PROGRAMMES FOR APRIL 21—APRIL 27

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 290. [Registered at the G.P.O. as a Newspaper.] APRIL 19, 1929. Every Friday. TWO PENCE.

SPECIAL OPERA NUMBER

DER ROSENKAVALIER
(*STRAUSS*)

The First Act to be relayed from Covent Garden on the Opening Night of the Season, APRIL 22. (2LO)

Of all Richard Strauss's operas, *The Rose Cavalier*, a story of eighteenth-century Vienna, is undoubtedly the favourite. From its first performance, the captivating music and genial humour of this opera have won immediate friends among all music-lovers.

with
Contributions
by

HARVEY GRACE
'THE FUTURE OF OPERA'

PERCY A. SCHOLES
'THE FLYING DUTCHMAN'

RICHARD NORTHCOTT
'HISTORIC COVENT GARDEN'

J. B. HARKER
'THE FUNNY SIDE OF OPERA'
and
'THE BROADCASTING OF OPERA'

THE FLYING DUTCHMAN
(*WAGNER*)

To be broadcast twice this week:—
MONDAY, APRIL 22 (5GB), and
WEDNESDAY, APRIL 24 (2LO).

Belonging to Wagner's early period, this opera tells the stirring tale of an old Dutch seaman who swore to round the Cape of Good Hope in defiance of Providence. Some of Wagner's most vivid music is contained in this opera which, incidentally, is far too seldom heard.

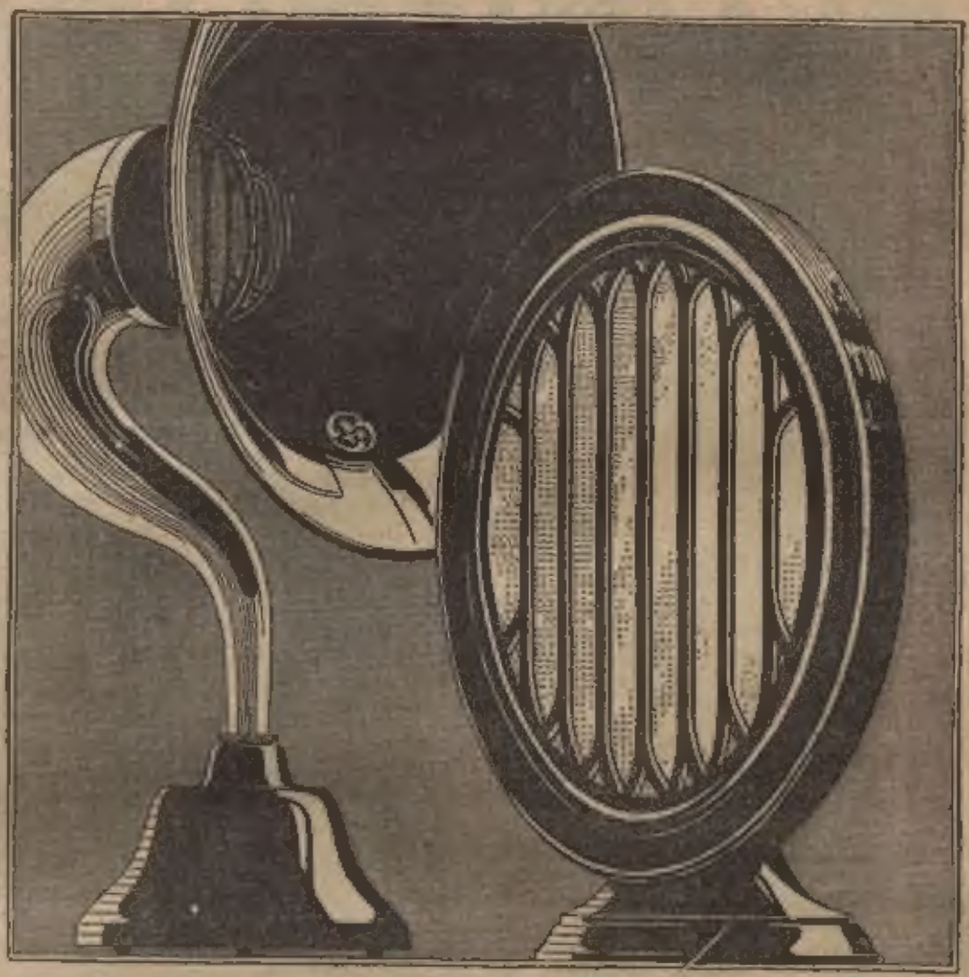
Copies of the Libretto of this Opera may be obtained from the B.B.C., price Twopence.

'SAINT JOAN'

BERNARD SHAW'S
famous play is to be broadcast
from London
on
Thursday, April 25, 7.30-9.0 p.m.
Friday, April 26, 9.20-12.0 p.m.

Also in this issue:

HILAIRE BELLOC
and
WILLA MUIR
on
'SAINT JOAN'



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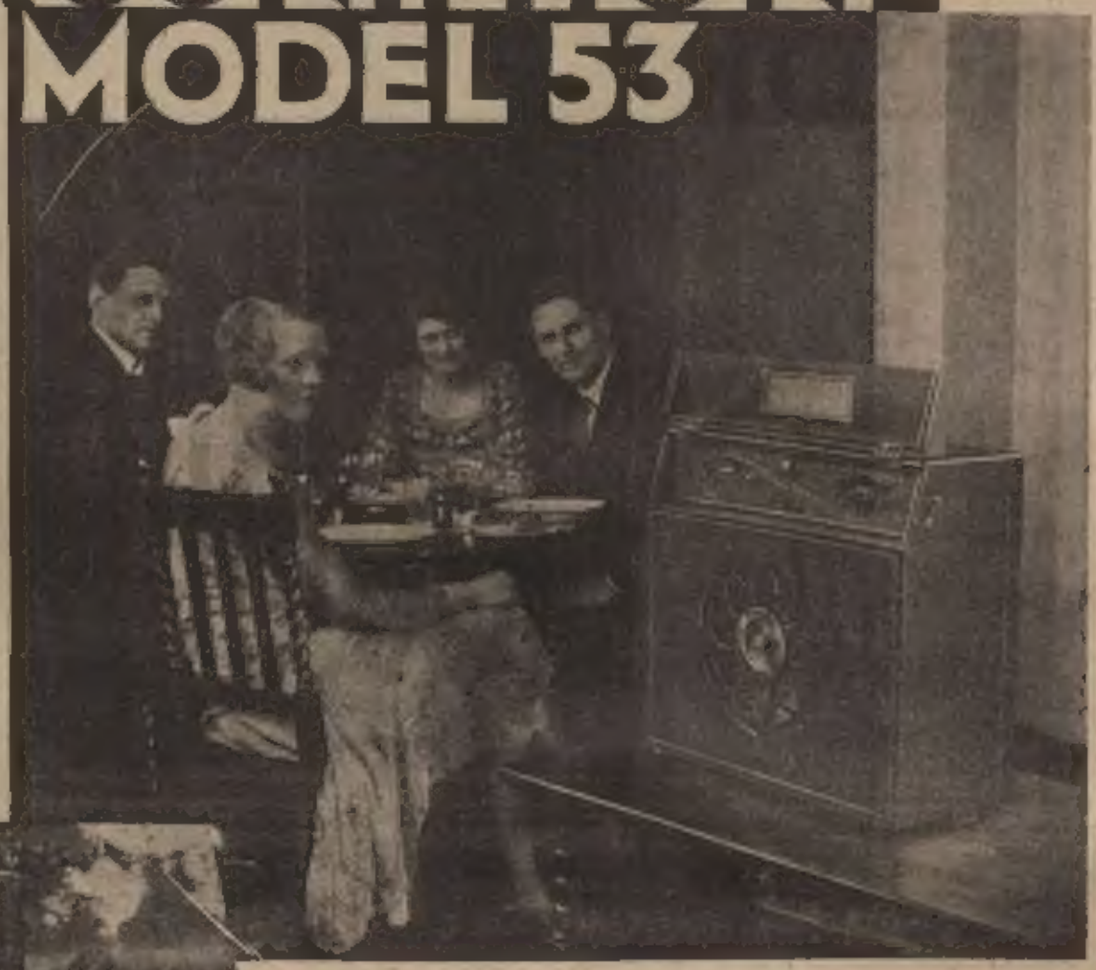

