene: A room in Geronte's house in Paris.

Lescaut's prophecy was a shrewd one. His sister has tired of des Grieux and gone to Geronte. Her brother praises her beauty whilst she is having her hair dressed, and applauds her change of lovers. Manon confesses that she would like to have tidings of des Grieux. She recalls her happiness with him and longs to taste it again. Lescaut tells her that des Grieux is growing rich by gambling. Singers enter and perform a madrigal composed by Geronte. Manon is bored. Geronte and others come in and dance a minuet. Manon is the centre of admiration.

When she is alone again, des Grieux, brought by Lescaut, comes to her, and after first reviling her, is moved by her repentance, and falls once more under her spell. They are reconciled, swearing to part no more, when Geronte, returning, surprises them. Reproaching Manon for her ingratitude, he leaves the lovers. Manon is sorry to give up her splendours, but swears she will be true to des Grieux.

Now Lescaut rushes in, with the tidings that Geronte is coming with police to arrest the two. He begs them to flee, but they procrastinate, Manon trying to collect some of her jewels. The police arrive and burst open the door. Manon is dragged away.

There is here an *Intermezzo*, during which we



are to imagine the scene of Manon's trial and condemnation to exile as a danger to society. Her lover has determined to follow her.

ACT III.

Scene: A square near the harbour of Havre.

Des Grieux and Lescaut have come to see Manon, who is to be deported to America at daybreak. Lescaut has bribed one of the guard, who is to help Manon to escape. The plot appears to prosper, and des Grieux secures an interview with Manon through her prison bars; but suspicion is aroused, the alarm is given, and soldiers are called in as a special guard to ensure that the prisoners do not escape in going aboard the ship. They pass along, Manon among them. She has but a few moments with des Grieux before she is compelled to go on board. Her lover, distracted, succeeds in persuading the captain to give him a passage in the ship.

ACT IV.

Scene: A vast bare plain on the borders of the territory of New Orleans.

Manon and des Grieux, weary and ill-clad, appear. She is feverish, and her lover tries to comfort her. He goes to seek help, and Manon sings of her wretchedness and grief. Des Grieux returns, having found no succour in that arid land. They bid each other farewell, and Manon, assuring him that her love will never fade, dies in his arms.

The 'Great Adventure' of Broadcast Education.*

G. D. H. Cole reviews a recent B.B.C. Publication.

IN the early days of broadcasting, there were plenty of people who prophesied that the wireless set would turn out to be a passing craze, of which the great mass of listeners would soon tire. The set would survive, may be, but the interest in it would die out, and the dust cover it. How far are these prophets right? There has hardly been time yet to bring them to the test of actual experience, but it seems safe, by now, to say that they will turn out right or wrong according to the success of the B.B.C. in meeting the exceedingly varied needs of different types of listeners. Wireless programmes are far more varied now, and cater effectively for far more different tastes than they did even a year or two ago. And, if broadcasting is to live as a really potent force in the nation's life, it will have to carry this adaptability to varying needs a great deal further still.

Apart from that elusive person, the 'general' listener, I think one of the most important groups of patrons of the wireless is the group that comes to it for some sort of educational programme. This group is itself wide and elusive. Its needs range from the simplest sort of talks on hobbies or house-

keeping to fully developed lectures of half an hour or more on a wide variety of subjects. Of late the B.B.C. has done steadily more to meet the growing demands of this section of its public; and every step taken to meet the need has created fresh demands. The work has now grown to such importance that it can only be effectively planned and carried out by the B.B.C. in the closest contact with the voluntary educational bodies and the Universities, with which the main groups of interested listeners are already connected.

SOME people have been inclined to fear broadcasting as a possible—and inferior—substitute for the earlier forms of educational work. It is not a competitor, but a valuable complement to the existing forms of educational effort.

As the Report points out, co-operation is urgently needed. As soon as possible we need a big national body, whose business it would be to develop the policy and resources of educational broadcasting, and representing the various educational bodies as well as the B.B.C. There would also need to be local bodies to work with and advise the national

authority—and, if and when technical considerations allow, there should be a separate educational wave-length, with a radius covering listeners throughout the country. But—and here again I agree with the Report—it would be a mistake to wait until this scheme can be carried out in full.

I have been so intent on briefly discussing the problems raised by the Report that I have said little about the Report itself. Jointly produced by the B.B.C. and the British Institute of Adult Education (which in turn may be taken as representative of most of the educational bodies in which listeners are enrolled), it is a really competent survey of the field, and also a very valuable book which every keen listener (and certainly every educationist) would be well advised to get. I hope the B.B.C. will lose no time in acting on its proposals, and that listeners will take heart from it to make full use of the educational opportunities which the B.B.C. already provides, and therewith to prepare the way for much bigger developments.

G. D. H. COLE.

* *New Ventures in Broadcasting. A Study in Adult Education.* Pp. 112. Illustrated. Paper, 1s. Cloth, 2s. (British Broadcasting Corporation.)

The Talk of the Week, No 17.

A Tale of Tea.

The story of the introduction of tea into England and its rise to popularity is a fascinating one. Mr. J. Page-Croft who gave the accompanying talk from London, on Wednesday, April 18, is a member of one of the leading firms of tea-brokers and has much that is amusing and interesting to say about the beverage.

I AM addressing my remarks chiefly to the ladies, appreciating them as among my most ardent supporters in their love for a cup of good tea, but anyone noticing the crowded state of the City tea rooms on any afternoon, would at once observe that the so-called lords of creation are not nearly so indifferent to the charms of the 'cup that cheers' as they would have us believe!

So, as everyone drinks tea, everyone, of course, is interested in tea, and those great countries, with their millions of people, from which we obtain our teas also interest us.

In Noah's Vineyard.

Now the original home of the tea plant is a matter of some doubt; no wild plant has been discovered in China, but a tea tree is found in India, considered by many botanists to be the parent of the present variety, which was undoubtedly first cultivated in China; the Chinese claiming to have been growing tea when Noah was planting his vineyard! It's therefore astonishing that the Chinese managed to keep the knowledge of tea to themselves so long. They thought it too good to be given to the outer barbarians on account of its miraculous origin which is traditionally reported to have been as follows:—

A noted Chinese saint, through his prolonged vigils, became so overcome with drowsiness as to drop off to sleep, and on awakening, suffered such remorse from having given way to the weakness of the flesh that, as a punishment, he cut off his eyelids and threw them to the ground. When again passing the spot, he noticed two shrubs had sprung up, and on examining the new plant, he found the leaves fringed, like the human eyelid, with lashes. He

then made a decoction of the leaves, and found that this liquor had the power of keeping him watchful and wakeful. Having experienced the benefit himself, he taught his fellow Celestials the art of tea cultivation.

Tea is now a daily necessity for all classes, which is the more surprising when we consider it was only at a comparatively recent period introduced into this country, and for many years the price was so high that it was a luxury which could only be indulged in by royalty or those of equal wealth.

A Tea Sandwich?

It wasn't until the middle of the sixteenth century that tea became at all known in Europe, when it was introduced by the Dutch traders, who made a good bargain by bartering sage leaves in exchange for tea. A few samples found their way to England, but a misconception as to the way in which the leaves should be cooked hindered the popularity of the drink. It was supposed that the boded leaves were to be eaten with salt and butter, or spread upon bread, and the liquor thrown away like cabbage water. Of course, these first trials did not turn out satisfactorily, and so the new herb was not popular.

After a time, however, a reaction set in; and Lord Ossory, who had lived in Holland for some time, on returning, taught the English how the beverage should be made. Several foreigners about this time opened coffee-houses, at which tea was sold as it was intended to be drunk. A fresh impetus was given to the introduction of tea by Queen Catherine of Braganza on her marriage with Charles II. The Queen had been used to the cup that cheers in her own country, and continued the custom always of an afternoon upon her arrival here.

The first tea and coffee house in England was started by one named Garraway, who opened his establishment in 1651, in Change Alley, Cornhill, as he advertised, 'for the sale of tea in leaf, and drink, made according to the directions of the most knowing merchants and travellers into Eastern countries.' This attracted many noblemen, physicians, merchants, and gentlemen to his shop.

Garraway was also the first English dealer who retailed tea to the public—at prices varying from 15s. to 50s. per pound—and also sold it ready made to drink. In 1660, a duty of 8d. a gallon was imposed on the liquor of ready-made tea prepared for sale.

One cause of the growing popularity of tea was through the numerous tea



The Cossacks carried it about, dried, in the shape of bricks.

gardens which sprang up in many parts of London. It must, of course, be remembered that the outings of our Cockney ancestors were extremely limited owing to the difficulties of locomotion, and also the risk of robbers on the road.

While the upper classes patronized Belsize, Ranelagh, and Vauxhall Gardens, the middle classes went to Hampstead. It also became the fashion for private families to give garden tea parties.

Tea 'Caddies.'

Owing to the high price of tea our ancestresses kept it in a special receptacle called a caddy. This word caddy is derived from the Chinese word 'pound,' viz., 'catty.' These first caddies were wide-mouthed bottles of blue and white porcelain, similar in shape to the ginger jar. After a time they were fitted into dainty little boxes provided with lock and key, to safeguard this expensive store. Tea caddies, however, were not confined to porcelain only; fancy woods, tortoiseshell, enamel, Sheffield plate, pewter, and silver, all being employed in their production. The custom was for the boiling water to be brought in on a tea-tray by the maid, the mistress herself making the tea. So the tea caddy had to be an ornament fit for display among visitors, but as the price of tea became lower, the quality of the tea caddies deteriorated.

Doctors vied with poets in the praise of tea, and we find that the epicure, Samuel Pepys, in 1660, made special reference to the drink in his diary.

The great Dr. Johnson—great in more ways than one—was sometimes accustomed to drink twenty cups at a sitting, which he considered good for the intellect.

When the Cup Did Inebriate.

In bygone days, the Russian soldiers were said to live and fight almost wholly upon tea. The Cossacks carried it about dried, in the shape of bricks, which before hardening, were soaked in sheep's blood and boiled in milk, with the addition of flour, butter, and salt, so as to make a kind of soup. The passion of the Russian soldier for this beverage

(Continued at foot of page 243.)



He found that this liquor had the power of keeping him watchful and wakeful.



BOTH SIDES OF THE MICROPHONE

What It Is.

IN last week's issue you no doubt noticed a picture of a mysterious carved figure—alongside which was printed the question 'What is it?' It is a well-known fact that Editors, when they have some particularly good feature coming along, delight in mystifying their readers—and I, for one, was completely mystified. But a joke is a joke, and I feel that it is now due to our Editor to come out into the open and confess what he is up to. I have his authority to reveal to you that the Hamden Figure which you saw in last week's *Radio Times* is one of the principal actors in a strange story, entitled 'Old Magic,' which begins in the special Whimsy Holiday Number on May 25. The author of 'Old Magic' is Bohan Lynch, who wrote that most thrilling of scientific romances, 'Menace from the Moon.' A serial story in *The Radio Times* is something very new—and 'Old Magic,' of which I have seen the first part, is also something very new—a romance of the Future, of strange adventures in an England of a hundred years hence, when London is a towering city like New York, and all broadcasting is in the hands of the C.O.R.T. Thrilling though the story is, it is never anything less than beautifully written.

The Man Who Fought Fitzsimmons.

THE author of 'Old Magic' has written many books—novels and works on old furniture, boxing, caricature, etc. In 1905 he won the Inter-Varsity Middleweights for Oxford. He once boxed two rounds with the great Bob Fitzsimmons and came away with a black eye and a 'tapped claret' to write a column on his experience for the *Daily Mail*. He has been writing for twenty years and contributed to most periodicals and newspapers. Of his novels, the best known are 'A Perfect Day,' 'Respectability,' and 'Menace from the Moon.' 'Old Magic' is in the style of the latter book—which I personally like best of all the Lynch novels. It is a scientific romance—such as H. G. Wells might have written in his heyday—about a contemplated attack on the earth by some English settlers on the moon. I used to see a lot of Bohan Lynch at one time, but since the war he has lived largely in Italy—like so many sensible people; and his characteristic brown bowler hat, bird's-eye tie, and checked overcoat are no longer to be seen along Adelphi Terrace. Look out for 'Old Magic.' It is a story with a fascinating idea behind it.

From Mom to Midnight.

THE recently-published article by Victor France on the advisability of reducing the hours of broadcasting has brought a flood of letters to the Editor of *The Radio Times*. Rarely has any article, however controversial its character, excited a more vigorous and intelligent correspondence—an encouraging sign of the interest which the listener of today takes in the problems and the future of broadcasting. There will be only a limited space for extracts from these letters, the bulk of which, suitably arranged, would make a most interesting book, for they reveal an extraordinary diversity of opinion. Mr. France does not lack supporters—but he is defeated by a heavy majority. The attitude of most listeners is that of Val Gielgud, who this week replies to him—that broadcasting is a service, and must have at heart 'the greatest good of the greatest number,' and that to limit the hours of transmission in the way Mr. France suggests, would be to rob a large number of listeners of their chance of listening.

The Art of Talking.

I EXPECT you have found that most of the really interesting people you ever met were much more interesting when you had them to yourself and could find out all that you wanted to know of their wisdom or experience, than when they were perched on some static occasion on a platform or in a pulpit or broadcasting studio. The most interesting evening of my own life was spent outside a café in Paris with a man who had been for four years on intelligence work in Russia and Poland. In a halting but vivid fashion he told me stories of adventure which had fiction beaten to a frazzle. I begged him to write them down, promising to send them to a London publisher. He did so, but, to my disappointment, they seemed flat and tepid when told in the stereotyped English of a man whose job was to act rather than to write. So it is with a lot of the broadcast talks. Broadcasters who, if they were chatting with you in your own home could make their subject fascinating and unconventional are, so to put it, 'chilled' by the formality of a written manuscript. Their talks are without life and vigour. There is possibly a wonderful future for the impromptu talk, for the talker who can capture in the studio the atmosphere of the study or the drawing room and allow some friend, equally skilful at his side of the job, to 'draw him out.'

Conversations with Nemo.

AN experiment in this direction will be made from 5GB on May 23 with the broadcasting of the first of a series of 'Conversations with Nemo.' Nemo is the anonymous conversationalist who will, in theatrical parlance, 'feed' the talker of the evening. He will know the subjects in which his companion is most interested, and how best to encourage him to talk interestingly on them. I must not tell you who 'Nemo' is, but I can tell you that for this first experimental talk he will have with him Father Bernard Walke, Vicar of Marazion, from whose church the Cornish Nativity play has been broadcast at Christmas time. Bernard Walke is a delightful conversationalist as well as a brilliant preacher and scholar. I understand that he will talk about donkeys. The subject may seem to some of you a trifle empty of interesting possibilities—but Nemo assures me that it is a real experience to hear the vicar of Marazion on the matter of donkeys. This experiment, if successful, may influence the whole future development of the broadcast talk.

Doctor and Organist.

DR. SCHWEITZER, whose organ recital is to be relayed from the Bishopsgate Institute on Monday evening, May 21, is of special interest in connection with the first of the new series of Bach's Church Cantatas which are to be broadcast every Sunday afternoon. Dr. Schweitzer is the leading Continental authority on Bach, and it is largely his work which has made possible the broadcasting of the Cantatas. It is hoped he may be at the organ for the performance of the first. Dr. Schweitzer is an amazing person. In addition to being a composer, organist, and writer on music, he is an eminent doctor and spends much of his time at the hospital which he has founded in French Equatorial Africa. He will remain in England until the beginning of June and give organ recitals in various parts of the country. Next week I have something further to say about this very picturesque figure.

This 'Education.'

MENTION the word 'education' in connection with broadcasting and immediately half the listeners in the land will cry out in terror lest the powers that be should intend to allow educational transmissions to encroach too heavily on the time devoted to musical and vaudeville programmes. Listeners who care to read 'New Ventures in Broadcasting' (recently published by the B.B.C. at the price of 1s. 3d. post free) will be pleased to find that the claims made upon programme space by the Hadow Committee on Adult Education are moderate in the extreme. Altogether this report, a review of which by Mr. G. D. H. Cole, who adds to his prowess as a writer of detective stories that of being one of our leading educationists, appears on another page, is refreshingly unlike the general run of official pronouncements. It is full of human touches, plentifully illustrated, and altogether most readable for the man in the street. There is something really exciting about the stressing by eminent authorities of the 'adventurous' side of education. If radio can transform the meaning of that generally mistrusted word, it will have done one great work.

The Rebel Maid.

A CONCERT version of Montague Phillips' comic opera *The Rebel Maid* is to be given from 5GB on Whit-Monday evening and from London, Daventry, etc., on the following Wednesday. Both performances will be conducted by the composer. The artists taking part are Clara Butterworth, Winifred Davis, James Topping, Thorpe Bates, Kingsley Lark, and Stanley Riley, supported by the Wireless Chorus and Orchestra. This melodious English operetta had a long and successful run at the old Empire Theatre shortly after the war.

The Legend of Lord Curzon.

ONE of the strangest figures in contemporary politics was the late Lord Curzon. However much his critics may disagree, there are few who would deny that he was a man of great dignity and attainments who exercised an outstanding influence over the foreign politics of his day. What was the truth about this curious mixture of arrogance and kindness, pomposity and humour? Was Lord Curzon's haughtiness assumed to conceal a natural timidity and a secret life of physical suffering? Much has been written about him—including a mischievously delightful study of the Foreign Minister and his valet in Harold Nicholson's 'Some People'—but the most veracious record of Lord Curzon is the lately-published official biography by Lord Ronaldsday, who, when he comes to Savoy Hill on May 21 to give, in the 'I Remember' Series, some recollections of his distinguished friend, may be certain of a large audience.

The Story of Bob Compton.

A PLAY by Edwin Lewis, entitled *Program and the Builder*, is to be broadcast from 5GB on Wednesday, May 23. It is a Lancashire story of the 18th century, actually founded on fact. It introduces Bob Compton, the celebrated weaver of Burnley who invented the 'mule' in secret. These were the days when the hand-weavers of Lancashire went in fear of the devilish machinery which was to rob them, so they thought, of their livelihood. They caught Compton at work and wrecked his machine.

BOTH SIDES OF THE MICROPHONE



The Open-Air Cathedral.

BEFORE the war, in the days when the seaside was blessed with pierrots and 'niggers,' when summers were really hot and you had to be careful eating Victoria plums (at 2d. a pound) in case there might be a wasp in one of them, our used on the beach to come across a crowd of bare-headed children standing in a sand cathedral of their own construction, joining in a service conducted by a hearty young man in flannels and a faded 'Varsity blazer.' It must have been fun to interrupt stamp-collect and take part in these services—especially as you were allowed to decorate the pulpit with seaweed and white pebbles. Years have passed—and, alas, I have not since then been able to spend my holiday by the seaside, in England. I hear now that the Children's Special Service Mission still holds its services—and I hope that the kiddies of 1928 enjoy them as much as the kiddies of 1908 used to. A typical C.S.S.M. Service is to be broadcast from London, etc., at 5 p.m. on Sunday, May 20. If the children hear that it is the same sort of service as that with the sand-castle pulpit, they will want to listen to it.

