

EVERY PROGRAMME FROM EVERY STATION (May 20-26)

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The Music of Today

On no question is public opinion more sharply divided than on that of Modern Music. 'Is Bartok Mad?' asked Percy A. Scholes in a recent article, and drew to the Editor thousands of letters from listeners in every part of the country. But what do the famous Hungarian and his contemporaries stand for? And how do they stand in relation to each other? In this, the Seventh and concluding Chapter of his 'Miniature History' of Music Mr. Scholes deals with the aims and achievements of the composers of our own time—Bartok, Schönberg, Scriabin, Elgar, etc.

THE most difficult and thankless task that any writer on music can undertake is to attempt to classify the composers contemporary with himself. There are so many of them and Time, the great critic, has not yet weeded. They are so various, and 'one man in his time plays many parts,' changing greatly in behaviour as he marches forward from youth to old age. The critic brings his microscope to bear upon a group of composers and, lo! the microscope has turned into a kaleidoscope with a series of images ever changing in relative position and in colour.

The handiest simple division, it seems to me, is into two groups—the New Romantics and the Anti-Romantics. But it must be clearly understood that this division is not absolute, and that some composers have produced works that would entitle them to consideration under both heads. At all events, the very headings of this division (whichever composers we may decide to bring under each heading) make it clear that there are two main trends in music today—the trend of those who are carried along by the as yet unspent Romantic impulse of the last century, and the trend of those who resist

that impulse and are, indeed, many of them in active revolt against it.

Strauss, Elgar, Scriabin, Schönberg

Strauss I look upon as certainly a Newer Romantic. In his work (his *Tone Poems* and his Operas) he 'produces' the line of that of Liszt and Wagner. Wagner took the harmony and orchestration of Beethoven and introduced new subtleties into it and Strauss has taken the harmony and orchestration of Wagner and gradually 'subtilized' it still farther. The feeling of all Strauss has written is definitely romantic. Elgar, too, with his



FOUR OUTSTANDING FIGURES IN MODERN MUSIC

(From left to right) Bela Bartok, the Hungarian Anti-Romantic; Alexander Scriabin, the Russian Romantic who died in 1915; Igor Stravinsky, whose *Oedipus Rex* was broadcast last week; and Richard Strauss.

noble' musical themes and his mysticism and his warm, rich orchestration, I look upon as a Newer Romantic, and one of the worthiest. Holst and Vaughan Williams are in the main romantic, though in some of their works they adopt a style approaching that of the Anti-Romantics.

The feeling of all that Scriabin wrote is romantic; he evolved, step by step, a system of harmony and melody and even orchestration, peculiar to himself, but, whether in his earlier piano works he is emulating the grace of Chopin, or in his later piano and orchestral works trying to express the emotion of his own particular brand of theosophical thought, he is always intensely romantic.

Schönberg, too, is, it seems to me, a Newer Romantic. His early string sextet, *Resplendent Night* ('Verklärte Nacht') and his *Songs of Gurra* ('Gurrelieder'), whatever traces of his own personality they may show, are quite in the Wagner tradition. Both these pieces have been broadcast by the B.B.C. upon 'state occasions,' when thousands of the readers of this journal were listening, and they will probably be able to confirm that view from their recollections.

In his latest works Schönberg uses a harmony (or a deliberate dis-harmony) so novel, and to less tolerant ears so extruding, that the essential romanticism of his feeling may escape many listeners. But he is, I think, generally or always romantic in feeling, and certainly the literary texts he sets are such. The romanticism of both texts and music is, to my mind, often over-ripe (not to use a stronger word), and to me Schönberg lies under the suspicion of being a romantic decadent—but that is a personal view, and not to be dogmatically imposed on my readers, but only to be gently suggested for their consideration. Sometimes, nowadays, Schönberg, who in his earlier orchestral works called for immense instrumental resources, thins down his requirements to a very few instruments, producing a few mere lines of contrastingly coloured tone; in this he resembles the Anti-Romantics now to be discussed, but in feeling I think him to be definitely a romantic.

Stravinsky and Bartok.

Stravinsky and Bartok I look upon as the two typical Anti-Romantics. Stravinsky in his earlier settings of the Diaghilev Russian Ballets accepted very romantic subjects (*The Firebird*, *Petrouchka*, etc.), but his treatment always showed at least a tendency away from the 'subjective' and towards the 'objective.' Many foolish things have been said about Stravinsky's 'objectivity' in such works as *The Rite of Spring* ('Le Sacre du Printemps'), and some other works, which have been claimed as symphonic in intention when all the time they are obviously closely detailed settings of a ballet 'programme.' Nevertheless Stravinsky veers strongly in the anti-Romantic direction, and now that he is devoting himself less to the provision of Ballet scores and more to 'absolute music' (the Piano Concerto and the Piano Sonata have both been broadcast) this will be the more easily seen. In these last works he is deliberately seeking a new 'classicism.' Many listeners in hearing

them must have recognized a great deal of Bach influence. The harmony is not by any means always such as Bach would have approved in the work of one of his pupils, and as for the counterpoint, well, just as a well-schooled lawyer can often 'drive a coach and four through an Act of Parliament,' so Stravinsky can produce something



Sir EDWARD ELGAR, O.M.

'the Newer Romantic' with his 'noble' musical themes, his mysticism and his warm, rich orchestration.

that to a casual glance of the eye looks like the authentic Bach-period weaving of melodies, yet to the ear sounds like something a good deal more pungent. There is, however, no saying where Stravinsky will end. He actually now often closes his pieces with plain simple chords such as any village schoolmistress could play on her harmonium—the common chord, C-E-G, and the like.

Both Schönberg and Stravinsky are very fond of theorizing, but, as it seems to me, Schönberg often theorizes before he starts

tion, to be placed beside Stravinsky. He is seeking to cast off the romantic clothing of the Nineteenth Century, and when in a broadcast programme he suddenly appears naked and unashamed, no wonder that some of us put our hands to our eyes and cry 'Fie!'

Experimenters and our Duty to Them.

What will come of all these experiments? Nobody can say. It may be that today's experimenters will be forgotten save by the erudite writers and conscientious readers of Twenty-first Century works on the history of music. Yet if this happens, perhaps the world will be none the less indebted; for the work of the Anti-Romantics of today may be as the laying of a foundation which is to lie underground yet to support a brave structure.

Certain it is that the romantic style often seems near exhaustion. Can anything valuable now be done in that style or shall we make a clean start, as, at the beginning of the Seventeenth Century, the Florentine band of experimenters (see Chapter II), realizing, more or less consciously, that the unaccompanied choral style of Palestrina and Byrd was nearing exhaustion, turned to something else—something which at first must to many listeners have seemed crude and paltry as compared with the glories of what it was trying to supersede, yet which proved to be the basis of all the music of the following three centuries.

The present is certainly an age of experiment. Men are experimenting in the combination of keys, and in the introduction of quarter-tones and third-tones and even of twelfth-tones. They are experimenting in orchestral tone. They are trying new devices in Melody, Harmony, Counterpoint. Form—in all the 'elements' of music outlined in my first chapter.

To me some of the experiments are mad, and when I think so I say so. But I say so with this reserve—that the keenest music-lovers of the past have often used that word 'mad' about music that is now welcomed by every listener, simple or learned.

'The real purpose of history,' began the first chapter of this series, 'is to explain the present, to show how we and our ways came about, and thus partially to interpret us to ourselves.' On reflection that is only part of the purpose of history, and another part is to help us to bear tolerantly what the future may bring. The eye that can look back to the one distant horizon can look forward to the other. Man's journey hither has been one of effort and trial, but has been worth it all, and his journey hence will also be one of effort and trial but, emboldened by retrospect, we may expect that it, too, will bring a reward.

The great need of the moment is patience. If we cannot always applaud these vigorous runners, let us at least not obstruct them.

KEY DATES.

Elgar ..	..	..	born 1857.
Strauss ..	..	..	born 1864.
Scriabin ..	..	..	1872-1915.
Schönberg ..	..	..	born 1874.
Bartok ..	..	..	born 1881.
Stravinsky ..	..	..	born 1882.

(The above are arranged in order of birth.)

The SPECIAL WHITSUN HOLIDAY NUMBER

of *The Radio Times*, on sale next Friday, May 25, price 2d., will contain stories and articles by

BOHUN LYNCH
E. V. KNOX
HANNEN SWAFFER
VICTOR FRANCE
PERCY A. SCHOLLES
THE CHIEF ANNOUNCER.
etc., etc.

and then works to a theory, whilst Stravinsky, who to hear him talk does the same thing, in reality usually works under a sub-conscious impulse, in however experimental a mood he may be, and then theorizes afterwards—the safer plan.

The much-reviled, yet essentially gentle, Bartok is, for my purposes of rough classifica-

The Talk of the Week No. 18

What They Will Collect in 2042

In this talk, given on March 9, Mr. Richard Hughes, in his style of quiet fantasy, draws back the curtain on the year 2042 A.D., when a roadside petrol pump has become an object of vertu and mankind takes as much pride in living in a disused railway station as it does nowadays in possessing a Queen Anne cottage.



'You all know what a craze there is nowadays for antique-collecting.'

YOU all know what a craze there is nowadays for antique-collecting, and more especially for buying old cottages, old watermills, old windmills, and even old barns, to go down to for the week-ends. Stock-brokers pay fancy prices for hovels that a plough-boy would have turned up his nose at fifty years ago; it seems to be becoming the rule that once a place is too old and uncomfortable to be fit for habitation by the poor, it is just about old enough and uncomfortable enough to be fit for habitation by the rich.

Now, I want to show you tonight what that craze will be like in a little more than a century from today. By then, all that we consider modern and ugly and vulgar will be rare and old and curious. Roads and railways will have disappeared, and all transport will go by air; so people will look back to the days of trains and motors as romantically as now we look back to the days of coaching. Where we live in mills and old thatched cottages, they will all scramble to buy disused railway stations and garages, while a genuine George V period umbrella will be worthy of a glass case in a museum.

So suppose now that this is not the year 1928, but the year 2042, and your great-granddaughter is writing a letter to a friend about the lovely little country railway station she and her husband have just bought.

Ye Olde Railway Statione
Miggleham,

March 9, 2042.

Well, my dear, in spite of the fact they are so sought after, we have succeeded, as you see, in snapping up one of the most perfect little Queen Victoria Railway Stations in the country! It is simply an architectural gem, and the experts agree it can't be later than 1890 at the very newest. We decorated it in proper period style, with some beautiful old framed posters of 'Whisky' and quaint 'Hair-restorers' and things, that James picked up for a mere song: just think, he got them in Charing Cross Road for a few pounds each—the man simply can't have known their value, and they're not fakes either. Of course, we are keeping all the quaint old names of the original rooms; we feed in the 'Booking-office,' for instance, and we have arranged a runaway through that cute little hatch into the 'Waiting-room'

(kitchen now), so that the dishes all run in on a little electric trolley made of a pair of beautiful old Edwardian roller-skates. Then the two boys have the 'Down-booking-office,' and Henry has the 'Lamp-room' for his own private den, and the girls have the 'Left-luggage-office' (isn't that a beautiful word?), and for the babies we have had the Bridge restored, and, my dear, it makes the most delightful nursery you ever saw—rather expensive, of course, but then, so much of the cast-iron-work needed replacing (as well as the glass) and even a good reproduction of old cast-iron costs a fortune nowadays—and it's decorated with aluminium paint, made from the original recipe used for lamp-posts and found in the archives of the L.C.C. We have had wireless heaters installed—well, one has to, stations are rather draughtily built, with those big gaps for the trains to come in, aren't they?—and so we get our warmth direct from Nigeria all right, and when we have had a nice parquet laid on the platforms we shall be able to give the loveliest dances, with cold supper on the Book-stall (one of the best-preserved in England, with traces of the original graining), and there's room to park any number of 'planes in the space between. I want Henry to excavate and see if he can find some lengths of old 'line,' in order fully to recapture the old-world atmosphere of the Railway Days, and I don't think they will interfere really much with parking the 'planes, do you?

But, of course, the absolutely lovely thing about the place is its garden, laid out on the opposite faces of the original cutting, with winding, old-world cinder-paths, and asphalt lawns edged with humps of chalk. Naturally the centre of the whole design is a Petrol-pump—well, it would hardly be a period garden without one, would it? And ours is a real beauty—Shoal-Mix, middle manner, with just those scratches of wear you can't imitate—and we have painted it red, white and blue—so characteristic of the age, don't you think? My dear, I don't know what it is about a Petrol-pump, but to my mind it recalls more vividly than anything else all the beauty and romance of the romantic nineteen-twenties and thirties.

I sometimes creep out at sunset, my dear, and lean my head against its lovely smooth patina and drop a salt tear or two in memory of the leisurely, darling,

wicked old motoring age it typifies, of the dashing young gallants in their brilliant tweeds or dress-suits, and the girls in their skirts and long hair—yes, I know it was a terribly licentious and wicked age, with the most barbarous manners and no modesty at all in the modern sense. They talked about just anything and did it too, and what their books must have been like before they were expurgated, well, I blush to imagine, so I suppose I ought to be thankful for being born into a world of modern refinement, but all the same I can't help feeling just a little sentimental over the past. Does that seem very wrong of me?

I suppose you heard about young Pilbeam's romantic exploit? Personally I think it was carrying archaism a little too far; but then that comes of having money to burn. He had an early twentieth-century 'Forder' or 'Flivver' reconstructed from the designs in *Punch* and other motoring papers, and set out to see whether it is still possible to cross England on the ground. He had a map which showed where the chief roads used to run and tried to follow one of them, but of course he got nowhere at all; sometimes there would be an even grassy stretch for a mile or so, but of course he soon came up against a block of flats or an aerodrome or the sordid ruins of some beastly 1990 garden city or something, and had to be lifted over with a helicopter. Well, he persevered for a week, but as he had only gone forty miles by them he gave it up. But I expect you know all about it, the papers were full of it—he saw to that.

P.S.—Isn't it dreadful about the Albert Memorial being bought for removal to New York? Can't something be done, a public subscription or something? Or are the

(Continued on page 302.)



'What a lovely place London must have been in the reign of George V.'

The New Garden of Plato.

A Listener on Talks—Blow the Dust from Education!—Oliver Lodge and Walford Davies, the Ideal Talkers—Hunting an Idea out of Limbo—The Race between Education and Catastrophe.

I NOTICE that in much of the captious correspondence which appears in the Press on the subject of wireless programmes, the most withering scorn is reserved for Talks. There is a vehement and uncompromising type of critic who reiterates, on the public behalf, that the average listener does not want to be educated but amused. Mere nomenclature creates many difficulties. You have but to blow a 'hair's breadth of dust' from education and it becomes amusement. In a schoolboy's dictionary 'to amuse' is defined . . . 'to occupy pleasantly; to beguile with expectation.' The latter phrase sums up the joy of patient learning.

IT is now an established rudiment of the art of listening that you should choose, from the very catholic programmes offered, only such things as evoke your real interest, or are likely to do so. The rest are for the other fellows, and it would be as reasonable to demand that their supply should be cut off as to suggest that Wembley is a mistake because you prefer a good Cinema show. The simple rule is to choose matter which satisfies your private predilections—the subjects treated are diverse as life itself—conform to scheduled times, and assume your headphones in a mood of surrender. Someone is going to empty his particular thoughts into the still chamber of your ear; someone is going to lead you, fancy and faculty complete, along an unaccustomed path, to the edges of the field of discovery, to new knowledge, or to old knowledge in new dress, or to the visionary sight of a strange city. You may find profound lore, or nimble-witted discernment, or a common and familiar thing transformed to beauty by the magic of masterly diction. But you expect the

unexpected. You beguile yourself with expectation.

Talks are an innovation, too novel to have matured into a technical art. The projection of personality into vocal tone and inflection as yet remains an undeveloped power. Many Talks are read, but the cold cadences of thoughts so resurrected are easily distinguishable from the hesitant, half-excited recital of ideas at birth. The signs of innovation, however, are not in the spoken essays, but in the masterly and impulsive talks of such men as Sir Oliver Lodge and Sir H. Walford Davies. Here you have the mutterings of the mind finding its way, brooding and producing together, until with a flash of clear inspiration, a gracious idea is hunted out of limbo while you wait. That is the ideal Talk. It will be surpassed and surpassed again before the genius of this infant art is completely developed. The onus of patient trial, of vocal device, and mental preparation is on the talker, and he has a long way to go. The B.B.C. have shown wisdom in making Talks of short duration. Conditioned by this limitation the speaker's matter must be precisely conceived and firmly drawn. Apart from this his testing place is in the mind of the listener, whose part it is to appreciate and disparage with equal wisdom, in order that perfection may be reached under the guidance of apt criticism.

Good listening demands a complete personal adaptation. Mental concentration is essential; the illusion of thinking rather than listening should be cherished, for another man's ideas, vagabonding through space, take a straight course to the inner ear, and wake up in the brain like thoughts born in your own head. Just the attitude of mind which makes time pass so quickly at a play

will induce such receptivity. Emotionally—a mood of expectation and surrender. Complete physical relaxation, with no muscular tension whatever, is no less important to alert and enjoyable listening.

For certain Talks, as for plays, a sense of inward vision is indispensable to the listener, who must reconstruct the talker's intention. Careful lighting is helpful here. Imagination and apprehension alike are quickened in the pensive atmosphere of fireglow, or softened light, and the mind is then free of the treacheries of the wandering eye, to build its own forms without hindrance. Finally, quiet. The intimacy of Talks must be preserved by the personal method of headphone listening, and by solitude, or a gathering of listeners of one mind in the matter. The wider appreciation which Talks are winning is due, I am convinced, to the greater courtesy being shown to speakers by such fair hearing.

AS Matthew Arnold has pointed out, 'All knowledge is naturally agreeable to us,' and I must confess to a soft corner for the Talks that are definitely educational. This Academy of the Empyrean renews the tradition of that happy garden near Athens where Plato sat and taught. To we who are young, it is the key to the realms of gold, for learning is, as Hesiod said of the Muses, 'a forgetfulness from evils and a truce from cares.' But beyond that, we find in this new publicity of knowledge a prodigious opportunity to strengthen our part in the present struggle for new moral standards. It is to our generation that Mr. H. G. Wells has declared, 'Human history becomes more and more a race between education and catastrophe.'

CHARLES JONES.

Leading Features of the Week.

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

TALKS (5XX).

Monday, May 21.

9.15. 'I Remember'—Rt. Hon. Lord Ronaldshay: Recollections of Lord Curzon.

Tuesday, May 22.

7.25. Mr. Alex. Pearce: 'Wit and Humour in Books'; J. M. Barrie: 'His Plays.'

Wednesday, May 23.

7.0. Mr. G. E. Rowland: 'How to Increase our Export Trade.'

8.45. Professor G. M. Trevelyan: 'The Open Country and How to Preserve it.'

Thursday, May 24.