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5 VALVE PORTABLE RECEIVER

THE RADIO TIMES

Vol. 23. No. 290. [Registered at the G.P.O. as a Newspaper.] APRIL 19, 1929. Every Friday. Two Pence.

THE BROADCASTING OF OPERA.

ONE of the most ambitious—perhaps the most ambitious—of the problems which have been presented to the microphone for solution is the broadcasting of opera, whether the performance takes place in an opera house or in the broadcasting studio. In the one case the listener is deprived of all the glitter and movement, all the circumstance and spectacle that are associated with performances in a great opera house. As these are really, to many people, the essence of an entertainment to which the actual musical composition is but an adjunct, the subtraction is a formidable one. In the case of a studio performance the conditions are different, but not less difficult. Imagine a large studio quite filled with the sixty or seventy players comprising a full orchestra, with the half-dozen or so principals, with a chorus of thirty or forty—simply a room full of people, no glamour, no scenery, no illusion, no action, no picturesque setting—and in front of it, hung up, one little microphone to receive and transmit the surge and battle of sound that results when all these musical forces are engaged.

You have only to consider how much is absent from the actual performance, to realize how much may be absent from what the listener receives when he sits down to listen to an opera transmission. You have only to remember how much the eye, which functions with and furthers the action of almost all the other senses, supplies to the sense of enjoyment of such an entertainment, to realize what is missing when the eye is not employed at all, when it is blindfold. All dramatic action is abolished, characters do not enter, processions do not arrive, pageants do not unfold. People just begin to sing; and from the very nature of broadcasting, they must often continue to sing for some time before the listener can know who they are, what they are doing, or (alas! such are vocal imperfections) what they are supposed to be saying.

Those who have seen opera on the stage and are familiar with the story and the score, are in a strong position. They need little or no help to supply the absence of visual effect; on the contrary, their memory supplies that without defect or hindrance, and they are free to allow the musical performance to conjure up to the memory what is already known and applauded.

But to stop there—to broadcast opera merely as a reminder to people who have already enjoyed it in its full effective realization—would be to limit the functions of broadcasting just where they should become most effective. We broadcast, not for the privileged few who can attend opera and enjoy it in its fullness, but for the millions who have never been and may never be inside an opera house, and yet who may be familiar with excerpts from all the great operas, and long to have some conception of them, if only musically, as a whole.

How, then, are we to supply the deficiencies of a broadcast performance? The answer to this question involves a realization of the fact that the strongest appeal of broadcasting is to the imagination. It is almost the only modern form of entertainment which awakes the individual imagination, calls it to attention and demands its function. The lack of visual entertainment in the opera, as in the drama, must be supplied by an imaginative picture. To a limited extent, but only to a limited extent, music greatly supplements the spoken or sung word in supplying a colouring or atmosphere that may help to awaken emotion and give a significance to the dramatic dialogue which it might not otherwise possess. But the value of this 'atmospheric' effect is diminished by the fact that in opera, where the words are sung, they are often either diffuse or foolish in their meaning or not very comprehensible in their sound. In radio drama the words, at least, are audible and intelligible. In opera the attention of the listener is engaged with two things simultaneously, the language of music and of uttered speech. In the theatre these are to some extent reconciled (where they seem to be at variance) by the scenery and the action; but without these the listener is lost and is at the mercy of either imperfectly-heard words or imperfectly understood music.

In the broadcasting of opera, therefore, we try to furnish the mind of the listener (that is to say, the listener who is not familiar with opera) beforehand with some imaginary idea of the nature of the people concerned, of the environment in which they are living, and of their behaviour in it.

This is done in our present method by prefacing the opera with a very brief story of the events with which it is concerned; indicating again in a brief and condensed manner every change of scene and environment; and, where it is essential to a comprehension of the action, giving an indication of entry or exit or other action on the part of individual actors. Beyond this it is almost impossible to go, without an intolerable interposition of the personality of the narrator between the performers and the listener; and the success or failure of the method depends partly on the skill with which it is done, and partly on the nature of the opera and whether its atmosphere can be implanted in the imagination of the listener or not.

Operas vary very much in this respect. One of those which lent itself best to the method was *Pelleas and Melisande*, in which action counts for very little and atmosphere for very, very much. The right words, chosen at the right moment, coupled with the almost hypnotic music, were enough to waft the listener into the strange, poetic atmosphere of the opera and give point and significance to the purely poetic phases of the drama. Operas, on the other hand, in which physical action plays a large part, such as *Samson and Delilah* or Sullivan's *Ivanhoe*, are very difficult material for this kind of treatment. A few gaudily-painted pictures are really what is wanted. The aural memory will not function long enough to enable the listener to carry in his mind the elaborate series of actions, appearances, exits, and the performance of trivial incidents, which are almost necessary if the listener is not to be utterly bewildered by doubt as to who is speaking, as to who is singing, what he or she is supposed to be doing, and why. One of the best operas by which this method of presentation can be tested is *The Flying Dutchman*, which again is a drama of atmosphere, rather than of action. Once the listener is impregnated with the sense of contrast between storm and peace, between the dreary battle with the wild elements, and of the blessed peace of home and love, the whole thing springs to life and tells its own tale, whether there is scenery before the eye or not.

In this, as in almost all other broadcasting matters, we are always experimenting, and the listener collaborates with us in the experiment. It will be an interesting study for him, when listening to the broadcasting of opera, to consider why some operas are much more comprehensive and give him a much fuller sense of scenery and atmosphere than others.

F. Y.

FOUR OPERAS YOU WILL SHORTLY HEAR.

The four following operas will be broadcast in the 1928-1929 Libretto Opera Season:—

Le Jongleur de Notre Dame By Massenet (May)	*The Swallows* By Puccini (June)
Werther By Massenet (July)	*Le Roi l'a dit* By Delibes (August)

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE

When Opera Was Opera!