A North-Country Sunday.

LISTENERS in the Lancashire and Yorkshire 'region' will hear on Sunday evening, May 20, a concert S.B. from the Leeds-Bradford Studio to all North-Country stations. The programme is to be similar to that given from Manchester in March, consisting for the most part of famous hymns sung by the Beasley Choral Society, conducted by George Holgate. The Band of the First Battalion of the Border Regiment, which is stationed at present at York, will make its microphone debut in this concert.

Poster Artists!

AS last year, the Radio Manufacturers' Association is offering £100 in prizes for the best poster to advertise the National Radio Exhibition which will be held at Olympia in September. Conditions, etc., of this competition may be secured by sending a stamped addressed envelope to the Secretary, the Radio Manufacturers' Association, Astor House, Aldwych, W.C.2. The competition closes on May 23. So that those of you who intend to compete will have to hurry.

In Memory of a Great Queen.

THOUGH we no longer have with us that most gracious and smiling of ladies, the late Queen Alexandra, there still remains Alexandra Day, June 13, when roses are sold in honour of her memory in aid of hospitals and charities for the sick. Miss May Beeman, who has been responsible for the organization of the 'day' since its inception in 1912, will broadcast an appeal for this cause on Sunday, May 20. Last year £52,800 was raised. This year it is hoped to achieve the round £60,000. Altogether, since 1912, £1,000,000 has been realized by the annual sale of roses, some of which are real June buds, others artificial flowers made by cripple girls. Do listen to Miss Beeman, please. You may be able to lend her a ear or your help as a rose-vendor; a tiny contribution may be the most you can afford. Offers of help and donations should be sent to Miss May Beeman, Alexandra Day Office, 33, The Grove, The Boltons, London, S.W.10.

Rotary Music.

CARDIFF may have its National Orchestra of Wales, but Bristol has its Rotary Club Concerts! The local branch of the Rotarians has taken the Glen Pavilion, Durdham Downs, for the summer and autumn, and will give a concert there every evening, Sundays not excepted. The Musical Director is Richard Austin, son of Frederick Austin, of the R.N.O.C. He was Conductor of the Bristol Opera Season in 1927. The Rotarians have done a great deal for music in Bristol. This new venture is the fruit of experience gained at their Exhibitions and at the Sunday Concerts which they held at the Little Theatre. A pavilion has been built on Durdham Downs, where the ugly scars left by the old quieries have now been healed. On May 23, and once a week thereafter, these concerts will be relayed to Cardiff.

Harold Samuel from 5GB.

THE soloists in the Symphony Concert which 5GB is putting out on May 28, at 8 p.m., will be Odette de Foras (soprano), and Harold Samuel, our greatest exponent of Bach. Joseph Lewis will conduct the Birmingham Studio Symphony Orchestra in Granville Bantock's 'Poem' *Dante and Beatrice*, etc., while Harold Samuel will play the solo part in Bach's D Minor Piano Concerto, and Odette de Foras will sing arias from *Don Giovanni*, the charming Mozart opera from which two extracts are to be relayed from Covent Garden this season, and *Tristan and Isolde*.

Post Office Humour.

IF one has only a sense of humour, the dullest working day becomes tolerable. To the observant man the foibles of his fellow creatures are perpetually entertaining. A number of observant people have already contributed to Cardiff's series of talks on 'Humours of the Professions,' the next of which is to be given by Mr. Philip Smith, who has been for many years Postmaster of Weston-super-Mare. Mr. Smith has seen many changes in the postal system—the transfer of the telegraph service to the Crown, the introduction of the old telegram and the old postcard and their subsequent disappearance, etc. I expect he will have some good stories to tell, for there are many people who become entirely irresponsible once they are in a post office.

Why He Stayed Away.

SOME of you will have heard Holt Marvell's description of the French Riviera last week, and probably made up your mind to try the South of France for your summer holiday. Almost as eloquent a 'publicity agent' for the Riviera is Will Evans, the celebrated comedian, who went there in 1924 for a brief holiday (as he thought) and remained for four years. He loved the sunshine and the tables—at which he must have played with some success, for the salary which he could have earned in London is pretty considerable. Mr. Evans is back in Town again with his wife, Norah Emerald. His first engagement of any kind will be to broadcast from London on Tuesday, June 5. During his absence abroad he has kept in touch with the stage by giving performances in aid of various English and American charities. He has never previously broadcast, but he need not be afraid that his easy genial humour will not 'get across.'

Will Evans' 'Farical Tragedy.'

WILL EVANS, with 'Valentino,' was the author of *Tons of Money*, one of the most successful of modern farces. 'I have just completed a new farce,' he tells me. 'It is called *The Black Cat*, and contains what I believe to be an absolutely original idea. It is a "farical tragedy." As far as the characters in it are concerned, the story is tragic. But the audience knows the truth, it sees the mistake which the actors are making, and the more seriously the piece is played, the more ludicrously funny it will appear. I have not relied upon mistaken identity for my "situation." It so happens that I have in my own life been too often mistaken for someone else for the situation to have any more humour for me. Once, on arriving in Manchester, I was mistaken for the late Captain Scott, and, despite my protests, dragged in a carriage through the streets to Owen's College, where the heroic explorer was to have given a lecture to the students. Every time I tried to explain, my voice was drowned by cheering. At length I did manage to clear up the mystery and was released. We had some packed houses at the theatre that week, though.'

The Tale of Two Bets.

HE once bet the maître d'hôtel at the Criterion that he would come into the restaurant disguised as a woman without anyone recognizing him. He won the bet. Later he was telling this story to the manager of a provincial music-hall who offered to take on a similar bet himself. Will Evans won his money by turning up in the foyer of the theatre dressed in woman's clothes and demanding a complimentary box in the name of a friend of his wife who was appearing on the same bill. He made such a fuss that the manager went round to Norah Emerald to protest against her 'lady friend's' behaviour. 'He had his revenge, though,' said Will Evans. 'Before I left, he nailed my clothes to the walls and ceiling of the dressing room and my boots to the floor!' Listen to him on June 5. It will be something of an occasion to have so great a comedian with us again.

Sidney Baynes Again.

THOSE of you who heard Sidney Baynes's Band on Sunday, April 1, will be interested to hear that this dance orchestra, which plays light classical music, is to broadcast again from London on May 27. I, personally, was very impressed with the ingenuity with which Mr. Baynes scored various light classics for his band. For the benefit of those who did not hear the first broadcast, let me briefly explain that Sidney Baynes's Band is one of the most expert of modern dance orchestras, and is at present appearing in the revue, *Clowns in Clover*. It consists of violin, saxophones, banjo, drums, etc.

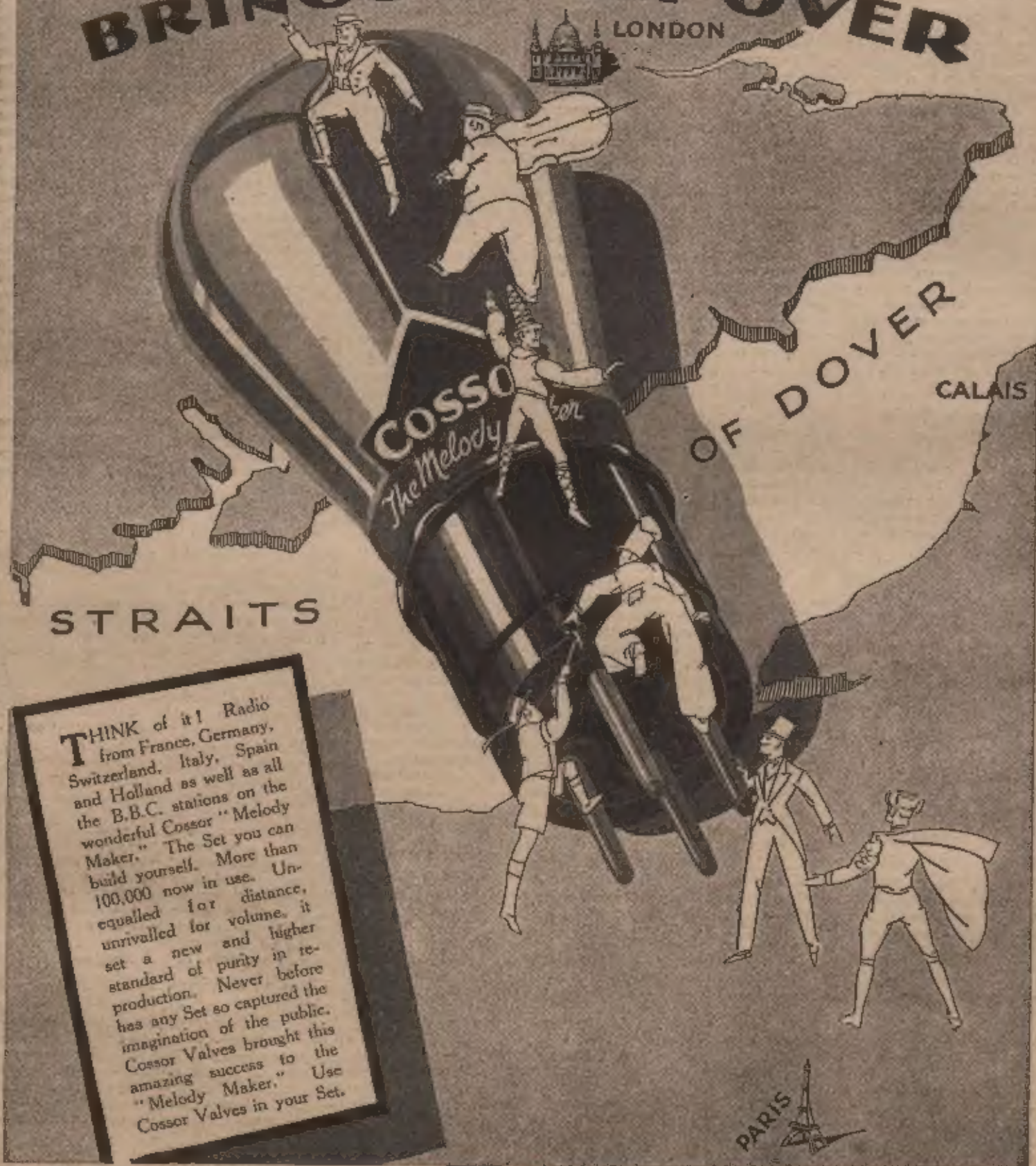
The Army and Navy Show.

THOUGH it will most likely not be possible to broadcast it this year, listeners will be interested to hear that the Royal Tournament opens at Olympia on May 24, and continues until June 9. Those who heard last year's relay from the Tournament and have never witnessed the actual event, should not miss this great display, which is an astonishing mixture of colour, pageantry and sheer skill.

"The Announcer."

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CLAUDE DEBUSSY.

the *Maenat* and the *Mallarmé* of Music, who painted for us in his brilliant compositions the glamour and colour of submerged cities, the gleam and whisper of rain in summer gardens and the shimmering restlessness of a Southern afternoon.

AT the end of the nineteenth century there came into music, in a limited yet fairly extensive way, a new style, distinctively French in its origin, which, by analogy with the corresponding movement in French Painting, we call 'Impressionism.' It may be looked upon either as a revolt against Romanticism or as a mode of Romanticism. Personally I prefer the latter. In reading the chapter on 'Music as Romance' it must have occurred to many readers that the early nineteenth century brought into musical activity a new factor—a fertilization of music by contact with literature. We know little of what Bach and Mozart read, and if we did it would not throw a great deal of light upon their music. We do know what Weber and Schumann and Berlioz and Liszt read, and if we did not we should lack something that is very helpful in understanding their music.

Similarly we do not know what pictures Bach and Mozart looked at (if any). But we do know what pictures appealed to Debussy, and with what painters he associated—with what painters and with what poets. And to know this helps greatly to the forming of a clear conception of his aims and musical style.

Debussy was a Frenchman, and the painters and poets who most influenced him were the French poets and painters of his own day and the day before—the Symbolist poets and the Impressionist painters.

The Symbolist Writers.

The 'Symbolist' Movement in poetry, and the 'Impressionist' Movement in painting were at their height when Debussy, returning in 1887 from study in Rome, settled again in Paris. Baudelaire, the chief precursor of the Symbolist Movement was dead twenty years before, but Verlaine was alive, as also Mallarmé and a group of younger poets who gathered at Mallarmé's house and looked to him as their leader.

Impressionism in Music.

The Sixth Chapter of Percy A. Scholes' *History of Music*—Debussy and Ravel—The Influence of Symbolist Poetry and Impressionist Painting on Music—Musical Tone-Painting—The Portraying of Atmosphere—John Ireland, Delius, etc.

Debussy frequented this house and imbibed the ideas there current, so it is of interest to us to get as clear an idea as possible of the nature of those ideas.

To describe in a few words the Symbolist Movement in literature is not easy. On its negative side it was a reaction against the big-bow-wow style of the French Romantic poets, and especially of the latest group of them who were known as the 'Parnasseans.' The Symbolists attempted a product altogether more delicate. To an English reader the change of feeling and method from Byron to Rossetti may convey a rough-and-ready idea of the change of feeling from, say, Hugo to Verlaine. And, too, as to 'content,' the comparison between Ruskin and Pater may help. Ruskin was the apostle of what has been called 'moralized beauty'—a sort of moralist-statesman-critic. Pater was aesthetic and a frank hedonist—not the fruit of experience, but experience itself is the end. 'A counted number of pulses only is given to us of a variegated and dramatic life. How may we see in them all that is to be seen in them by the finest senses?'*

There was, then, a good deal of the sensuous and the voluptuous about the Symbolist group, but it was a delicate sensuousness and a refined voluptuousness, expressed with an aristocratic grace.

Nothing was coarsely or bluntly expressed. Indeed, what a poem said was almost less important than what the reader was led to think between the lines. There was a constant stimulus to the imagination, and there comes in the force of the title the Movement adopted. Words were used as symbols. They suggested rather than expressed.

This often led to obscurity, and in some cases obscurity actually seemed to be the object. Until last year nobody has ever attempted to translate into plain English Mallarmé's *L'après-midi d'un faune*, and probably nobody will succeed either in translating it really adequately into any language or in rendering a satisfactory prose paraphrase. But Debussy has, so to speak, 'translated' it into music, and as music, *The Afternoon of a Faun* gives frequent delight to thousands of broadcast listeners.

Poetry like this approaches the quality of music. More than any other art, music (at its best) is the art of the sub-conscious.

The reader who is pretty well acquainted with even three or four of Debussy's compositions, but has not previously grasped the connection between his style and the aims of the Symbolist poets, must surely

*From the conclusion of Pater's *Renaissance*. He omitted it from the second and third editions, as he 'conceived that it might possibly corrupt some young men into whose hands it might fall.' In the fourth edition, somehow reassured, he restored it.

now see a little light. The Symbolists were attempting a poetry like music, and Debussy, inspired by them, attempted a music more musical than had previously (or, at any rate, recently) been written, in that it eschewed, as far as possible, those Beethoven-like, or Wagner-like complexities of development of theme which resemble argument of rhetoric, those Lisztian emotional passages that can easily be re-expressed in words, and those 'programmatic' attempts at description of action which belong most properly to the short story or novel.

The Impressionist Painters.

So much for the Poet-Symbolists; now as to the Painter-Impressionists, a closely allied group. Their aims differed from those of the Symbolists, one may say, merely as the art of painting differs from the art of poetry. Sir Edmund Gosse has said of the Symbolist poets that their verse was 'a murmur of waters flowing under a veil of rushes,' and we may say of the Impressionist artists that their painting was a play of light. Like the poets, they shunned drama ('Light is the chief personage in a picture' was one of Manet's maxims). 'Literary' subjects, classical formality, and all established conventions, and sought to make out of the representation of effects of luminosity a kind of beautifully painted music. A technical procedure which is of interest, because in a moment we shall find a slight musical analogy to it, is the process of painting in pure, unmixed colours in such a close juxtaposition that at the proper distance the eye sees them merged into their intended composite. Like the poets, they tried to achieve delicacy of nuance; as an example, they discovered that shadows are not necessarily black, but have their varying colours.

(Continued on page 243.)



MAURICE RAVEL.

greatest of living French composers who, whilst under the same influences as Debussy, paints with a firmer brush the beauty of light and colour.



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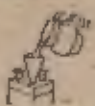










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Manet may be considered the founder of the School, other members being Monet, Pissarro, Renoir, Degas, and Cézanne.

The comparison between the Impressionist painting and Debussy's music is quickly made. Debussy, too, as has already been said, avoided the dramatic, the narrative, the formal, the conventional, the involved. The preoccupation of the Impressionist painters with light *quod* light had its parallel with this Impressionist musician in a preoccupation with tone *quod* tone.

Debussy's Harmony

To take an example, frequently his chords are separate entities, their notes chosen and spaced on the piano (or distributed in the orchestra) in such a way as to produce the desired momentary tonal effect, and with little or no regard to their neighbours in such matters as the 'preparation' or 'resolution' of discords. This is a technicality but some readers will have enough knowledge of harmony to grasp it.

For the most part the harmony of Strauss is an extension of that of Wagner, whose harmony is an extension of that of Beethoven, whose harmony is an extension of that of Haydn. But Debussy's harmonies very frequently indeed can be derived from nothing heard from previous composers. Gifted with a very keen ear, he had listened to bugles and particularly bells, and had studied the "overtone," the composition of what we wrongly term a single note: those overtones the particular character and relative strengths of which, in any particular performance of a note, give that note its 'timbre.' And often he reinforced some of those overtones by the addition of actual notes, and so arrived at tonal effects by a synthetic process somewhat similar to the technical process of the Impressionist painters above referred to.

'Design' in Debussy

Like the Poet-Symbolists and the Painter-Impressionists, Debussy is generally very 'atmospheric,' and so, like them, he

is charged with vagueness. There is a certain vagueness in a picture of Monet or a composition of Debussy, but (to quote *The Times* obituary notice of Monet in 1926, for the sake of its interesting allusion to Debussy).

It stands to reason that if an artist is designing in atmospheric values, in coils of light, the design will not be so emphatic, so easily grasped as if he were designing in solid forms, but nobody can look with attention at a picture by Monet and regard it as a mere representation of the facts and conditions. In this respect his work might well be compared to the music of his countryman, Claude Debussy, in which under an atmospheric shimmer, the melodies are not so immediately recognizable as they are in the works of Bach and Beethoven, but are nevertheless present to an attentive ear.

The Impressionism of Ravel.

Debussy and Ravel are both 'Impressionists,' but Ravel is less truly so than Debussy, inasmuch as his music is less 'atmospheric.' Put Franck and his pupil d'Indy on one side and Debussy and Ravel on the other and you seem to have just two styles; then take Franck and d'Indy out of the discussion altogether, and look only at Debussy and Ravel, and their distinction of style becomes clear enough. (Put red on one side and various blues on the other and you have an evident contrast; put red out of sight and your various shades of blue begin to sort themselves into classifications of their own.)