7.25. Finance in the Modern World; Mr. C. H. Kisch: 'Central Banks.'

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

Friday, May 25.

7.25. Professor Harold J. Laski: Social

Purpose—IV, 'Why we obey the State.'

Saturday, May 26.

7.25. Mr. Bernard Darwin: 'Eye-Witness Account of Final of Amateur Golf Championship.'

MUSIC.

Sunday, May 20.

(5GB) 3.30. An Ethel Smyth Jubilee Concert of Chamber Music.

(5XX) 9.5. An Ethel Smyth Choral and Orchestral Concert.

Tuesday, May 22.

(5XX) 9.40. 'Contemporary British Composers—Arnold Bax.'

Wednesday, May 23.

(5XX) 9.25. Act II of 'Tannhauser,' relayed from Covent Garden.

Friday, May 25.

(5GB) 9.5. Act II of 'Carmen,' relayed from Covent Garden.

VARIETY AND VAUDEVILLE.

Tuesday, May 22.

(5XX) 7.45. Herbert Simmonds, Wynne Ajello, Edith Penville, Leonard Henry, Florence Bayfield, James Whigham, Lilian Harrison.

Wednesday, May 23.

(5XX) 7.45. Patricia Rossborough and Ivor Dennis, Reg Palmer, Vivien Lambelot, Fred Duprez, Peggie Robb-Smith, Herbert Lugg, Florence Matthews.

Saturday, May 26.

(5XX) 9.35. Stanelli and Douglas, Hayden, Nevard and Wheldon, Dorothy Bennett, Jean Paule, Leonie Lascelles.

DRAMA, ETC.

Thursday, May 24.

(5XX) 9.35. Charlot's Hour—XVIII.

Friday, May 25.

(5XX) 9.35. 'Macbeth' (from Glasgow).



Looking across Maggiore, the beautiful lake between Switzerland and Italy beside which Mr. Lewis lives.

Dear Hater of Plays.

THEY tell me I must wrestle with your soul for the good of Radio drama. They tell me I must massage the non-dramatic complex from your recalcitrant cerebellum. Evidently a little psycho-analysis is indicated. Let us get down to it.

Firstly, then, let me tell you that I sympathize. I am really on your side; but I do want to know just why you can't put up with plays. Probably you merely dislike them. You have, vaguely, a complex about them. But that, you know, is largely a question of habit. As a small boy I loathed cooked apples. Now I suffer them gladly; in fact, I refuse to eat duck without them. One can grow to revel in all sorts of unpleasant things. What a beastly taste whisky has, for instance; yet they tell me quite a large quantity of it is consumed.

If we can assume for the moment that you could, by a little *Coué*, overcome this complex, what really stands in the way of your enjoying plays? Plays are unreal things? But, you know, that is quite an untenable argument. Reality is just a question of plausibility—nothing is real. Certainly all Art is unreal. Portraits of people are never like the people, even photographers have their tricks; while, of course, no novelist or playwright can allow his characters to talk as they do in real life. Read Hansard; you would be astonished what a lot of drivel eminent people talk. No: Art calls for projection, for shortening of the mental perspective. But that doesn't matter. Get hold of the point of view that the man who wrote the play is working from. Accept his standards. You don't want to? But why not? Truth, Good, Reality—all these things are not absolute, they are *apropos*. Your neighbour truthfully believes that your wife is a cat—whereas you *know* she is a dove. When the conjurer produces a rabbit from a top-hat to the delight of my small son, the magic is *real* to him. I know the rascal had the rodent in his tail-pocket! You see? You really cannot argue along that line. You must accept certain necessary conventions.

An Open Letter to a Radio Play Hater

from Cecil Lewis, the Radio Dramatist, author of *The Night Fighters*, the broadcast version of *Lord Jim*, etc., who is now living in Italy and devoting his time to writing for the microphone. Mr. Lewis, who for several years held an important post with the B.B.C., possesses a working experience of Studio Technique. His passionate belief in the future of Radio Drama is a very persuasive reply to the letter from a Play Hater which appeared in our issue of April 27.

You do? Splendid! Then what is it? You don't believe you can have drama without the eye? You want to see a thing before you can believe it? Well, I'm sorry; but I have absolutely no patience with that. That is just rank laziness—mental laziness. Seriously, you mustn't give way to it. Why, the only thing that makes you different from the animals is that you have intellect and imagination. You must use it. Remember the parable of the talents! Not to develop your faculties is to be damned. Of course, you can imagine things! Did Milton stop writing poetry when he went blind? Didn't Beethoven finish the Ninth Symphony when he was stone deaf? You must make an effort. You must lend yourself to the idea. You must accept the world the playwright gives you to live in. You must embellish it yourself. He will do all he can—that is where his skill comes in; but if you are going to sit in a corner and mope because you can't see it—well, I'm disappointed in you. I expected at least you'd do your share towards making the thing go.

YOU will? Hurrah! Now we *really* are getting on! You see how wise it was to tackle your complex step by step? You are going to try to like plays, you have agreed that they cannot be 'real,' you are going to imagine them 'with the inward eye'! The difficulties are over. What? No? Then out with it. You think plays ought to be specially written for the microphone? Not just rehearsed from the stage? Ah, there I agree with you! But it isn't so simple as it sounds. Some plays must have the eye—I grant you that. Others, designed for the stage, are really much better off with no setting beyond the imagination. Besides, before we can have these microphone plays, we must have microphone playwrights—and they have yet to be discovered. Be sure of one thing: the people whose job it is to get these new plays are doing their best with it. The thing costs money, too! And you know how scarce that is.

Of course, I don't expect you to like *all* the plays broadcast. Sometimes I get quite infuriated myself when an author has not been sincere, or a producer hasn't done his duty. But just consider what a difficult thing it is! The Playwright gets hold of an idea. He puts as much of it as he can down—often a lot escapes between the nib and the paper. Then the Producer comes along and grasps as much as he can of what the author is driving at. This he passes on to the Actor, who grasps as much as he can of what the Producer is driving at, and at last you, dear long-suffering Listener, grasp as much as you can of what the Actor is trying to transmit to you! You are three

times removed from the fountain-head! So you see, out of fairness to author, producer, and actor, you must give it concentrated attention. If you don't, you can't expect to get anything out of it at all. And often as not when you can't get anything out of it, you blame the author. Yet what a beautiful performance you can give at any play! Often in the theatre the best performance of the evening comes from a hilarious old rip in the stalls! It is really he who makes the thing go! He laughs and chuckles, grins and applauds. The actors get the credit; but he's the star!

Then may I believe I have converted you? Not quite? What is it this time? Ah! This shakes us to our very foundations! This is the rock upon which Radio Drama splits! You want stimulating plays! You want controversy! Between ourselves, you can't have drama without it. I am absolutely with you. I go further. I say that until the broadcast playwright can be controversial, there won't be any broadcast plays. I know there are plays, of course; but most of them tend to be dope. You want plays that make us examine our consciences, criticize our institutions, plays that show up the muddle-headedness and cant of our precious civilization? So do I. You see, the playwrights of the future are the radio playwrights. Haven't we got the talking film? Aren't we seething with people working on television? Isn't it obvious we must have telephotophony before very long? But who is going to devote his talent to writing broadcast plays until he can speak his mind? At the moment the censorship can't be helped; but the only thing for an intelligent person like yourself to do is to make such a fuss about the hypocrisy of turning a blind eye to the actualities and problems of current life, that at last you get your own way.

THIS was really the reason I was so keen to convert you—or should I say, am so pleased to have converted you?—because Radio Drama is the best pneumatic pick to break up the worn-out concrete of men's opinions yet invented. It can set the whole population arguing, disputing, evolving, thinking—in a word: *living*. If you don't believe in the deadliness of Existence as opposed to Life, I can't expect you to agree with me; but you *do* agree? I *know* you do. Of course! Who wants a world of sterile Philistines? Yes, we see eye to eye on this, anyway—we want the highly controversial play.

You can't think what a relief it is to me to feel you with me! But I know you would be!

Ever yours,
CECIL LEWIS.



BOTH SIDES OF THE MICROPHONE

The Microphone at the Cenotaph.

TWO services are to be relayed from the Cenotaph this year—the British Legion Memorial Service on May 27, and the 'Two Minutes Silence' Service on Armistice Day. The raising of the Government's ban on the latter broadcast has been welcomed by listeners all over the country. The microphone is to be a silent and invisible member of the great Whitehall congregation. An underground cable will be run to a point in the roadway near the Cenotaph; there will be one microphone on the lectern and one in a tree on the east side of Whitehall. Engineers and the gear will be at the end of the cable, some considerable distance away. No one need fear that broadcasting will intrude itself unnecessarily upon the solemnity of these occasions. The Dean of Westminster, the Very Rev. W. Foxley Norris, will conduct the British Legion Service on Whit-Sunday.

Autumn Plans.

WE are to have several series of big feature programmes in the autumn. The 'Proms' will begin on August 11 and run for eight weeks instead of six as last year. Most of these popular concerts, which are to be conducted by Sir Henry Wood, will be broadcast from one or other of the main Stations. Then on the first Monday in September we are to hear the first of a new series of chamber concerts which will continue, on the first Monday of each month, until the summer of 1930. September will also see the opening of the 1928-29 season of 'Libretto' operas, commencing probably with *Cavalleria Rusticana* which will be heard from 5GB on the last Monday of the month, and on the following Wednesday from London, 5XX, etc. From October onwards fortnightly Symphony Concerts will be relayed from the Queen's Hall. Finally, beginning on September 12, there will be a 'Great Plays' series. Two broadcasts of one of the world's dramatic masterpieces will be given each month.

Holidays via the Ether.

IN the same way as last year the North Country Group of Stations will be taking, throughout the summer, a number of Holiday Relays from popular resorts—Llandudno, Blackpool, Southport, Scarborough, Haerrogate, and Buxton. Full particulars of the scheme will be found in our Special Whitsun Holiday Number, published on Friday next, May 25.

Samuel Butler 2nd.

ON Monday, May 23, at 9.15 p.m. Mr. Desmond McCarthy will continue the 'I Remember' series of talks with Reminiscences of Samuel Butler. You will not, of course, confuse the subject of this talk with Samuel Butler, the seventeenth century author of *Hudibras*—who was a little before Mr. McCarthy's time. Samuel Butler (whom Americans, after their fashion, probably refer to as 'Samuel Butler 2nd') was a philosophical writer who died in 1902. His life which can best be read in Posing Jones's brilliant biography) was an astonishing document of failure, disillusion, and thwarted ambition. He wished to be a painter and musician. He did, in fact, both paint and compose, but without notable success. He had solidly decided theories on many subjects, and a fox-terrier partiality for a scrap. He 'scrapped' with Darwin over heredity—and advanced novel and obstinate theories regarding the true dedication of Shakespeare's Sonnets, the author of the *Odyssey* and the truth about the miracles of the New Testament.

A Tragic Friendship.

HIS best-known book is *Erewhon*, a philosophical phantasy in the manner of Swift. In this he embodied many of his ideas regarding machinery and its menace to mankind, the superior importance of manners to beliefs, the necessity for physical rather than moral fitness, the pretentious solemnity of Victorian parenthood. This grimly humorous Rationalist had not seen eye to eye with his parents; he satirized them in his brilliant, savage novel 'The Way of All Flesh.' He made money out of sheep farming in New Zealand—and a little, a very little, out of his books—but what he did make he lost through unwise investment and the demands of his false friend Paul. The story of Paul and Butler is, to my mind, a terrible one. Paul, whom Butler had met in New Zealand, sponged on the writer, although he had all the time more money than his friend. Such cynicism is revolting. The discovery of Paul's deception was a last crushing blow to Samuel Butler, who had believed in him, helped him, starved for him also.

'Life and Letters.'

MR. MCCARTHY, who is well known to listeners for his fortnightly talks on literature, is the Editor of *Life and Letters*, a new shilling literary monthly which makes its debut on June 1. He is a very popular talker. The secret of his microphone success is, I believe, that he never 'talks down' to the ordinary listener. Yet he is in no sense a 'highbrow,' for he never becomes inhuman in his liking for great books, nor a 'lowbrow,' for though his talks are 'popular,' they also please the fastidious. That is a great gift, and one which I wish all our broadcast talkers would acquire. If Mr. McCarthy is behind *Life and Letters*, *Life and Letters* should, therefore, be an interesting and entertaining publication, and will outlive the majority of literary monthlies (a sickly race in general). He has one or two splendid novelties in the way of editorial features. He proposes to vary the contents of his review each month—one month a number of articles, the next a short novel, the third a biography, and so on. His 'book reviews' will be short and cut the caskle. He will give each month a brief and informative bibliography of some subject. And in another feature, I understand he hopes to prove something of a 'tipster' for those who are taking Public Examinations. *Life and Letters* should be a success with our examiners if, for example, it tips Hazlitt for the Higher Certificate English. The first issue contains an essay by the late Thomas Hardy, and an article by Max Beerbohm.

Listening in Prison.

THE B.B.C.'s Director of Education recently showed me a letter from Mr. A. Waite, the Educational Adviser to Wormwood Scrubs. It seems that a class of 60 prisoners has been following the Educational Talks with the aid of the pamphlets issued from Savoy Hill. Kew discussion follows each talk—and a raid on the prison library for books. 'The "personal touch,"' writes Mr. Waite, 'is, and must definitely remain so, the vital principle in any system of education carried out in prisons.' This news is particularly interesting, as showing another and unexpected extension of the field of listening. The Director of Education, who is noted for his cynical humour, expressed his pleasure as follows:—'Our Talks are being introduced into prisons—and with reformatory, not punitive, intention!'

Suzanne the Radiogenic.

I READ in *L'Intransigeant* the other day an article on Suzanne Bertin, the French light soprano, who is a favourite with British listeners. She is, according to the great Parisian daily, *extraordinairement radiogénique*—which means that she has a good microphone voice. The author of the article expressed surprise at this; he found that, away from the studio, Mlle. Bertin's voice seemed quiet, almost muffled. 'What,' he asked, 'is the secret of microphone success?' Mlle. Bertin certainly 'comes over' better than most sopranos—but why? The question of the ideal microphone voice has yet to be exactly solved. One thing is certain, that those light, sweet-toned singers broadcast more delightfully than the majority of high-power operatic voices, though they may lack their fullness and dramatic technique. Suzanne Bertin, who sings regularly from 'Petit Parisien,' will be next heard from London on June 9, in a Light Orchestral Concert which John Ansell is conducting.

Pomp, Circumstance, and Efficiency.

TWO Military Tattoos are to be broadcast this summer—the Aldershot Command Searchlight Tattoo, parts of which have been relayed in the past, though not last year, and the Southern Command Tattoo at Tidworth, which was heard by listeners for the first time last summer. These tattoos are amazingly spectacular. After the success of the Wembley Tattoo a few years back, there was a general demand that these 'shows' should be toured about the country. Such a thing is impossible, for a military tattoo demands the employment of an astonishing amount of material and personnel. 'Touring' *Chau Chau* would be nothing to talking the Aldershot Tattoo 'round the provinces,' for it requires 22 great searchlights of 60 million candle-power (plus 28 lorries and six miles of cable), 5,000 actors, 70 miles of telephone cable, etc., etc. A relay of this will be heard on Tuesday evening, June 19. The Tidworth Tattoo will follow it on to the other a few weeks later.

Constanduros and Hogan, Ltd.

TWO of the most popular broadcasters are Mabel Constanduros and Michael Hogan, portraits of both of whom are shortly to be included in our 'Masters of the Microphone' series. Their sketches of Cockney life are among the most effective items in the programmes. They have lately turned to writing, and have collaborated in several plays. Their one-act 'thriller,' *Wick Wife*, has already been broadcast—and I hear that on May 29 we are to have a full-length mystery play from them. Its title is, I hear, *The Survivor*, and it presents a problem for the rest of us to solve.

Sir Henry Strakosch.

OUR issue of May 4 contained a note on Sir Henry Strakosch, the financial expert, who gave a talk from London on May 10. This note stated that Sir Henry was a Director of the Anglo-Austrian and Anglo-Czecho-Slovakian Banks. This is not so; we had been wrongly informed in the matter. Sir Henry is a director of the Anglo-International Bank. He resigned his directorship of the Anglo-Czecho-Slovakian Bank some two years back and is now in no way connected with it. He was a member of the Indian Currency Commission, which was greatly assisted by his expert knowledge.

BOTH SIDES OF THE MICROPHONE



The Story of Dr. Schweitzer.

LAST week I gave a short note on Dr. Albert Schweitzer, who, on Monday, is giving an organ recital from the Bishopsgate Institute. The story of Dr. Schweitzer has a strange ring in these days, when men are out fairly to pattern, and adventure, idealism, and altruism are at a premium. He is now fifty-three. At one time he was teaching theology. He published, within a few years of each other, a book on Bach, which caused a stir in the world of music, and 'The Quest of the Historical Jesus,' a survey of the different views of Christ, His personality, and His teaching, to which he added his own view, which has created brilliant and violent discussion, that the essential clue to the teaching of the New Testament is the fact that Our Lord was preparing mankind for an imminent world catastrophe, a Judgment Day, which He expected to come about in the immediate future—but which did not happen. During his theological lecturing and research, Dr. Schweitzer received a 'call' and, suddenly abandoning his career in music and theology, set out to study medicine and obtain a medical degree so that he might go to work for the bodily and spiritual health of the natives of French Equatorial Africa.

A Diet of Monkey.

HE chose for his headquarters the Paris Evangelical Mission at Lambarene, on the Ogowe River, where Dark Africa was at its darkest. This was in 1913. With the aid of his newly-acquired knowledge of medicine, he fought—and is still fighting—at his little hospital, leprosy, malaria, dysentery, sleeping sickness, and strange tropical diseases unknown to most European doctors. His native patients had never before seen anaesthetics used. They welcomed Dr. Schweitzer as a worker of miracles. He remained at Lambarene until 1917, his only recreation being the specially-constructed piano presented to him by the Bach Society of Paris, whose organist he had been. The war cut off his supplies and hampered his activities, and so he returned to Europe to lecture and raise further funds for his work, which he recommenced in 1922. During May and June he will give organ recitals in various English cities with a view to raising further money for this unique work of his. Dr. Schweitzer is a tall, stoutly-built Alsatian. He has a fine sense of humour (which must have been an invaluable stand-by in his work). He has a host of good stories to tell of how, during the war, he and his wife lived on monkey-meat, how his piano came to Lambarene in a dog-out canoe, and so on. If you meet him during his tour, look at his eyes, for in them shines that sheer love of humanity which has led him along the strange paths of his life.