THAT showmanship on the grand scale did not begin with Barnum, Bostock, and 'Lord' George Sanger is established by a consideration of the historical development of opera. In 1680 *Berenice*, an opera by Domenico Freschi, a contemporary of Alessandro Scarlatti, was produced

'Two lions led by two Turks.'

with great magnificence at Padua. The advertised attractions of this show included choruses of one hundred virgins, one hundred soldiers and one hundred horsemen in iron armour, forty corneta on horseback, six mounted trumpeters, six drummers, six ensigns, six sackbuts, six flutes, twelve minstrels playing on Turkish and other instruments, six pages, three sergeants, six cymbalcers, twelve huntsmen, twelve grooms, twelve charioteers, two lions led by two Turks, two led elephants, Berenice's triumphal car drawn by four horses, six chariots for the procession, a stable containing one hundred living horses; a forest filled with wild deer, boar, bears, etc. Whether a single note of the composer's music was audible above the trumpeting of elephants, the roaring of lions, and the rumbling of chariots is not recorded. But, after all, when great showmen break loose, the de'il take the author and composer!

Eloquence Through the Centuries.

COMMENCING with Sunday, April 28, a series of readings will be given called 'English Oratory of the Past.' The extracts, chosen as representative types of English eloquence, will range from such divines as Hugh Latimer and Knox, to such statesmen as Lincoln and Woodrow Wilson. Besides presenting, week by week, a dramatic cameo from our history (painted, in fact, in the very words of the character represented—and how can history be more vividly painted?), the series will also illustrate the development of our glorious prose, from the days of the dignified ecclesiastical sermons to the days of the statesman's bolder, racier rhetoric. A fine list of names is included—Latimer, who opens the series with his Sermon of the Plough; Launcelot Andrewes, the divine, whose extraordinary writings were all but forgotten until their recent resuscitation by Mr. T. S. Eliot; Donne, the famous Dean of St. Paul's; Dr. Johnson, in a speech designed to prevent the execution of one Dr. Dodd, forger and unfortunate; Burke, Cardinal Newman, Abraham Lincoln, and Woodrow Wilson (to mention a few). A man is not eloquent without passion, and it is this note of passion that gives English oratory the colourable place it occupies in our literature. It can never smell of the lamp, and in its most studied moment it is still brave with its author's deepest convictions. The slightest convictions, nobly uttered, rouse our interest; how much more are we kindled when those convictions, nobly uttered, are themselves noble. The series is in no way intended to voice any one conviction rather than another: it is, in effect, a spoken anthology of some of the best rhetoric in our literature.

All About China.

ONE of the most important series of talks in the summer session opens on Thursday of next week, May 2, when the Earl of Cosford gives an introductory talk on China. Lord Cosford, who has had a long experience of the East, will discuss the significance of China in world affairs, and the conflict within the country itself between established ideas and those imported from the West. Today, when China looms ever larger in the news, many of us will be conscious of how little we know of a country whose history and culture is three times older than our own. This series of talks will amply fill the gaps in our knowledge. It will be given by Dr. Lionel Giles of the British Museum, Commander Stephen King Hall, Sir Frederick Whyte, and several Chinese authorities. The talks will cover history, political development, religion, philosophy, language, literature, and art, concluding with a survey of China today.

In the Train.

PERCY SCHOLES, whose recent introduction of Stravinsky as a 'new friend in music' was so successful, tells a story which sounds *almost* too good to be true. While travelling in the train, he overheard the following scrap of conversation:—

She: 'Do you like Stravinsky's *Rite of Spring*?'
He: 'I don't remember: hum it, will you?'

The Cinema Helps.

AN innovation in connection with *The Prisoner of Zenda* is that both performances will be broadcast during the earlier part of the evening—from 5GB at 7 p.m. on Saturday, May 4, and from London at 7.20 p.m. on Monday, May 6. This should be a great convenience to the large audience which will be attracted by the adaptation of Sir Anthony Hope Hawkins' ever-popular romance. The Metro-Goldwyn film people are arranging for the actors taking part in the play to attend a special showing of Rex Ingram's famous film version of the story; this should give them an admirable impression of the romantic setting and atmosphere. The original musical score, arranged for the film, has also been put at the disposal of the producer. In the stage and screen versions of *The Prisoner of Zenda*, the parts of Rudolph Rassendyll and Rudolph, the King, have always been taken by the same actor. It will be interesting to see whether this procedure will be adopted in the studio. Since the story partly depends on the likeness between the two men, it seems worth while to attempt to convey the impression by means of the voice—but whether that is possible, or, if possible, would be effective, is another matter.

New Novels.

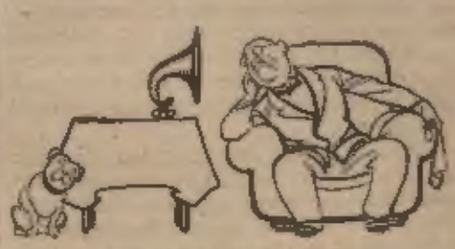
AMONG the novels which Mrs. Hamilton reviewed on April 4 were the following: 'White Mna'a Saga,' by Eric Linklater (Cape); 'Sense and Sensuality,' by Sarah Salt (Gollancz); 'Six Mrs. Greenes,' by Lorna Rea (Heinemann); 'The Rich Young Man,' by G. M. Attenborough (Cassell); 'A Virtuous Woman,' by Daphne Muir (Chatto); 'The Conquering Sword,' by Barbara Goolden (Chapman and Hall); 'Slaves of the Gods,' by Katherine Mayo (Cape); 'Nemesis at Raynham Parva,' by J. H. Cunnington (Benn); 'Who Must Hang?' by Marcus Magill (Knopf).

'Adventures Among Birds.'

IT is surprising, even considering how urban we have all become, what a little most of us know about the very commonest birds. How many townsmen know, for instance, 'a hawk from a handsaw'?—as Hamlet put it. And how many can tell one bird-song from another: 'A little bit of bread and no che-e-se' from 'I've done it. I've done it; se-e-e!'? Yet, in the study of birds, a whole world of new interest awaits us; and it is the great charm of this bird-world that its inhabitants are so elusive, so airily beyond the grasp of the understanding of man. To understand them at all—even to see them—demands an ability to keep still that is rare with all of us: and in no natural science is it so important to have a good 'guide.' One of the first good guides was White of Selbourne—the country clergyman who, for no other purpose than his own delight, kept a minute diary of local natural history; and, since then, the list has grown continually, through Jefferies, Hudson, and, today, H. J. Massingham. On Tuesdays (April 30, June 4, 7.25 p.m.) Mr. Massingham will describe his own personal 'Adventures among Birds,' in meadow, marsh, cliff, heath, or woodland. A son of the late well-known journalist and stylist, Mr. Massingham is himself a stylist, and his books are distinguished by a fine controversial spirit and sense of perception.

Radio Drama and 'the Talkies.'