Comparing any sufficiently large body of mature work of the two composers, it will be realized that Debussy's is more 'fluid' and Ravel's somewhat more 'solid,' i.e., more firm and clear in its outlines. Or Debussy's work is rather more 'subjective' and Ravel's more 'objective.' Partly this is due to differences of harmonic idiom. A good way of realizing the difference would be to hear, on consecutive evenings, Debussy's Opera, *Pelléas and Mélisande*, and Ravel's Opera, *L'Heure Espagnole*. It would then be found that Debussy was much more successful in evoking emotional 'atmosphere' and Ravel in musically characterizing the

sense of words which expressed clear thoughts or described dramatic 'events.' To this the rejoinder may be made that the literary subjects are very different and call for widely differing treatment, but to that may be re-joined that nobody imposed these subjects upon the respective composers, and that their very choice of them emphasizes the psychological difference between the two men.

The Italian composer, Casella, has drawn a fairly apt parallel by suggesting that Schumann stands to Mendelssohn in German Romanticism, so does Debussy stand to Ravel in French Impressionism.

Other Impressionists.

Debussy and Ravel are to be looked upon as the leading composers of the 'school' now under discussion, but, in a greater or lesser way, many other composers have submitted to the 'Impressionist' influence. To take an example from our own country—It is impossible to hear one after the other three or four of the delectable piano pieces of John Ireland, without realizing that consciously, or unconsciously, he is, in part, an 'Impressionist.' There is too, a good deal of Impressionist influence in some of the work of Delius. And so one might go on. Pure musical Impressionism is now perhaps a waning force, but it is a force nevertheless. The Italian composer Respighi, has alluded to Debussy as follows: 'The spirit, the aesthetics and the technique of modern music were not established in a precise, lasting and definite manner until the appearance of the orchestral *Nocturnes*, *The Afternoon of a Faun*, and *Pelléas and Mélisande*. . . . Debussy's work represents the greatest revolution in modern musical art.'

KEY DATES.

Debussy	..	1862-1918
Ravel	..	born 1875

(A feature of next week's issue will be the seventh and concluding chapter of the 'Shortest History of Music Ever Written,' which will carry the development of music up to the composers of our own day.)

A Tale of Tea.

(Continued from page 237)

was simply astonishing. In the depth of winter he would empty twenty cups in succession, at nearly boiling point, until he perspired at every pore, and then, in a worked-up state of intense excitement, rush out, roll in the snow, get up, and repeat it all over again at the very first opportunity.

The Tea You Buy Today

The purest China tea which is least touched by the human hand in its manufacture, is the virgin tea of China; it is prepared exclusively from the youngest, and so the choicest, leaves of the plant, and is used principally at Chinese marriages. The leaves are tied together with silk thread in tiny bundles, and when the tea is to be brewed a bundle of the leaves is held in a large crystal cup of very thin glass, by means of a small ivory or silver skewer, and the boiling water poured in. The infusion is of a pale amber colour and drunk directly (from the leaves), the aroma and odour thus being obtained in perfection.

Most of our tea to-day comes from India in which country plantings were made in 1833, and in 1838 the first consignment of Indian tea, consisting of 488 lbs., was sent to London, the price obtained being 9s. 3d. per pound! In Ceylon, tea was only planted after the plague, which ruined the coffee plantations in about 1860, but owing to the warm, damp climate of the island, has proved an unqualified success.

The chief characteristics of tea are—Indian—strength and pungency; Ceylon—flavour and aroma; China—extreme delicacy. Its most valuable property is the theine, which is the flavour, and as this is practically extracted in five minutes, a longer period merely results in an accumulation of the tannin, which in some cases is apt to hinder digestion; a simple but effective plan is, after the five minutes, to pour the tea from one pot to another.

Good tea will draw a rich red brown liquor, and not a dull dirty brown, as is

the case of the lower grades; while, after infusion, the leaf of good tea is of a golden brown, and that of the cheaper descriptions ranging from dark brown to nearly black.

Drink Good Tea!

As tea is not a food, but a stimulant, the pleasure, of course, is in the flavour, which is only in the better qualities; and as a pound of tea will make from two hundred to two hundred and fifty cups, and the difference in price only a few pence, say a penny for thirty cups, it is in every way the cheapest to drink the best.

Considering the care that is taken in the cultivation and manufacture of our tea, it is surely worth more attention and greater discrimination, especially as medical and expert opinion is unanimous that good tea, as compared with the ordinary, is, in taste, preferable to the palate, in cost more profitable to the pocket, and in health most desirable for the digestion.

PROGRAMMES for SUNDAY, May 13

2LO LONDON and 5XX DAVENTRY

(301.4 M. 870 KC.)

(1,604.5 M. 187 KC.)

10.30 a.m. (Daventry only)
TIME SIGNAL, GREEN
WIND, WEATHER FORE-
CAST

3.30 A RECITAL
by FIDA LEIDER
The Distinguished Operatic Soprano

4.0 A STRAVINSKY CONCERT
PART I
THE WEDNESDAY EVENING ORCHESTRA
Conducted by the Composer
The Works of Stravinsky
Suite from the Ballet 'Petroushka'

4.50 'Oedipus Rex'
PART II
The background of the story is that King Laius, the husband of Jocasta and father of Oedipus, was told by an oracle that his only son would be brought about by his own son. When Oedipus was born, therefore, Laius sent him away to be reared by a shepherd and later by a 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 prophecy has come true, for he has killed his father in a quarrel. He goes to Thebes, and is given the kingdom by Croon (Hae-Baritone), brother of Jocasta, who has been told by an oracle that he will slay his father and marry his mother.

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 Tiresias (Hae). The blind soothsayer. This oracle tells him that the murderer of Jocasta's late husband, King Laius, is himself a king. The city, he says, can only be freed from the plague if the murderer be banished. The Act ends with a chorus of the people, who acclaim Jocasta.

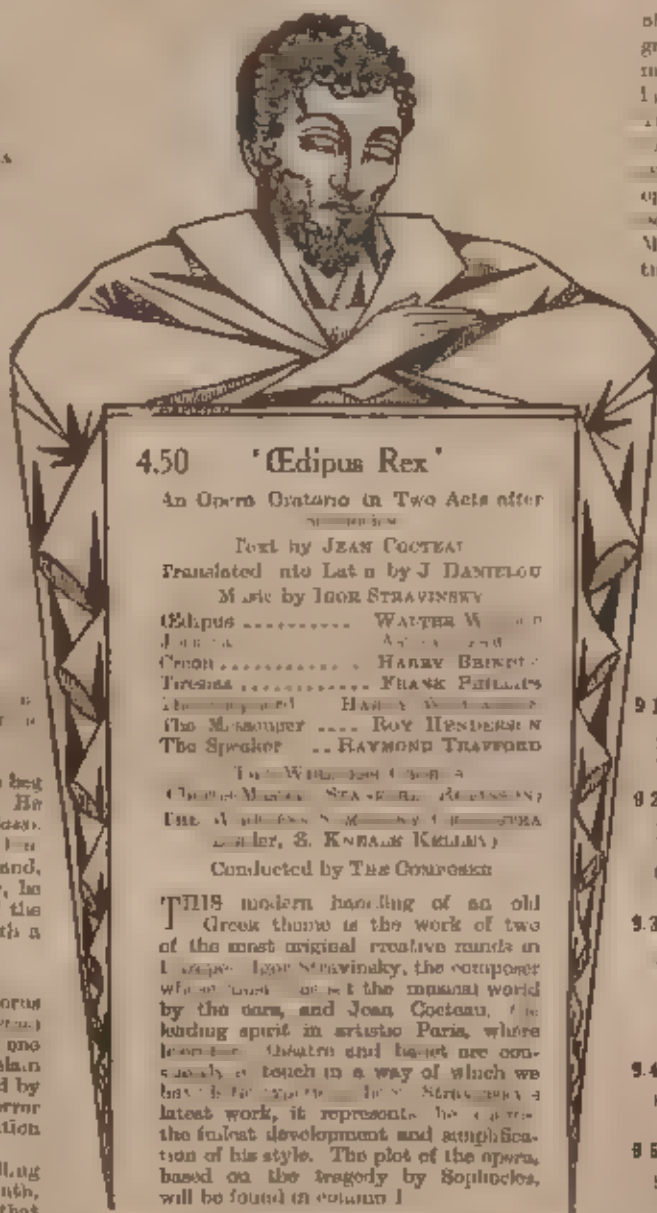
ACT II
This opens with a repetition of the chorus that at the death of Laius. (Hae-Baritone) does not believe in oracles, for did not one predict that her husband Laius would be slain by her son, and was not the king killed by robbers, far from Thebes? Oedipus with horror begins to realize the horrible truth of his position and relationship.

A Messenger (Hae-Baritone) comes telling of the death of Polybus, King of Corinth. Oedipus' adopted father, and saying that Oedipus was not really Polybus' son. A Shepherd (Tenor), who accompanies him, brings out the 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.

5.50-6.10 'The Foundations of English Poetry—
VII, Poems by Dryden and Pope and others
read by Miss EMMA EVANS

THE present generation is very far in spirit from the Augustan Age with its classical felicitations, though indeed there are signs of a reaction towards it. In any event, there can be no two opinions about the claim to a place among the great English poets of Dryden and Pope, whose works will form the greater part of the afternoon's reading. Amongst the poetry included in it will be Dryden's 'Song for St. George's Day' and 'The Dying Christian to His Soul,' and extracts from 'Absalom and Achitophel' and the 'Essay on Criticism.' They will be read by Miss Edith Evans, the actress who has excelled most notably in speaking the lines of those Restoration and eighteenth-century dramatists who were the contemporaries of Dryden and Pope.



4.50 'Oedipus Rex'
An Opera Oratorio in Two Acts after
the play by JEAN COCTEAU
Translated into Latin by J. DANIELOU
Music by IGOR STRAVINSKY
Oedipus WALTER WOOD
Jocasta ALICE BAKER
Croon HARRY BRINTON
Tiresias FRANK PHILLIPS
The Messenger HARRY WOOD
The Speaker ROY HENDERSON
The Chorus RAYMOND TRAFFORD
The Works of Stravinsky
Conducted by the Composer

THIS modern handling of an old Greek theme is the work of two of the most original creative minds in Europe—Ignor Stravinsky, the composer who has brought the musical world by the arm, and Jean Cocteau, the leading spirit in artistic Paris, whose theatre and ballet are conspicuously a touch in a way of which we have no parallel. In 'Oedipus Rex' a latest work, it represents the greatest development and simplification of his style. The plot of the opera, based on the tragedy by Sophocles, will be found in column 1.

7.35 St. Martin-in-the Fields

THE Bells

Followed by

A RELIGIOUS SERVICE

Order of Service:

Hymn, 'Jesus lives' (E.H., 134)
Confession and thanksgiving
Psalm No. 122
Lesson
Jubilate—Psalm No. 100
Prayers
Hymn, 'He who would valiant be' (F.H., 402)
Address by the Rev. PAT MCCORMACK
Hymn, 'Lead us, Heavenly Father' (E.H., 304)
Blessing

8.45 THE WEEK'S GOOD CAUSE

Address by the Rev. J. HERON, M.A.,
Chairman of the National Association of Boys' Clubs, and of the Liverpool Boys' Association
S.B. from Liverpool

IN the squalid and unhealthy surroundings of our big cities, in which so many boys

of the 'working classes' are now compelled to grow up, the boys' club can be a centre not merely of comfort and recreation, but of enlightenment and education in the fuller sense. The National Association of Boys' Clubs exists to establish and develop clubs throughout the country, to provide them with a means of co-operation, act as their agent towards outside agencies and generally extend and aid their work. More than 500 clubs are affiliated to it, either through local federations or direct.

Contributions should be sent to the Secretary, National Association of Boys' Clubs, 65, Avenue Chambers, Verulam Place, Bloomsbury, W.C.

8.50 WEATHER FORECAST, GENERAL NEWS
and other

9.0 Local Affairs (Daventry only)
Shipping Forecast

9.5 Casano's Octet

Mrs. CASANO, Soloist, J. CASANO, Soloist
and other

Waltz, 'Love and Life in Vienna' (Krumpholtz)

9.15 MEGAN FOSTER
Derry Down, (Fiona - Tom Jones)
Dream o' Day Jil (German)

9.22 OCTET
Neapolitan Night
Jermozzo, G. Star
Country Gardens (Duchatel)

9.32 JOAN TUGANE
Faro Trebaster (F. H. Wodan)
The Rebel,
Cradle Song,
Up in the Saddle

9.40 OCTET
Selection from 'Marian Lament', (Puccini)

9.55 MEGAN FOSTER
Songs my mother sang
The Seaside, (Marian Lament)

10.2 OCTET
Bonaparte (Cradle Song)
Brooklyn
Hinterland
French Serenade (Orion)

10.00 JOHN THORNE
Her hair is like the beaten gold
All through the night (arr. Lily Carr)
Temptation (T. J. P.)

10.22 OCTET
Slavonic Dance, No. 10 (F. H. Wodan)
Chanson du Pecheur (Fisherman's Song) (F. H. Wodan)

10.30 Epilogue
'The kindly Sun is of the Earth'

10.40-11.0 (Daventry only)

The Silent Fellowship

S.B. from Cardiff

Sunday's Programmes continued (May 13)

SWA CARDIFF. 353 M 550 KC

3.30-6.10 S.B. from London

6.30 **A Religious Service**
In Welsh

S.B. from Swansea

7.55 S.B. from London

THE WEEK'S GOOD CAUSE
Appeal on behalf of the Cardiff Central Boys' Club and Hostel by LADY ROBINSON

8.50 **WEATHER FORECAST, NEWS, Local Announcements**

9.5 **Cherry Blossom**

NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BATHWAITE

Japanese Suite (Hous)
Prelude, Song of the Fisherman; II, Dance of the Marionettes.
Interlude, Song of the Fisherman, III, Dance of the Cherry Tree.
Finale, Dance of the Wolves.

THIS was written as a series of short dances for a ballet produced by the Japanese dancer, Michio Ito, at the London Coliseum in 1910.

He supplied all the themes (which are from native sources), except that of the *Marionettes* Dance, which is of the composer's own invention.

The Song of the Fisherman. This is a plaintive melody, which the Harp describes.

Dance of the Marionettes. This has an appropriately jerky rhythm—two times three hits to a beat.

Interlude. A short, slow section, founded on the *Fisherman's Song*.

Dance under the Cherry Tree. A dainty, light movement started by the Flute.

Finale, Dance of the Wolves. This works up to a climax of excitement, the Koto and Gong helping things along.

KATE WINTER (Soprano), STEWART WILSON (Tenor), and Orchestra

Finale of Act I of *Madame Butterfly* (Puccini)

AFTER *Butterfly* and her American lover Pinkerton are married, to the horror and wrath of her uncle and other relatives, Pinkerton dismisses the excited crowd, and comforts the distressed and weeping *Butterfly*. The bride puts on her wedding garment, and an impassioned love scene brings the Act to an end.

ORCHESTRA

Japanese Rovers Buddert

KATE WINTER

The Miao-miao Song Buddert

Butterfly Song Buddert

Fan Song Buddert

Mower Song Buddert

ORCHESTRA

Two Japanese Ramblers Tones

Ohayo, Sayonara Tones

STEWART WILSON

Japanese Folk Songs Kosak Yamada

ORCHESTRA

Japanese Rovers Lloyd

Japanese Bridal Procession Lloyd

10.30 **Epilogue**

10.40-11.0 **The Silent Fellowship**

2ZY MANCHESTER. 353 M 550 KC

3.30-6.10 S.B. from London

7.55 S.B. from London

8.45 **THE WEEK'S GOOD CAUSE: Appeal on behalf of the Manchester Home Helps Society by The Lady Mayors of Manchester (Mrs P. MADORELL).** (Donations should be sent to the Hon. Treasurer, Manchester Home Helps Society, 8, Queen Street, Deansgate, Manchester)

8.50 **WEATHER FORECAST, NEWS: Local Announcements**

9.5 **A Sullivan Programme**

Sullivan was born on this day in 1842

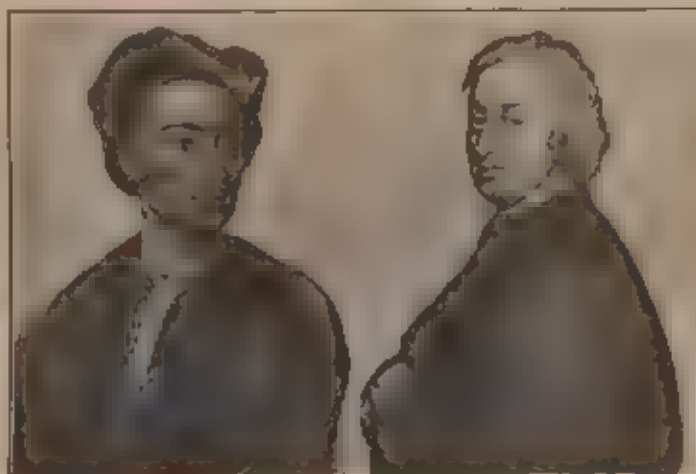
THE ACADEMY OF MUSIC

Conducted by T. H. MORRISON

Overture, 'In Memoriam'

Suite from 'The Merchant of Venice'

THE Overture was inspired by the death of Sullivan's father, in 1840. It opens 'At a steady pace, with religious feeling.' A simple theme is given out by a Woodwind instrument.



TWO FOUNDERS OF ENGLISH POETRY

John Dryden (right) and Alexander Pope (left) are two of the poets from whose works Miss Faith Evans will read in the series of 'The Foundations of English Poetry' this afternoon. These are contemporary portraits of them.

Oboe playing the tune. This is well known as a hymn-tune. After this has been repeated, there immediately follows the main body of the piece, marked 'Very quick.' This is very dramatic music. Many distinctive tunes are introduced, and treated with great variety. The prevailing mood is festive.

The Overture ends with the hymn-tune melody, played by the whole Orchestra and full Organ, a great triumphal hymn.

Sullivan's huge range was not confined to Comic Operas. He tried his hand at more serious Opera, and also wrote incidental music to several of Shakespeare's plays, putting into this march

The music for *The Merchant of Venice* was written in 1873. There are in the usual selection from it, five pieces: (1) *Introduction*; (2) *Baroness's Serenade*; (3) *Introduction and Bourne*; (4) *Grotesque Dance* and (5) *Waltz*.

FREDERICK STUBBS (Tenor)

Once Again

Golden Days

Waka, gentle Maiden

ORCHESTRA

Incidental Music to 'Henry VIII.'

SULLIVAN wrote some incidental music for a production of Shakespeare's *Henry VIII* in Manchester about fifty years ago, and it immediately became very popular. The four items that make up the set are a March, a song for King Henry ('Youth will needs have dalliance'),

the *Graceful Dances* that was once very frequently heard at the Princes, and elsewhere, and the *Water Music*.

FREDERICK STUBBS

My Dear and Only Love

How many hired servants (from 'The Prodigal Son')

Love laid his sleepless head

On HERBERT

Suite from 'Macbeth'

THE incidental music to *Macbeth* was written for Irving's 1888 revival of Shakespeare's play.