The Children's Sanctuary

WE shall hear Mabel Constanduros in a new rôle when, on Sunday, May 27, she makes an Appeal from London on behalf of the Royal National Orthopaedic Hospital. This hospital is more than national in its scope. It is imperial. To the building in Great Portland Street come deformed children from all over the Empire. The generosity of the public recently provided an extension to the London headquarters, but £40,000 is still needed to pay off the debt incurred by the installation of 152 new beds at the Country Branch at Brockley Hill, Barmore. Please send all you can spare to the Appeal Secretary, Royal National Orthopaedic Hospital, 234, Great Portland Street, London, W.1.

When Wireless Intervenes.

BROADCASTING, it has always seemed to me, offers a hundred plots to writers of mystery and detective stories. But very few have taken advantage of them. However, I see that a novel has just been published entitled '2LO'—and a few days ago I read in a popular magazine a story by E. Phillips Oppenheim, in which a famous scientist had committed a justifiable murder for which another man, a vicious, worthless criminal had been arrested. The detective had traced the crime to the scientist and confronted him with the evidence. The guilty man pleaded for his silence on the grounds (ethically fairly doubtful, it seems to me) that a man of science was worth more to the world than a degenerate who, if he lived, would probably end by murdering someone anyway. Before the detective could decide there came from the loudspeaker the Second News Bulletin, informing the world that the criminal had that day died in prison of alcoholic poisoning—so that all was merry as a marriage bell, and the detective decided to hold his tongue.

A Cardiff Appeal.

CAPT. HAWORTH, Travelling Secretary of the Shipwrecked Fishermen and Mariners' Royal Benevolent Society, will make the appeal for the flag day of this Society from Cardiff Station on Sunday, May 27. He served his early days in sailing ships with the late Parliamentary Secretary of the Board of Trade, Sir Burton Chadwick, in his father's ship, and spent over thirty years at sea, during which time he was never shipwrecked, nor did he ever have a funeral at sea. During his war service he was never torpedoed, although ships were sunk ahead and astern of his ship, and he had the interesting experience of taking part in the evacuation of Anzac.

A Play You Should Hear.

APLAY, *The Crossing*, by Holt Marvell and Cyril Lister, was recently broadcast from 5GB. This was among the most interesting of the shorter plays specially written for the microphone, and was notable for the performances given by Dorothy Holmes-Gore and Raymond Trafford. Its theme is that of the passage from life to death, the exchange of great for supreme happiness. It is a play of joy and hope, a trifle with a meaning and a message. *The Crossing* will be given from London and Daventry on Wednesday, June 6, in the interval of a concert by the London Harp Quintet. I hope that the cast will be that of the first broadcast.

Speak Your Mind, Children!

THE London and Daventry Children's Hour is to hold its third Request Week on June 18-23. This biennial event serves a double purpose: it gives the Children's Hour listeners an opportunity of building up their own programmes and indicates to those responsible for the 5.15 'hour' which part of their work is the most popular. Now, then, children, here is a way in which you can help the Uncles and Aunts. Send in on a postcard the six items heard in the London and Daventry children's programmes during the past six months which you have most enjoyed. Since it takes some time to 'record the votes' and arrange the Request Week programmes, the closing date for postcards is Monday, May 26. Fathers and mothers—and children who listen to other stations—should note that this 'Request Week' refers to the London and Daventry Children's Hour only.

A New Home of Chamber Music.

AFEW Sundays back I went to the Arts Theatre Club in Great Newport Street to see 'Mrs. Pat' in the centenary revival of Ibsen's *Oslo*. I still hold to my opinion that this play which has set the seal upon the reputation of many famous actresses, is sawdust stuff and not a patch on *The Pretenders*, which is seldom played though it has more real red blood in it than the much-vaunted tragedy which shocked our Victorian grandmas. It was fine, though, to see Mrs. Pat again. In voice, gesture and dignity she is a youthful and fortunate survivor from the days when acting was acting and not an interval between two rounds of golf. The Arts Theatre Club is the most friendly and comfortable of all theatrical clubs, and its little theatre a perfect setting for venturesome production. And now it has added Chamber Music Concerts to its other amenities. One of these concerts will be heard on June 7, when Daventry Experimental listeners will hear the Pro Arte Quartet, Harriet Cohen, and Tatiana Makushina.

From Bournemouth.

ON Tuesday, May 29, the fourth of a series of special talks in connection with Adult Education will be broadcast from the Bournemouth Studio. The speaker on this occasion will be Professor Albert A. Cook, and his subject 'Philosophy and the Plain Man.' Professor Cook is the Head of the Training Department in the University College of Southampton, where he also occupies the Chair of Education and Philosophy. He was for some years on the staff of King's College, London, and is in much request in vacation schools in different parts of the country for his lectures on philosophy, poetry, and kindred subjects. Professor Cook is Warden of the Men's Hall of Residence at South Stoneham House, Southampton, and is at present serving on the Departmental Committee appointed by the President of the Board of Education to consider the training of teachers in rural schools.

Schneevoigt Returns.

THE celebrated Finnish conductor, Georg Schneevoigt, is to conduct a Symphony Concert from the London Studio on Friday, June 8. He has just returned from a successful year at Los Angeles.

Midland Car Owners!

ON Sunday, May 27, the Week's Good Cause from 5GB will be introduced by Mr. E. P. Ray, who is making an Appeal on behalf of the Midland Car Club for the assistance of motorists in taking crippled children from Birmingham to Hunnington for an afternoon's enjoyment, on Saturday, June 8. Two hundred motor-cars are required, and it is hoped to transport 500 crippled children into the country and to give them a taste of the summer joys which motorists so often enjoy. This Appeal has been made every year from the Birmingham Studio, and the response up to date has been magnificent. I hope that we shall be equally successful this year.

Marjorie Booth.

WR at the B.B.C. learned with deep regret of the sad death of Marjorie Booth, the singer, who died on April 25, after a long and painful illness. She was the wife of Dennis Noble, and equally well known to listeners.

"The Announcer"

SEVEN COUNTRIES

WAIT ON YOUR AERIAL



THE wonderful Cossor "Melody Maker" will bring them in. Cossor Valves give this amazing power to the "Melody Maker", the Set that brings British and Continental radio to tens of thousands of homes every night. What Cossor Valves do for the "Melody Maker" they will do for your Set. Cossor Valves coax the best out of any receiver. Use them in yours.

COSSOR
The Melody maker

COSSOR

Will bring them in

Cossor Valves improve any set

Still They Come!

A further series of extracts from some of the many vigorous letters in which listeners have attacked and supported the views put forward by Victor France, the novelist, in his recent article, 'From Morn till Midnight.' Mr. France advocated less Broadcasting.

The Commercial Point of View.

VICTOR FRANCE appears to have overlooked the commercial point of view when he suggests that broadcasting should only take place between 7 and 11 p.m. I, for one, wouldn't dream of purchasing a set without a demonstration being given first. Who, after a day's business, would wish to be troubled with a representative sent by some wireless firm (who, incidentally, would probably arrive in the middle of dinner)?

No, sir! The 'four hours' proposed smacks too much of 'control.' Surely you will use your influence to keep our listening free from this, so that each person may decide for himself or herself what, after all, is an absolutely private matter—when to listen.—E. G. H., Mullion.

No doubt our worthy friend is unaware that hospitals and convalescent homes close down their wireless at 7.30 p.m.—K. S., Leicester.

Is the main I agree with Victor France. From the first I felt the B.B.C. gave too much and made the public grasping. No one should expect entertainment from 12 noon till midnight. If less had been provided, it would have been valued more.—E. B. P., W. 2.

Listeners Not Robots.

Does Mr. France labour under the delusion that the listeners to Daventry's programmes are turned out by machinery, exactly to pattern? He ignores the fact that 7 to 11 p.m. are not necessarily convenient hours for listening. Among my friends and neighbours I find the following: (1) Invalid who is alone all day, but can always have company in the evening; (2) Young man who goes out at 7—evening classes or church work; (3) Young wife whose husband is out till 7.30. (4) Mother who sits alone mending and working all day. What about these?—A. B. B., Shanklin.

SELFISH man! Only four hours of broadcasting, between 7 and 11 p.m. I suppose that's to suit his special convenience. But what about his wife's (supposing he has one)? And the rest of the sisterhood? What about the great army of bedridden sufferers whose day of monotony and pain have been made more endurable by the lovely little things that are heard during the day?—G. D., Ipswich.

I do not agree with V. F. No one would eat his way through a whole man unless he were starving.—L. A., Hove.

I am in entire agreement with the principles laid down by Mr. France in his letter. We do have too much broadcasting and so value it too lightly.—B. W., Birmingham.

A New Argument.

We do not find any of our great daily papers proposing to restrict leisure to three times a week lest the supply of interesting topics should peter out. It is an argument which has not been used before, but which fits here. When one buys a paper one does not read everything in it; nor does one feel cheated because there is considerable matter which is not of personal interest.—W. J. B., Bristol.

Get on with your Novel Writing!

My first thought was, 'Here's a blighter trying to blight my life!' Sounds exaggerated—but it isn't. All my life for thirty years was spent in hard work—no time for much education and pleasure. Now, a semi-invalid confined to the house, my greatest pleasure is wireless. I listen to everything but the dance music. I have dropped to sleep with the headphones on, and, when the Announcer says 'Good night to you, good night,' I always answer him, 'Good night, my lad, and God bless you!' What I say is 'Never mind if you can't always find something new to broadcast. Keep giving us the old over again. You can't beat it. I wish Mr. Victor France would get on with his novel writing and leave the B.B.C. alone.—E. P., Hookmill.

MR. FRANCE forgets the night-nurses who go on duty at 8 p.m. He would give them no chance to listen. It seems obvious that if everyone is to have his chance to listen for four hours, or even one, a day, the broadcast machine must work from morn till midnight.—S. S., Oxford.



SEVEN TO ELEVEN! WHAT, NO CHILDREN'S HOUR?

A recent snapshot of a small listener whose expression of acute anxiety seems to indicate that she has heard of Mr. France's plea for less Broadcasting.

I HAVE long felt that the programmes are far too full and the hours far too long. Surely we do not need so much amusement, especially when it means so much work for others. There is no rest, either Sundays or week-days.—M. E. H., Bedford.

Suggests 4 to 11.

I THINK the privilege of 'listening' would be valued much more if it were not offered in such abundance. But I am not in favour of such a drastic reduction. I should suggest that 4 to 11 p.m. would be better.—H. A. D., Crawley.

I AM sure that after five years' experience the B.B.C. is in a position to know how much the public wants. Surely they would not open all day for the fun of the thing! In passing I might add that my 3-valve set goes daily from 10.15 a.m. to 12 p.m. without more than an hour's break in the day for my rest.—G. W. D., Alverstoke.

No, indeed! There is so much we are longing to hear about this wonderful world of ours.—E. L. V., West Dulwich.

The Children's Protest.

If the B.B.C. follows Victor France, what about us and our hour?—Six Children, Bramhall.

I SUGGEST that you close down for a week every year, except for the London and Daventry morning service. A rest cure for the B.B.C. from the everlasting task of compiling programmes, and a quiet spell during which the listener could discover whether his appetite for programme consumption was too great, or too little.—M. W., Briary.

THE hours of broadcasting are not too long, as people have widely differing tastes that must all be satisfied. No one complains that you give too much of his particular fancy. Ideas are not likely to run dry, as improvement in technique continually opens up fresh possibilities. Besides, repeat performances are very welcome.—J. D. D., Braunton.

I AM not disposed to accept all Mr. France's implications. The number of ideas is limited, but the number of ways in which these ideas may be presented is practically unlimited; for instance, it is likely that a bellry may contain eight bells, no more and no less, but the number of possible changes is forty thousand three hundred and sixty, and when we come to a carillon in which the notes may be combined in chords and the notes themselves vary in length, we can get an endless series of permutations.—W. H. D., Oxford.

Listeners 'Listerized.'

BROADCASTING is now so common that thousands of listeners are becoming 'listerized.' Could there not be a morning, an afternoon, and an evening session? These might be divided into periods of two hours, two hours, and three hours, or any other series of time found suitable.—R. A., N.W.S.

PROBABLY five per cent. of the people listen, the others listen in. Broadcasting gives an atmosphere to the majority of homes just as the orchestra gives an atmosphere to the restaurants. Silence the loud-speaker and the house is like a tomb.—F. J. P., Sale.

Too Many Short Items.

A GREAT defect lies in having so many short items. We cannot switch our intelligence with profit on to such a variety of subjects in the time given. My feeling is for fewer items and better rendered.—J. W. S., Braunton.

If all listeners make full use of *The Radio Times* they need not listen too much—nothing is easier than to make a note of any particular item one wants to escape. To me, a chronic invalid—wireless has become a necessity, therefore Mr. France's suggestion of four hours a day is absolutely a nightmare.—G. W. D., Alverstoke.

LET the food be abundant. We must learn for ourselves to feed when and where we need. Exclude the poisons, but otherwise give absolute freedom. The greedy and foolish must gain their own experience.—S. M., Cavendish.

PROGRAMMES for SUNDAY, May 20

2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 K.C.)

(1,004.2 M. 187 K.C.)

10.30 A.M. (Dance only)
TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST

3.30 A MILITARY BAND CONCERT

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

Overture to 'Don César de Bazan'... Massenet

3.38 CAROLINE HATCHARD (Soprano)
Chorus's Air from 'The Cid'... Massenet
Air de l'enfant (The child's song)...

3.45 BAND
Third Hungarian Rhapsody... Liszt

3.54 KEITH FALKNER (Baritone)
Blow, blow, thou winter wind... Surcouf
Sea Fever... Ireland
The 'Old Superb'... Stanford

4.2 BAND
Selection from 'I Pagliacci' ('The Play
Actors')... Leoncavallo

4.30 ELISE BLACK (Contralto)
The heart worships... Holst
Into Thy Hands ('God's Time is Best') Bach
Pack, clouds, away... Handel

4.38 BAND
Symphonic Poem, 'Omphale's Spinning
Wheel'... Saint-Saëns

4.40 HUGHES MACMILLAN (Tenor)
Recit., 'Deeper, and deeper still'... Handel
Air, 'Wait her, angels'...

4.48 BAND
Spanish Serenade... Bizet
Military Polonaise... Chopin

5.0 A STUDIO SERVICE FOR CHILDREN

Arranged by THE CHILDREN'S SPECIAL
SERVICE MISSION

Conducted by Mr. MONTAGUE GOODMAN

Order of Service:

Preliminary Antiphonal Chorus

Hymn, 'Lead me to Jesus' (Golden Bells,
No. 686)

Prayer, followed by Lord's Prayer

Scripture Reading, St. John 3, 1 to 11

Choruses: 'Wide as the Ocean' (C.S.S.M.
Chorus 269); 'Two Little Eyes' (C.S.S.M.
Chorus 243); 'Marching Onward'
(C.S.S.M. Chorus 120); 'Trust and Obey'
(C.S.S.M. Chorus 202)

Address by Mr. MONTAGUE GOODMAN

Hymn, 'There is a city bright' (Golden
Bells, No. 684)

Prayer

VISITORS to the seaside during the
summer may have noticed on the sands
a crowd of young people assembled in a
miniature sand cathedral, singing choruses
and listening to addresses by speakers often
garbed in most unclerical attire. This is one side
of the work of the Children's Special Service Mis-
sion, which exists to show children that religion
is no gloomy 'wet blanket' business, but the best
way in the world of getting real happiness.

5.30 THE FOUNDATIONS OF ENGLISH POETRY— VIII, Gray and Collins, read by Mr. J. C. STUART

GRAY'S Elegy is perhaps the most famous
poem in the English language. Certainly
it has given more quotations in the vocabulary
of the average educated man than any other
poem; its flowing and felicitous diction falls
naturally into phrases easy to remember and apt
to apply. Were it not for the Elegy, Gray might
be no better known nowadays than his contem-
porary, William Collins, who wrote some fine
odes in the Indian Summer of classicism, before
the romantic reaction set in. His 'Ode to
Evening' will form, with the Elegy, the matter
of the reading this afternoon.

5.45-6.30 Bach Cantata No. 44

'Sie werden Euch in den Hain thun'
(They shall put you under ban)

CAROLINE HATCHARD (Soprano)

ELISE BLACK (Contralto)

HUGHES MACMILLAN (Tenor)

KEITH FALKNER (Baritone)

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA, conducted by
STANFORD ROBINSON



A MUSICIAN'S 'JUBILEE'

Dame Ethel Smyth, the composer of *The Wreckers* and
The Boatman's Mate, is seventy years old this year, and
her jubilee is being celebrated by the musical world. She
herself will conduct the Wireless Symphony Orchestra in a
jubilee concert of her works that will be broadcast from
London tonight. 5GB will broadcast a programme of her
chamber music this afternoon.

THIS is a work written about 1735, for the
Sunday after Ascension. It consists of
seven sections—

1. Chorus, for Tenors and Basses. 'From
God's house they will expel you.'

2. Chorus, mixed voices. 'For the time is at
hand when they who slay you shall boast them-
selves a service true unto God to have done.'

3. Air, Contralto. 'Christians ever must be
patient, Serve their Master without fear...
Till at length He shall appear.'

4. Chorus, Tenor. 'O God, how grievous is
the woe in these dark days afflicts me so.'

5. Recitative, Bass. 'Enraged the Prince of
Hell... doth persecute Christ's faithful people...
Good Christians flourish like the palm-
tree's branches...'

6. Air, Soprano. 'With constant faith...
we know God ever keepeth watch; Though all
around the storm is roaring... The sun behind
the shadow laughs.'

7. Chorus, mixed voices.
'My soul, to God resign
thou... Whatever
may betide thee, In
all things will He guide thee...'

8.0 A Religious Service

FROM THE STUDIO

Arranged by the BROTHERHOOD MOVEMENT
Chairman and Announcer, Mr. J. A. R. CATHER

Order of Service:

Introit

Prayer, Mr. W. WARD, Hon. President World
Brotherhood Federation

Hymn, 'O for a thousand tongues to sing'
Bible Reading, Mrs. H. JAMES, President, National
Sisterhood

Chorus, THE ILFORD MEN'S MEETING MALE
VOICE CHOIR, conducted by Mr. W. OLIVER

THE CHAIRMAN'S MESSAGE

Solo, 'I gave my life for Thee,' by the Rev.
PHILIP HALL

Address by Mr. ERM. GOULD, The National
President

Chorus, THE ILFORD MEN'S MEETING MALE
VOICE CHOIR

Recital by Mr. CHARLES LIDINGTON

Solo, 'Pass it on,' by the Rev. PHILIP HALL

Greetings by Mr. BARRY JEFFS

Hymn, 'Sun of my Soul'

Benediction

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of Alexandra Day by
Miss MAY BEEMAN, C.B.E.

ALEXANDRA DAY is one of the best-
known charities in the country, and
since its inauguration in 1912 it has been
the means of raising over a million pounds
for the hospitals and charities for the sick.
This year there are 240 sub-committees in
Greater London alone actively preparing for
the celebration on June 12, when it is hoped
to raise £80,000, as against £52,800 last year.