AS announced in the press, an official of the B.B.C., who has for five years been closely connected with the dramatic side of broadcasting, has been appointed sound producer to a talking film company. This news implies that we may soon expect to hear methods of production which have proved successful at Savoy Hill applied to 'the talkies.' There is one detail of technique which the film people might immediately borrow from their broadcasting *confrères*—the use of music as a connecting link and a background to dramatic action. The silences between dialogue are as tedious and unnatural in a talking film as in a radio play. The effective use of 'thematic' music as a background to spoken scenes was amply demonstrated in the broadcast production of *Carnival*; it will be used to even greater effect in *The Prisoner of Zenda* on May 4 and 6. The 'talkies' may be afraid of



'Emotion in the listener.'

using music in this way, since it runs contrary to the stage tradition of realism. It is plain, however, that the future of the talking film, like that of the radio play, lies along quite other lines than those of the stage. Of the power of music to strike a key of emotion in the listener there can be no doubt. At the present stage of development in the sound picture the hissing silences which succeed periods of booming and deliberate speech are uncomfortable in the extreme.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

Our Old Friend.

THE following letter to hand :—

'DEAR SIR,—Realizing how difficult it must be to find pictures of national interest to transmit by Fultograph, I enclose herewith a photograph of myself taken on Clacton Pier when I was somewhat younger. This would arouse great

George Dogsbody, Esq.: Ætat 28.

interest in the homes of thousands of bird-fanciers where my name is a household word.

'Yours, etc.,

'P.S.—I have recently learned that in the kitchen of a breeder of budgerigars in Bulleigh Salterton my portrait hangs beside that of Mr. Gladstone.'

One does not need to be a Sexton Blake to divine from its contents the origin of this communication. The photograph enclosed shows George Dogsbody, at the age of perhaps twenty-eight, leaning against a marble column. In the background are a waterfall, the temple of Vesta, and a stunted cypress tree. Dogsbody is tastefully attired in a striped blazer, a straw hat, black sand-shoes, and a pair of tight flannel trousers.

Bach's Happy Family.

IT is not an exaggeration to say that in Bach's house the common speech was music. Even Anna Magdalena herself (his second wife) managed to snatch time from her many domestic duties to learn the clavier. She used a little oblong book, bound in green, which Sebastian had compiled for her soon after their marriage, and many of the pieces in it were written for her untutored fingers. From what we know of Magdalena, she would have made herself do this for him, time or no time, inclination or no inclination; but there was happily a genuine love of music in this busy, quiet woman. It is one thing, however, to care for music, and quite another to have the ardour, at that time of life, to overcome the dull technicalities and tedious simplicities all beginners must face. Bach, however, could be as simple as anyone when he chose, and as for technicalities—how many fugues alone has he written, whose triumph it is that they have made the desert of more mathematical form blossom as the rose? Besides, in this case, all Bach's tenderness and affection came to his aid; so that it would be hard to find lovelier wild flowers of melody than, for instance, the Minuet and Sarabande of this *Clavier Büchlein*. Once before he had written such a book—that time for his son (by his first wife), Wilhelm Friedemann. A happy family, that, to have the great master for daily tutor! And if Magdalena's music always remained of a necessarily rather domestic order, in Friedemann's case it developed to fine proportions: when the boy grew up his powers as an organist were rivalled by his father alone. It is from these two little books that the Foundations are to be taken for the week commencing April 28, Gordon Bryan being the soloist.

The Zoo Calling!

I LIKED J. B. Morton's burlesque in last Saturday's Children's Hour—the story of the Boy Scouts who, in order to deceive the pirates, moved the lighthouse from Devon to Cornwall. It would be interesting to know how many grown-ups do listen to the Children's Hour. At about 5.15 on Saturday afternoons, curiosity invariably moves me towards the wireless cabinet, for there is great originality and freshness in the Children's Hour programmes. On April 30 there is to be a special programme for the children in celebration of the centenary of the Royal Zoological Gardens. This will be relayed from 'the Zoo' itself, where 'Uncle' Leslie Mainland will introduce several prominent residents to the microphone and invite them to growl, roar, bay or whinny as the case may be.

Profane Burlesque of Noah's Ark.

THOUGH the Royal Zoological Society was incorporated in 1829, it had been founded three years before by Sir Stamford Raffles. An amusing extract from the early records of the Society was recently quoted by *The Observer*. It tells the story of a day at the Zoo:—

> Received 11 wild ducks; 6 silver-haired rabbits.
> The otter died in consequence of a diseased tail.
> Emu laid her 4th egg.
> All animals and birds well.
> No. of visitors—4.
> Particular visitor—Lord Auckland.

In 1830 William IV. increased the collection of inmates by presenting his 'collection of sixty-one mammals' from Windsor Park. In 1831, the famous menagerie of the Tower of London was transferred to Regent's Park. This included two lions, two lionesses and their cubs, a tiger, a leopard, and a bear. Shortly afterwards the King presented the first elephant. In those untravelled days the Zoo was one of the seven wonders of London. New arrivals were the occasion of tremendous popular interest; famous men hastened to inspect the newcomers and pass judgment. Lord Macaulay, after seeing the first hippopotamus, reported it to be 'the ugliest of God's creatures.' The Society met with some opposition at first, notably from *The Literary Gazette* which, with singular lack of sense of humour, referred to the Zoological Gardens as 'a most profane burlesque of Noah's Ark.'

The People's Palace.

HARRIET COHEN is to be the soloist at the People's Palace Concert of May 2, (London), when she will play Bach's *Concerto No. 1 in D Minor* for pianoforte and orchestra. Bach is a special favourite with Miss Cohen, her interpretations having always won her special praise. When she plays Bach I always get the impression, personally, of clear bright light—that moment in early spring when there is still a chill in the blue air, though all the earth is vivid with flowers. Perhaps it is nothing more than the effect of Bach's objective, melodious line as contrasted with the warm, subjective harmonies of some other composers—Beethoven, for instance. Beethoven, incidentally, occupies almost all the remainder of the programme on this occasion. Three of his overtures, the *Egmont*, the *Coriolan*, and the *Leonore No. 3*, will be played; and the favourite *Symphony No. 5 in C Minor*. The vocalist will be Elsie Suddaby.

'Handel at the Harpsichord.'

FOR his eighth series of talks on 'Music and the Ordinary Listener,' Sir Walford Davies has chosen the twelve infrequently heard Overtures by Handel. He will play them (after each has been subjected to his inimitable analysis—and *who* can make music plain to us like Sir Walford?) on the harpsichord and from the outline versions in which Handel issued them to the public. Handel needs reintroducing to us; and I can think of no happier way of being introduced to him than by this series. Not so long ago it was the fashion to deride this composer because—well, because (so his deriders said) he *wasn't* a composer so much as an opportunist musician who picked other composers' brains. It was pointed out that many of his tunes—indeed, many complete passages of his works—had been 'lifted' wholesale from traceable sources. True, but the same might be said of Shakespeare. And, one might add, those tunes would be dead bones now had not Handel blown life into them with the breath of his genius. Anyway, listen to these Overtures and I shall be surprised if, after Sir Walford's interpretation, they leave you in any quibbling frame of mind.