10.30 **Epilogue**

6LV LIVERPOOL. 397 M 1,010 KC

3.30-6.10 S.B. from London

7.55 S.B. from London

8.45 **THE WEEK'S GOOD CAUSE**
Appeal on behalf of The National Association of Boys' Clubs by Mr. J. ELSON-ECLES, J.P., Chairman of The National Association of Boys' Clubs, and of The Liverpool Boys' Association

(For Note see London)

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

9.5 S.B. from Manchester

10.30 **Epilogue**

2LS LEEDS-BRADFORD. 277.5 M. & 252.1 M. 1,050 KC. & 1,150 KC.

3.30-6.10 S.B. from London

7.55 S.B. from London

8.45 S.B. from Liverpool

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

9.5 S.B. from Manchester

10.30 **Epilogue**

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

3.30-6.10 S.B. from London

7.55 S.B. from London

8.45 S.B. from Liverpool

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

10.30 **Epilogue**

6KH HULL. 204.1 M. 1,020 KC.

3.30-6.10 S.B. from London

7.55 S.B. from London

8.45 **THE WEEK'S GOOD CAUSE**

Appeal by the Hull Branch of the British Legion for the purpose of inaugurating the Douglas Haig Memorial Homes for Aged Invalids. Ex-Servicemen.

8.50 **WEATHER FORECAST, NEWS: Local Announcements**

9.5 S.B. from Manchester

10.30 **Epilogue**

Programmes for Sunday.

6BM	BOURNEMOUTH.	328.1 M. 820 KC.
3.30-6.10	S.B. from London	
7.55	S.B. from London	
8.45	S.B. from London	
9.50	S.B. from London	9.0 Local Announcements
10.30	Epilogue	
5NG	NOTTINGHAM.	275.2 M. 1,020 KC.
3.30-6.10	S.B. from London	
7.55	S.B. from London	
8.45	S.B. from Liverpool	
9.50	S.B. from London	9.0 Local Announcements
10.30	Epilogue	
5PY	PLYMOUTH.	400 M. 700 KC.
3.30-6.10	S.B. from London	
7.55	S.B. from London	
8.45	S.B. from Liverpool	
9.50	S.B. from London	9.0 Local Announcements
10.30	Epilogue	
6ST	STOKE.	284.4 M. 1,020 KC.
3.30-6.10	S.B. from London	
7.55	S.B. from London	
8.45	S.B. from Liverpool	
9.50	S.B. from London	9.0 Local Announcements
10.30	Epilogue	
5SA	STOKE.	294.1 M. 1,020 KC.
3.30-6.10	S.B. from London	
6.30	B Religious Service	
	(In Welsh)	
	Relayed from Capel Gomer Welsh Baptist Church, Swansea	
	Address by the Rev. R. S. ROGERS	
7.55	S.B. from London	
8.45	S.B. from Liverpool	
9.50	S.B. from London	9.0 Local Announcements
9.5	S.B. from Cardiff	
10.30	Epilogue	
10.40-11.0	S.B. from Cardiff	

Northern Programmes.

5NO	NEWCASTLE.	313.5 M. 900 KC.
3.30-6.10	A British Anniversary Programme (Arthur Segalovitch)	
7.55	S.B. from London	
8.45	S.B. from Liverpool	
9.50	S.B. from London	9.0 Local Announcements
10.30	Epilogue	

(Continued at foot of column 2)

In the Near Future.

News and Notes from Southern Stations.

Cardiff.
Herman Finck is the next composer chosen for a concert in the series entitled, 'Writers of Musical Comedy' which is to be broadcast on Friday, May 26.

Leeds-Bradford.

Yorkshire cricket enthusiasts will be interested in an eye-witness account of the Yorkshire v Sussex match which is to be given by Mr. F. R. Stanton from Hull to Leeds-Bradford and other stations on Monday, May 21.

Plymouth.

Another 'Round the Stations' programme is fixed for 7.45 on Friday, May 25.

The service on Sunday evening, May 30, will be relayed from St. Andrew's Church, the preacher being the Rev. Whitcomb Jones.

'Radio in other Lands' is the title of a talk to be given at 7 p.m. on Friday, May 29, by Mr. Eric J. Paterson, of the University College of the South West, Exeter.

Dorset Experimental.

The Norma Stanley Pianoforte Trio is giving a programme of chamber music in the Birmingham Studio on Wednesday, May 23. There will also be a selection of Old English Melodies by G. R. Gibbs (baritone).

A religious service at which the address will be given by the Rev. E. Benson Perkins, of the Birmingham Central Mission, Wesleyan Methodist Church, will be relayed from the Central Hall, Birmingham, at 8 p.m. on Sunday, May 20.

Manchester.

The famous Besses of the Barn Band, conducted by Fred Royle, are taking part in a Wagner Concert on Tuesday evening, May 23. Reginald Whitehead will sing four well-known songs from *The Merrydancers*.

The second of the series of concerts by artists of the North, to which the various stations in the Northern Grouping are contributing, is arranged for Sunday evening, May 20. The orchestral will be supplied by Manchester, Dorothy Kitchen will contribute songs from Hull, and Colin Smith cello solos from Sheffield.

Bournemouth.

The annual Bournemouth Musical Festival Competition will be relayed from the Winter Gardens on Saturday, May 28. It will be preceded by a short harp recital by Mary Leach.

'Lady Susan and the Squire' is the title of a talk to be given by Miss Ethel M. Hewitt on Friday, May 26. Lady Susan Fox Strangeways was the daughter of an eighteenth-century Earl of Robeater, who lived and died at Standford, the Wexley village beloved of Thomas Hardy, and in whose church his heart is buried.

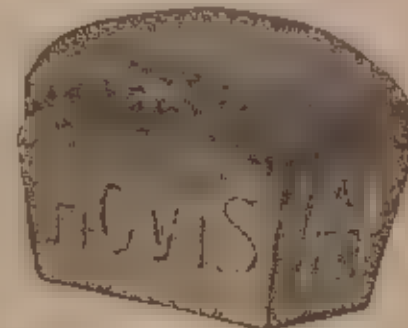
(Continued from column 1.)

5SC	GLASGOW.	406.6 M. 740 KC.
3.30-6.10	S.B. from London	
7.55	S.B. from London	
8.45	S.B. from Liverpool	
9.50	S.B. from London	9.0 Local Announcements
10.30	Epilogue	
2BD	ABERDEEN.	309 M. 600 KC.
3.30-6.10	S.B. from London	
7.55	S.B. from London	
8.45	S.B. from Liverpool	
9.50	S.B. from London	9.0 Local Announcements
10.30	Epilogue	
2BE	BELFAST.	306.1 M. 590 KC.
3.30-6.10	S.B. from London	
7.55	S.B. from London	
8.45	S.B. from Liverpool	
9.50	S.B. from London	9.0 Local Announcements
10.30	Epilogue	

What's in HOVIS ?

There's HEALTH in HOVIS! There's 25% of added Wheat-Germ—one quarter of its entire bulk—containing the "vital spark" of the Wheat—the Nutritious, the Health-giving part.

Vitamins are present in abundance as well as Phosphates for feeding Brain and Nerves. The essential elements for maintaining health, increased energy, better mental efficiency, the stuff for making Bone and Muscle, easily assimilated concentrated nutriment—that's what's in HOVIS! There's no waste in HOVIS—it's all Food—the best Food, for the health-giving elements are there in their ideal proportions. Get a loaf to-day.



HOUSEWIVES PLEASE NOTE!

HOVIS actually goes much farther and is far more nourishing than ordinary bread. Therefore it must be—and is—more economical in the long run.

Best Bakers Bake it.

HOVIS LTD.—LONDON, MACCLESFIELD, BRISTOL, ETC.

Monday's Programmes cont'd (May 14)

5GB DAVENTRY EXPERIMENTAL

(491.8 Mc. 510 KC.)

TRANSMISSIONS FROM THE 1.30 TO 4.00 P.M. AND 8.00 P.M. TO 9.15 P.M.

- 10 THE B.B.C. DANCE ORCHESTRA**
Personally conducted by **DAVE PAYNE**
LAWRENCE EASON
- 4.0 LOTTIS PICTURE HOUSE ORGAN**
From Birmingham
- FRANK NEWMAN (Organ)**
Comedy Overture
Question and Answer - *Kider Bria*
Coleridge Taylor
- BIBY ARMSTRONG (Tenor)**
Fair House of Joy
The Queen - *Quiter*
Montague Phillips
- FRANK NEWMAN**
Selection from 'La Traviata' - *Verdi*
April Bloom - *Anelli*
Chansonette, 'My Love
to You' - *Fletcher*
Selection of English
Songs, 'The Rose
and the Thistle' - *Montague Phillips*
March of the Quanta Parrot

- 5.0 A BALLAD
CONCERT**
- DIXIE EVANS (Soprano)**
**ANITA VAUGHAN (Con-
tinent)** *K. M. C. C.*
Pianoforte
- 1. SAN T. ANE**
The Portrait - *Parkyn*
Clasp in the Womb - *Lee Cooper*
Mighty like a Rose - *Norris*

- 5.3 RENE COOK**
Preludes, Nos. 1, 2, 7, 10
10, 23 - *Chopin*
P. de la Spuria

- 5.16 DIXIE EVANS and
ANITA VAUGHAN**
Spring - *Stuart Archer*
Friendship - *Martiale*
Sylvan - *London Ronald*

- 5.28 RENE COOK**
Chorus (Gnomes)
Round Dance - *Liat*
Spanish Caprice

- 5.35 ANITA VAUGHAN**
The Silent Forest - *Tortore*
Here in the quiet hills - *Corn*
Blackbird's Song - *Sanctum*

- 5.45 THE CHILDREN'S HOUR (From Birmingham)**
A specially arranged programme by the 'Uncles'
and Aunts of the Corner

- 6.30 TIME SIGNAL, GREENWICH. WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**

- 6.45 LIGHT MUSIC**
From Birmingham

**THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by FRANK CARTER**
Overture, 'Calm Sea and Prosperous Voyage'
M. J. L. L. L.
Selection from 'Fairy Tales' - *German*

MENDELSSOHN several times put into his
music the impressions that scenes of nature
made upon his mind. His popular *Hebrides*
Overture, for example, was the result of his visit
to the wild, rugged scenery of the Scottish islands.
In *Calm Sea and Prosperous Voyage* we have
his interpretation of another's thoughts about
the ocean, as well as of his own impressions.
His chief inspiration was a poem of Goethe,
which depicts the sea in two moods, first, sleeping,
smooth as a mirror, and then stirred by a favour-

ing breeze, before which the ship has been wrecked.
There are two separate Movements in it, a slow
one, suggesting the *Calm at Sea*, and a lively one,
inspired by the second part of Goethe's poem,
The Storm.

- 7.10 VICTOR OLIV (Violin)**
Hercules (Cradle Song)
Humoresque
- 7.20 ORCHESTRA**
Chansonette
Valse, 'Lysistrata' - *Laure*
Laure
- 7.35 VICTOR OLIV**
Valse, 'Moly' - *Laure*
K. M. C. C. - *Laure*
Lysistrata - *Laure*

- 7.45 ORCHESTRA**
Suite of Three Oriental
Songs - *Laure*
Among the Arabs, In
the Chinese Tea Room
The Moon - *Laure*
A. M. C. C. - *Laure*

- 8.0 'MANON
LESCAUT'**

Drawn in Four
Acts
English Version by
RAY MASON
Libretto by G. M. C. C.

Manon Lescout
M. M. C. C.
Lescout (Burgundy of the
King's Guards)
J. M. C. C.
The Chevalier des Grands
F. M. C. C.
M. M. C. C. de Rivoir (Trans-
lator)
H. M. C. C.
M. M. C. C.

Edmondo A. Studer
The Dancing Master - *Hardy Williamson*
A Lullaby - *Stanley E. E. E.*
Burgundy of the Royal Archers
The Innkeeper - *Samuel Dyson*
A Captain in the Navy - *Samuel Dyson*

**THE WIRELESS SYMPHONY ORCHESTRA (Londes,
B. KNEALE KELLEY)**
Conducted by **PERRY PITT**
(See special article on page 235.)

- 9.15 BERNHART MASON (Pianoforte)**
W. M. C. C. - *La plus que lente* - *Debussy*

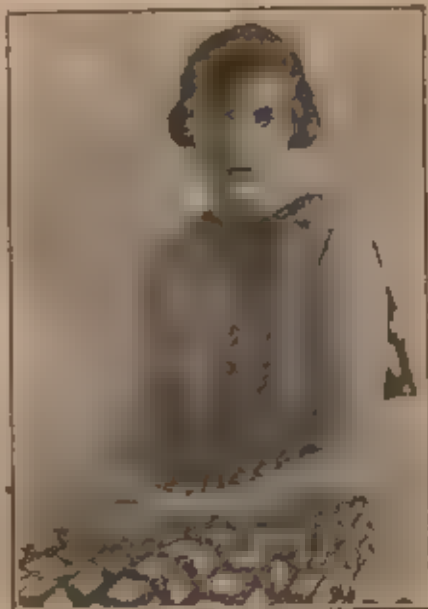
- 9.30 'MANON LESCOUT'**
- *Defin 100*

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN**

- 10.15. DANCE MUSIC: ARMBONE & B. M. C. C.**
from the Mayfair Hotel

- 11.0-11.15 ALFREDO and his BAND and the NEW
PATRONS ORCHESTRA, from the New Prince's
Restaurant**

(Monday's Programmes continued on page 250.)



TODAY'S PIANIST

René Cook plays some pianoforte solos in this
afternoon's ballad concert at 5.0.

Monmouth

Tortore

Corn

Sanctum

ARE YOU A PELMAN?

Mind-Training Method Which Takes
You to the Top.

A GENERATION ago there were a thousand
men to every opportunity, while to-day
there are a thousand opportunities for every man.
So says Henry Ford, one of the greatest business
geniuses of our time. This is where Pelman fits
in.

There are a thousand opportunities around you.
Yet you do not see them. In other words, you
lack Observation. Therefore, unless the thing is
actually thrust beneath your nose you do not see
it. Pelmanism trains your powers of Observation.
It enables you to see the Opportunity whilst it is
yet a long way off. You see it coming, and are
ready for it when it arrives. That is the first thing
that Pelmanism does.

A Sleep Assistant will
show you how to sleep peacefully and
wake up refreshed and ready for the day.

But it is no use seeing an Opportunity unless
you have the courage to seize it. Many fail in this
regard. They are too afraid to take it. They lack Initiative, Courage
and Self-Confidence. They are nervous. They have
got into the rut of custom, so the Opportunity
passes them by. Here again Pelmanism helps. Hav-
ing seen the Opportunity, you plant your feet upon a higher rung
of the ladder which leads to Success.

A Writer - If you are a writer, Pelmanism will
enable you to write more effectively and to
sell your work more easily. It will give you the
confidence and initiative to write and to sell.

Pelmanism first enables you to see the Oppor-
tunity. Secondly, it gives you the Confidence and
Initiative to seize it. Thirdly, it gives you the
Ability to make the most of it when you have
secured it. It enables you to hold the job. This is
the most important thing of all. Pelmanism doesn't
develop one quality at the expense of others, but
gives you an all-round efficiency. By increasing
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It makes you resourceful and full of energy; it
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Acumen; it strengthens your Personality and gives
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show you how to do your work more
effectively and to sell your work more easily.
It will give you the confidence and initiative
to write and to sell.

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Monday's Programmes continued (May 14)

5WA

CARDIFF.

353 M
850 KC.

10.145 A LIGHT ORCHESTRAL CONCERT

Relayed from the NATIONAL MUSEUM OF WALES

THE NATIONAL ORCHESTRA OF WALES

Overture to 'The Bohemian Girl' ... *Basil*
Symphonie Poem 'Phaeton' ... *Saint Sacs*
Dance Suite ... *Frank*

THE dashing youth Phaeton, having been persuaded by his father the Sun to drive his chariot, loses control of the horses. The car of flame is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.

This is the story Saint Sacs illustrates in his symphonie Poem.

A dignified introduction of our hero prepares for the magnificent scene of Phaeton's ride. The galloping horses are heard, a lightning flash on the trumpets as Phaeton's inevitable stands for the youthful ardour of the character.

A broadly melodious passage, played by four Horns, may suggest either the Sun, or the lament of Phaeton's sister (who had harnessed the horses, and so had a part in the disastrous adventure). The pace increases and the excitement is such that Phaeton, overcome by fatigue, tumbles, and then the thunderbolt falls, and he ends comes with the Sun's lament for Phaeton.

2.30

The National Orchestra of Wales

J. J. Fennell, Chief Conductor—The National Orchestra of Wales

3.0

The National Orchestra of Wales

4.45 Mr W. H. Jones, Organist of Glamorgan
The Wreck of the Titanic5.0 The National Orchestra of Wales
Orchestra
The Wreck of the Titanic5.15 The National Orchestra of Wales
The Wreck of the Titanic

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A Welsh Programme

THE NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRANTWORTH

Welsh Programme

THIS one-movement work has four pretty brilliant sections, a little like those of a Symphony, and each of them grows out of some famous old Welsh melody or melodies.

The FIRST (a stately one) is based on 'Lodly Prydd'. The SECOND (a skittish one) is made up of 'Hunting the Hare' and 'The Bells of Aberdare'.

The THIRD (a tender one) brings in 'David of the White Rock'. The FOURTH (a march-like Finale) uses the famous 'Men of Harlech'.

Music: 1. 2. 3. 4. Soprano
Soprano
Soprano
Soprano

Y. W. F. B. } Robert Bryn
Liam Y. Llanfyllan } R. S. Hughes

Orchestra
Conductor: Vincent Thomas

THE OCEAN GLIMMER, conducted by JOHN REES
Bodd Y Dydd Tynawl ... W. T. Samuel
Toriol Y Dydd Tynawl ... Dr. Roland Rogers
Ma Wlad Mewn Adol ... Dr. J. Parry

David of the White Rock ... *arr. B. Bryn*
All Through the Night ... *arr. B. Bryn*

MATE JONES
Mary of Attendae ... *Hark*
Caro Nome ... *Vento*

LOUIS JONES
Accordion Dedwydd ... *Alan J.*
Away to the Forest ... *J. W.*
Sack Haul ... *Welsh Air, arr. Dr. Roland Rogers*

ORCHESTRA
Fantasia on Welsh Folk Songs ... *Brathwaite*

9.0 S.B. from London

9.45 PARKS CONCERT SEASON

THE OPENING NIGHT

Relayed from the Llanael Fawr Pavilion

Speech by the LORD MAYOR OF CARDIFF

A Concert by

THE MARY MASCOTE CONCERT PARTY

In aid of the Royal Infirmary

THE FOUR BRILLIANT SONGS AND DANCES

DONOVAN FORD AND NORMAN LAMONT

In a duet with the local greenroom

JACK B. ROYCE, Cornet Soloist and 1st

of Legion

'Sleepy Gal' by J. B. and F. B. and F. B.