Contributions and offers of help should
be addressed to Miss C. May Beeman, at
33, The Grove, Belmont, S.W. 10.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast

9.5 Ethel Smyth Jubilee Concert

ELISE SUDDAHY (Soprano); MARGARET
HALFOUR (Contralto); PARRY JONES
(Tenor); HERBERT BRYNER (Baritone)

THE WIRELESS CHORUS

(Chorus-Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by Dame ETHEL SMYTH

PART I

ORCHESTRA

Overture to 'The Wreckers' ('On the
Cliffs of Cornwall')

9.15 CHORUS AND ORCHESTRA

Hey Nonny No... Words Anon., 16th Century
Sleepless Dreams... Words by D. G. Rossetti

9.30

PART II

Mass in D

ELISE SUDDAHY (Soprano)

MARGARET HALFOUR (Contralto)

PARRY JONES (Tenor)

HERBERT BRYNER (Baritone)

THE WIRELESS CHORUS AND SYMPHONY

ORCHESTRA

Kyrie—Credo—Sanctus—Benedictus—Agnus

Dei—Gloria

10.30

Epilogue

Will He Shall Ascend?

Here's
happiness
and prosperity
for you and yours.

£250 A YEAR FOR LIFE—FROM AGE 55

Think of it. A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a century old. An income irrespective of business or other investments and not subject to market fluctuations, trade conditions, or political troubles. What a boon to you and yours! What a burden off your mind.

The Plan devised by the Sun Life of Canada, the greatest Annuity Company with Government supervised assets of over £82,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money under the care of this most prosperous Company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity. The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. Here is how the Plan works out—

£250 A YEAR FOR LIFE.

From 35 years of age you will receive £250 a year for life. If you prefer it a cash sum of £3,000 will be given you instead of the yearly income.

£20 A MONTH IF UNABLE TO WORK.

Supposing you adopt this plan now, you will receive £20 a month for the next year or any year until you are unable to work through illness or accident—when you will receive £20 a month for the remainder of your life. If you are unable to work for a year or more you will receive £20 a month for the remainder of your life.

INCOME TAX REBATE.

If Income Tax remains as now, you will save nearly £250 during the run of the arrangement. This is additional to the profit you can make on the transaction.

£2,000 FOR YOUR FAMILY IF ANYTHING HAPPENS TO YOU.

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. Should that be the result of an accident the sum would be increased to £4,000, plus the profits.

ANY AGE, ANY AMOUNT.

Though 35, and £250 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for you and your family's future, this plan is the best and most profitable method you can adopt.

£82,000,000 ASSETS.

The Sun of Canada has Assets of over £82,000,000, which are under Government supervision.

FILL IN AND POST THIS FORM TO-DAY.

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

Assuming I can live and depend on my income of £250 a year for life, I will pay £250 a year for life.

Name _____

Address _____

Exact date of birth _____

1938

Sunday's Programmes cont'd (May 20)

2LS LEEDS-BRADFORD. 277.8 M. & 262.1 M.
1,080 KC. & 1,180 KC.

3.30 Artists of the North—II
(See column 3.)

5.0-6.30 S.B. from London

8.0 A Religious Service

Relayed from QUEEN STREET CONGREGATIONAL CHURCH, LEEDS.

Address by the Rev. B. SCOTT WILLIAMS
Prinity Presbyterian Church Choir

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

9.5 A CONCERT

BAND OF THE 1ST BATTALION

THE BORDER REGIMENT

(By kind permission of Lieut.-Col. E. Roche-Kelly, D.S.O.)

Conductor, Mr. O. W. GEARY

Marches: The 5th Symphony

Andante Cantabile: Valse. Allegro Moderato

Ballet Suite ('Coppelia') Delibes

March of the Bell. Valse of the Huns; Dance

of the Automaton. Valse of the Doll March

of the Warriors; Hungarian Dance

Excerpts from 'Lohengrin' Wagner

10.0 A HYMN RECITAL

THE BRAMLEY CHORAL SOCIETY, conducted by
Mr. Geo. A. HOLGATE

Fight the Good Fight (Pentecost)

Mark, my Soul (St. Bee)

The King of Love (Dominus regit me)

Jesu, the very thought of Thee (St. Agnes)

Abide with me (Invitation)

10.30 Epilogue

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

3.30 Artists of the North—II
(See column 3.)

5.0-6.30 S.B. from London

8.0 A Religious Service

Relayed from NETHER CHAPEL

Address by the Rev. J. HOWEN RODDA, of Oak
Street Unitarian Church

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

9.5 S.B. from Leeds

10.30 Epilogue

6KH HULL. 296.1 M.
1,020 KC.

3.30 Artists of the North—II
(See column 3.)

5.0-6.30 S.B. from London

8.0 A Religious Service

from THE STUDIO

Conducted by the Rev. J. D. DEVEREUX, Vicar
of St. Stephen's Church, and Members of the
Church Choir

Hymn, 'Love Divine' (A. and M., No. 520)

Lord's Prayer and Responses

Psalms 121, The Lament

Anthems, 'Coron. Holy Ghost' Address

Prayers to God

Hymn, 'Hail the Day' (A. and M., No. 147)

Address by the Rev. J. D. DEVEREUX

Hymn, 'Children of the Heavenly King' (A. and
M., No. 547)

The Blessing

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

10.30 Epilogue

(Sunday's Programmes continued on page 267)

(From Manchester and other Stations)

3.30 Artists of the North—II

A LIGHT SYMPHONY CONCERT

FROM MANCHESTER

THE ALFRED STATION ORCHESTRA
Conducted by T. H. MOURIMON

Overture to 'The Marksmen' (Doc
Fraser's) Weber

Four Norwegian Dances... Grieg

WILBER was uncommonly successful

in catering for early nineteenth-

century German tastes in Opera, which

lay in the direction of folk-legends, tales

of romantic and chivalrous deeds, and

homely sentiment.

The Opera, *The Marksmen*, is about

mysterious deeds of black magic, the

romantic love of a huntsman, and the

machinations of his rival—a capital plot

for those who like opera hot and strong, as I

don't trouble too much about its music.

In *The Marksmen* we are taken at

the first performance, so Weber wrote,

with 'Incredible enthusiasm'.

'I was called before the curtain

and wreaths came flying up'.

His Overture is just an introduction

to the Opera.

4.0 FROM HULL

Did you know? M. and S. Soprano

Gretchen am Spinnrade

Gretchen at the Spinning

W. Schubert

Let's have a laugh

Verdini and S. S. S. Wolf

4.10 FROM SHEFFIELD

GOLDEN SMITH (Violoncello)

Andante... Bach, arr. Franko

Perpetual Motion Piece, 'Quaint'

Oupis, arr. Nachet and Squire

Sad Minuet... Vaartanen

Après un Réve (After a Dream)

Paard, arr. Canals

Soprano to... (Holland)

4.25 FROM MANCHESTER

ORCHESTRA

Soprano, Soprano

THIS is a brilliant and glowing piece of

music, and it is a pleasure

to convey the composer's idea in the spirit

of Spain.

4.35 FROM HULL

DONORBY HULL

Zingarelli (Dedication)...

Die Nacht (Night)...

Ständchen (Serenade)...

Ich trage meine Minne (I bear

my love)...

Richard Strauss

4.45 FROM MANCHESTER

ORCHESTRA

Ballade in A Minor... Coleridge-Taylor

THIS work begins with a roughly energetic

introductory theme on the strings.

Woodwind has the first main tune, String

The opening matter having been re-

peated, an episode (starting with a length-

ened form of the first main tune for the

Trumpet), leads to the second main theme

(muted Violins and Violas).

On this material the Ballade is built up.

Though it has no actual story behind it,

one can easily imagine it as a musical

commentary on some old chivalric tale

of love and warfare.

Programmes for Sunday.

6BM BOURNEMOUTH. 310.1 AM. 0.30 NO.

3.30-6.30 S.B. from London

8.0 S.B. from London (8.0 Local Announcements)

10.30 Epilogue

5NG NOTTINGHAM. 275.2 AM. 1.00 NO.

3.30-4.30 S.B. from London

8.0 Religious Service
FROM THE STUDIO

Conducted by the Rev. E. J. HAWKINS, with the Choir of Castle Gate Congregational Church.
Hymn, "Nearer My God, to Thee"
"Hymn to the Trinity" (Tchaikovsky)
By the Rev. E. J. HAWKINS
Prayer, "To Thy dear Name"
Benediction, "Amen"

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

10.30 Epilogue

5PY PLYMOUTH. 400 M. 7.00 NO.

3.30-6.30 S.B. from London

8.0 Religious Service

Brought from St. Andrew's Parish Church
Hymn, "Country Hymn, 'God is a Spirit' (Music by H. Morison, Mus. Bac., Borough Organist)
None Dimittis
Antiphon, "How lovely are Thy Dwellings"
Hymn, "We love the place, O God" (A. and M., No. 31)
Address by the Rev. F. WHITEFIELD DACKER, Vicar of St. Andrew's
Hymn, "Saviour, again to Thy Dear Name" (A. and M., No. 31)
Vesper

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

10.30 Epilogue

6ST STOKE. 294.1 AM. 1.00 NO.

3.30-6.30 S.B. from London

8.0 Religious Service

Conducted by the Rev. T. A. THOMSON, Primitive Methodist Minister of Tunstall
Relayed from the WOODHALL MEMORIAL CONGREGATIONAL CHURCH, Tunstall
The Choir of the Jubilee Chapel, Tunstall

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

10.30 Epilogue

5SX SWANSEA. 294.1 AM. 1.00 NO.

3.30-6.30 S.B. from London

8.0 S.B. from London (8.0 Local Announcements)

9.5-10.50 S.B. from Cardiff

See also Northern Programmes opposite of page 2

In the Near Future.

News and Notes from Southern Stations.

Bournemouth.

An appeal on behalf of the Haesemann Convalescent Home and Dispensary, Bournemouth will be made by the Rev. E. Moor, Chaplain of the Home, on Sunday, May 27.

Plymouth.

'The Significance of Children's Aspirations' is the title of a talk to be given by Miss Eva Macaulay, of the University College of the South-West, Exeter, on Tuesday, May 29.

For his talk to schools on Friday, June 1, in the series of Stories of Exploration, Mr. G. F. Pymond, Headmaster of the Hoe School, has chosen as his subject 'Central Africa'.

Manchester.

A programme of Eric Coates' music will be given on Saturday, June 2, by the Station Orchestra and Gladys Sweeney (soprano).

Arthur Catterall (violin) and Claud Blipps (piano), each of whom is a professor at the Royal Manchester College of Music, will take part in the Sunday afternoon concert on May 27. Later the same afternoon an excerpt from Sterndale Bennett's oratorio *The Women of Samaria*, will be relayed from Manchester Cathedral.

Cardiff.

The second edition of 'No. 100 Off' arranged for Friday, June 1, will include 'Peer and the Plumber,' given by Dookson and Cookson, character sketches by Nan Porter, and songs and duets by Margaret Wilkinson and Leonore Weepie.

Heddie Nash and Raymond Amy will be the artists in a programme entitled 'Excerpts from Popular Operas,' arranged for Tuesday, May 29. The Choir of the Cardiff Grand Opera Society will sing well-known choruses and the National Orchestra of Wales will play.

Dorchester Experimental.

Strius, a play of the Southern Seas, by Martin Shaw, will be presented by Stuart Vinden on Friday, June 1.

The religious service on Sunday, May 27, will be relayed from the Central Hall, Birmingham, the address being given by the Rev. F. C. Spurr, of Hunstead Road Baptist Church.

A short ballad concert by Dorothy Bennett (soprano), Herbert Thorpe (tenor), and Harry Brindle (bass) will occupy the last part of the evening programme on Tuesday evening, May 29.

An interesting recital of Leslie Stuart's songs will occupy half an hour of the evening programme at 8 p.m. on Wednesday, May 30. It will be given by John Thorne (baritone), who will be accompanied by the Studio Orchestra.

Sunday's Northern Programmes.

5NO NEWCASTLE. 272.5 AM. 0.30 NO.
3.30-6.30 S.B. from London. 8.0-8.30 S.B. from London
10.30 Epilogue.

5SC GLASGOW. 405.5 AM. 0.30 NO.
3.30-6.30 S.B. from London. 8.0-8.30 S.B. from London
10.30 Epilogue.

2BD ABERDEEN. 600 M. 0.30 NO.
3.30-6.30 S.B. from London. 8.0-8.30 S.B. from Dundee
10.30 Epilogue.

2BE BELFAST. 205.1 AM. 0.30 NO.
3.30-6.30 S.B. from London. 8.0-8.30 S.B. from London
10.30 Epilogue.

Art Treasures Presented Free



It is pleasing to think in these days — when the windmill is rapidly disappearing from the English countryside — that Rembrandt should have left a lasting picture of such great beauty as "The Mill."

With the deft and definite touch of the superlative genius, this

picture carries with it the romance of the old and perfect method of wheat milling. In 1911 this Art Treasure was sold to an American millionaire for the enormous sum of £100,000.

Messrs. Allinson Ltd., the millers of Allinson 100 per cent. Wholemeal Flour, who carry on the tradition of perfect wheat milling into the present day, have made arrangements for the distribution of presentation copies of the £100,000 Mill picture — free of all advertising matter. For those who already possess a copy of Rembrandt's Mill, Messrs. Allinson Ltd. offer a companion picture by John Linnell, which is also entitled "The Mill." Linnell's picture has been displayed in the Tate Gallery. These two Mill pictures are an ornament to any home and each is obtainable from Messrs. Allinson Ltd., 210, Cambridge Road, E.2, in exchange for twelve of the bands which are to be found around Allinson bread, supplied by bakers everywhere.

It is particularly fitting that these faithful reproductions should be obtainable from the firm which to-day grinds the identical flour to that which was the backbone of the sturdy manhood of our forebears.

Just as in the good old days wholemeal flour was stone-ground, so to-day Allinson 100 per cent. Wholemeal Flour is ground to the ideal degree of fineness in the same way between upper and nether mill-stones of historic fame. In one particular, Messrs. Allinson have improved on the produce of our forefathers, for whereas in those days only local wheats were used in the flour milling, Allinson mill only the finest Empire wheats — the scope of their selection has thus been increased from a limited radius to that which covers the British Empire.

Only wheats which are ground in the old-world way can give the beneficial results enjoyed by our ancestors, for it is only by their well-proved method that the milled flour can maintain in nature's correct proportions all the natural ingredients necessary to the nourishment of the body. Allinson Wholemeal Bread and Flour represent and carry on the tradition of the old-world way. Allinson Wholemeal Bread is obtainable from Bakers everywhere — that you get the Allinson band around the loaf is your guarantee of genuine wholemeal.

Buy Allinson Wholemeal Flour from your Baker or Grocer.



Upper and Nether Mill-Stones of historic fame.

In case of difficulty in obtaining Allinson Bread or Flour write —

Allinson Ltd., 210, Cambridge Rd., London, E.2.

PROGRAMMES for MONDAY, May 21

10 15 am. A
SHORT RELIGIOUS
SERVICE

2LO LONDON and 5XX DAVENTRY
(261.4 m. 830 kc.) (504.5 m. 187 kc.)

It is safe
to say that no musician

10 30 Darenty on
11 0 (Daventry only) Gramophone Records

12 0 A BALLAD CONCERT
MARGARET BEVERLY (C)

12 30 THE B.B.C. DANCE ORCHESTRA
conducted by JACK PAYS

1.0-1.0 AN ORGAIN RECITAL

by EDOUARD T. COOK
From Southwark Cathedral
Fantasy in E Flat Saint
Trumpet Tune and Air Purcell, arr. F. J. Dwyer
M. J. Dwyer (Baritone)
Thus joyful Easterday arr. S. J. Dwyer
P. J. Dwyer (Baritone)
The Lord's Prayer Tuck
Morning Hymn Purcell
Ronde des Pruniers... Stravinsky, arr. Bosly
A. M. J.

2 30 Miss Rhoda Powlett: 'Boys and Girls
of Other Days: IV, The King's Highway'

3 0 Musical Interlude

3 5 Great Stories from History and Myth
told by Miss Rhoda Powlett. 'Tales
of the North—IV, The King's Highway'

3 20 A Musical Lullaby

4 30 AN AFTERNOON CONCERT
P. J. Dwyer (Baritone)

4 40 THE PICCADILLY DANCE BAND
Directed by FRANK WATSON
From the Piccadilly Hotel

5 0 THE FLORENCE RAY

5 15 THE CHILDREN'S HOUR

'Helen of Kirkcubright' and other Scottish
songs (collected and arranged by Owen Mason,
Lark Palmer)

'The Strange Fragrance,' a whimsical Harry
Pain Story (as recorded by his daughter)
'The Juggler' and other Piano Solos played
by GAIL DIXON

'The Lord's Prayer,' a Chant by GUY DOLLMAN

6 0 ORGAIN RECITAL by PATRICK
From the Astoria Cinema

6 20 Bulet of the Radio

6 45 ORGAIN RECITAL by PATRICK (Continued)

7 0 Mr. Desmond MacCarthy: Literary

7 15 THE FOUNDATIONS OF MUSIC
Played by GERDA NUTTS

IN the nineteenth and eighteenth centuries
bands used to play dances
to the King's
power for the keyboard took this
series of pieces in dance styles

7 25 Mr. F. NORMAN: German Talk
from Hebel: VIII under Z.

7 45 THE MISTS OF MORNING
A Sketch in One Act by P. BILTON
With Incidental Music specially composed by
IRVIN COOPER

Characters in order of speaking:

Mrs. Pemberton

David Gardiner

Mr. Pemberton

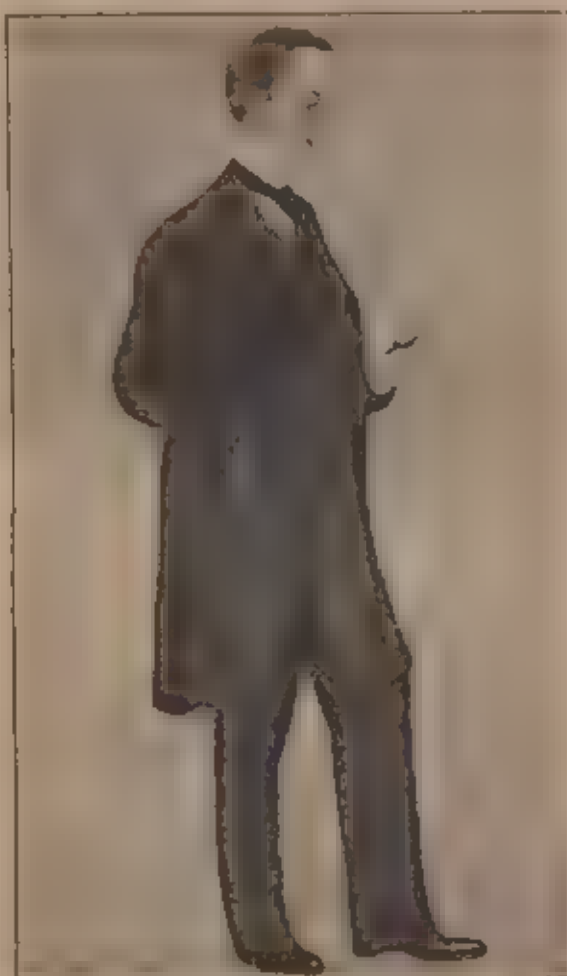
Barry Lawson

Mrs. Pemberton's comfortable, although not

aroma, sitting-room is the scene of a little

between domesticity and genius. The

result is as surprising as it is unexpected



LORD CURZON AT THIRTY TWO

Memories of the late Marquess Curzon of Kedleston will be
recalled by Lord Ronaldsday in his talk from London tonight.
Most of us remember him as the ex-Viceroy of recent years,
but this 1891 takes us back to the days when
the Hon. G. N. Curzon was Under-Secretary for India and at the
outset of his brilliant career. It is here reproduced from Lord
Ronaldsday's 'Life of Lord Curzon,' by courtesy of Messrs. Benn.