Gramophone Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, April 11, were the following: *Sanctus* from Bach's *B Minor Mass*, the Choir of St. Williams', Strasburg, Parlo. E10831; *The Three-Cornered Hat* (de Falla), Final Dance, Col. D684; *Drink to me only*, sung by Harry Millidge, Regal G9266; *La Forza del Destino* Selection (Verdi), Creatore's Band, H.M.V. C1043; *Minuet* (Boccherini), the Quartetto Veneziano del Vittoriale, Col. 5273; *Celestial Voices* (Alcock), sung by the Dayton Choir, H.M.V. B2086; and *Second Hungarian Rhapsody* (Liszt), Karol Szreter and Orchestra, Parlo. E10823; *O Sole Mio* (di Capua), sung by George Metaxa, H.M.V. B3076; and *It's just like being at home*, sung by Sir Harry Lauder, Zono. C085.

Unsolicited Testimonial.

A LADY writes: 'My husband is a tight-rope walker. For years his success in this honourable though difficult profession was prejudiced by the fact that he was unable to retain his equilibrium—and once fell forty-three feet into the

Tight-rope walker. (Inset) Rabbit, etc.

audience, damaging a postman. Since eating your excellent balanced ration recipes (as broadcast) he is able to run lightly to and fro on a wire stretched across the Niagara Falls, balancing a rabbit, a vase of daffodils, and a Japanese umbrella on his nose. You are at liberty to make what use of this you like.' Thank you, madam!

"The Broadcaster."

HILAIRE BELLOC discusses SAINT JOAN BERNARD SHAW

the famous historian and novelist, discusses in this combative article the rare personality of

the central figure in the great chronicle-play (to be broadcast on April 18 and April 19) by

JEANNE D'ARC.
Chapu's famous statue in the Luxembourg.

". . . I am no shepherd lass, though I have helped with the sheep like anyone else."

THE public activity of Joan of Arc covers little more than two years, from the time when she was seventeen to the time when she was nineteen; from the time when she first openly asked the authorities of Vaucouleurs to be sent to the King at Chinon, saying that she had a divine mission to set him on the throne and drive his enemies out of the country, to the time, about twenty-eight months later, when she was burned at Rouen; from January, 1429, to May, 1431.

The historical interest of this strange two years is, as everyone knows, of the highest sort. But it has a philosophical interest which is higher still. For they are full, especially the earlier part of them, with events on which we have to make up our minds between one of two doctrines: whether marvels obviously out of the ordinary sequence of cause and effect, and quite abnormal (that is, quite unlike the events to which we are used), come from wills and intelligences outside our own human wills and intelligences, or proceed from within us. This great quarrel is usually called the debate on the Supernatural: whether the Supernatural is to be admitted or not. But I here purposely avoid the use of the word 'supernatural' because it does not convey a definite meaning to the modern reader, and I confine myself to the strict definition just given.

Marvels of this sort certainly do take place. They have taken place all throughout history, and they are taking place today. The debate upon whether they are from within our own natures, part of our own 'imaginings,' or of our own inherent powers, or whether they are from without, is probably as old as human thought, and certainly as old as all recorded human thought. I do not propose to enter into the arguments advanced upon either side. They might be continued for an eternity without convincing either side, and that for this reason: that either side reposes upon a first principle contradictory to the other. On the one side—that of the man who denies the Supernatural, and says that all would be seen, if we only knew enough, as normal and following regular law—you have a fixed dogma, an immovable and blind faith. On the other side, you have the man who reasons, keeps his judgment in suspense, and prefers to examine and to weigh evidence before he will conclude.

Now against a fixed dogma, an immovable and blind faith—that is, a faith not based upon reason, but formed in absolute fashion and reposing upon nothing but itself—no argument based upon evidence prevails; for all evidence can be questioned.

If you believe your dogma of everything being natural, to be so certainly true that whatever testimony appears against it must necessarily be false, all evidence fails. If a man were thus pinned, for instance, to the dogma that the earth was flat, no amount of evidence that it was round would convince him; the testimony of all those who had observed proofs of its curvature would be set down to illusion or conspiracy. A great body of the supposed proofs might be questioned as invalid, the whole body of maps and literature concerned with the subject could be explained away as the common effect of any accepted school of thought; for any accepted school of thought, however false, repeats its conclusions a thousand times over and takes them for granted.

The man who believed the earth was flat in this absolute, unshakable fashion would believe the earth was flat even against the evidence of his own senses.

What we have to understand in approaching such a story as Joan of Arc's (or any similar story full of marvel) is the essential truth that *you are given no choice outside these two alternatives.* Either you must have a blind, unreasoning, and unalterable faith in the dogma that such things are of this world—in which case it is not worth while examining the evidence; or you must be prepared to examine the evidence and to conclude upon it as you would upon evidence in any other matter, according to its weight, convergence, and amount.

The chief interest of Joan of Arc's story in this connection is that it is a first-class test of the difference between the two attitudes.

This quality of the episode lies in three points—first, that the marvels in her story are numerous; next, that they are very fully documented, that is, recorded and set down either at the time or by people who could remember the events of the time; thirdly, that the story is the most widely known of its kind.

I do not say that the particular case of Joan of Arc is more striking than others I could mention. But these either lie farther off in time, or general attention has not been called to them. I am, for my part, for instance, equally impressed with at least fifty other sets of marvels I could quote, scattered up and down recorded history. Sulpicius's Life of St. Martin is an example in point. But the fact that Joan of Arc's career is familiar to everybody lends it a special value as a test between the two attitudes of mind of which I have spoken.

Now, to see how true this is, let us draw up a short list of the principal marvels. They are of three kinds—those regarding her own conviction (and that of her contemporaries) upon her visions and voices; those showing her power to discover things of her own time which she could not discover by any normal process; lastly, those concerned with direct prophecy—her power to foretell an event of which there was not yet any sign, which was even improbable, and yet which actually took place.

The first set of marvels, her visions and voices (the word 'miracle' means 'marvel,' or a quite unusual event, unexplainable by known laws which we can put to regular demonstration) are the least emphatic; though all the people of her time, those who were against her quite as much as those who were for her, believed her inspiration to be supernatural, and though she herself was quite obviously of good faith when she spoke of hearing voices and seeing visions, they have less weight with us because the mental custom of our time has so long accustomed us to treating such things as illusions that they impress us least.

The second series, her knowledge of things not ascertainable by known means, will be more striking, even to 'the modern mind.' On February 12, 1429, an army at Rouvray, consisting of Frenchmen and Scotchmen fighting in the cause of the rightful King of France, as yet uncrowned, was badly defeated by an army of Englishmen and Burgundians opposed to it. On that same day at Vaucouleurs, rather more than two hundred miles away as the crow flies, and rather less than two hundred and fifty miles by the chief roads, Joan told the Governor of the town (who had long refused to let her ride off to meet the King) that he did ill to delay, because on that very day there had been a bad defeat of the Royal forces.

When she arrived at the King's court she recognized him at once, though he was

probably in disguise, with the special object of testing her, and certainly mixed and undistinguished among a crowd of men like himself; and she did this although others had been pointed out to her as being the King, with the object of testing her.