A FISHY STORY, told to NORMAN by CLAUDE

IVOR NEWMAN (Baritone) will sing 'Heart of a

Far

CLAUDE DEWEY, the Comedian, and 'All

for the Ladies

PATIENCE LAWRENCE, Entertainer at the Piano

A Japanese Camoo by the COMPANY

THE FAMOUS MARY MASCOTE wish you all

Good Night

10.15 Local Announcements

10.20 app. 11.0 S.B. from London

Monday's Programmes continued on page 251



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Monday's Programmes cont'd (May 14)

2ZY MANCHESTER. 780 MC

12.0 I.O. *See page 1*

2.30 London Programme relayed from Daventry

3.0 **BROADCAST**
Mr. J. K. PAVANIAN 'The Story of Bindings'
III, Mountaineer I

3.20 **A STUDIO CONCERT**

THE SPANISH TRIO
from 'The People of the I'

MAINE HILLS *See page 1*

All a Merry May Time *London & Home*

Rondel of Charles of Orleans *Home*

All suddenly the wind can shift *Home*

The Carnival of Spring *Home*

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NORMAN LONG,
whose genial personality will attract itself to
various wavelengths this week. On Monday he
will broadcast from Manchester, Tuesday
from Glasgow, Wednesday from Cardiff, Thursday
from Newcastle, Friday from London (on the Variety
programme at 1.15) and Saturday from America.

J. L. LAMB
Spanish Dance *Granados, arr. Kreisler*
GRACE IVELL and VIVIAN WORTH
I Think the Moon *Antony*
Just a Memory *Frederickson*
Wagon *Frederickson*
The Man I Love *Frederickson*
At the Palace Theatre, Glasgow

9.0 S.B. from London

9.15 **NORMAN LONG**
ENTERTAINER AT THE PIANO

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

9.50-11.0 **A LIGHT ORCHESTRAL PROGRAMME**

THE STATION ORCHESTRA
Orchestra to 'The
Bells, 'At the Day'
(Manchester Programme continued on page 262)

Golden Shred and Silver Shred

Contain the whole of
the Goodness of the
Oranges and Lemons

The healthful juices are used.
The indigestible white pith is
thrown away.



7.45 'Leave It to the Ladies'

SIXTY years ago to-day, the State of
Paraguay, in South America, enrolled an
army of 100,000 women to carry
on their long war against the Argentinians. In the
Paraguay decided to 'Leave it to the Ladies'.
Tonight the Manchester Station is going to do the
same thing.

LIZY ALLEN (Soprano)
The Swan Song *Alfred*
M. *Alfred*
I on as a Lovely Flower *Frank Bridge*

KATH CARLYLE (Rhapsodist)
W. *Alfred*
On the Sea *Alfred*
Lane Dog *Alfred*
Seeing Things at Night *Alfred*

Monday's Programmes continued (May 14)

(Manchester Programmes continued from page 231)

MANCHESTER
 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: An Hour with Mendelssohn, Borghini, etc. a. Violin and Piano Solo
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 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.
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: S. Humphrey Davy, by Roland Jackson
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Local Announcements)

6LV LIVERPOOL 297 M. 1,010 K.C.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: An Hour with Mendelssohn, Borghini, etc. a. Violin and Piano Solo
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Local Announcements)

2LS LEEDS-BRADFORD. 217 M. & 212.1 M. 1,030 K.C. & 1,100 K.C.

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.
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: S. Humphrey Davy, by Roland Jackson
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 K.C.

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 GEORGE A. P. (P.T.T. Southwell) - A Cathedral town off the Tourist Trail
 5.15 THE CHILDREN'S HOUR: R.S.V.P. - and if they do, you'll hear 'Eight Nursery Rhymes' (Walford Davies) - a Red Indian Yarn by Robinson - a chat by Professor Chuckweed (M. Leitz) - 'Three Blind Mice' (Holbrooke) - 'Sing a Song of Siapence' (Leo Lister)
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Local Announcements)

6KH HULL 284.1 M. 1,070 K.C.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry

5.5 T. R. A. SURTIS: 'Photography for the Amateur', 11

5.15 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH 326.7 M. 920 K.C.

12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA: Relayed from W. H. Smith and Son's Restaurant
 March, 'Austrian Eagle'
 Waltz, 'The Girl Who Danced'
 Selection from 'Tosca'
 F. G. B. Head over Heels in Love
 Ex. Solo, 'Russian Village'
 Song, 'Un Peu d'Amour (A Little Love)
 F. G. B. 'Without you, Sweetheart'
 Selection, 'Marianne's Song'



THE HEART OF HELLAS.

The Acropolis of Athens, the central fortress of the most famous State of classical Greece, will gleam white on its rocky hill. Mr. Phythian will talk about 'mountainous little Greece' in his series on the story of buildings from Manchester this afternoon.

5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry
 6.15 Boys' Brigade Bulletin
 6.30-11.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 274.2 M. 1,030 K.C.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 Miss ALICE HOGG: 'Modern Composers - Debussy'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 Boys' Brigade Bulletin
 6.30-11.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 K.C.

12.0-1.0 A Gramophone Record - Dance Programme
 2.30 London Programme relayed from Daventry

4.0 THE ROYAL HOTEL TRIO, directed by ALBERT FULLERBROOK

5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Reading, 'The Little Dog' (Leonard Hill). Pianoforte: 'Tom Thumb' and 'Pinkie Rosalind' (Marco)
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Local Announcements)

6ST STOKE. 294.1 M. 1,020 K.C.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 'A Holiday under Canvas' by MAX SALISBURY
 5.15 THE CHILDREN'S HOUR: Play, 'The Raggedy Man' (Simmons)

6.0 London Programme relayed from Daventry

6.20 For the Boys' Brigade

6.30-11.0 S.B. from London (9.45 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 K.C.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 6.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 9.0-11.0 S.B. from London (9.45 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 302.5 M. 850 K.C.

12.0-1.0 London Programme relayed from Daventry
 2.30 THE CHILDREN'S HOUR: Mr. A. B. C. (Glan, School) - 'The World's Most Wonderful Place' (1.40)
 3.0 London Programme relayed from Daventry
 4.0 THE CHILDREN'S HOUR: 'The Little Dog' (Leonard Hill). Pianoforte: 'Tom Thumb' and 'Pinkie Rosalind' (Marco)
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'The Raggedy Man' (Simmons)
 6.0-11.0 S.B. from London

5SC GLASGOW. 274.2 M. 1,030 K.C.

11.0-12.0 - Gramophone Records. 1.15 Dan. Macdonald relayed from the Lorne Dance Salon. 4.0 Station. 'The World's Most Wonderful Place' (1.40)
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'The Raggedy Man' (Simmons)
 6.0-11.0 S.B. from London

2BD ABERDEEN. 300 M. 800 K.C.

11.0-12.0 - Gramophone Records. 1.15 Dan. Macdonald relayed from the Lorne Dance Salon. 4.0 Station. 'The World's Most Wonderful Place' (1.40)
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'The Raggedy Man' (Simmons)
 6.0-11.0 S.B. from London

2BE BELFAST. 305.5 M. 850 K.C.

12.0-1.0 London Programme relayed from Daventry
 2.30 THE CHILDREN'S HOUR: 'The Raggedy Man' (Simmons)
 3.0 London Programme relayed from Daventry
 4.0 THE CHILDREN'S HOUR: 'The Raggedy Man' (Simmons)
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'The Raggedy Man' (Simmons)
 6.0-11.0 S.B. from London

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BEST FOR BROADCASTING
NEWS, NOTES AND FEATURES

Tuesday's Programmes cont'd (May 15)

5GB DAVENTRY EXPERIMENTAL

(491.5 M.)

(510 K.C.)

TO VIEW SEE P. 2 FROM THE L. TO THE R. OF THE PAGE

20 PAUL MOULDER & RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

40 A MILITARY BAND PROGRAMME
From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND
conducted by RICHARD WASSELL

March, 'The Spirit of Pageantry' . . . Fletcher
Overture to 'Phedra' Massenet, arr. W. O. Williams

415 WILLIAM FRITH (Baritone)
She alone charmed my sad heart . . . Gounod
A lot of folks will be coming to see . . . Gounod
Crazy Dan . . . Russell

425 BAND
Suite of Waltzes . . . Chabrier, arr. Godfrey
Canadian from 'Anybody's Suite' . . . Dubois, arr. Godfrey

440 NELSON JACKSON (Entertainer)
In 'Trifles and Travesties' . . . Jackson

450 BAND
Selection from 'The Rose Cavalier' . . . Richard Strauss, arr. Godfrey

55 WILLIAM FRITH
Hear me, ye winds and waves . . . Hindley
A Breeze from the Sea . . . Slater
Pomp and Circumstance . . . Sanderson

515 BAND
Suite of Ballet Music from 'The Sleeping Beauty' . . . Auber, arr. Bedford

525 NELSON JACKSON
In further Entertainment

525 BAND
Selection, 'Recollections of Wales' see happy

545 THE CHILDREN'S HOUR
(From Birmingham) - 'Where the Gadabouts Fought,' by Jessie Baylis Elliott, Songs by Bernard Sims (Baritone), Story told by Gaiety Colbourne

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

645 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PATNE
LAWRENCE EASON

80 'Old Knockles'
A MEDICAL COMEDY
From Birmingham

(Libretto by ARTHUR LAW, Music by ALFRED J. CALDWELL)

Sir Miles Allbright a young baronet . . . JOHN ARMSTRONG

Olds Knockles, an old fisherman . . . ARTHUR MILWARD

Mr. Bullworth . . . FREDERICK R. HARRISON

Maud Coventry . . . OLIVE GROVES

Kate Hamwood, a novelist . . . VERA LEE

THE BIRMINGHAM THEATRE conducted by JOSEPH LEWIS

In a fisherman's cottage, at Herringham, Miles Allbright sits on a stool, nothing. He is dressed like a fisherman, in a blue jersey, sea boots and sea sweater.

9.8 'WHEN THE WHEELS RUN DOWN'
A Play in One Act by MAUD M. ROOKS
From Birmingham

Presented by STUART VINCH

Miss Lavinia Dornier . . . GLADYS WARD
Miss Fridesma Dornier her stepmother . . . J. M. MATTAN

Kate, a maidservant . . . GRACE WALTON

In June the morning room of Rosemary Cottage is cool and pleasant. The furniture is old fashioned and includes a mirror and work table, all with a touch of white and lavender. Miss Lavinia enters, supported by Kate on one side and a stick on the other.

9.30 A Popular Vocal Recital

KATE WINTER (Soprano)

The Wood-pigeon . . .
The Yellow-lam . . . Lehmann
The I Mo
The I Mo

9.38 GLYN EASTMAN (Baritone)

The Doyster, Matheson
The Happy Man . . . Danhill
The Ballad of Little B . . . Peel

9.45 KATE WINTER

Daffodil Time
Dream o' Nights
Jack and Jill Sanderson

9.52 GLYN EASTMAN

Border Beauty
I was a
In her O Stanford

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A MILITARY BAND CONCERT

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

Theme and Variations, Op. 26 . . . B. Walton O'Donnell

10.30 ANDREW CLAYTON (Tenor)
Ah! moon of my delight ('Persian Garden') . . . Lehmann

10.37 BAND
Overture and Two Dances from 'The Chalkdike'

10.50 ANDREW CLAYTON
When the swallows homeward fly . . . M. F. White
Let us forget

10.57 11.15 BAND
Three Symphonic Dances, Op. 64 . . . Grieg
(Tuesday's Programmes continued on page 256.)

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at 11.45 AM.
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Tuesday's Programmes continued (May 15)

SWA 355 M. 850 K.C.

London Programme relayed from Daventry

4.0 A LIGHT ORCHESTRAL CONCERT

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Meritana' Vincent Walther
Symphonie Poem, 'Omyhake's Spinning Wheel'

Monture State ... Eric Coe

5.0 C. M. HAINES Dramatists of Today—Noel Coward

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL relayed from the New Palace Theatre, Bristol

6.30 S.B. from London

WELSH MUSIC

Pyddiau'r Dydd yng Nghymru

(Current Topics in Wales)

A Review in Welsh by E. E. Evans Hughes

S.B. from London

7.15 S.B. from London

7.45 AN ORCHESTRAL PROGRAMME

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRATHWAITE

Overture to 'Romeo and Juliet'
Berserk (Cradle Song) } (C. Dally 'Burr'
Fandango

A RHYTHM VOORBAKERS (Violin, and Orchestra)
Romance in A Minor

Symphonie Dances Grieg

8.35-12.0 S.B. from London 10.5 Local Announcements

ZZY MANCHESTER. 354.6 M. 780 K.C.

11.15-12.0 TUESDAY MID-DAY SOCIETY'S CONCERT

Relayed from the Houldsworth Hall

Soprano
Mrs. M. J. Es
Pianoforte

2.30 London Programme relayed from Daventry

4.15 M. ERL PARRIS (Soprano)

Elizabeth's Greeting
(Tannhäuser), Wagner
To the North
Marianne (Song)
Thanks be to God Dickens

4.30 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON
'Alsace,' London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
Girls and Boys come out to Play
Dream Days (S. M. Rands)
The Swing
N. A. My Steamer
My Heart, Bobbin, Sing
I. B. Wheatley, The
Ogre that played Jack

Drawn (Jordan) by Robert ...
The Lark's Best Played by the Band ...

6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ

7.0 S.B. from London

7.15 S.B. from London

7.45 THE STATION REPERTORY PLAYERS present

'EDMUND KEAN OF DRURY LANE'

Specially written for this performance
By WILLIAM E. RICE
(Edmund Kean died on May 3, 1833)

Edmund Kean the famous Tragedian
Mr. Dawkins } (actors of Drury Lane,
Mr. Osberry }
Mr. Arnold (acting manager of Drury Lane)
Mr. Whitehead (Chairman of Drury Lane Com. Council)
Mr. Carter } Members of the Drury Lane
Lord Byron } (Committee)
Mrs. David Garrick (an old lady of 80)
Mrs. Kean

The action takes place in the Green Room of Drury Lane Theatre on January 18, 1811 towards the end of the evening a performance Edmund Kean is making his debut in the part of Shylock

At the opening of the play two actors are discussing the newcomer's acting. They are surprised by the unexpected arrival of Mrs. Kean who is expected to remain at home as the wife of the actor

11.35-12.0 S.B. from London 10.5 Local Announcements

6LV LIVERPOOL 297 M. 1,010 K.C.

2.30-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON
'Alsace,' 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 London

7.15 S.B. from London

7.45 S.B. from Manchester

8.35-12.0 S.B. from London 10.5 Local Announcements

2LS LEEDS-BRADFORD. 277.8 M. 252.1 M.
1,060 K.C. & 1,100 K.C.

2.30 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON
'Alsace,' London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Beasts in music and story by the Studio Family

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Miss MARGARET LAW (Clifford, our Industrial North—IV, Bradford)

7.15-12.0 S.B. from London (10.5 Local Announcements)

6FL SHEFFIELD. 372.7 M. 1,100 K.C.

2.30 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON
'Alsace,' London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Another programme by the P.P.P.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Leeds

7.15-12.0 S.B. from London 10.5 Local Announcements

6KH HULL 294.1 M. 1,020 K.C.

2.30 London Programme relayed from Daventry

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON
'Alsace,' 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 Leeds

7.15-12.0 S.B. from London 10.5 Local Announcements

6BM BOURNEMOUTH. 328.1 M. 970 K.C.

2.30 London Programme relayed from Daventry

4.0 J. P. COLE'S QUARTET Relayed from Hobby's Restaurant

5.0 'Holidays Abroad: France'—II. Mr. W. BRANCH JOHNSON
'Alsace,' 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 Leeds



THE VANISHED ELEGANCE OF REGENT STREET

The Quadrant, at the Piccadilly Circus end of Nash's Regent Street (the last vestiges of which have been disappeared) was a fine example of the Georgian, unassuming town architecture of the Regency, of which Mr. Townend will speak in his talk from London this afternoon

Reproduced from an etching by Randolph Schwabe in 'Disappearing London,' by courtesy of the artist and of The Studio Ltd., publishers of the book.

Tuesday's Programmes cont'd (May 15)

4.15 L. & L. from London
4.30 J. P. Calk's QUARTET (Continued).
Selection from 'The Girl Friend'.....
Fox-trot, 'Gonna get a girl'.....
Entr'acte, 'Serena'.....
Vocal Solo, 'The Desert Song'.....
5.0 L. & L. from London
Burrhead Johnson: 'Alonso, London'.....
Relayed from Dayentry
5.15 London Programme relayed from Dayentry
6.30 S.B. from London
7.0 Mr. HOGARTH TODD: "Tiger, Tiger"
7.15 S.B. from London (10.5 Local Announcements)
10.30 DANCE MUSIC BILL BROWNE & DANCE
BAND, relayed from the Westover
11.0-12.0 S.B. from London

5NG NOTTINGHAM. 275.2 M.
1,090 k.c.

2.30 London Programme relayed from Daventry
5.0 'Holidays Abroad: France' II. Mr. W.
R. JOHNSON: 'Auntie.' London Programme
relayed from Daventry
5.15 THE CHURCHMAN'S HOUR
5.50 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. GORDON BAUNALL: 'Is it a Waste of
Time to go to a University?'
7.15-12.0 S.B. from London (10.5 Local An-
nouncements)

SPY **PLYMOUTH.** 400 M
750 MC

2.30 London Programme relayed from Daventry
5.0 'Holidays Abroad France'—II. Mr. W.
1.10 1.15 1.20 1.25 1.30 1.35 1.40 1.45 1.50 1.55 2.00
 programme relayed from Daventry
5.15 THE CHILDREN'S HOUR Play, 'Old Tom'
1.55 2.00 2.05 2.10 2.15 2.20 2.25 2.30 2.35 2.40 2.45 2.50 2.55 3.00
(Mabel Bennett)
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Dr B WHITMAN, of the University College
 of the South West, 'Medieval Man in the Street'
2.55 3.00 3.05 3.10 3.15 3.20 3.25 3.30 3.35 3.40 3.45 3.50 3.55 4.00
7.15-12.0 S.B. from London (10.5 Local An.
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65T	STOKE.	294.1 M. 1,020 hO.
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2.30 London. Reception relayed from Daylight
5.0 'Holidays Abroad'. Frances H. Mr. W.
It's a bit of a 'A' and 'B' London. Pro-
gramme relayed from Daylight
5.15 'The Children's Hour Story', 'The Ogre
that played Jack-Straws' (Jordan,
6.0 LEON FORRESTER (Pianoforte)
Puccini in C Major Sterndale Bennett
Sonatas Beethoven, arr. Grantham
Six Studies, from Op. 10 and 85 Chopin
Pavane Corigli, arr. Goddard
La Campanella Liszt, arr. Busoni
6.30 S.H. from London
7.0 Mr. E. CAREY RUSSELL. A Motor-Cycling
Talk 'What was that?'
7.15 12.0 S.H. from London (10.5 Local An-

5SX SWANSEA. 70.1 M.
1.070 KQ

2.30 London Programme relayed from Daventry
5.0 'Holidays Abroad: France'—II. Mr W.
BRANDE JOHNSON: 'Albac', London Pro-
gramme relayed from Daventry
6.15 THE COMING 6 HOUR

6.0 Mr HERBERT C. S. 4 100 W. Ph. 04
the Welsh Lifeboats'

6 10 London Programme rel 1 14 im Daventry

6.30 α β γ δ ϵ ζ η θ ι κ λ μ ν ξ \omicron π ρ σ τ υ ϕ χ ψ ω

645 WELSH MUSIC

Phong trào & Dục lạc Văn nghệ ...