8 30 ORGAIN RECITAL by Dr. SCHWEITZER
Pennyod from the B.

DR SCHWEITZER (born in 1875) is one of
the most remarkable men in music, for
besides writing a scholarly book on Bach that has
taken rank as a foundational work and undertak-
ing (with Widor) an edition of the works of the
master, he has been a teacher of theology in the
University of Strasbourg, and has done distin-
guished work as a medical missionary in Africa.
to this he has devoted himself for some ten years
performing most valuable research work, which

has to signify devoted himself to the
careers in the service of his
(Picture on page 301.)

9 0 WEATHER FORECAST

9 15 'I Remember'—Rt. Hon. Lord RONALD
RONALDSDAY: 'Recollections of Lord Curzon'

WHEN the Marquess Curzon of Kedleston died
in 1925, one of the most interesting figures
passed out of the world of affairs. From the day
when he was labelled by an Oxford program as
a 'very superior person' to the time when a
returned from India in viceregal robes to enter
a new career as Foreign Secretary, he
was a character whose extraordinary side
was redeemed from dullness by his equanimity

was in many ways an eighteen-hundred
year, born out of his time. Lord
Ronaldsday, another Indian 'proconsul,'
who recently published the first volume of
the official biography of Lord Curzon, will
give some reminiscences of that remarkable

9 30 Local Announcements; (Daventry only)
Spring Forecast

9 35 A Song Recital
By ELIZABETH SCHWARTZ
At the Piano, GEORGE RE
Rudens la rubea (Come back the
You the supple (Ye who know)
Das Veilchen (The Violet)
Marianne (Song of Mary)... Mrs.
Li laby... Cyril Seal
Morgan (Tomorrow)...

10 0 AN ORCHESTRAL CONCERT

of Works by W. H. RICH
HENRIK SHORE (Violin)
(L... B. KEENE KILLEY)
Conductor by Tine Campbell

The Lincoln Trap

THE composer says of this piece, which is
dedicated with affectionate esteem to Sir
Edward Elgar, '... there is a legend that,
when wandering far upon moorland, he
needed to fall in with the North
riding upon it out, the Cathedral was sighted
facing the North... the return,
the Imp... Vaulting the
... upon the organ, tore the vest
... and broke the organ
... his knees.
... after, he found his way barred by
... out his hand to stroke the
... hair, he was, for his pre-
... immediately turned to stone.
The North-west wind still waits for him
on the

10 15 Italian Serenade
Caprice, 'Will-o'-the-Wisp'

10 30 BERNARD STOLL and Orchestra
Rhapsody

10 45 11 0 ORCHESTRA
Esop's Fables
The Fox and the Grapes; The Wolf and the
Lamb; The Ox and the Frog; The
man and his Pipe; The Dog in the Manger;
The Wand and the Sun

11 0-12 0 (Daventry only) DANCE MUSIC
Allegretto and his Band, and The New Par-
Orchestra, from the New Princess Restaurant

Monday's Programmes cont'd (May 21)

5GB DAVENTRY EXPERIMENTAL

(501.0 M. 510 KC.)

7.30 A.M. DAVENTRY FROM THE ...

3.0

1. DANCE CENTRA

1. DANCE CENTRA

1. DANCE CENTRA

1. DANCE CENTRA

4.0 LOZELL'S PICTURE

HOUSE ORGAN

From Birmingham

FRANK NEWMAN

Overture to 'A Mass'

Nuffield Drama M

Nuffield Drama M

Nuffield Drama M

Nuffield Drama M

Nuffield Drama M

Nuffield Drama M

Nuffield Drama M

Nuffield Drama M

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Nuffield Drama M



SPENCER THOMAS
tenor, sings in the Military Band
Concert at 8.30 tonight

7.20 ONE-STEP

No. 1. Val 2. 1

No. 2. Val 2. 1

7.35 ONE-STEP

No. 1. Val 2. 1

No. 2. Val 2. 1

7.45 ONE-STEP

No. 1. Val 2. 1

No. 2. Val 2. 1

8.0 VAUDEVILLE

From Birmingham

ALBERT DANIELS (Chair)

MARIE SABERONNE (Soprano)

JEAN PAUL AND LEONIE LASCHELLE (Synchronised Entertainment)

8.30 A MILITARY BAND CONCERT

MABEL DENNIS (Contralto)

SPENCER THOMAS (Tenor)

THE WIRELESS MILITARY BAND conducted by

B. WALTON O.D.

BAND

Overture to 'Mirella' ... Bounced

8.38 MABEL DENNIS

The green trees whispered ... Half

On the road to Ballyshoe ... Blunt

8.45 BAND

Ballet Suite, 'Fancy Dress Ball' ... Rubinstein

Cossack and Little Russian ... Polovnik

I teacher a ... Mind, Roy

Drummer and Vivandace

9.2 SPENCER THOMAS

My lovely Ode ... Monro, arr. Lane Wilson

Love for Love ... Ward

The House of Joy ... Quill

9.10 BAND

Symphonic Poem, 'Vitava' ... Smetana

9.25 MABEL DENNIS

The Moon at the Full ... London Ronald

The Monks' Carol ... Stanford

9.32 BAND

Spanish Suite, 'La Feria' (The Fair) ... Locomo

The Lullaby, Serenade; At the Theatre

9.45 SPENCER THOMAS

Lullaby of Trees ... Boughton

Fairy Song ... Boughton

The Roadside Fire ... Vaughan Williams

9.52 BAND

Intermezzo ... Arensky

March, 'A Bunch of Roses' ... Chopin

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARRA, and THE PICCADILLY DANCE BAND, directed by CHARLES WATSON, from the Piccadilly Hotel

11.0-11.15 ALFARZO and his BAND, and THE NEW PRINCES ORCHESTRA, from the New Prince's Restaurant

(Monday's Programmes continued on page 300.)

A Message From DESMOND MacCARTHY Literary Critic to B.B.C.

I am writing these few words to those who listen to my fortnightly talks from 2.10 about books and authors. I have undertaken to edit a shilling monthly review called "Life and Letters", which is to come out on June 1st.

Everyone connected with the B. B. C. knows that there are many, very many, who are interested in literature. "Life and Letters" will aim at providing reliable book-news and at getting the best writers to discuss the best books. But I do not want it to be a magazine about books alone. It will discuss life and character, history & human-nature. As editor it will be my part to see that such contributions are good literature in themselves, various enough to appeal to different kinds of people, and printed & produced in a manner worthy of them.

Desmond MacCarthy

LIFE AND LETTERS

ONE SHILLING MONTHLY. No. 1. JUNE 1

Full Prospectus and SPECIAL OFFER to Radio Times readers on application to Publisher, Life and Letters, 10, Great Queen Street, London, W.C.2.

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Beecham's
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Guinea
a box **Pills**

BEECHAM'S POWDERS—The sure, safe and speedy remedy for nervous headaches, influenza, colds, and rheumatism. Are not a laxative—do not contain aspirin.

THE HIGHROAD TO SUCCESS

A DEFECT in your eyes—small perhaps, and quite unsuspected—may make all the difference between a successful career and one that hesitates on the brink of success. For eye-strain brings many other troubles in its train. Lassitude, depression, irritable nerves and aching heads are fatal to success in work that demands accuracy or concentration.

The highroad to success is through clear eyes and good vision.

Consult a qualified optician about your eyes. Those who exhibit the symbol reproduced below can be relied upon to carry out the work of eye-examination with skill and precision.

Send a postcard to the Secretary, at the address above or a free copy of an issue of the *Journal*.

The Sign of Service



Issued by

The National Council for the Preservation of Eyesight,
97, Cannon St., London, E.C.4.

Monday's Programmes cont'd (May 21)

5.0 Mr. J. C. Gill
your Doorstep

5.15 THE CHILDREN & H

6.0

6.30 S.R. from London

7.45 S.R. from Cardiff

9.0 S.R. from London 12.30 Local Announcements

10.0-11.0 The Swansea Police Band

By kind permission of Mr. THOMAS RAWSON
(Chief Constable)

Directed by A. SUMMERSFORD
HER JONES, (Tenor)

BAND
MAY Her Majesty the Queen's (from S. to
L. of the ...
... ..



THE BALACANISCHINA ARRIVES!
This troupe of Russian artists performs equally well operatic
and the folk music of the Caucasus and the Steppes.
They will be "on tour" this week, and the following are their
Saison and tour: Monday, Newcastle; Tuesday,
Glasgow; Wednesday, London; Friday, Manchester
and Saturday, Cardiff.

BEN JOYER
 Bogus for Gw... } Welsh Ave. arr.
 Mentra Gwen }
 Can you y T. wyng ... John Henry
 Band
 Moreau Elegant Howgill
 Duet for Flute and Clarinet—P.C. Dism
 Flute P. Clarinet
 Gossy Hyl Percy
 Ben Joyer
 Your band is from "La Bohème")

Half Wlad fy Ngredigaeth.,J. Parry
Haw
Selection from PoemsJ. Parry
Hawman's Intermezzi, Mahinda a Fairy Bower"
.....Hume

Northern Programmes.

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What They Will Collect in 2042.

(Continued from page 25)

English absolutely blind to the value of their own art-treasures? But there, what can one expect of the nation that shovelled the exquisite statue of Nurse Cavell away in a museum where no one could see it properly?

When I think of the vandalism of the nineteen-eighties and nineties, I feel our grandfathers ought to be scragged, I really do! Think what a lovely place London must have been in the reign of George V, or even Edward VIII and then look at it now! Think of all the miles of quaint old slums, full of the Picturesque Poor, now swept away! And again, think of the 'fogs,' those mysterious nights-in-day of black or yellow darkness that used to creep over the city like a dragon settling on its nest!

What mystery and romance they must have lent! What colour! Fancy being able to paint a London lit only with this palpable yellow glow! Or even, when there was no fog, a London whose garish colours were all softened and harmonized by a thin coating of soot! Yet the brutes banished all this beauty from the world wilfully, with their iniquitous Smoke Abatement Act of 1980. It is only now, when one hears of the difficulty the chemists are having in producing synthetically a real old-fashioned 'peu-soup' fog for this year's Lord Mayor's Show, that we are beginning to realize what we have lost.

But I must stop now or I shall get quite apoplectic with rage

SHERIDAN, L. J.

The Finest Rest Cure in the World-

It has a reputation for its NEEDS a rest and relaxation after the day's work. It is a cure for the tired body and the overworked mind. It is a cure for the nervous system and the digestive organs. It is a cure for the heart and the lungs. It is a cure for the blood and the skin. It is a cure for the whole body. It is a cure for the whole mind. It is a cure for the whole soul. It is a cure for the whole world.

It is a cure for the whole world. It is a cure for the whole mind. It is a cure for the whole soul. It is a cure for the whole body. It is a cure for the blood and the skin. It is a cure for the heart and the lungs. It is a cure for the nervous system and the digestive organs. It is a cure for the tired body and the overworked mind. It is a cure for the day's work. It is a cure for the NEEDS.

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NEW CASH PRICE
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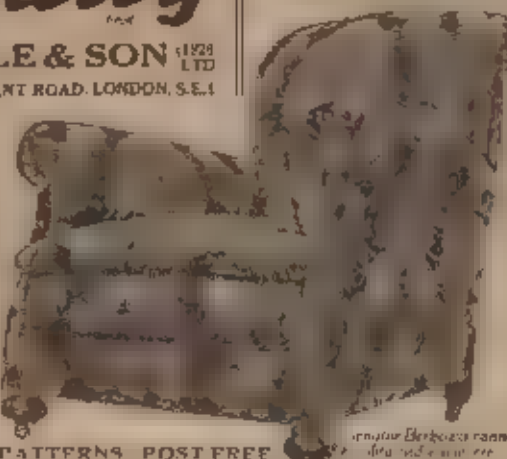
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When you choose your
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Covers as the same time
The small extra cost is a
good investment. We have a
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of delightful Cre-
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Original Berkeley cannot
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"Newgate
Fringes."

Men used to wear these funny beards
under the jaw just because it was so difficult
to get a good close shave there.

If your beard grows strongly in the difficult
places at the corner of the jaw beneath
the point of the chin - try Lrasmic Shaving
Soap. It lathers so freely and quickly and
softens the beard so thoroughly for the
razor that you not only get a cleaner
shave all over but you save precious
minutes in the morning.

**ERASMIC
SHAVING STICK**

In the Blue Tin 1/-

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Drafting
Electrical Engineering
Engineering
Engineering Drawing
Quantity and
Surveying
Foundry Work
Heat Engineering
Internal Combustion
Engines
Marine Eng. B.O.T.
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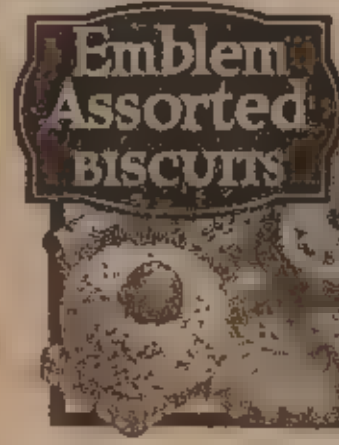
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Boiler Engineering
Chemistry
Civil Engineering
Concrete and Steel
Drafting
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comfort and
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LIGHT RUBBER SOLES



(1.004.3 M, 187 kV)

10.45. 12.0 DANCE MUSIC FRANK ASHWORTH and his BAND, from the Hotel Metropole

Tuesday's Programmes cont'd (May 22)

5GB DAVENTRY EXPERIMENTAL

(491.5 MC. 510 K.C.)

TRANSMISSION FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

- 3.0 P.M. 5GB
RIVOLI THEATRE ORCHESTRA
Conducted by the Bandmaster, G. HANDS
- 4.0 A MILITARY BAND PROGRAMME
Conducted by the Bandmaster, G. HANDS
- 4.15 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 4.25 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 4.45 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 4.55 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 5.3 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 5.25 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 5.35 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 5.45 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 6.30 P.M. 5GB
Conducted by the Bandmaster, G. HANDS
- 6.45 P.M. 5GB
Conducted by the Bandmaster, G. HANDS

8.0 AN ORCHESTRAL CONCERT

From Birmingham

J. J. BIRMINGHAM S. S. A. C. M. T. F.

(Leader, FRANK CANTRELL)

Conductor, FRANK CANTRELL

- 8.15 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 8.23 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 8.38 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 8.44 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 9.20 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 10.0 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 10.15 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 10.25 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 10.40 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 10.50 P.M. 8.0
Conducted by the Bandmaster, G. HANDS
- 11.5 P.M. 8.0
Conducted by the Bandmaster, G. HANDS

COOK'S WORLD TRAVEL SERVICE

This week's talk
on

BRITTANY

by Miss Marjorie Maxe
raises the problems, Where
to Go and Where to StayWhether it be Brittany or
any other part of the
Continent, your wants are
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"SUMMER HOLIDAYS" AT HOME AND ABROAD

An illustrated programme
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"SOMETHING NEW".....in the Dance Band line.

Tuesday's Programmes cont'd (May 22)

5.0
6.30
7.15

7.15 9.35

10.45 DANCE MUSIC BILL BROWNE

11.15 12.0 S.B. from London

5NC NOTTINGHAM. 275.2 M.
1050 KC.

2.30 1. 1. 1

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from L.

7.0 Mr. E. CAREY RUGGALL: 'The Skin Doctor'

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

5PY PLYMOUTH. 400 M.
750 KC.

2.30 1. 1. 1

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1. 1. 1 Shop (L. B. Poulton)

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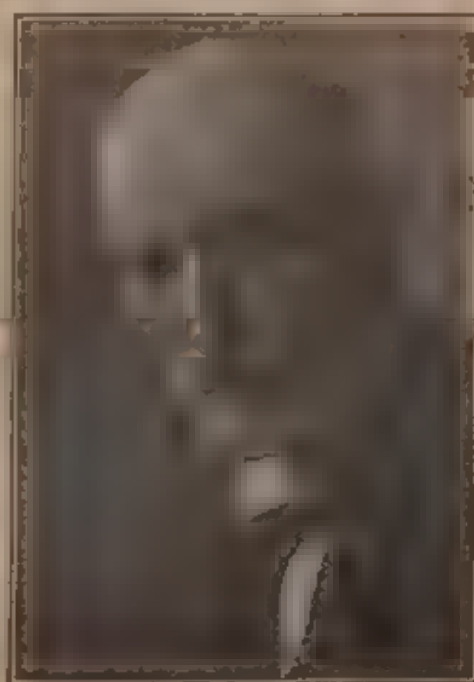
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Northern Programmes.

3.30 NEWCASTLE

3.30 4.30
5.15 6.0
7.0 8.30
9.40 10.30
11.45 12.0
13.30 14.0



A WELSH INTERLUDE.

Mr H. H. Evans will give a second recital of the works of Ceriog, the Welsh poet, in the 'Welsh Interlude' from Cardiff this evening at 6.30.

5SC GLASGOW. 405.4 M.
740 KC.
11.30 12.30 1.30 2.30 3.30 4.30 5.30 6.30 7.30 8.30 9.30 10.30 11.30 12.30

2BD ABERDEEN 600 M.
11.30 12.30 1.30 2.30 3.30 4.30 5.30 6.30 7.30 8.30 9.30 10.30 11.30 12.30

2BE BELFAST 840 M.
11.30 12.30 1.30 2.30 3.30 4.30 5.30 6.30 7.30 8.30 9.30 10.30 11.30 12.30

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.



NOTHING BUT
THE TRUTH!