She had, in the same days at the King's court, given notice that an old sword should be brought to her, of the existence of which no one knew. She told them they would find it buried or put away in a certain chapel about one day's ride from the castle, and she described its appearance, how it had five crosses engraved on it. It was sought for and found, buried near the altar of the chapel, old and rusty.

Lastly, she told the King, when she met him, something which he himself affirmed was known to no one else but himself; a completely secret matter. She did this in a special and solemn manner, as a sign to prove her mission; and the strength of her action can be shown by the fact that the King, who had refused up till then to take her seriously, changed in his attitude from that moment; precisely as the Governor of Vaucouleurs had changed when he saw that her vision of the distant battle was true.

But the third set of marvels, the prophecies, is the most striking to people of our day. (In each of the three sets I am only taking a few selected examples).

She repeatedly said before setting out that she would raise the seige of Orleans and crown the King at Rheims. She affirmed that she was that Maiden of whom the prophecy was current that by her the French kingdom should be saved. Upon the 23rd day of June, 1428, she told, among others, a lad of her acquaintance, Michel Lebuin, who lived in her native village, some months before she set out, that a girl of that countryside (meaning herself) would in a year cause the rightful King to be crowned at Rheims. (As a fact it was less than a year—June to May.)

She wrote to the King telling him that when she met him she would give him a secret sign that would convince him, and so she did in due course.

Some time before April 22, 1429, she told the King that she would be wounded by a cross-bolt before Orleans, but not mortally. We have the story written down by a man who heard it at the time, at least a fortnight *before* she was actually so wounded, and actually by such a weapon.

She said that her active success would last a year and a little more. It lasted in point of fact from April, 1429, to May, 1430.

She said, in the presence of a witness (who has recorded it for us), to a man on the bridge of the King's castle that he did ill to swear, as he was near his death. The man was in perfect health, and in a peaceful place. Within an hour he was accidentally drowned.

In her examination at Poitiers she made four distinct prophecies in the following order: (1) That she was to relieve Orleans; (2) That she would crown the King at Rheims; (3) That the King would enter Paris (*making no mention of her own action here*); (4) That the Duke of Orleans (a prisoner in England) would be released. All these four things happened, two by her own action, two after her death. *And they happened in the order she had named.*

Although the King of France had made a treaty with the King of Scotland promising to marry his daughter, and the King of Scotland had promised, in return, to send an army immediately, when the news reached the place where Joan of Arc lived she said the army would never come: nor did it.

She wrote to the King telling him that when she came to Court she would recognize him among others—which was, perhaps, what caused him to disguise himself. She did so recognize him, as we have seen.

There you have your selection: in what spirit do you approach it?

If you are quite certain that things of this sort cannot happen through influences external to this world, then you must explain them as coming by powers in man. You may make the explanation 'scientific' by using long words, which have an effect of magic upon simple souls: thus you may call prophecy 'precognition,' or you may call revelation of what is going on inside other people's minds, or what is going on a long way off, 'telepathy.' You may call the convergence of testimony to a marvel 'collective hallucination.' You may call false statement in a person whom you cannot reasonably accuse of falsehood 'auto-suggestion.' But it remains true that you are going out of your way to deal with the evidence differently from the way in which you would deal with it if it were not adverse to your dogma. If you had the same type of evidence upon anything towards which you preserved a detached judgment and were open to conviction, you would regard it as a proof of action from without and of wills and intelligences not human directing mankind.

HILAIRE BELLOC.

WILLA MUIR

well known for her energetic championing of Feminism, gives here a study of Shaw's heroine vividly opposed to that given by Hilaire Belloc.

JOAN OF ARC was burned as a '*sorcière endiablée*' before she was twenty, a little more than five hundred years ago, and in 1920, that is, comparatively recently, was made a saint by the same Church which had declared her a sorceress. We do not believe in witches nowadays, which is perhaps to be taken as a measure of our progress in five hundred years; and yet the saintship conferred upon Joan in our time can hardly be the final comment on the riddle of her character as a real human being.

For it is a riddle. The bare facts of her life would be put down as mythical, did we not know them to be true. But the first point which may help us in the elucidation of her personality is the fact that she was taken so seriously by her contemporaries. It would be difficult for our age to take seriously an unknown country girl who heard the voices of saints telling her to intervene in the government of the country. She would not be convicted of sorcery, but she might be set down as feeble-minded, hysterical, or even mentally deranged—a fit subject for examination by medical instead of ecclesiastical doctors. The sturdy common sense of the English, who burned her as a witch five hundred years ago, might dismiss her today as a fool. We call our superstitions by a different name, but they still persist. To understand that Joan was no fool, we must understand why the fifteenth century was so impressed by her.

In those days, then—as, indeed, now—the Church insisted on separating the world of nature from the world of revelation, and insisted further on being the sole mediator between the two. But however intellectually a few learned men may have interpreted the world of revelation, both within the Church and outside it, the mass of the people accepted with the utmost literalness the existence of invisible saints, angels, and devils

hovering over the human race. All the authorities who sat in judgment on Joan believed unquestioningly that saints could manifest themselves; what they denied was that Joan's saints were authentic. To Joan herself the Archangel Michael, Saint Margaret who defied the heathen potentate Olibrius and was burned, Saint Catherine who upheld Christianity in the teeth of an assembly of philosophers and confounded them all, were not only historical figures but present realities. The priests believed in them; the people were taught to believe in them; the air was thick with supernatural spirits. Joan was brought up in a house on the verge of the precincts of the parish church at Domremy, and she had an uncle a priest in another village. Her faith was the natural product of her environment, strengthened only by a simplicity and integrity, rare in any age, which made her an active and not merely a passive recipient of her education. She took what she was given and transformed it into a personal interpretation of life. With a different upbringing, in another age, she would have relied on something else, not on the saints. She was taken seriously by her own generation—because she was not abnormal among them in the sense in which she would be considered abnormal today. She merely saw and felt more certainly and vividly what everybody admitted. Joan's hallucination, therefore, cannot be judged by modern standards as evidence of mental derangement unless one is to indict also the whole populace of Europe at that time. If she was mad, they were all mad together.

The second point to consider is what the saintly voices told her to do. Anatole France argues convincingly that they expressed her own inmost desires, and never gave her any information she did not already possess. In her conversations with the saints she dramatized her own conflicts. The first to appear was St. Michael, the patron saint of her region, and he told her to be a good girl. He appeared as a 'prud'homme,' a handsome young warrior. Now knights and warriors were commonplaces in Joan's life. The village of Domremy was in a perpetual state of alarm during her childhood: the marauding bands in Lorraine were notorious even in that marauding age, and several times her father's flocks and possessions had been hurried for safety into an old castle rented by himself and other villagers. It is safer to judge from deeds than from alleged motives, and Joan would not have taken to a warrior's life later, as a duck takes to water, unless she had had a strong desire to do so. What more natural, then, than the apparition, of a warrior saint as her first heavenly visitant when she was thirteen? She must have been troubled about herself, too, or St. Michael would not have adjured her so positively to be a good girl. He not only told her to be good, however, he promised that God would help her. Help her to what? Custom has not even yet made it easy for a girl to leave the traditional path of womanhood, and in those days Joan's adventurousness would be much more curbed than now. The institutions of society, and especially the Church, have always anxiously tried to check the enterprise of women—partly because biologically the safety of women is necessary for the continuance of the race, and partly because in a world carefully arranged by men for men the older, more individualistic force of women is feared.