A Review in *W* is _____
 Made by 'Type Setting' Table

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74 A REQUEST PROGRAMME

MOOREAN LLOYD (Violon) 1851-1852

W. C. M. W.	Schubert
A Night in Venice	u. ton
WILLIAM BEVANS (1810-1870)	
Awake, Awake, In Exultation	Coleridge Taylor
See also	de la

10 Scenes from Welsh Life—III, Behind the Window Curtains

The Butterfly and the I... Paul A...
White Wings a-woomg, ...
A Kiss in Consumer Land ...

WILLIAM BEVAN
Here in the quiet land
My dream

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PROGRAMMES for WEDNESDAY, May 16

10.15 a.m. A
SPECIAL TRANSMISSION
SERVICES

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (11.804.2 M. 187 KC.)

6.20 1 WEEK WORK
IN THE GARDEN
R. J. H. H. H. H. H.
NO. 2

10.30 (Dance only) TIME SIGNAL GREENWICH
WEATHER REPORT

11.0 The Opening of the
Royal Tweed Bridge, Berwick
by

HIS ROYAL HIGHNESS
THE PRINCE OF WALES
S.B. from Newcastle

11.6 app. Arrivals at Berwick Station

The Lord Lieutenant of the County of Northumberland (His Grace the Duke of Northumberland) will present the Mayor and Sheriff of Berwick, the Town Clerk and Recorder, and the Chief Constable of Northumberland.

A Loyal Address will be read and His Royal Highness will graciously respond.

A Guard of Honour of the Depot of K.O.S.B., with Pipe Band, 5th Batta. K.O.S.B. (Territorials), will be at the Station entrance, and will be inspected by His Royal Highness.

11.30 Arrival at North End of New Bridge

The Lord Lieutenant will present the Chairman and Vice-Chairman of the County Council.

The Chairman of the County Council will present the Chairman of the Bridges and Roads Committee of the County Council, the Clerk of the County Council, the County Surveyor and the Designers and Contractors for the Bridge, and will request the latter to make their presentation to His Royal Highness.

The Chairman of the Bridges and Roads Committee will invite His Royal Highness to open the Bridge.

CEREMONY AND ADDRESS BY HIS ROYAL HIGHNESS
There will be on the ground a Guard of Honour, 7th Batta. Northumberland Fusiliers, with Band, the local branch of the British Legion and other ex-Service men, local Troops of Boy Scouts and Girl Guides, and a few old people who saw the Royal Border Bridge opened by Queen Victoria in 1850.

12.0 Arrival at South End of Bridge

There will be on the ground at this end about 2,000 children, who will sing 'God bless the Prince of Wales,' and a contingent of Marines, Lifeboat Men and Berwick Salmon Fishermen.

His Royal Highness's speeches at the Station and at the Bridge, together with those of the Chairman of the County Council and the Chairman of the Bridges and Roads Committee, will be broadcast.

On the Ceremony given by Mr. ALAN THOMPSON and Mr. GEORGE L. MANSFIELD.

12.15 app. THE B.B.C.
Personally conducted by
JACK PAYNE

1.0 2.0 FRASCATI
ORCHESTRA
Directed by GEORGE
HAYES, from the Restaurant, Frascati

2.30 Mr. A. LLOYD JAMES
Speech and Language

2.50 Musical Interlude

3.0 Mr. J. C. STUART
and Miss MARY SOMER
A Little Shakespeare
that Shakespeare Knew—
III, Country Things

3.30 Musical Interlude

3.45 Mr. L. F. P. P.
Sings 'The Garden Animals III,
The Common Garden
Ant'



H.R.H. THE PRINCE OF WALES,

whose speeches at the opening of the Royal Tweed Bridge will be broadcast between 11.0 a.m. and 12 noon today.

4.0 A LIGHT CLASSICAL CONCERT

ELIZABETH RYAN (Soprano)

The DOROTHY MORGIDGE TRIO: LENA KONTA BOVITCH (Violin), THEODOR OTSCHARKOFF (Violoncello), DOROTHY MORGIDGE (Pianoforte), Trio in E Flat (Op. 70, No. 2) ... Beethoven (1) Sustained and rather slow, leading to fairly quick; (2) Fairly quick; (3) At a comfortable pace; (4) Quick

4.30 ELIZABETH RYAN
Song Cycle, 'Frühling und Leben' (Woman's Life and Love), Op. 42 ... Schumann

4.55 TRIO
Trio in C, K. 548 ... Mozart (1) Quick, (2) Slow, in singing style, (3) Quick

5.15 THE CHILDREN'S HOUR
OUR AYE!

Your suspense will entice you! Several recs. (from 'Over the Border'), Scottish Songs and Stories, and the soul-stirring (or shattering) sound of the Bagpipes

6.0 Musical Interlude

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
GENERAL NEWS

6.45 Musical Interlude

7.0 Ministry of Agriculture Talk: Sir DANIEL HALL on 'Tillage'

7.15 THE FOUNDATIONS OF MUSIC
BRAHMS' VIOLIN and PIANO SONATAS
Played by WILLIAM PRIMOSS (Violin) and VICTOR HILLY HUTCHINSON (Pianoforte)
Sonata in G (Op. 78), Third Movement

7.25 Dr. S. GLASSTONE: 'Chlorine in Daily Life', Fire, Flame and Explosions. S.B. from Plymouth

7.45 'MANON LESCAUT'

A Lyric Drama in Four Acts by
GILBERT POEYNT

English Version by M. WREAY MADRAS

(The Story of the opera appears on page 236 and the cast is given on page 246)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
H. LESTER

(Bridge lovers will observe that another B.B.C. Broadcast is being given at 11 p.m. this evening. Details of the hands are being announced after the News Bulletin)

9.15 England's Green and Pleasant Land

The Rt. Hon. PHILIP SKIDMORE, M.P.: 'Sailing the South'

9.30 Local Announcements: (Dance only) Shipping Forecast

9.35 'MANON LESCAUT'
(Continued)

10.5 A BAND CONCERT

The LUTON RED CROSS BAND
LEONARD C. CARTER

SIX MEN AUSTIN BARITONE

Descriptive Fantasia, Fox and Hounds
Hawks

10.25 H. M. ALLEN
Diaphanous Little ship, Little pearl
The Old Soldier

10.32 BAND

Gold and Silver

10.42 SUMMER VARIATIONS
Angler's Song

Drifting

10.50 BAND
Variations on a Theme

11.0 A HAND AT THE WHEEL

Played by Lady MORRISON BELL, Lady BIRLEY, Lord QUEENSBERRY and Lady ...

11.15-12.0 (Dance only) DANCE MUSIC
The ...

(Dance and Programme continued on page 260, col. 2)



THE NEW LINK BETWEEN ENGLAND AND SCOTLAND.

The great new bridge that is to span the Tweed at Berwick is now complete and it will be opened this morning by H.R.H. the Prince of Wales. The principal speeches on this important occasion, with a running commentary on the ceremony, will be relayed by Newcastle Station 2SB (from London and Daventry), starting at 11.0.

Rothman's Offer

£175
IN CASH
PRIZES

FOR A SLOGAN IN NINE WORDS
[or less]

1st PRIZE £100

2nd PRIZE £50 3rd PRIZE £25

AND 100 additional Consolation Prizes, consisting each of a money box or an Ash Tray for smoking-room or drawing-room, mounted on a polished Sycamore wood pedestal, 25" high—with weighted base

WE need a new slogan to describe our business completely and concisely. Rothman's supply direct from factory to smoker, AT WHOLESALE PRICE, saving each customer from 5/- to 7/- in the £ on every order.

More than 100,000 smokers buy regularly from Rothman's, 100,000 smokers can't be wrong! In fact, they keep on telling us how much they appreciate the fine flavour and the perfect day-by-day freshness—as well as the saving in price.

Rothman's do not sell cheap cigarettes—but GOOD cigarettes cheaply. And behind every article is the Rothman Guarantee of "Satisfaction or money back."

Can you invent a happy phrase which will summarise our method and principle of trading? Preferably in 9 words or less, and suitable for advertising purposes.

Every parcel of smokes dispatched up to June 9th, will include a Free Entry Form, giving you space for two attempts. Result will be published to all winners and customers.

TYPICAL ROTHMAN VALUE IN CIGARETTES

Here are our MOST POPULAR cigarettes. Which are you prefer—Mild, Medium or Full Flavour—one of these is a sure saving in every purchase. There is a saving to you of 5/- to 7/- in the £ on every order.

Obtainable only by post or from any of our Branches

Rothman's GOLD FLAKE in Tins

MEDIUM Smokers of Gold Flake will save 1/- on every tin of 100. Test it—it will compare triumphantly! Standard size. In the new Golden Embossed Tins of 100.

Shop Value ~~5/-~~ per 100 **3/11** Postage 3d.

Rothman's MARKSMAN Virginia

FULL Not for the flappers!—this cigarette but for the full-blooded, out-of-door man who likes a hefty and tangy smoke. MARKSMAN has a richness and a satisfying "kick" to it; but no rasp, no harshness. It is also economical—you don't need to smoke one after another all day long. The 30-day man will be happy with 20. In Green and silver tins of 100.

Shop Value ~~5/-~~ per 100 **4/2** Postage 3d.

Rothman's PALL MALL Virginia

MILD Made from selected leaf, matured-in-the-wood for 5 years. Exquisitely cool and smooth, but certainly not anemic. Evenly filled with long strands, and scrupulously free from dust. In tins of 100.

Shop Value ~~7/4~~ Untipped **5/8** Per 100 CORK TIPPED Free 5/1 PER 100

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*PALL MALL Virginia Cork-Tipped	5	6	7
*C.T.V. (Cork-Tipped Virginia)	4	5	6

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READERS ABROAD
A 1/- note or 1/- coin will be sent on receipt of an Entry Form & Slogan Competition Card.

Date, June 12th. Closing

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F.R.S. PDEK

Programmes for Wednesday.

5WA CARDIFF. 352 M 850 KC.

11.0 12.15 ...

12.15 ...

1.0 1.45 A SYMPHONY CONCERT

I played from THE NATIONAL MUSEUM OF WALES

THE NATIONAL ORCHESTRA OF WALES

Overture to "The Impresario" ...

Flutes, SUZANNE STONELEY and HILARY EVANS

Violon. ALBERT VOORBAKER

Symphony No. 31 in D ("Patience") ...

2.30 London Programme relayed from Daventry

4.0 THE STATION TRIO:

FRANK THOMAS (Violon), RONALD HARDING

HUBERT PENCKLEY (Pianoforte)

Frank Thomas (Flute) ...

Pianoforte ...

Dancing ...

Rising ...

I think ...

Tr. ...

Phantasy ...

FLORIANE JONES HOWELLS

Dances ...

Landscape ...

Intro ...

T. ...

M. ...

C. ...

V. ...

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from London

7.45 S.B. from London (8.30 Local Announcements)

10.15 NORMAN LONG

ENTERTAINER AT THE PIANO

10.30 11.0 S.B. from London

27Y MANCHESTER. 354.5 M 780 KC.

11.0 New ...

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5.15 ...

6.0 London Programme relayed from Daventry

6.25 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.25 S.B. from London

7.45 S.B. from London (8.30 Local Announcements)

11.0 12.0 VARIETY

P. ...

A. ...

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W. ...

O. ...

G. ...

S. ...

Wednesday's Programmes continued on page 26.



Being a collection of the lesser known works of the Great Masters, and the best works of the lesser known Masters. For Pianoforte and Voice.

Variety is the spice of music, as well as of life itself.

You love the oft-played classics, but you long for new musical sensations.

Here is a collection of pieces for pianoforte and voice that have been selected for two qualities—beauty and comparative rarity. All the second-rate hackneyed pieces have been left out. Every selection is a classic, and many will be new to you. We offer you Schubert songs specially translated for us from the German, we give you Brahms selections never before published in this country.

We give you selections from "The Beggar's

Something New Something "Different" in MUSIC

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

Opera," with our own copyright musical setting.

From a 17th Century gem by Couperin to Brahms' "Maiden's Curse," from a Scarlatti selection written for the harpsichord to Borodin's intensely Russian music, from a charming Spanish study by Jensen to a drinking song by Chopin (probably you have never heard of this last), there is originality of selection, sparkling beauty and true musical interest.

The pieces are bound in four volumes de luxe, and would cost an enormous figure if you tried to collect them separately. You may have them on very easy terms.

Just a Few of the Selections for Piano and Voice.

Le Carillon de Cythere (Piano)	Couperin	"Rondeau" Music (Piano)	Schubert	The Maiden's Curse (Song)	Brahms
Pastorale (Piano)	Scarlatti	Wohin (Song)		Rhapsody, Opus 119, No. 4 (Piano)	
Ragdoll de Dardanus (Piano)	Rameau	Die Forelle		Au Convent (Piano)	Borodin
"The Beggar's Opera" (four songs)	Gay	Death and the Maiden (Song)		Play away, Oh my Pandora (Song)	Jensen
Le Cocon (Piano)	Daquin	Two Nocturnes (Piano)	Chopin	Dance Chinoise (Piano)	Taraski
Largo Appassionata (Opus 2, No. 2) (Piano)	Beethoven	Two Preludes (Piano)		Andante Cantabile (Piano)	Chopin
Largo al Factotum, from "Barber of Seville" (Song in English)	Rossini	One Polonaise (Piano)		Musical Box (Piano)	Rebikov
		Drinking Song		Basso Ostinato (Piano)	Arensky
		Nocturne, Opus 23, No. 4 (Piano)	Schumann		
		The Loreley (Song)	Liszt		
		Berendse (Piano)	Raff		

2/6 First Payment brings you the four magnificently bound volumes with over 100 selections. But send no money now. Send Coupon below and learn the facts.

FREE We will send you a prospectus that will tell you the whole story, of interest to everyone who loves music. It gives the full contents of the four volumes and tells the very easy terms on which this unique collection is sold.

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R.T.N. 10/33

Continued from page 281, col. 1.)

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The Rt. Hon. PHILIP SNOWDEN, M.P.

will deal with the Preservation of the South in the evening's talk in the series entitled 'England's Green and Pleasant Land,' from London at 9.15.

SNG 275.2 M

5PY **PLYMOUTH** 400 MC.
750 MC.

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Northern Programmes.

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11.9-12.16: Seventh Programme relayed from University
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 6.00: Weather Forecast For ... 6.55: ...
 7.00: ... 7.15: ... 10.15: ...
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Thursday's Programmes cont'd (May 17)

5WA CARDIFF. 513 M 850 KC

- 2.30 **THE CHILDREN'S HOUR** "In Those Days" (Music by J. L. Harvey) "Old Furniture" (Music by J. L. Harvey) "Rocking Chair—The Story of a Spout" (Music by J. L. Harvey)
- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.35 S.B. from London
- 6.45 **GIRL GUIDES** First Harry Company in the International Camp Fire Ceremony
- 7.0 S.B. from London

7.45 A SYMPHONY CONCERT

Relayed from the Assembly Room, City Hall, the NATIONAL ORCHESTRA OF WALES (Leader ALBERT VOORHOUT), conducted by WARWICK LLOYD.

Fantasia and Pique in E Minor (Sch., arr. Elgar)
LDA BENNETT (Soprano) and Orchestra
Wells, "Thou monstrous fiend" ("Fidelio")
Borchers

ORCHESTRA
Toccata in F..... Bach, arr. Elgar
Air from Suite in D..... Bach
Symphony in G Major..... Mozart

MUSIC-LOVERS prize "the G Minor" for its originality, depth, and weight of expression. Of its four Movements, the First is quick and lusty—full of restless energy and dramatic fire, with an under current of anxiety and mystery running through it.

The SECOND MOVEMENT comes as a beautiful, restful relief after the agitation of the First.

The THIRD MOVEMENT is a cheerful, robust, common-sense Maestri.

The FOURTH MOVEMENT is the swiftest, rushing Finale, whose speed never slackens, though there are moments of tranquillity.

9.0 12.0 S.B. from London 9.30 Local Announcements

2ZY MANCHESTER. 284.5 M 780 KC

12.0-1.0 Gramophone Records

4.30 A BALLAD CONCERT

NORMAN WALKER (Bass)

Youth.....
Glad I am a lost Gaird ("The Magic Flute").....

Shepherd, see thy horse a foaming mane.....
arr. Korby

Ah! my pretty brace of fellows ("B Seraglio").....
The Barber.....

MOLLER GROVES (Recorder)

A Rajput Nurse..... Edwin Arnold

A City Tale..... Miles Bowmer

Violent JACKSON (Soprano)

Let us Chevaliers.....

The Maiden..... Herbert Parry

Someone..... Busby

5.0 Mrs. MABEL OSBORNE: "Some Country Inns"

5.15 **THE CHILDREN'S HOUR**: On the Waves. A Nautical Suite, "On the Briny" (Garr.), played by the Smiths on Trio. Three Songs of the Sea: The Wind from the Sea and Wind, Will to Clow (London, Arnold), The "Old Superb" (Stanford)

Harry Hopewell, "Little Craft of the Sea" led by Robert Roberts

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

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

9.35 S.B. from Sheffield

10.35 12.0 S.B. from London

6LV LIVERPOOL. 297 M 1,010 KC

3.0 **THE CHILDREN'S HOUR** "In Those Days" (Music by J. L. Harvey) "Old Furniture" (Music by J. L. Harvey) "Rocking Chair—The Story of a Spout" (Music by J. L. Harvey)

5.15 **THE CHILDREN'S HOUR** "In Those Days" (Music by J. L. Harvey) "Old Furniture" (Music by J. L. Harvey) "Rocking Chair—The Story of a Spout" (Music by J. L. Harvey)

6.0 London Programme relayed from Daventry

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

9.35 S.B. from Sheffield

10.35 12.0 S.B. from London

2LS LEEDS-BRADFORD. 277.5 M 1,010 KC

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR** "In Those Days" (Music by J. L. Harvey) "Old Furniture" (Music by J. L. Harvey) "Rocking Chair—The Story of a Spout" (Music by J. L. Harvey)

6.0 London Programme relayed from Daventry

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

9.35 S.B. from Sheffield

10.35 12.0 S.B. from London

6FL SHEFFIELD. 272.7 M 1,010 KC

2.30 3.0 London Programme relayed from Daventry

3.15 **BROADCAST TO SCHOOLS**

Mr. R. E. SOWTH, "English Literature—O. A. Ranshaw: The Yorkist in Moors"

3.45 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

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

9.35 **A Choral and Instrumental Programme**

The Sheffield String Quartet

LAURANCE TURNER (1st Violin), NORMAN ROBERTS (2nd Violin), ALAN SMITH (Viola), COLLEEN SMITH (Violoncello)

THE SHEFFIELD ORCHESTRA MALE VOICES QUARTET

Conductor: T. H. R. R. R. R.