"Brown" Loud Speakers give you realism, there are no half truths with a "Brown". It never compromises and it never quibbles. It gives the truth always. It is unobtrusive but very necessary if you would enjoy the best that broadcast can give.

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Speaker. Price £15 15 0

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LOUD SPEAKERS

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Wednesday's Programmes cont'd (May 23)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 60 KC.)

3.0

THE NORMAN STANLEY P. ANSFORTE INTO NORMAN

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THE DUKE OF YORK

will propose the toast of the Royal Institute of British Architects at the R.I.B.A. dinner tonight, and his speech, with the response to it, will be relayed from the Hall of Lincoln's Inn at 9.15.

Hulst
Perry

8.30 A Light Orchestral Concert

From Birmingham)

THE NORMAN STANLEY P. ANSFORTE INTO NORMAN

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MILTON IS THE ONLY WAY OF KEEPING FALSE TEETH REALLY CLEAN



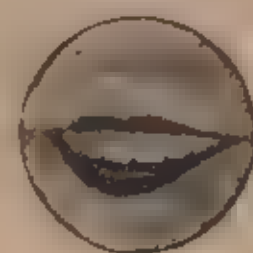
There is nothing in Milton that can injure any part of your false teeth.

With Milton, there's no scrubbing and brushing to be done. Just leave the teeth in Milton, and when you lift them out, every trace of 'film' and food has completely disappeared.

For mouth comfort with false teeth Milton is essential. Nothing gives the same feeling of freshness, cleanliness and comfort.

Milton is certain and sudden death to all germs—i.e. the whole plate is made medically clean, and simply cannot harbour infectious diseases.

Milton has many other uses—described in a most interesting booklet enclosed with the bottle.



9.25 Mr. WALTER TAPFER will respond

9.35 ORCHESTRAL CONCERT

(Cont. med)

THE NORMAN STANLEY P. ANSFORTE INTO NORMAN

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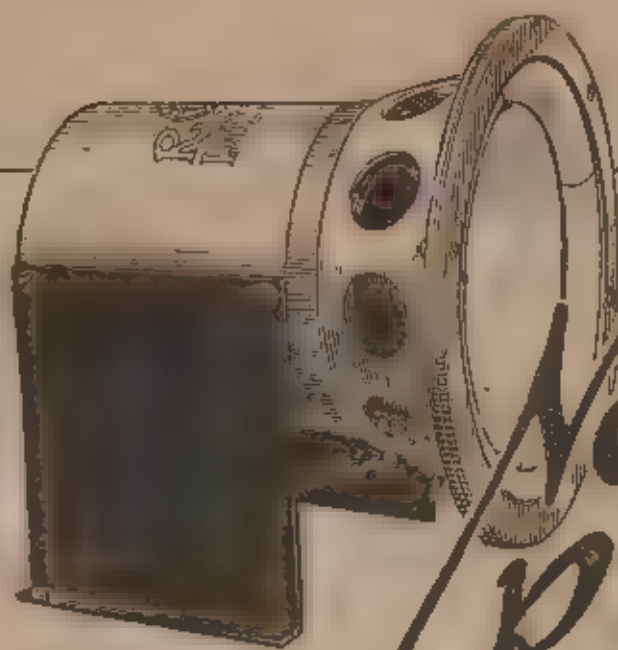
THE NORMAN STANLEY P. ANSFORTE INTO NORMAN

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDER & BAMP from the Carlton Hotel

11.0-11.15 D. GROV SOMERS' CINO & CLUB BAND, directed by I. OUS NEWTON, from Ciro's Club

Wednesday's Programmes continued on page 310



Now an R.K. Unit



Supplied with cone diaphragm, 10:1 output transformer and necessary terminals for connecting to receiver and field winding.

8 Volt Type	100, 110 and 200-240 Volt Types
Field winding connected to an accumulator or storage battery charger.	Field winding connected to an A.C. supply of 100-240 volts.

Price £9.10.0

The above price is applicable in Great Britain and Northern Ireland only.

Hitherto the R.K. coil-driven Loud Speaker has only been available in the form of a cabinet instrument complete with amplifier, valves and eliminator. It has now been decided to sell the loud speaker portion as a separate unit at the very attractive price of £9 10s. 0d. The quality of reproduction given by the R.K. Loud Speaker is unapproached by any other type of instrument. This quality is inherent in the R.K. principle of operation. The R.K. Unit when used in conjunction with a receiver providing a suitable degree of L.F. amplification will give the same results as the complete cabinet model. Those who desire to achieve perfect loud speaker reproduction should make sure of getting a genuine R.K. Loud Speaker or R.K. Unit. No other instrument will give the same result.

The R.K. Loudspeaker Unit is made and used by The British Thomson-Houston Co., Ltd., under the British patent and controlled by the Government. No. 233,471, 233,472, 233,473.

B.T.H.
RK Loudspeaker UNIT



10.15 a.m. A SHORT RELIGIOUS SERVICE

10.30 (Daventry only) TIME SIGNAL GREENWICH WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

11.30 EMPIRE DAY

Messages to Schools from the EARL OF MEATH, introduced by Mr. J. C. STUBBS

Hymns and National Songs by the WIRELESS CHOIR

12.0 LIGHT MUSIC

THE COMMON FAITH SINGERS' QUINTET
WIRELESS RECORD

10.20 The Week's Best of Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—IV, Summer Migrants'

BY the middle of May all the migrant birds that on a visit to the warm south have arrived, and the orchestra of the tree-tops is complete. This afternoon Mr. Eric Parker will talk about the songs and habits of such birds as the flycatcher and the nightjar, the nightingale, the blackcap, and the red backed shrike

3.0 EVENSONG

from Westminster Abbey

3.45 Miss NANCY ROSE: 'The Dog in the Home' II

4.0 FRED KITCHEN'S ORCHESTRA

From the Astoria Cinema

5.0 AN ORGAN RECITAL by PATTMAN

From the Astoria Cinema

5.15 THE CHILDREN'S HOUR

They also serve
(Being a Series of Short Scenes from the Story of the Empire, with Incidental Music by THE OLDFATHERS)

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Community Singing from Hyde Park

with

Dame Clara Butt
Organized by the Daily Express

6.30 TIME SIGNAL GREENWICH WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

6.45 Dame Clara Butt

RELAYED FROM HYDE PARK
Under the auspices of the Daily Express

7.0 Mr. FRANCIS TAYLOR: 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC

By J. C. STUBBS
Played by CARDA NETTE

7.25 Mr. C. H. KISCH: 'Central Banks

CURRENCY and credit play a part of supreme importance in a modern state, and control over them is usually considered a matter too important to be entrusted even to a Government. Hence the existence of central banks, such as our own Bank of England, which is responsible for issuing and monetary policy, its weapon for this purpose being the rate of discount, which it controls. Mr. Kisch, who gives this talk, has been Secretary of the Financial Department of the India Office since 1921, and he was Secretary to the Indian Currency Committee in 1912

7.45 'Round the World on your Bugles Blown!'

A Programme for Empire Day

'Merchant Adventurers'

Merchant Adventurers

What shall be your profit?

the mighty days to be!

(From 'Ploa Mercatorum,' by Alfred Noyes)

THE paths of the Empire are the seaways of the world—ways conquered for us by the Adventurers of old, held by the Adventurers of our own time. This programme will celebrate Empire Day by following some of these paths of the sea, as they lead to the five continents where the Adventurers have left their mark

Our Fathers Ronald Hopwood
Spoken by LAWRENCE ANDERSON

Colonial Song Percy Grainger

Australia

HAROLD WILLIAMS (Baritone): 'Bush Songs'

Shearing at Castlecragh J. B. Patterson

Spoken by ST. BARTHOLOMEW

NEW ZEALAND

JOHN COLLINGS (Tenor): 'Maori Songs'

SPAIN

Canada (Rapscall)

A Canadian Boat Song

Spoken by

Transmitted

AFRICA

West African, Zulu, and African Songs

THE AFRICAN YORUBA SINGERS

BETTY DE LA PORTE (Soprano)

INDIA

MAUD MACCARTHY: Native Melodies, with Vocal accompaniment

In a Corner of Asia—Malaya

RAM SINGH

Adapted for broadcasting from the story by Sir HUGH CLIFFORD

PURAN

HAROLD WILLIAMS, with Chorus

Mandarin Cold

IRELAND

LONDON: A off on the

'THE COMMONWEALTH OF SONG'

'Brave lads, in olden times'

Sung, night by night ad

The Empire Builders 6 to 8 p.m.

Spoken by LAWRENCE ANDERSON

Temp and Circumstances March, No. 1 Elmer

COLUMBIAN Music and Lyrics 9 p.m.

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by JOHN ANSELL

THE WIRELESS CHORUS

Chorus-Master: STANFORD ROBINSON

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the World'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHARLOT'S HOUR—XVIII

A LIGHT ENTERTAINMENT

Specially devised and arranged by the well-known theatrical director

ASTOR (PARROT)

10.35 12.0 DANCE MUSIC: THE SAVOY ORCHESTRA, FRED ELLIS and LEO MORRIS, and THE SAVOY TANGO BAND, (from the Savoy Hotel)



A WORLD-FAMOUS SINGER LEADING A CHOIR 80,000 STRONG.

Dame Clara Butt leading the community singing at last year's great Empire Day festival in Hyde Park. Notice the two microphones on their stand just beside her. This year's festival will again figure in the London and Daventry programmes, as it will be relayed at 6.20 and at 6.4

Programmes for Thursday.

5GB DAVENTRY EXPERIMENTAL

8.00 PM. (SIN K.O.)
This is a new series of experimental music.

3.0 A SYMPHONY CONCERT

First Symphony by Ludwig van Beethoven
(Leader S. KNEALE KELLEY)
Conducted by JOHN ANSELL

CHORUS

Overture to 'The Secret Marriage' - Chorus
First Symphony - Beethoven

BEETHOVEN'S First Symphony has four movements: (1) a slow Introduction leading to a brisk Movement with many sharp turns of phrase; (2) a gentle tripping tune, with others like it to follow, all worked up into a small up orchestral lyric; (3) an energetic Movement, called a Minuet because it is in Minuet rhythm; (4) a tripping march-like Movement that seems reluctant to start.

3.40 LESLIE ENGLAND and Orchestra Introduction and Quick Movement (Impassioned)

3.55 ORCHESTRA
Variations, Intermezzo, Scherzo, and Finale
(Conducted by THE COMPOSER)
Clarinet Collection of British Music

THE composer is one that the work (which made him the last of the awards made by the United Kingdom Trust) is a collection of Variations, of which the first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, eighteenth, nineteenth, twentieth, twenty-first, twenty-second, twenty-third, twenty-fourth, twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth, thirtieth, thirty-first, thirty-second, thirty-third, thirty-fourth, thirty-fifth, thirty-sixth, thirty-seventh, thirty-eighth, thirty-ninth, fortieth, forty-first, forty-second, forty-third, forty-fourth, forty-fifth, forty-sixth, forty-seventh, forty-eighth, forty-ninth, fiftieth, fifty-first, fifty-second, fifty-third, fifty-fourth, fifty-fifth, fifty-sixth, fifty-seventh, fifty-eighth, fifty-ninth, sixtieth, sixty-first, sixty-second, sixty-third, sixty-fourth, sixty-fifth, sixty-sixth, sixty-seventh, sixty-eighth, sixty-ninth, seventieth, seventy-first, seventy-second, seventy-third, seventy-fourth, seventy-fifth, seventy-sixth, seventy-seventh, seventy-eighth, seventy-ninth, eightieth, eighty-first, eighty-second, eighty-third, eighty-fourth, eighty-fifth, eighty-sixth, eighty-seventh, eighty-eighth, eighty-ninth, ninetieth, ninety-first, ninety-second, ninety-third, ninety-fourth, ninety-fifth, ninety-sixth, ninety-seventh, ninety-eighth, ninety-ninth, one hundredth.

4.15 Lady Radnor's Suite Party

4.30 LOZELLE PATRICK HOUSE ORCHESTRA

From Birmingham
Conducted by PAUL RAYMER

Flourishing March Fugue
Fantasia on Puccini's 'Tosca'

GEORGE DAVIS (Tenor)

Once I loved a maiden fair Song
The Gentle Maiden Irish Air, O'Connell

FRANK NORMAN Organ

Selects from 'Merry England' German
Entr'acte, 'The Stedman' Ballad
Slow Movement from Violin Sonata in C Major Chopin

Suite of Three Dances from 'Tom Jones' German

GEORGE DAVIS

To Mary White
Bridal Song Dalhousie Young

ORCHESTRA

Waltz, 'Vision' Wadsworth
Fugue, 'Oh Dora' Kuhn

5.45 THE CHILDREN'S HOUR (From Birmingham) A Play for Euphon Day, by Ida M. Downing Songs by Gabriel Lavelle (Bartons)

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

6.45 THE D.B.C. DANCE ORCHESTRA Personally conducted by JACK PAYNE LIVE TV

(5th Programme continued on page 330.)



Debonair

Southport is a seaside town that has cultivated the town as well as the seaside. The sea front has all the natural attractions of the sea shore, but it has also marine lakes where a landsman may sail a boat in safety and bathe without danger.

Behind the sea front the town has been most carefully planned and laid out.

Southport is a town of gardens and trees and greenery. Lord Street is as pleasant a boulevard as any in Europe and Southport is as gracious a town as may be found in these islands.

Send for these Holiday Guides

Send for the Holiday Guide for the year 1955. Divisional Passenger Commercial Department, 1, Station, London, N.W.1.

Holidays by L.M.S. (Apartments Ltd), post free.

The following are threepence (post free):

The Lancashire Coast	Peak District
Isle of Man	Ribbles Valley
Holidays in North Wales	Southem England
Devon and Wales	English Lakes
North Wales A.P.D. Map	

The booklet "L.M.S. Service" containing an outline of the principal holiday facilities will be sent post free.

These booklets are obtainable from any L.M.S. Station or from the L.M.S. Booklet Service, 1, Station, London, N.W.1.

LMS

LONDON MIDLAND & SCOTTISH RAILWAY
Euston and St. Pancras.

Thursday's Programmes continued (May 21)

7.45 THE BRISTOL ORCHESTRA

Conductor, Richard Austin
Pavilion, Clifton, Bristol
Relayed from Cardiff

1. *Concerto in A major, Op. 25, No. 1* (Mozart)
2. *Symphony No. 40, in G minor* (Mozart)
3. *Concerto in A major, Op. 25, No. 2* (Mozart)
4. *Symphony No. 40, in G minor* (Mozart)

9.0 A Ballad Concert

From Birmingham

1. *Ballad in A major, Op. 10, No. 1* (Auerbach)
2. *Ballad in A major, Op. 10, No. 2* (Auerbach)
3. *Ballad in A major, Op. 10, No. 3* (Auerbach)
4. *Ballad in A major, Op. 10, No. 4* (Auerbach)
5. *Ballad in A major, Op. 10, No. 5* (Auerbach)
6. *Ballad in A major, Op. 10, No. 6* (Auerbach)
7. *Ballad in A major, Op. 10, No. 7* (Auerbach)
8. *Ballad in A major, Op. 10, No. 8* (Auerbach)
9. *Ballad in A major, Op. 10, No. 9* (Auerbach)
10. *Ballad in A major, Op. 10, No. 10* (Auerbach)

9.30 MARKHEFF

From Birmingham

A Story by Robert Louis Stevenson
As a contrast to the usual style of reading
the character in the story will be taken in

1. *Markheff* (Robert Louis Stevenson)
2. *Markheff* (Robert Louis Stevenson)
3. *Markheff* (Robert Louis Stevenson)
4. *Markheff* (Robert Louis Stevenson)

10.0 SEATTLE FORECAST SECOND GENERAL

10.15 'MIRROR'D IN MUSIC'

A Programme of Sound Ideas

THE WHISTLES ORCHESTRA, conducted by
STANLEY ROBINSON

1. *Whistle in A major, Op. 10, No. 1* (Auerbach)
2. *Whistle in A major, Op. 10, No. 2* (Auerbach)
3. *Whistle in A major, Op. 10, No. 3* (Auerbach)
4. *Whistle in A major, Op. 10, No. 4* (Auerbach)

10.25 PERCY WHITEHEAD (Baritone)

1. *Baritone in A major, Op. 10, No. 1* (Auerbach)
2. *Baritone in A major, Op. 10, No. 2* (Auerbach)
3. *Baritone in A major, Op. 10, No. 3* (Auerbach)
4. *Baritone in A major, Op. 10, No. 4* (Auerbach)

10.40 ORCHESTRA

1. *Orchestra in A major, Op. 10, No. 1* (Auerbach)
2. *Orchestra in A major, Op. 10, No. 2* (Auerbach)
3. *Orchestra in A major, Op. 10, No. 3* (Auerbach)
4. *Orchestra in A major, Op. 10, No. 4* (Auerbach)

10.50 PERCY WHITEHEAD

1. *Baritone in A major, Op. 10, No. 1* (Auerbach)
2. *Baritone in A major, Op. 10, No. 2* (Auerbach)
3. *Baritone in A major, Op. 10, No. 3* (Auerbach)
4. *Baritone in A major, Op. 10, No. 4* (Auerbach)

10.55 BEATRICE SKELL

1. *Beatrice in A major, Op. 10, No. 1* (Auerbach)
2. *Beatrice in A major, Op. 10, No. 2* (Auerbach)
3. *Beatrice in A major, Op. 10, No. 3* (Auerbach)
4. *Beatrice in A major, Op. 10, No. 4* (Auerbach)

11.5 11.15 THE VOICE OF THE GARDEN

1. *Voice of the Garden in A major, Op. 10, No. 1* (Auerbach)
2. *Voice of the Garden in A major, Op. 10, No. 2* (Auerbach)
3. *Voice of the Garden in A major, Op. 10, No. 3* (Auerbach)
4. *Voice of the Garden in A major, Op. 10, No. 4* (Auerbach)

5WA CARDIFF. 353 AM 650 KC

11.30 12.0 London Programme relayed from Daventry

2.30 BROADCAST TO SCHOOLS

1. *Broadcast to Schools in A major, Op. 10, No. 1* (Auerbach)
2. *Broadcast to Schools in A major, Op. 10, No. 2* (Auerbach)
3. *Broadcast to Schools in A major, Op. 10, No. 3* (Auerbach)
4. *Broadcast to Schools in A major, Op. 10, No. 4* (Auerbach)

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (9.30 Local Announcements)



JOHANN SEBASTIAN BACH,

the composer whose Partitas are being played by Gerda Netze in the Foundations of Music series this week, is commemorated by the statue in Leipzig, the town in which he worked for twenty-seven years.