The Church—as the guardian of the world of revelation, which suggests to the human race the direction it is to take—has always had a deep mistrust of women, because if they are at all vital they find themselves directly in connection with the world of revelation, as Joan, did. The mothers of the race antedated the Fathers of the Church, and the Fathers are jealous. In Joan's day, as Anatole France noted, clergymen were apt to see the devil everywhere, but especially in women. Hence the witch-burnings. Wizards were never so dangerous. Joan, therefore, in transforming the saints of the Church into her personal backers was being very much a woman, and taking the first step along a road which was bound to bring her into conflict with the Church's constituted authority.

What her secret desires were came out more clearly in her later interviews with the saints. Michael promised that St. Margaret and St. Catherine would visit her and tell her what to do. And what these valiant women said was: 'Daughter of God, thou must leave thy village and go into France.' They became still more explicit: she was to dress as a boy, drive the English out of France, and have the Dauphin crowned in Rheims. (Like Joan, the common people thought a king no king until he was anointed by the holy oil handed down from the time of Clovis). Joan's saints were thus providing for her desires a sanction which current morality could accept. Today, as we have suggested, she would have found a different sanction acceptable to our time. Her conventional upbringing made its last protest. 'I am only a girl,' she said to the saints, 'knowing neither how to manage a horse nor how to make war.' As a matter of fact, she could ride a horse very well—at least she did so not long afterwards; and she knew as much about making war as most captains of her time, whose sole idea was to launch attacks. Her objection is somewhat disingenuous, but it is all of a piece with the disingenuousness which made her use the saints to further her own wishes. But if she deceived, it was herself she deceived, and her whole conduct then and later was that of a consciously sincere person.

She must have had an extraordinary force of personality, for once she had convinced herself she convinced all kinds of people, until the Dauphin actually equipped her for raising the siege of Orléans. In the name of God she urged everybody on. Asked at her trial what was her power over her men she responded simply; 'I said to them, "Go on boldly against the English," and at the same time I went myself.' Natural genius for leadership could hardly go farther. She proved to be resolute, fearless, and enduring. She spent hours in the saddle, and refused to be daunted by anything. Frank and literal, she imagined everybody else to be exactly like herself, and the fact that at that time she suspected no guile in anyone is the best proof of her own guilelessness.

She was not an impostor, then, any more than she was a madwoman or a witch. Was she a saint? A queer kind of saint, who was impertinent to the grave doctors who questioned her. A learned brother, with a Limousin drawl, asked her: 'What language do your voices speak?' Joan answered, tartly: 'A better one than yours.' 'Do you believe in God?' he went on ponderously. 'Yes, more than you do,' retorted the Maid. True, she exhorted her men-at-arms to keep the Commandments, but when one of them (a Scot) pedantically pointed out that she had just eaten some stolen veal she tried to clout him over the head. She also chased away the soldiers' trollops, and not merely with words, for she broke her sword over one of them. And her attitude to a rival seeress, Catherine of La Rochelle, was hardly saintly. Catherine claimed a White Lady as a familiar spirit, but Joan, after sleeping for two nights in Catherine's bed to catch the White Lady when she appeared, and not having seen her even when Catherine announced that she was there, turned on the upstart and said: 'You go back to your husband, and look after your house and your children!' Her own case was clear and concrete—she saw and heard her saints: but she was not to be hoodwinked by other people's mystical visions. She herself did not pretend to be a saint. When devout women in the towns tried to treat her as one, bringing her objects of devotion to touch, she said to a hostess of hers: 'Touch them yourself. Your touch will do them as much good as mine!' An odd saint, this tomboy: a forceful, wilful girl of great charm and simplicity. We could do with many like her today.

Willa Muir.

You will hear 'St. Joan' on Thursday and Friday evenings next

HISTORIC COVENT GARDEN.

Mr Richard Northcott, archivist of the Royal Opera House, Covent Garden, has many interesting stories to tell of this world-famous theatre. Part of the opening performance of the 1929 Season of Opera at Covent Garden will be heard by listeners all over the country on Monday evening next.

MUSICALLY, the history of Covent Garden Theatre is extremely interesting, for at one or other of the buildings the world's leading singers have appeared, and nearly all the best operas by British and foreign composers have been produced.

The first theatre, opened on December 6, 1732, is associated largely with Handel; he [illegible]ed the house on numerous occasions for the performance of his wonderful oratorios. From an account book for the season 1[illegible]8 we learn that he paid £25 a night for the [illegible] of the building, plus an extra charge of [illegible] of two golden guineas for coal! It was at Covent Garden that he introduced *Messiah* to English music-lovers in 1743. And it was at one of the earliest of the galas—May 12, 1736—that his opera *Atalanta* was staged, this being 'in honour of the nuptials of Frederick Prince of Wales, and the Princess Augusta of Saxe-Gotha.' The 'band of musick' cost Handel about £4 a performance, but when Royalty attended, the number of instrumentalists was increased. Once, when George II commanded a performance, the remuneration of the orchestra amounted to £5 3s. 4d. In this theatre there were frequent disturbances. A noteworthy row occurred on February 24, 1763, when the management declined to admit the public at half-price after the third act of Arne's opera, *Artaxerxes*, the audience [illegible] wooden forms which served for [illegible] rushed to the stage, over the heads of the unfortunate orchestra! Four years later, May 16, 1767, a Miss Brickler had a benefit and between the acts of *The Beggar's Opera*, in which she was sustaining the part of Polly, she sang, to quote the [illegible]

A STAR OF OLD COVENT GARDEN

A contemporary portrait of the famous singer, Giulia Grisi, playing the title *rôle* in Bellini's opera, *Norma*. This picture is of special interest, as *Norma*, after many years of neglect, is to be revived during the present season.

a favourite song from *Judith*, accompanied by Mr Dibdin, on a new instrument called a Piano Forte.' *Judith* was an oratorio by Arne—an opera on the same subject, composed by Eugene Goossens, is being produced during the coming season!—and Mr. Dibdin eventually became famous for his sea songs, notably 'Tom Bowling'! This building was burned to the ground in the early morning of September 21, 1808, through the negligence of an employee, who 'overcharged the stove, while gathering properties from the stage after the house had closed; the iron pipe, or chimney, which communicated with the roof, became red hot, and set fire to the brown paper helmets and paraphernalia pendant to the ceiling.' Many manuscript scores by Handel were destroyed and also the organ which he had bought for use in the interpretation of his compositions.