9.35 **STRING QUARTET**

Quartet in C Minor, Op. 51, No. 1..... Brahms

Allegro (Quick). First Movement

9.42 **CHOIR**

There is a Tavern in the Town

Trad., arr. T. H. Ratcliffe

It was a Lover and his Lamb..... Dunhill

9.50 **STRING QUARTET**

Quartet in C Minor..... Brahms

Romance (Slow Movement)

9.57 **THE SHEFFIELD ORCHESTRA MALE VOICES QUARTET**

1st Tenor, G. NORTH, 2nd Tenor, T. RATCLIFFE

Baritone, B. MARSHALL; Bass, E. BROOKER

Find my Brown..... J. Flower

Sweetheart..... arr. T. H. Ratcliffe

It is the Miller's Daughter..... Robertson

We're four jolly brothers..... Schubert

10.7 **STRING QUARTET**

Quartet in C Minor..... Brahms

Third Movement: Fairly quick, then a little more adagio

10.13 **CHOIR**

Hymn before Action.....

Process of the Night—A Venetian Boat Song.....

On Hilda Moor baht' at—A Yorkshire Folk Song.....

10.25 **STRING QUARTET**

Quartet in C Minor..... Brahms

Finale—Allegro (Quick)

10.35 12.0 S.B. from London

Programmes for Friday.

5GB DAVENTRY EXPERIMENTAL

(487.6 M. 610 K.C.)

30 THE WORCESTERSHIRE ASSOCIATION OF MUSICAL SOCIETIES

CONDUCTED BY J. C. B. B. B.

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He had a BAD LEG



Nobody is exempt from the danger of a neglected sore - A little Germolene rubbed on the place at once will ensure that ugly developments, such as blood-poisoning do not take place. The up-to-date caustic action, and the tissue building properties of Germolene ensure rapid healing. Germolene constantly heals when other ointments have proved useless. Read the letter below. Germolene does not smart. No household is complete without a tin.

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M. E. P. Dumbleby, of Louth, West
Stockholm, Denmark, writes: "About
three years ago a running sore developed on my
left leg. I tried nearly all sorts of
ointments and lotions, but all of me
small the sore grew worse. As a last
resource I turned to Germolene. The
best of all, the thing I have only used a
few times a day. The sore is healed, and all
the pain gone."

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BRITAIN'S BEST BATTERIES
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Friday's Programmes cont'd (May 15)

(Friday's Programmes cont'd from p. 272)

6FL SHEFFIELD. 172.3 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR:** An Old Story
 The Marvellous Pitcher (Nathaniel Hawthorne)
 Old English Folk Song: 'Where are you going
 my pretty maid?' Dabbling in the Dye
 The Wraggle Taggle G (sung by Mrs.
 Anderson and Wm. Anson. A 'sweet old
 Hot and Strong' (Stephen Sutherland) Two
 Chopin Studies played by Hilda Francis
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local Announcements)
 8.20-11.0 S.B. from Manchester

6KH HULL. 254.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
 1.0 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 (9.15 Local Announcements)
 6.0 London Programme relayed from Daventry
 5.0 **MR. GEORGE DAVEY'S**
 The Fruit Garden
 5.15 **THE CHILDREN'S HOUR**
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local Announcements)

NOTTINGHAM. 275.2 M. 1,080 KC.

- 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local Announcements)

8PY PLYMOUTH. 400 M. 780 KC.

- 12.0-1.0 London Programme relayed from Daventry
 2.30 **BROADCAST TO SCHOOLS:**
 Mrs. MURPHY STONE, 'Flora MacDonald, the deliverer of Prince Charlie'
 2.45 **M. ARTHUR E. HYLAND,** Director, Australian Trade Publications, 'Australia—a British Country'
 3.0 London Programme relayed from Daventry
 5.0 **MISS GLADYS FORREST:** 'Tramps with a knapsack along the Côte d'Azur'
 5.15 **THE CHILDREN'S HOUR:** Goblins and Fairies in Two Flights and a Dart

6.0 London Programme relayed from Daventry

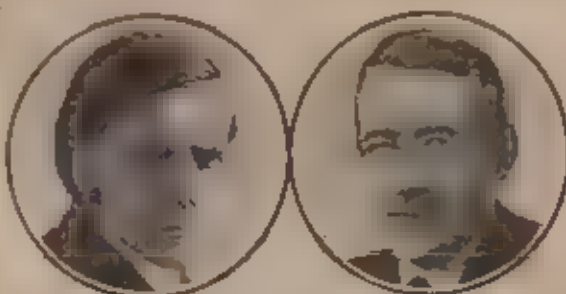
6.30-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
 2.20-2.45 **BROADCAST TO SCHOOLS:**
 Mr. VALENTINE DAVIS, 'The Shore of Colwyn Bay'
 3.0 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR:** Story, 'Hot and Strong' South of
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
 2.40 **BROADCAST TO SCHOOLS:**
 Dr. FLORENCE MOCKENBUD, 'The Living World—III, Plant Defences Against Animals'
 3.0 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**
 6.0 'My Piano and I'
 A Short Lecture-Recital by T. D. Jones
 6.30 S.B. from London (9.15 Local Announcements)
 8.20-11.0 S.B. from Cardiff



Mr. James Maxton, M.P. (left), and Sir Ernest Benn are the two well-known controversialists who will debate the question, 'Riches and poverty are they necessary?' from the London Studio tonight.

Northern Programmes.

5NO NEWCASTLE. 1.5 M. 960 KC.

- 12.0-1.0 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 (9.15 Local Announcements)

5SC GLASGOW. 415.4 M. 740 KC.

- 5.15 **THE CHILDREN'S HOUR**
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.15 Local Announcements)

2BD ABERDEEN. 300 M. 960 KC.

- 12.0-1.0 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 (9.15 Local Announcements)

2BE BELFAST. 366 M. 960 KC.

- 12.0-1.0 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 (9.15 Local Announcements)

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 Varicose Veins
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PROGRAMMES for SATURDAY, May 19

2LO LONDON and 5XX DAVENTRY

(801.4 M. 820 KQ.)

(1,804.2 M. 187 KQ.)

10.15 **SHORT RELIGIOUS**
SUNDAY

10.30 (Devon only) **TIME SIGNAL, GREENWICH;**
WEATHER FORECAST

12.5 **SCHOOLS PRIZES**
The Prizes will be presented by Mr. E. SALTES
DAVIES, Director of Education, Kent Education
Committee

1.0-2.0 **THE CARLTON HOTEL OUTH,** directed
by RENE TAPPONDER, from the Carlton Hotel

3.30 **A LIGHT INSTRUMENTAL CONCERT**
PHILIP CATHIN (Violin)
CLARE CLARK (Piano)

PHILIP CATHIN
Adagio (Slow Movement) De Beriot
Slow Waltz Burmester, arr. Merikanto

3.37 **OLIVE CLOK**
Clare de Lune (Moonlight) Debussy
Colibri's Cake Walk, Debussy

3.45 **PHILIP CATHIN**
A Memory Philip Cathin
Serenade, "Columbine", Philip Cathin

3.52 **OLIVE CLOK**
Fate Herbsman, Poldini

4.0 **DANCE MUSIC**
THE PICCADILLY PLAYERS
Directed by AL STABITA
From the Piccadilly Hotel

5.15 **THE CHILDREN'S HOUR**
Candies and Lollipops
"Pear-drops," "Stick-jaw," "Lollipop," "Bull's-
eyes" and "Turkish-delight," will be provided by
KATE WINTER

The story of "The Little Boy who was Sticky"
has been contributed by Madeline Darnes, and
a popular favour will be added to the Pro-
gramme by "Hot and Strong" (a story by
STEPHEN SOUTHWOLD)

6.0 **ORGAN RECITAL by RENEKALD FOORT**
From the Palladium

6.30 **TIME SIGNAL, GREENWICH WEATHER FORE-**
CAST, FIRST GENERAL NEWS BULLETIN

6.45 **MISS E. E. HULME** Eye-witness account of
the Ladies' International and Open Golf Cham-
pionship

7.0 **MR. BASIL MAINE:** "Next Week's Broadcast"
M. 5

7.15 **THE FOUNDATIONS OF MUSK**
BRAHMS' VIOLIN AND PIANO SONATAS
played by WILLIAM PRINCE (Violin) and
VICTOR HELY HUTCHINSON (Pianoforte)
Sonata Movement (Scherzo) in C Minor

BRAHMS once collaborated with Schumann
and another composer in writing a Violin
and Pianoforte Sonata. The third man was
Dietrich, a pupil of Schumann. It was Schumann
who, in 1853, proposed that the three of them
should compose a work specially for a concert
that the violinist Joachim (always one of Brahms'
greatest friends) was to give. Dietrich wrote
the first Movement, Schumann the second,
Brahms the third (the Scherzo we are to
hear) and Schumann the last. At the
head of the work Schumann wrote "In ant-
icipation of the arrival of our beloved and honoured
friend Joseph Joachim, this sonata was written
by Robert Schumann, Albert Dietrich and
Johannes Brahms"

Joachim kept the manuscript, the Movement
by Brahms was not published until over fifty
years later

7.25 **Sports Talk: MR. F. J. COYNE:** "Doing it
in your head"

DIVING can, according to the skill of the
diver, be anything from a very easy
way of getting into the water to a performance
involving tight-rope walking in dexterity and
ballet-dancing in grace. Mr. Coyne is a prominent
member of the Amateur Diving Association—
one of those people whom we have all seen on the
news films doing jack-knife and swallow dives
from incredible heights; in fact, he is so eminent
amongst them that he will probably represent
Great Britain at the Olympic Games.

7.45 **VARIETY**

"REFUSALS OF MARGARET"
Margaret PHYLIS PASTOR
Gemma WOLFEKSTAN BECK

W. H. SQUIRE (Violoncello)
IVAN FURTH and PHYLIS SCOTT (Duo)
MAURICE COLE (Pianoforte)
ELSIE CHAMBERS and MEGAN THOMAS in Solos
and Duets

8.0 **WEATHER FORECAST, SECOND GENERAL NEWS**
B. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

9.15 **MR. A. B. B. VALEN**
"H. have in
Britain: III The Heart
of the Highlands"

TONIGHT Mr. Valentine will describe some
of the most famous country in Great
Britain—the wild and rugged Highlands at their
most accessible point. The lofty mountains
the purple glens and silver lochs of the Highlands
stretch Northward for another hundred miles,
but the part with which he will deal is the north-
ern half of Perthshire, with its easy reach of
Edinburgh from Glasgow, and its easy reach of
the Cairngorms. A picture Loch Rannoch
K. and the water garden at Speyside

9.30 **Local Announcements. (Devon only) Ship**
ping Forecast

9.35 **AN ORCHESTRAL CONCERT**

THE WIRELESS ORCHESTRA, conducted by
STANLEY ROBINSON

ORCHESTRA
Second Hungarian Rhapsody 1. 2.

9.45 **CHOIRS and Orchestra**
The Camp (Welsh Fighting Song) 1. 2.
Seventeen come Sunday (Folk Song) 1. 2.

9.50 **ORCHESTRA**
Mouset in E Flat 1. 2.

9.55 **CHOIRS**
It's oh to be a wild wind 1. 2.
Bell Practice 1. 2.

10.5 **ORCHESTRA**
Two Fairy Tales
Scherzo from A Midsummer Night's Dream
Mouset in E Flat

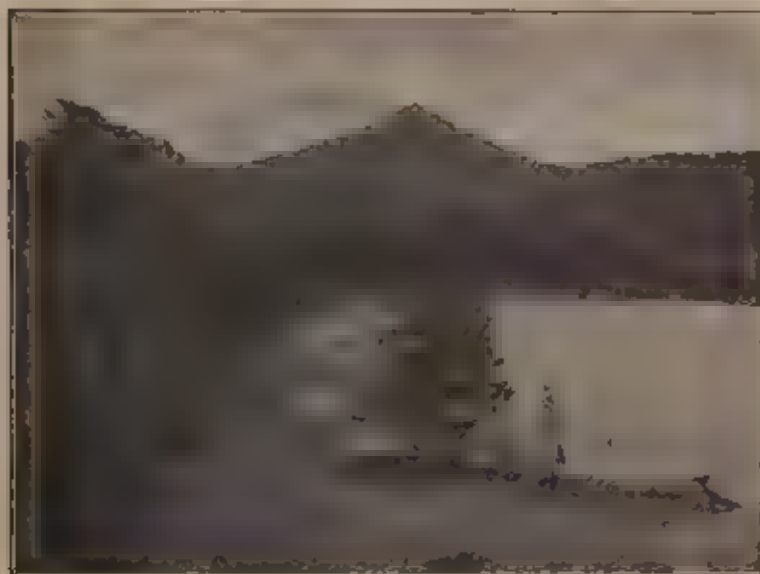
Park's M. 10.0 1. 2.

10.15 **CHOIRS and Orchestra**
Three Old Songs:
The Mermaid 1. 2.
D. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.
The Three Crows 1. 2.

10.25 **ORCHESTRA**
Pomp and Circumstance March, No. 2 1. 2.

10.30-12.0 **DANCE MUSIC: THE SAVOY**
ORCHESTRA: FRED ELIZABETH and his Music from
the Savoy Hotel

Saturday's Programmes continued on page 276.



IN THE HEART OF THE HIGHLANDS.

Two glimpses of lovely Highland scenery in the country which Mr. Valentine will describe in his holiday talk tonight. The one on the left shows Loch Rannoch, with the peak of Schichallion beyond and on the right is a view over the valley of the Spey, with the line of the Cairngorms showing clear against the sky.

INGERSOLL
YANKEE

10/6



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Renowned for Accuracy and Reliability. See the
list of Ingersoll Watches and Clocks at any
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**ELECTRICAL
RECORDS**
MARCONI CO'S PROCESS
**The Bells and Organ of
St. Martin-in-the-fields**
No. 225. The famous bells so popular with all
listeners-in are wonderfully recorded for this
number as they chime and play hymn tunes.
On the reverse is a fine organ solo, "Miserere"
(Benedict).

**St. Martin-in-the-Fields
Organ and 2,000 Voices**
Perfectly reproduced broadcast service.

NO. 222. 'Ye Watchers and ye holy ones.'
'My God, my Father, make me strong.'

NO. 223. Psalm 65.
'Glory to Thee, my God, this Night.'

KENNETH PURVES
The Famous Boy Chorister
NO. 224. 'Angels ever bright and fair.'

'Come, Holy Ghost, our souls inspire.'
Wonderful numbers by Harry Dearth, Military
numbers by H.M. Welsh Guards, and the
latest Dance Successes by the best Bands.

Obtainable from MARKS & SPENCER LTD.,
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BOOTS THE CHEMISTS and all principal retailers
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Definitely the equal
of any record at
any price. Playing
Duration equal to
the average 10-inch
Record.

VOCALION GRAMOPHONE CO., LTD., HAYES, MIDDLESEX



Miss 'Diploma' is
Writing
Cheques

£200

**LIMERICK
LAST LINES**

There was a dyspeptic old squire
Whose spirits rose higher and higher
When he found that, with ease,
He could eat Crustless Cheese

CONDITIONS.

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

Competition, WILTS UNITED DAIRIES LTD. (Dept. 9)
TROWBRIDGE, WILTS.

Closing Date: Entries must reach us not later
than Wednesday May 23rd, 1928.

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

Some Winning Last Lines
More than £3,500 distributed already

£50 WINNER.

Said a young married husband named Bill,
"I don't want to grumble, but still,
If you don't get 'Diploma'
You'll ruin me a farmer."
Her reply saved her house: Keep on Bill!

£20 WINNER.

Said a charming young maiden of Kent
"On a Leap Year proposal I'm bent."
On a Crustless box cover
She wrote "To my lover"
Now she mends and he pays "the rent."

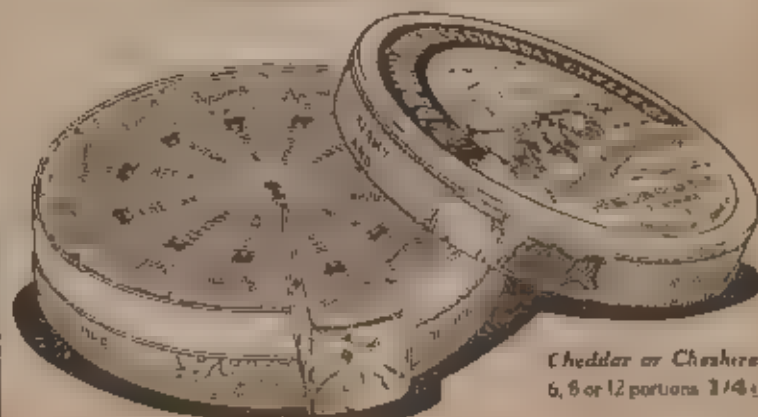
£20 WINNER.

Said a young married husband named Bill,
"I don't want to grumble but, still,
If you don't get 'Diploma'
You'll find me a scouter."
A nice thing! I like that "said Jill."

£20 WINNER.

Said a charming young maiden of Kent
"On a Leap Year proposal I'm bent."
On a Crustless box cover
She wrote "To my lover"
"Happy Easter fled" both of them spent

DIPLOMA
The ENGLISH CRUSTLESS CHEESE



Cheddar or Cheshire.
6, 8 or 12 portions 1/4 lb.

Saturday's Programmes cont'd (May 19)

5GB DAVENTRY EXPERIMENTAL

(401 B.M. 6.00 C)

The following programmes are broadcast on 5GB DAVENTRY EXPERIMENTAL

30

(Continued from page 27)

'Messiah'

Performed by THE WORCESTER-LEICESTER ASSOCIATION OF MUSICAL SOCIETIES

Relayed from the Town Hall, Birmingham

Soprano

F. J. A. COTE (Soprano)

A. J. VANDERK (Contralto)

S. J. WILSON (Tenor)

JAMES HOWELL (Bass)

THE BIRMINGHAM (B.B.C.) AUGMENTED

Orchestra

(Leader, FRANK CASTELL)

Conducted by Sir HUGH ALLAN

G. D. CUNNINGHAM (Organ)

The Interval will occur at approximately 4.30, and during this period

Tom Bromley (Pianoforte) will play from the Studio

Consolation, No. 3 } Least
Tenth Hungarian Rhapsody }

A DETAILED note of all the numbers in the Oratorio has been given in previous issues. It will suffice now to remind listeners that the work is in three parts, and that after the Overture (in two sections, one broad and dignified, the second quicker, strong, and spirited, the first few solos and choruses in Part One consist of Isaiah's prophecies of the coming Messiah, this section culminating in the jubilant outburst of 'For unto us a Child is born.

Then comes the beautiful, restful contrast of the Pastoral Symphony, an interlude preparing for the Annunciation solos. The first Part ends with the well-loved scene 'He shall feed His flock' and 'Come unto Him, all ye that labour,' with the Chorus 'His voice is crav.'

The opening of Part Two speaks of the Atonement, and goes on to rejoice in the triumph of Christ's power—'Lift up your heads, O ye gates! Who is the King of Glory? The Lord strong and mighty.'