22Y MANCHESTER. 284 AM 780 KC

11.30 a.m. London Programme relayed from Daventry

12.0 1.0 Telephone Programme

4.30 A BALLAD CONCERT

1. *Ballad in A major, Op. 10, No. 1* (Auerbach)
2. *Ballad in A major, Op. 10, No. 2* (Auerbach)
3. *Ballad in A major, Op. 10, No. 3* (Auerbach)
4. *Ballad in A major, Op. 10, No. 4* (Auerbach)

1. *Ballad in A major, Op. 10, No. 1* (Auerbach)
2. *Ballad in A major, Op. 10, No. 2* (Auerbach)
3. *Ballad in A major, Op. 10, No. 3* (Auerbach)
4. *Ballad in A major, Op. 10, No. 4* (Auerbach)

W. BAYLEY (Bird Music and Solfège)

5.0 M. HUGH MACHILL, 'The Orchestra'

5.15 THE CHILDREN'S HOUR

1. *Children's Hour in A major, Op. 10, No. 1* (Auerbach)
2. *Children's Hour in A major, Op. 10, No. 2* (Auerbach)
3. *Children's Hour in A major, Op. 10, No. 3* (Auerbach)
4. *Children's Hour in A major, Op. 10, No. 4* (Auerbach)

6.0 London Programme relayed from Daventry

6.15 Local Programme

6.20 London Programme relayed from Daventry

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

9.35 A LIGHT ENTERTAINMENT

OLIVE GROVES (Soprano) and HAROLD KIMBERLEY (Pianist)

1. *That's why I love you* (Olive Groves)
2. *That's why I love you* (Olive Groves)

MABEL CONSTANTINOS (Entertainer)

A Suburban Tea Party... Mabel Constantinos

HAROLD KIMBERLEY

1. *That's why I love you* (Olive Groves)
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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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Thursday's Programmes continued (May 24)

2LS LEEDS-BRADFORD. 217.5 M. 282.1 M.
1,080 KC. & 1,120 KC.

11.30-12.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'More about the World' by Mr. L. Harvey. Our Usual Thursday News

6.0 London Programme relayed from Daventry

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Leaves from the Empire's Story Book' (C. E. Hodges)

6.0 London Programme relayed from Daventry

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

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

11.30-12.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

6BM BOURNEMOUTH. 278.1 M. 920 KC.

11.30-12.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5NG NOTTINGHAM. 278.2 M. 1,000 KC.

11.30-12.0 London Programme relayed from Daventry

Mr. A. H. Wainwright: 'Nature Study'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 KC.

11.30-12.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Gathering of the Clouds'

6.0 London Programme relayed from Daventry

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

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

11.30-12.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Land of Hope and Glory' (L. H. Jones); England (Leslie)

6.0 London Programme relayed from Daventry

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

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

11.30-12.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

Northern Programmes.

5NO NEWCASTLE. 305.1 M. 980 KC.

11.30-12.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: 'The Story of the World' by Mr. L. Harvey. Our Usual Thursday News
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

5SC CLASGOW. 305.1 M. 980 KC.

11.30-12.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: 'The Story of the World' by Mr. L. Harvey. Our Usual Thursday News
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

2BD ABERDEEN. 305.1 M. 980 KC.

11.30-12.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: 'The Story of the World' by Mr. L. Harvey. Our Usual Thursday News
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

2BE BELFAST. 305.1 M. 980 KC.

11.30-12.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: 'The Story of the World' by Mr. L. Harvey. Our Usual Thursday News
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements)

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butter, Australian honey, Australian canned fruit. These are sunshine foods. It's worth while taking a little trouble if need be, to get them. Doubly worth while if you buy them every time you buy. As you produce you are helping some Australian family buy more and more of the goods your menfolk are making here in England. Australia's British customers. The Australian Government is the most successful in the world. They bought over £100,000,000 of goods. Help them to do more by buying more of what they offer you.

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but everybody looks. Say it with a 'Kodak'
snapshot. It speaks so much more
clearly than words.*

Hotel

Friday's Programmes cont'd (May 25)

5WA CARDIFF. 553 M. 650 MC

12.0-1.0 London Program too relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 A. WATKINS JONES: 'Music in the Country' side—What is being done

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR: 'The Voyages of Dr. Doan's', by Hans Lofting. 'The Wise Man's Clock', by George Bryan. Songs—'I'm a Little Fish' (E. P. Jones), 'The Little Fish' (Horn)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A CHORAL CONCERT

THE NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Overture to 'Oberon' Weber

The Chorus of the Cardiff Musical Society

When Love and Beauty Sullivan

All creatures now are merry minded Bene,

Overture

Träumerei (Dreaming), for Strings and Horn

arr. from Schumann

Overture

Out of the Silence Jenkins

All Hail! Byrd

Overture

Graceful Vase Markensie

German

Chorus

Love Symphony Percy Fitt

It was a lover and his lass Morley

Overture

Little Suite Williams

Bourée and Gigue Lerman

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

9.35-11.0 Writers of Musical Comedy—IV

HELMAN FINCK
THE STATION ORCHESTRA
Selection from 'By Jingo'

GRACE DANIELS (Soprano) and Orchestra
Life and Love ('My Lady Frayle')

ORCHESTRA
Marche Blanche

AUDREY MILLWARD (Baritone) and Orchestra
Paris Days ('Hullo America')

ORCHESTRA
Intermezzo, 'Dream Girl'
One-step, 'Hullo Girls'

GRACE DANIELS and Orchestra
Romance of a Shawl ('Brighter London')

ORCHESTRA
Mandarin Dance, 'Chang'

AUDREY MILLWARD and Orchestra
Nelson's Day ('Hullo America')

ORCHESTRA
On the Road to Zag-a-Zig
Cheero (Palace Girls Dance)

AUDREY MILLWARD and Orchestra
Song of the Ancho ('Vanity Fair')

ORCHESTRA
Selection from 'Decameron Nights'

2ZY MANCHESTER. 554.5 M. 750 KC.

3.0 THE STATION ORCHESTRA

Overture: 'Morning, Noon and Night in Vienna'

Selection from 'Aida' Verdi

Waltz, 'The Woman and Song' Joseph Strauss

Selection from 'The Yeomen of the Guard' Sullivan

3.55 BROADCAST TO SCHOOLS:

Reading, 'Westward Ho!' (Charles Kingsley)

4.0 Mr J. READ: 'The Romance of the Cotton Industry—IV. How Cotton is Converted into Yarn'

Picture on page 322

4.20 THE STATION ORCHESTRA

Overture to 'Raymond' Anserio de Thomas

Selection from 'Cavalleria Rustica' Mascagni

4.45 Mr F. GALE PEDRICK: 'Music Shakespeare Knew,' with Vocal Illustrations by WILFRED FURTH (Tenor)

5.15 THE CHILDREN'S HOUR: A Plantation

Afternoon. 'Little Alabama Coon'

'Croon, croon, underneath the moon'

'Look out for the Hoodoo-doo-doo-Man' (Swan-

sung by Harry Hopewell. 'A Little Coon's

Prayer' (Hops), 'Little Snooty Coon' (Eric

Coates), sung by Betty Wheatley. Selection of

Negro Melodies, played by Eric Fogg. 'Why

the Elephant Walks Alone,' a story that nigger

told by Hylda Bissell

6.0 ORCHESTRAL MUSIC

Relayed from the Theatre Royal

6.30 S.B. from London
6.45 ORCHESTRAL MUSIC (Continued), directed by MICHAEL DORÉ

7.0 S.B. from London

7.45 A Programme of Scottish Music

THE STATION ORCHESTRA

Overture, 'Land of the Mountain and

the Flood' MacCann

Suite, 'Highland Memories'

Keltic Suite Foulds

Suite, 'Tara, Scottish Symphonic Dances' Wright

HAMISH MACCUNN, a native of Greenock,

only lived forty-eight years (1868-1916).

His death was a distinct loss to native music, for

he was highly inspired by Scots life, history

and romance, and most of his larger pieces are

based on Scots themes.

 His Concert Overture, *Land of the Mountain*
and the Flood, written for the Orchestra while

he was a student at the Royal College of Musi-

cian in 1890, is the familiar passage from Scott's

Lay of the Last Minstrel, beginning, 'O Caledonia,

stay with me, sweet nurse for a poet's child.'

The First Main Tune, of typically Scottish

character, comes at once.

A new phrase leads, through various keys, to

the Second Main Tune, like an old love-bans.

These subjects are worked up into a romantic

and stirring conclusion, a reminiscence of the

beauties of the Composer's native land.

 His three impressions in *Highland Memories*

 are entitled: (1) *By the Burnside*, (2) *On the*
Loch; (3) *Hurree Dance*.

THREE pieces make up Foulds' Suite

 1. **THE CLANS.** There are three chief features

in this first piece. The rugged, energetic opening

Tuto seems to suggest the Highlands. Later, a

more tranquil, rustic Tune is heard, characteristi-

cally Scottish. Then we hear a Call (perhaps the

summoning of the Clans), and after this most of

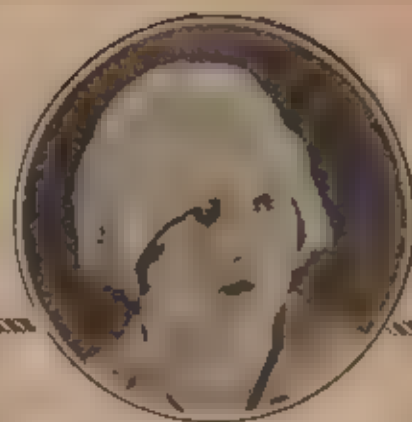
the foregoing material is treated in various

ways, including suggestions of the bagpipes.

 2. **A LAMENT.** This piece has been likened to

Welsh folk-song. It consists chiefly of a simple,

(Manchester Programme continued on page 322)



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Million Lemons
say the Bells
of St. Clement's
are used yearly
to make
Etzel
Tower Lemonade

515 THE CHILDREN'S BOOK

Friday's Programmes cont'd (May 25)

6.0 London Programme relayed from Daventry

6.30 S.B. from Lond

7.45 A CONCERT

SONGS AND INSTRUMENTAL MUSIC

by BOYS of WYGBESTON GRAMMAR SCHOOL

THE WYGBESTON TRIO: GILBERT SMITH (Violin),
H. F. HOPKINS (Violoncello), L. D. FORD
(Pianoforte)

Military March Schubert

Pizzicato from "Sylvia" Debussy

Il bacio (Violoncello Solo)

On Wings of Song Mendelssohn

Harlequinade W. H. Squire

Hark! Hark the Lark Schubert

Wild Rose Schubert

F. D. ALST (Pianoforte)

Country Dance Percy Grainger

Gavotte Balfour Gardiner

THE WYGBESTON TRIO

Faust Ballet Music, Nos. 1 and 2 Grieg

Gavotte from "Mignon" Thomas

GILBERT SMITH (Violin)

Minuet from "Berenice" Handel

Minuet in G Beethoven

The Lark's Awake Bernard Elliott

F. D. ALST (Pianoforte)

Impromptu in A Flat

8.30 "THE THREE BROTHERS"

by ROBERT CROFT-COOKER

Miguel, Duke of Panto Chica J. Castagnon

Rafel (his brother) J. Waples

Maria, Duchess of Panto Chica (his wife)

Padro Antonio Muñoz (his Chaplain)

FRANK LEA FR

The action takes place at the house of the Duke of Panto Chica in Madrid, about the middle of the last century. The Duke, the Duchess, and Padro Antonio, are seated in a balcony, overlooking the city, towards evening.

8.40 A SONG RECITAL by MARK MELLERS (Baritone)

Two Contemporary Composers

Percell (1638-1695)

Aria, Ye Subterranean Winds

Ye Twice Ten Hundred Nations

Handel (1685-1759)

Revenge, Timotheus Cries

Arm, Arm, Ye Brave

Honour and Arms

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

9.35-11.0 S.B. from Glasgow

SPY PLYMOUTH.

400 M.
750 KC.

12.0-1.0 London Programme relayed from Daventry

2.45 BROADCAST TO SCHOOLS

Miss MURIEL STEVEN, "Grace Darling, the Heroine of the Forth Islands"

3.0 London Programme relayed from Daventry

5.0 Mr. REGINALD A. COLWILL: "The Last Stand of the Second Devonshire Regiment"

5.15 THE CHILDREN'S HOUR: A Train Day. "The Train that goes to Sea"—A Railway Orchestra (Coalfield). Songs, including "I, ding on the Dream Train" (Lewes).

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 ROUND THE STATIONS

In view of the popularity of Round the Stations programmes, listeners will have a further opportunity this evening of enjoying some of the fun provided by other stations.

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

9.35-11.0 S.B. from Glasgow

6ST STOKE.

394.1 M.
1,030 KC.

12.0-1.0 London Programme relayed from Daventry

2.25-2.45 BROADCAST TO SCHOOLS

Mr. VALENTINE DAVIS, "The Last of the Great Orme"

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Glasgow

5SX SWANSEA.

394.1 M.
1,030 KC.

12.0-1.0 London Programme relayed from Daventry

2.45 BROADCAST TO SCHOOLS

Dr. FRANKLIN MCKENNON, "The Living World—IV, Animal Defences against one another"

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE.

513.5 M.
850 KC.

12.0-1.0 London Programme relayed from Daventry 5.0 Lady Margaret Hall, 1001. 5.15 Children's Hour 5.30 Organ Recital by Frank M. Newell 6.30-7.45 from London 7.45-8.45 Band 8.45 Newcastle Tramways Band 8.45-9.45 Band 9.45-11.0 from Glasgow

5SC GLASGOW.

405.3 M.
745 KC.

5.15-6.15 from London 6.15-7.15 from London 7.15-8.15 from London 8.15-9.15 from London 9.15-10.15 from London 10.15-11.0 from London

2BD ABERDEEN.

500 M.
600 KC.

11.0-12.0 from London 12.0-1.0 from London 1.0-2.0 from London 2.0-3.0 from London 3.0-4.0 from London 4.0-5.0 from London 5.0-6.0 from London 6.0-7.0 from London 7.0-8.0 from London 8.0-9.0 from London 9.0-10.0 from London 10.0-11.0 from London 11.0-12.0 from London

2BE BELFAST.

500.1 M.
600 KC.

12.0-1.0 from London 1.0-2.0 from London 2.0-3.0 from London 3.0-4.0 from London 4.0-5.0 from London 5.0-6.0 from London 6.0-7.0 from London 7.0-8.0 from London 8.0-9.0 from London 9.0-10.0 from London 10.0-11.0 from London 11.0-12.0 from London

The Organs broadcasting from

21.0-LONDON: New Palace Theatre

5.0-BIRMINGHAM: The Old Exchange

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5.0-BELFAST: The Old Exchange

5.0-GLASGOW: The Old Exchange

5.0-EDINBURGH: The Old Exchange

5.0-LIVERPOOL: The Old Exchange

5.0-MANCHESTER: The Old Exchange

5.0-SHEFFIELD: The Old Exchange

5.0-YORK: The Old Exchange

5.0-BRISTOL: The Old Exchange

5.0-BIRMINGHAM: The Old Exchange

5.0-NEWCASTLE: The Old Exchange

5.0-BELFAST: The Old Exchange

5.0-GLASGOW: The Old Exchange

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PROGRAMMES for SATURDAY, May 26

10.15 a.m. A
SERIES RELIGIOUS
Songs

10.30 10.15 TIME SIGNAL, GREENWICH,
W. 10.15

10.20 THE LARSEN HOTEL GAZET, from the
Carlton Hotel, directed by RENE TAPPONIER

3.30 A CONCERT

THE BAKO O'LOM
Conducted by PERCY E. GAYE
CONSTANCE WESTWORTH (Contralto)
FREDERIC LAKE (Tenor)

BAND

Kaiser March .. Wagner, arr. Goffrey
March to 'La Princesse Jaloux'

3.48 CONSTANCE WESTWORTH

A Blackbird Singing .. Michael Head
I heard a piper piping .. Peterkin
Love's Philosophy .. Quiller

3.55 BAND

Viennoise Waltz, 'Wiener Mad' ..
(Vienna Maidens)
Zichrer, arr. Moritz
Tarantelle des Salons, 'Neapolitaine'
Jullien

4.10 CONSTANCE WESTWORTH

Dear Love of Mine ('Nacht Ida') ..
My Baby Boy ..
An old style Minuet ..

4.18 BAND

Scattered from 'The New World' Sym-
phony ..
phony ..
phony ..

4.32 FREDERIC LAKE

Phyllis has such charming girls ..
Anthony Young, arr. Lane
Dolorosa ..
Sea Rapture (An Impression)

4.40 BAND

Buonno and Gigue from the Menuet
Much Ado About Nothing ..
Lovers ..

4.55 CONSTANCE WESTWORTH and
FREDERIC LAKE

The Day is Done ..
The Sweet Nightingale ..

5.2 BAND

Overture to 'Picasso'
Regimental Quick Step of R.M. Col
March ..

5.15 THE CHILDREN'S HOUR

'Alma meets Humpty Dumpty and
certain other interesting personages,
a play adapted for the Children's
Hour from 'Through the Looking
Glass' (Lewis Carroll), by C. E.

6.0 An Organ Recital by REGINALD FOOTE,
from the Palace6.30 TIME SIGNAL, GREENWICH WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 VAUDEVILLE

GENEY NEEDLE and his Ladies
The M...
The Song of the...

7.0 Mr. Basil ... Broadcast
Music

2LO LONDON and 5XX DAVENTRY

(360.4 M. 630 K.C.)

(1,004.3 M. 187 K.C.)

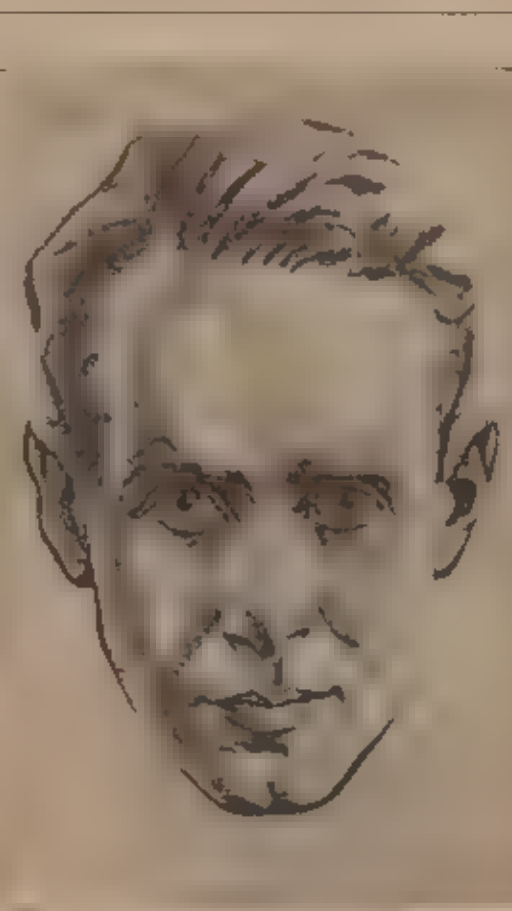
7.15 THE FOUNDATIONS OF MUSIC

BACH - LUTHER

Played by GERDA NETTE

7.25 Mr. BERNARD DARWIN: An Eye-Witness
Account of the Final of the Amateur Golf
Championship, S.H. from the ...

ALTHOUGH it does not carry so proud a title
as the Open Championship, whose winner



MASTERS OF THE MICROPHONE - BASIL MAINE

Every Saturday evening at 7.0, music-lovers who go about
the business of listening carefully make a point of tuning in
London to hear Mr. Basil Maine's rapid, well-balanced survey
of the chief features of the music to be broadcast next week.
They could have no better guide, for the editor of *The
Music Bulletin*, although not without very definite views of
his own, is notably impartial in his attitude towards every
school.

can not unfairly claim to be the best golfer in
the world, the Amateur Championship is, if
anything, a more exciting event. Match play
makes for sporting interest, and in the final that
Mr. Bernard Darwin will describe today interest
is centred on two protagonists instead of on
some thirty-six. To golfers everywhere, this
account of the final match, given by the most
famous of golf correspondents, and relayed from
a house (lent by a listener) actually on the
course, within an hour or two, at the onset of the
conclusion of play, will certainly be one of
the most interesting events of the broadcast
week.