At No. 27 'The Lord gave the word' begins the 'Missionary' sentences. 'Why do the nations' follows, and 'Thou shalt break them.' The great 'Hallelujah' Chorus concludes this part of the work.

PART THREE. After 'I know that my Redeemer liveth' comes the most dramatic part of the Oratorio. The solemn, subdued 'Since by man came death' is answered triumphantly with 'By man came also the resurrection of the dead.' 'For as in Adam all die' is answered by 'Even so in Christ shall all be made alive.'

Follows 'The trumpet shall sound,' and the solos and choruses affirming the glorious certainty of the victory over death.

The two final choruses are an ascription of praise—'Worthy is the Lamb . . . and honour be unto Him.' 'Amen'

5.30 A PIANOFORTE RECITAL BY TOM BROMLEY

Intermezzo in E Minor, Op. 4

Nocturne (Op. 9)

Scherzo and Finale from Sonata in E Minor, Op. 50

Schumann

Chopin

5.45 THE CHILDREN'S HOUR (From Birmingham)
Dorothy Sedgwick tells a story, by Elvira B. Richard
and songs by Gilbert Ford (Bartone). Read
by Dorothy Sedgwick

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

6.45 LIGHT MUSIC

THE ERNEST LEGGETT LONDON OUTET

THELMA PETERSEN (Soprano)

OUTET

Fantasia on Opera Themes arr. Tobias

7.0 THELMA PETERSEN

Soprano

Ducks on a Pond

Good Morning

L. R. 10.12.39

L. R. 10.12.39

L. R. 10.12.39

7.7 OUTET

Swirl Dance Cham. arr.

Swirl Dance Cham. arr.

Spanish M. Cham. arr.

Spanish M. Cham. arr.

Spanish M. Cham. arr.

Morning Dew, Wild Flowers; The Old Oak

Tree arr. on the H. arr.

7.25 THELMA PETERSEN

Soprano

Smoke my lady's hair

A. B. 10.12.39

Huntley

L. R. 10.12.39

Huntley

7.32 OUTET

Swirl Dance, 'Tobacco'

Cham. arr. Rob. arr. Ernest Leggett

A Love Sonnet Herbert

A Love Sonnet Herbert

7.45 A POPULAR CONCERT

Relayed from the Assembly Rooms, City Hall,

Cardiff

S. H. from Cardiff

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Overture to 'Ivan' Rimsky Korsakov

Ivan Overture Rimsky Korsakov

Song of Perseus T. arr.

Song of Perseus T. arr.

Song of Perseus T. arr.

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Song of Perseus T. arr.

Song of Perseus T. arr.



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ANSSEAU . . .

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PERTILE . . .

. . . SCHIPPER

SHERIDAN . .

. . . WIDDOP

ZANELLI . . .

Ask your dealer to give you full particulars of these records; also ask for a copy of the second special list of "His Master's Voice" Opera Records containing many records made by some of the above artists.

"His Master's Voice"

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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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Saturday's Programmes continued (May 19)

SWA CARDIFF. 255 M. 800 KC.

12.0-12.45 A POPULAR CONCERT

Relayed from the NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
Waltz, "The Beautiful Blue Danube"
N. and Dances
S. and D. "Rose Marie"

1.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: "The Armadillo at the Zoo," by Gladys Davidson. "Henry Heatherkin's Web," by Owen Bowen. Songs: "The Elephant," and "The Mare" (Bosley). "A Stern Story" (Gower).

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 EVELY NEWBERRY: "Eastern Cameos—Ten for Two with a Chance General"

7.15 S.B. from London

7.25 MR. NORMAN RICHES: "Champion's Comedy Club." Mr. Llandaff Woods. "West of Long Land Sport"

7.45 A POPULAR CONCERT

Relayed from the Assembly Room, City Hall
Relayed to Daventry Experimental

THE NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRATHWAITE

Overture to Ivan Rimsky-Korsakov

ENID CHURCHMAN and Orchestra

Song of Farewell Tchaikovsky

ORCHESTRA

Berolius (Cradle Song) Strauss

Second "Peer Gynt" Suite Grieg

ROSE SWEETLAND (Pianoforte) and Orchestra

Area Saint-Saens

ORCHESTRA

Solo

ENID CHURCHMAN and Orchestra

... ..

THROUGH the midday crowd in the square of

See, he glides a dark, fascinating girl.

It is Carmen. She sings of love, and, using all

her powers of attraction, dances to the slow,

swaying rhythm of the Spanish Habanera.

ORCHESTRA

First Hungarian Rhapsody

8.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

9.35 'The Manx Mascots' Concert Party

Relayed from the LLANDAFF FIELDS

A QUARTET

DERWENT and the FOUR EVELA GIRLS

JACK H. ROYCE, Com. Impressionist,

and "Little Ocotocah"

"Poor Com," by JACK and the FOUR

EVELA GIRLS

A Dramatic Affair, by NORMAN

LANGFORD and DOROTHY FORD

PAULINE LAWRENCE, Entertainer at

the Piano

NORMAN LANGFORD and CLAUDE

DERWENT sing and sing

IVON NELSON (Baritone) will sing "A

Warwickshire Working"

A Winking Cameo by the COMPANY

The FAMOUS MANX MASCOTS who

you all Good-night

10.30-12.0 S.B. from London

2ZY MANCHESTER. 350.5 M. 780 KC.

3.30 A STUDIO CONCERT

Overture, "Opéra Bouffo"

Selection from "Polémon and Douch"

CHARLES HUBSON (Baritone)

Devon

When the King went forth to war

... ..

WINTERED GRINDY

Polonaise, Op. 40, No. 1

Nocturne, Op. 15, No. 2

CHARLES HUBSON

Captain Mac

Son Moods

Song of Hybris the

ORCHESTRA

Selection from "The Dollar Princess"

WINTERED GRINDY

Waltz

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MALE VOICE CHORUS

The

Volga Boat Song

... ..

... ..

The Death of Tannhauser

The Adjudicators in the above tests are

Professor GRANVILLE BANTOCK and Dr.

J. H. MOODY

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

9.35 A BAND CONCERT

BALENDALE'S (Manchester) WORKS BAND

Conducted by J. JENNINGS

Overture, "Operatic Medley"

Second Suite, in F

Cornet Solo, "Hansel and Gretel"

(Soloist, ALBERT RUSSELL)

Selection of Louis Armstrong's Songs

Selection from "A Waltz Dream"

Patrol, "With Kilt and Sporan"

... ..

AMONG the leading composers of the day who

have turned their attention to the Military

Band is Holst, who has written two delightful,

tuneful Suites for this medium.

It is the Second of these Suites that will now be

played. It is made up of four separate pieces.

Most of the tunes in them are old English.

The First piece is a lively, swinging March.

Two old tunes appear—Swains Town and

Cloudy Banks.

The Second is a pensive Song Without Words.

The tune is I'll love my love.

The Third is the blith Song of the Blacksmith.

The anvil is very aggressive.

The Fourth is an exhilarating Fugue on

The Dargason, and introduces the two old tunes

Proclamation.

10.30-12.0 S.B. from London

6.1 V LIVERPOOL 327 M. 1,010 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: S.B. from Man-

chester

5.50 Liverpool Letters

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 The Institute of Theosophy Annual Congress

... ..

Congress by Mr. ROBERT T. SMITH,

President of the Institute

7.15-12.0 S.B. from London (9.30

Local Announcements, Sports

Bulletin)

2.15 S.B. from London

LEEDS-BRADFORD. 377.5 M. & 252.1 M.

1,000 KC. & 1,150 KC.

3.30 London Programme relayed from

Daventry

5.15 THE CHILDREN'S HOUR: S.B. from Man-

chester

5.50 Local Birthdays and Letters

6.0 London Programme relayed from

Daventry

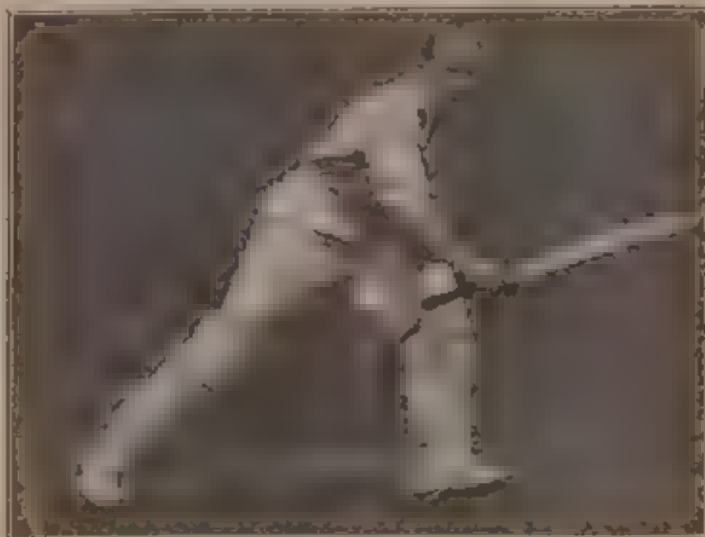
6.30 S.B. from London

7.45 S.B. from Manchester

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

Announcements, Sports Bulletin)

(Saturday's Programmes continue on p. 20)



STEALING A RUN.

An action picture of Mr. Norman Riches, the old Glamorgan and Wales cricketer, who tonight resumes his Saturday evening work on cricket from Cardiff at 7.25.

THE NEW METHOD - TRICKLE CHARGING!



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Please send me at once full detailed description of your new Trickle Charger.

Name

Address

Date

Saturday's Programmes continued (May 19)

Continued from page 277

6FL SHEFFIELD. 112.7 M.
1,000 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR. S.B. from Manchester

5.50 Letters and Birthdays

6.0 AN ORGANY RECITAL
By VIRGIL DAWSON
Relayed from the A.S.C. Hall

6.30 S.B. from London

7.0 S.B. from Liverpool

7.15 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London. 9.30 Local Announcements; Sports Bulletin

6KH HULL. 89.1 M.
1,070 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR. S.B. from Manchester

5.50 Letters and Birthdays

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Liverpool

7.15-12.0 S.B. from London. (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 320.1 M.
870 KC.

12.0-1.0 Local Programme relayed from Daventry

3.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London. 9.30 Local Announcements; Sports Bulletin

5NG NOTTINGHAM. 275.2 M.
1,090 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.
750 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

7.25 S.B. from Glasgow

7.45-12.0 S.B. from London. 9.30 Local Announcements; Sports Bulletin; Local News

6ST STOKE. 294.1 M.
1,070 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR. The Station Time-Light Music

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.
1,070 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 M.W.H. News. (Continued from page 277)

7.15 S.B. from London

7.45 S.B. from Cardiff

9.0-12.0 S.B. from London. 9.30 Local Announcements; Sports Bulletin

Northern Programmes.

5NO NEWCASTLE. 595.5 M.
900 KC.

4.30 London Programme relayed from Daventry. 4.15-5.00

5.15 THE CHILDREN'S HOUR. 5.00 London Programme relayed from

5.30-7.00 S.B. from London. 7.0 M.W.H. News

7.15-8.00 S.B. from London. 8.00 M.W.H. News

8.15-9.00 S.B. from London. 9.00 M.W.H. News

9.15-10.00 S.B. from London. 10.00 M.W.H. News

10.15-11.00 S.B. from London. 11.00 M.W.H. News

11.15-12.0 S.B. from London. 12.00 M.W.H. News

12.15-1.0 S.B. from London. 1.00 M.W.H. News

1.15-2.0 S.B. from London. 2.00 M.W.H. News

2.15-3.0 S.B. from London. 3.00 M.W.H. News

3.15-4.0 S.B. from London. 4.00 M.W.H. News

4.15-5.0 S.B. from London. 5.00 M.W.H. News

5.15-6.0 S.B. from London. 6.00 M.W.H. News

6.15-7.0 S.B. from London. 7.00 M.W.H. News

7.15-8.0 S.B. from London. 8.00 M.W.H. News

8.15-9.0 S.B. from London. 9.00 M.W.H. News

9.15-10.0 S.B. from London. 10.00 M.W.H. News

10.15-11.0 S.B. from London. 11.00 M.W.H. News

11.15-12.0 S.B. from London. 12.00 M.W.H. News

12.15-1.0 S.B. from London. 1.00 M.W.H. News

1.15-2.0 S.B. from London. 2.00 M.W.H. News

Publications Subscriptions Scheme.

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

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Summer 1938 First Half of Session.		School Syllabus Secondary School Syllabus Manchester Syllabus Newcastle Syllabus Scottish Secondary Syllabus Cardiff Syllabus Music Manual Boys & Girls of Other Days (Cont.) English History & Geography Out of Doors from Week to Week The English and Shakespeare knew French Manual Glasgow French Manual Glasgow Nature Study		issued Monthly, June The Girl of the Golden West July. The Daughter of the Regiment		(Please strike out Form not required.) LIBRETTI (a) Please send me copy (copies) of each of the next Twelve Opera Libretti as published. I enclose P.O. No. or cheque value in payment at the rate of 2/- for a series of twelve. SCHOOL PUBLICATIONS (b) Please send me copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three seasons. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. AIDS TO STUDY PAMPHLETS (c) Please send me copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three seasons. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. ALL PERIODICAL PUBLICATIONS (d) Please send me copy (copies) of each of the above periodical publications. I enclose P.O. No. or cheque value in payment at the rate of 10/- for one copy of all such publications.	
NOTE: The above scheme does not prevent any listeners obtaining individual pamphlets as formerly at 2d. post free. In particular, applications are invited for the libretto of the opera 'The Girl of the Golden West' which is to be broadcast from CB on June 11 and from London, Daventry, and other stations on June 13.							
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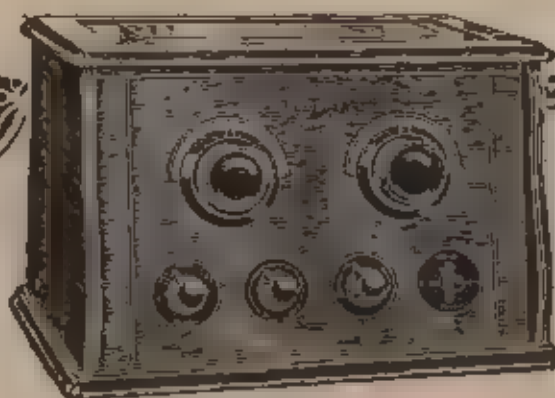
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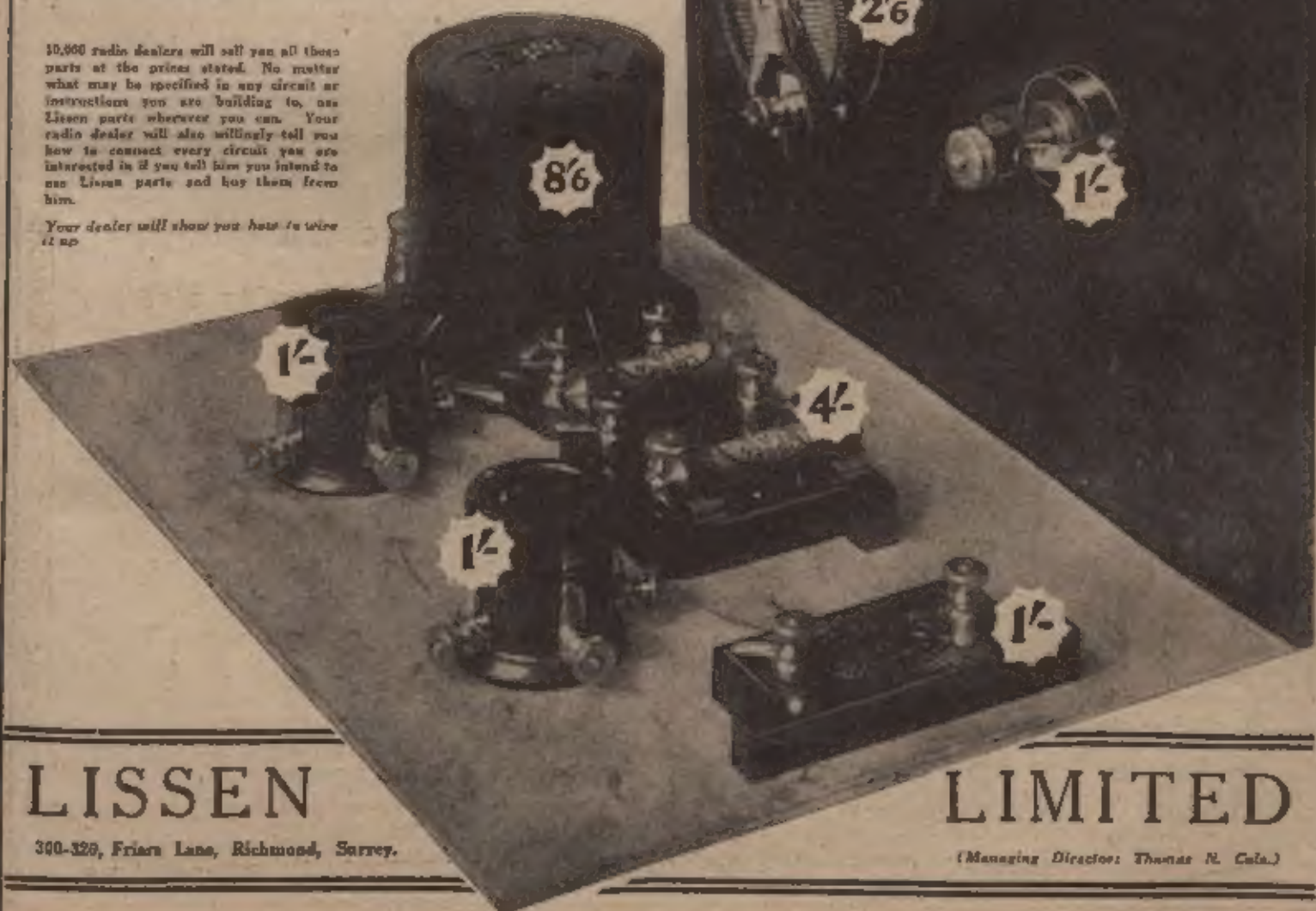
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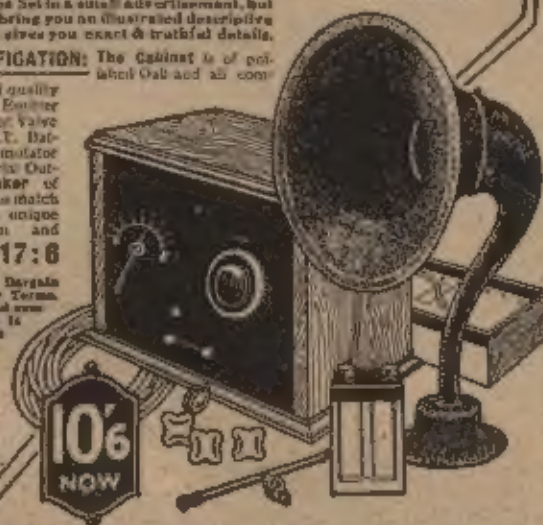
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