7.45 A LIGHT
ORCHESTRAL
CONCERT

HARDY WILLIAMSON (Tenor)

1. WILLIAMS OVERTURE (Leader, S. KESSEY)

Conducted by JOHN AXFORD

THE ORCHESTRA

Overture to 'Nell Gwyn' .. German
Sarabande for Strings ..
Furore ..

MUSIC ... plays first brought
M. ... German into promi-
nent ... with Richard III
... couple of years
after he had ... Royal Academy
of Music ... at the Globe Theatre. That man
was his first notable success.

Since then he has written music for
dozens of stage works, much of which
was ... to our pleasure, *Nell Gwyn*
... by Anthony Hope, that was
produced in 1900.

SAINT-SAËNS ... a devotee
of the ... which strongly
influenced him in one side of his
... a happy touch
... with its grave
... chief slow dances
... that was the ...
runner of later Serenades and Sym-
phonies. Saint-Saëns shows all his
customised urbanity and clean-cut
mastery in this charming slight

8.2 HARDY WILLIAMSON

Two Bright ...
Daventry ...
A Warwickshire Wooming W. C. Jones

8.10 ORCHESTRA

By a ... of ...
Culley (A ... Percy Elliott
Red Poppam (Inter-
mission) ...
Conducted by the COMPOSER

8.45 HARDY WILLIAMSON

I ...
A Night ...
The Late Play ...

8.48 ORCHESTRA

Second New ... Selection
arr. Briggs

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN9.15 Mr. G. WATSON PARKER: 'More
Motoring Matters'9.30 Local ...
only) Shipping Forecast

9.35 VAUDEVILLE

STANBELL and DE JOLAS
With their two Violins
JEAN PAUL and LEONIE LAS BELLS
Hayden Nevill and WHILDON
Dorothy Bennett (Soprano)
The B.R.C. Dance Orchestra
Personally conducted by JACK PAYNE

10.30 12.0 DANCE MUSIC: THE SAVOY
ORCHESTRA, FRED ELIZABETH and his MUSIC, and
the SAVOY TANGO BAND from the 'Savoy Hotel'

Saturday's Programmes cont'd (May 26)

5GB DAVENTRY EXPERIMENTAL

201.8 M. 810 KC.

THE FOLLOWING ARE THE PROGRAMMES FOR SATURDAY, MAY 26, 1926

- 5.45 THE TWO MEN'S HOUR (From Birmingham)**
SANDY ROWAN (Scotts Comedian)
TOMMY HANDLEY (Wireless Comedian)
COLLIER CLIFFORD (Irish Songs and Stories)
TWO TWO MEN and a Piano
PHILIP BROWN'S DOMINION DANCE BAND
- 6.30 THE SIGNAL, GREENWICH WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

6.45 Light Music

- THE CARLTON MASON SEXTET**
ALICE LILLEY (Soprano)
LEYLAND WHITE (Baritone)
SEXTET
 Spanish Dances, No. 3
 Mazurka
 Dixie Jamboree
6.52 ALICE LILLEY
 Carl Mine Handel, arr. A. L.
 Sing sing, Blackbird Phillips
 So we'll go no more a-roving
 Valerius White

- 7.0 SEXTET**
 Intermezzo
 Paganini
 Serenade
 Schubert, arr. Salabert

- 7.10 LEYLAND WHITE**
 Selected Songs

- 7.15 SEXTET**
 Arabesque, No. 1
 Slavonic Dance, No. 1

- 7.25 ALICE LILLEY**
 Come, dance at our wedding
 Everywhere I go

- 7.35 SEXTET**
 Air of Marjorie from the Opera, The Tenth
 Dainty Dance

- 7.42 LEYLAND WHITE**
 Selected Songs

- 7.50 SEXTET**
 Scotch Rhapsody

8.0. VARIETY

- EDITH JAMES (Songs at the Piano)**
EDITH JAMES (Songs at the Piano)

9.0. A SYMPHONY CONCERT

- THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA**
 (Leader, FRANK CANTILL)
 Conducted by JOSEPH LEWIS
 ODETTE DE FORAS (Soprano)
 HENRY G. DANIEL (Baritone)

- ORCHESTRA**
 Overture to 'The Marriage of Figaro' .. Mozart

- ODETTE DE FORAS and Orchestra**
 Air, 'A questo seno deh! vien!' (from 'Don Juan')

- 9.15 HAROLD SAMUEL and Orchestra**
 Piano Concerto in D Minor .. Bach
 The First is a lively, vigorous piece with hardly a pause from start to finish.
 The Second is slow and meditative.
 The Third is sometimes emphatic, sometimes responsive, and always very gay.

- ODETTE DE FORAS and Orchestra**
 Air, Isolde's Death-Song, from 'Tristan and Isolde'

TREACHERY, love and madness have brought Tristan to his death (in the final scene of Wagner's great love-drama, *Tristan and Isolde*).
 Knowing beside his body, Isolde takes her farewell of the world in this rich and wonderful song of ecstasy in death. It is known, in German, as the 'Liebestod' or 'Love-Death.'

9.40 ORCHESTRA

- Tone Poem, 'Dante and Beatrice' .. Bantock

BANTOCK'S Tone Poem was first brought out, under the title of *Dante*, 1901. Ten years later it was revised, and its poetical character was more fully described. The composer's friend and collaborator, Desmond Anderson, describes it as 'a psychological study dealing with the influence of an uplifting ideal in the life of a man.'

First we have a portrait of Dante, sorrowful and reserved. The strife of his time, between Guelphs and Ghibellines, and Dante's portion in it, is suggested by a stormy section.

Then he meets Beatrice (Violin cadenzas, and Harp, with the theme of Beatrice on the Clarinet). Dante's blissful vision following, brings in this theme, and then, as she departs, his impassioned desire.

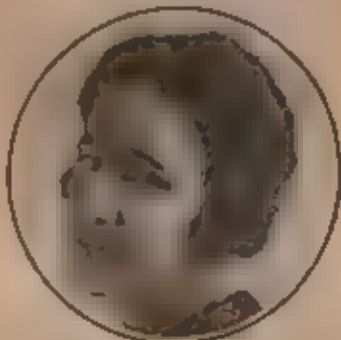
The last section but one shows us Dante's exile, in bitter loneliness. Last of all, the theme of both Dante and Beatrice are heard together, suggesting the reunion of the two.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 SYMPHONY CONCERT Part II

ORCHESTRA
 Fifth Symphony, in E Minor .. Tchaikovsky
 THIS Fifth Symphony of Tchaikovsky, and its younger and still more emotional brother, the 'Pathetic,' appear to be still without rivals in popularity among the Symphonies written since Beethoven. It is too well known to need close description. Those to whom it is not yet familiar should first know that there is a 'Motto' theme that binds the four movements together. It is the chief subject of the sombre introduction that leads to the awing First Movement; it is declared nobly and abruptly at the climax of the romantic Second Movement; near the end of the Waltz which forms the Third Movement it enters, low down, with a suggestion of mockery, and as the spirited Fourth Movement works to a climax it is thundered out triumphantly in the major key. (Saturday's Programmes continued on page 326.)



ODETTE DE FORAS.

Soprano, sings in the Symphony Concert from the Birmingham Studio tonight.



A typical Dr. Cassell's recovery

Mrs. N. F. Kettison, 22 Spencer Road, East Ham, E.6, writes:—

"I used to be troubled constantly with my nerves. After my two children came, my nerves became so bad that I could not bear to hear people talking. I suffered from head pains. My digestion got bad and I had fits of sickness and shivering. Then I read about Dr. Cassell's. I really must say Dr. Cassell's have put my nerves in my body and have cured me."

Nerves affect digestion

Mrs. Kettison's case is common. Dr. Cassell's Tablets were equal to the task. Her bad nerves and impaired digestion were soon repaired by the Hepatocholins, Digestive Enzymes, Stomachics and Blood Nutrients, which go to form the wonderful fourfold action of Dr. Cassell's Tablets.

Famous for all nerve and digestive troubles. Start a course to-day.

DR Cassell's TABLETS
 1'S & 3'S PER BOX
 A VENO PRODUCT

Saturday's Programmes continued (May 26)

SWA CARDIFF. 353 M. 850 KC.**12.0-12.45 A LIGHT SYMPHONY CONCERT**

Relayed from the National Museum of Wales

Symphony No. 1 of WELLS

Symphony No. 2 of WELLS

Symphony No. 3 of WELLS

Symphony No. 4 of WELLS

3.30 London Programme relayed from Daventry**5.15 THE CHILDREN'S HOUR****6.0** London Programme relayed from Daventry**6.30** S.B. from London**7.0** Mr. PHILIP SMITH, 'His ... of the Poet'**7.15** S.B. from London**7.25** Capt. A. S. BROOK, 'Topical ...'**7.45 VERNAL WOODS**

An Open Air Programme

THE STATION TRIO: FRANK THOMAS (Vcllo),

ROYALD HARDING (Violoncello), HUBERT

PENGELLY (Piano)

Dance of the Wood-Nymphs ... Evening

Mai RANNEY (Mezzo-Soprano)

The Leaves of the Wood ... Leon

The Green Hills of ... Brian O'Neil

Song of the Open ... La Forge

I am the Road ... The ...

8.0 'GREENGLADE'

A Play for Broadcasting, in One Act, by

W. H. REYNOLDS

Played by THE STATION RADIO PLAYERS

Dick Bridge, a young well ...

Ethel Bridge, his wife ... Holloway

John, a farm labourer ... Evans

The Spirit of the Woods ... Stiles

The Spirit of the Open ... Mary Morgan

The Spirit of Autumn

Scene: A Kitchen in the Farmhouse at Green

glade in the West Country

Time: An Autumn evening

John, the farmhand, is willing, but clumsy

and ... Ethel Bridge is anxiously super-

vising his labours, for she is trying to get her

husband out of her husband's house without his

knowledge

The love of his story has seized her and

sooner, so that she forgets the ill-omened

penalty from which John Bridge rescued

her; yet had he only appeared on the screen,

he would have seemed to her the ideal

of manhood

8.25 The ...

In the ...

In the ...

8.45 ...

Russian Artists

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

nouncements, Sports Bulletin)

22Y MANCHESTER. 354.0 M. 780 KC.**3.30 A STUDIO CONCERT**

THE STATION ORCHESTRA

Overture to 'The Barber of Seville' Rossini

Selection from 'The Tales of Hoffman' Offenbach

FANNY CAPPER (Contralto)

O, love, what wilt thou with me? Lucy

Gretchen at the Spinning Wheel Schumann

Hark! Hark! ...

THE STATION ORCHESTRA

Waltz, 'Flower Dance' ... De ...

Prelude in C Sharp Minor ... Rachmaninoff

The ...

Miss Edith Helps Things Along ... Bessie Harris

A Piece of Cheese ... Anon

ORCHESTRA

Selection from 'The Gondoliers' Sullivan

FANNY CAPPER

The Almond Tree ... Schun

Crushed Age and Youth ... Hubert Parry

I love thee ... Grog

Luis Lavis

The Enchanted Start ... Hay

The Manner comes to Tea ... Hark

ORCHESTRA

Selection from 'The Greek Slave' ... Jones

5.15 THE CHILDREN'S HOUR Programme of

Songs by the Lane Top Boys School Choir, Ather-

ton. Union Songs. Floral Dance (Mass).

A May Morning (Denzil) The Sky in the Pie

(1) ... Two Part Songs On the Banks of

a ... The Jovial Beggar

A ... by Robert Royston

6.0 London Programme relayed from Daventry**6.30** S.B. from London**7.0** Mr. J. L. HOPSON, 'Some Thoughts on

Writing Plays—I'

7.15 S.B. from London**7.25** Mr. BERNARD DAWSON: Eye Wobblers

Account of the Final of the Amateur Cod

Championship. S.B. from Glasgow

7.45 A LIGHT ORCHESTRAL

PROGRAMME

THE STATION ORCHESTRA

Selection from 'I Pagliacci' ('The Play Actors')

Selection from 'Bohème'

JOCK GLEN (Scottish Lute-player in Song and Story,

ORCHESTRA

Incidental Music to 'The Merchant of Venice'

JOCK GLEN

ORCHESTRA

Selection from 'The Mikado' ... Sullivan

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

nouncements, Sports Bulletin)

6LV LIVERPOOL. 354.0 M. 1,010 KC.**3.30** London Programme relayed from Daventry**THE CHILDREN'S HOUR**

'THE IDLENESS'

A Play by C. E. HODGSON

Presented by E. F. GENE

Cast

Professor Thompson as Tiberius WALTER SHONE

Mrs. ... MARGARET PEARCE

Beryl ... BETTY LANGLEY

Mary ... Mrs. FRED WILKINSON

Mr. Tonks ... EDWARD F. GENE

The Director ... PHILIP H. HARPER

Scene: Professor Thompson's Study

6.0 London Programme relayed from Daventry**6.30** S.B. from London**7.25** Mr. FREDERICK EDWARDS ...**7.45-12.0** S.B. from London (9.30 Local An-

nouncements, Sports Bulletin)

2LS LEEDS-BRADFORD. 277.8 M. 252.1 KC.

1,030 KC. & 1,180 KC.

3.30 London Programme relayed from Daventry**5.15 THE CHILDREN'S HOUR** Uncle Jack, Uncle

George and others

6.0 London Programme relayed from Daventry**6.10** For Father**6.30** S.B. from London**7.25** S.B. from Glasgow**7.45-12.0** S.B. from London (9.30 Local An-

nouncements, Sports Bulletin)

6FL SHEFFIELD. 272.7 M. 1,100 KC.**3.30** London Programme relayed from Daventry**5.55** Birthdays**6.0** Open Recital by G. VIOLETT DAWSON

Relayed from the Albert Hall

6.30 S.B. from London**7.25** S.B. from Glasgow**7.45-12.0** S.B. from London (9.30 Local An-

nouncements, Sports Bulletin)

6KH HULL. 294.1 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**7.25** S.B. from Glasgow**7.45-12.0** S.B. from London (9.30 Local An-

nouncements, Sports Bulletin)

6BM BOURNEMOUTH. 325.1 M. 920 KC.**3.30** London Programme relayed from Daventry**6.30** S.B. from London**7.25** S.B. from Glasgow**7.45** A HART RECITAL by MARY LAWIS

Gipsy (Gipsy Maid) ... Hasselmann

Beverly ... John Thomas

Fantasy ... Saint-Saëns

8.0 Second Bournemouth Competitive

Musical Festival

Final Session

Relayed from the Winter Gardens, Bournemouth

PRIZE CATEGORIES in the following classes

Choir Choral Class, Male and Female Voices and

Choral Choirs

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

nouncements, Sports Bulletin)

5NG NOTTINGHAM. 276.7 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** S.B. from London**7.25** S.B. from Glasgow**7.45-12.0** S.B. from London (9.30 Local An-

nouncements, Sports Bulletin)

SPY PLYMOUTH. 400 M. 760 KC.**3.30** A CLASSICAL CONCERT

PIANO QUARTET

MURIEL HAMILTON AKASTER (1st Violin); ERNEST

WALKER (2nd Violin); ARTHUR DALLING

(Viola); MARGARET K. ... Violon-

cello; WILFRID GIBSON (Piano)

Quartet in E Flat, Op. 44

(1) Quick, (2) In marked style; (3) Scherzo,

(4) Quick

Saturday's Programmes continued (May 26)

JOHN COLLINSON (Tenor)
Wherever you walk *Händel*
Go but not thy sorrow *Fludger*
Lull and Death *Coleridge-Taylor*
On a mountain (Shade ever dear—the 'Largo') *Händel*

NEW MOVEMENT (from Sonata) *Grig*

QUINTET
Alegro (Quick Movement) and Presto (Very Quick) *17 T. 1. 1. 1. 1.*

JOHN COLLINSON
Soprano *Fludger*
Piano *Mos. 11*
Lull and Death *Frank. 1. 1. 1.*
On a mountain (Shade ever dear—the 'Largo') *Händel*

The Star *Rogers*

MALE VOICES *Dainton*

QUINTET *17 T. 1. 1. 1. 1.*

5.15 The New Movement (Piano) *The Rag*

6.0 The New Movement (Piano) *17 T. 1. 1. 1. 1.*

6.30 S.B. from London

7.25 S.B. from London

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

6ST STOKES *294.1 M. 1020 KC*

3.30 Lull and Death *Frank. 1. 1. 1.*

5.15 Lull and Death *Frank. 1. 1. 1.*

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from London

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

55X SWANSEA *294.1 M. 1020 KC*

3.30 London Programme relayed from Daventry

6.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr W. H. ... A Riddle in ... XI

7.15 S.B. from London

7.25 S.B. from London

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

Northern Programmes.

NO NEWCASTLE *294.1 M. 1020 KC*

3.30 London Programme relayed from Daventry

6.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr W. H. ... A Riddle in ... XI

7.15 S.B. from London

7.25 S.B. from London

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

55C GLASGOW *294.1 M. 1020 KC*

3.30 London Programme relayed from Daventry

6.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr W. H. ... A Riddle in ... XI

7.15 S.B. from London

7.25 S.B. from London

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

2BD ABERDEEN *294.1 M. 1020 KC*

3.30 London Programme relayed from Daventry

6.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr W. H. ... A Riddle in ... XI

7.15 S.B. from London

7.25 S.B. from London

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

2BE BELFAST *294.1 M. 1020 KC*

3.30 London Programme relayed from Daventry

6.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr W. H. ... A Riddle in ... XI

7.15 S.B. from London

7.25 S.B. from London

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

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