Three months later, on December 30, 1808, the Prince of Wales laid with masonic honours the foundation stone of the second theatre. this three-ton block of granite remains in the vaults in its original position in the north-east corner, and bears the inscription, 'Long live George, Prince of Wales.' The walls into which it is built are 4ft. 6in. wide! This second theatre, then the largest in Europe, was opened in the autumn of 1809. The increased charges for admission considered necessary to meet the expenses of the establishment were condemned by playgoers, and led to the O.P. (old price) riots, which lasted for sixty-seven nights. On February 5, 1811, came the first of Henry Rowley Bishop's many operas, *The Knight of Snowdon*. To celebrate the accession of George IV, there was a 'command' performance on February 7, 1821, at which *Twelfth Night* was given, with Bishop's arrangement of old airs; the viola on that occasion was Anna Maria Tree, who two years afterwards created the title *rôle* in his *Clari, or The Maid of Milan*, in which she had the distinction of introducing to the world 'Home, Sweet Home'! Lively scenes were witnessed at the 'command' performance to commemorate the accession of William IV, on November 2, 1830. 'The gentlemen in the galleries took off all their superfluous clothing the better to encounter the heat, and then betook themselves to whistling and other noises. The people in the pit were too crowded at first, and thereafter beat and half throttled one another, until several of them, men and women, being forced to escape through the boxes, the numbers were in some degree thinned, and quiet was restored. Those were the days of real enthusiasm! I have mentioned the name of Bishop. He was knighted by Queen Victoria on June 1 1842 and in his manuscript notes (in my possession) he writes of this honour as of a peculiar distinction, 'in my own case, from the circumstance of its never having been previously conferred by the hand of the Sovereign on any musician in this kingdom. Not but that by former British

AT THE OPERA.

A drawing from a Victorian magazine, showing the Queen, the Prince Consort, and their suite in the Royal Box at Covent Garden, with 'beefeaters' in attendance.

sovereigns such an honour ought long since—[illegible] centuries ago—to have been bestowed on other musicians. But it was reserved for our own Queen to do that which Her ancestors had left undone, and for the first time to place British musicians, in that respect, on a level with great British painters, sculptors, and other eminent men. Let us hope that our gracious Queen may often repeat the example which she has been pleased to set, and that it may long continue to be followed by Her successors.' Sir Henry Bishop's hopes have been realized!

This theatre is mainly associated with the establishment of the Royal Italian Opera on April 6, 1847, and from that date Covent Garden has been regarded as the home of opera in this country, and as such it is known all over the world. *Semiramide*, in which Grisi, Alboni, and Tamburini sustained the chief parts, was the work staged on the opening night, when Michael Costa conducted. These artists had seceded from Her Majesty's, and Lumley, irate at losing his 'stars,' described them as 'Costa-mongers'! The financier for that first season was an inexperienced enthusiast, only twenty-four years of age, by [illegible] Edward Delafield, and his losses amounted to £34,756; he hoped for better luck in the second season, but in three months having lost a further £25,455, he sought the quiet repose of the Carey Street of that period! However, [illegible] certain [illegible] of enterprise, and was the originator of opera matinées in this country; this innovation at the outset, was not popular. In March, 1856, this building was destroyed by fire just at the close of a masquerade ball, when the 'National Anthem' was being sung.

The present theatre was opened on May 15, 1858. Contemporary newspapers made much of the luxurious accommodation provided,

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Introduction to this week's Libretto Opera.

THE FLYING DUTCHMAN.

By PERCY A. SCHOLES.

Readers will find here, in brief, vivid outline the legend of *The Flying Dutchman* as used by Wagner in opera, which will be broadcast on Monday (5GB) and Wednesday (2LO) this week

THERE are some good operas that, unlike good children, should be heard and not seen. Perhaps *The Flying Dutchman* is one of them, and if so, there is advantage in having it projected through the ether into one's sitting-room instead of betaking oneself to the theatre to enjoy it.

Why should *The Flying Dutchman* be better unseen? Because seas and ships make unconvincing stage personages, because the imagination can cast on them a brighter glow than any footlights.

Untroubled, then, by Wagner's stage settings (which demand more than the stage manager has yet found himself able to supply), let us throw ourselves into the spirit of an ancient legend in the shape that a great dramatist-composer has given it. There are strange things in it—not at all everyday happenings! It is a dream story rather than a waking story. Let us see it in all the vivid realism of the hours of dream.

ACT I

Against the rocky coast of Norway a ship has cast anchor—a ship battered from long voyaging. Its captain has gone on shore to discover where the winds have driven him. Happy at the near ending of the voyage the steersman is singing of the maiden he loves and soon will see.

And suddenly a second ship, a strange one! Its masts are black as ebony; its sails red as blood. With a splash and a rattle it, too, casts anchor. Its captain sings his story

Once more the seven years' voyage is o'er, once more his foot can touch the shore. Then on again his bark must sail, for seven years more through mist and gale. And then again one night on land, and then again the sails are manned. And so God's stern behest obey, and so sail on—till Judgment Day!

The two captains greet one another. Soon the dialogue takes an unexpected turn. 'Let us sail together to your home,' cries the second captain; 'since you say it is near at hand, let us there spend the night. Have you a daughter? Give her to me as wife. My ship is filled with treasure, and all shall be your own.

The anchors are quickly weighed, and the two ships, Norwegian and Dutch, sail off, the Norwegian sailors singing at their work.

ACT II.

We have flown ahead of the seafarers and are in the house of Daland, the Norwegian captain. The room we are in is filled with spinning maidens, singing as they spin.

Spin, O wheel, and draw to me my lover o'er the distant sea.

One maiden only is silent—the daughter of the house. She gazes on a picture that hangs on the wall—a legendary portrait of the Flying Dutchman of sailor story, he who, cursed for his defiance of God's will, must sail ever onwards, ever longing for the repose of death, death that can never come to him until, in God's own time, the very earth and sea shall dissolve and he and all men come to judgment.

She breaks into song—into that local ballad that tells the dreadful tale, with its single consoling thought:

One hint of hope the ballad gives. If on the earth a maiden lives, who all for pity, all would risk, then were the curse of doom repulsed. In death at last the ransomed, in death, from storms to haven's assured.

And she herself, she exclaims, to the horror of her companions and, especially of her lover, Erik, who has come in, she herself would, were it but possible, make the awful sacrifice!

Erik pleads with her to marry him. Her father, he says, seeks money; he has none but he can offer dearest love. Erik has had a dream—a terrible one. He has seen the father return with a stranger—the very Flying Dutchman of the portrait that hangs there on the wall. In his dream, his loved one, Senta, has thrown herself into the arms of the stranger and the two have sailed away together.

The door opens, and there stands before Erik and Senta the two captains. The dream is coming true! 'I have brought you a husband,' is the father's strange greeting. 'He is rich beyond imagining. Tomorrow you shall be married.'

He leaves the daughter and the Dutchman together. 'I will give all for you,' said the maiden. '"All" is a big word, replied the black-bearded stranger; "All" means "Death."' 'Then death shall be mine!' she exclaims. 'And mine, at last, salvation!' he rejoices.

ACT III.

The bay outside Daland's house. The two ships ride at anchor—the one bright with lights and loud with merry-making, the other dark and silent.

The maidens from the shore call to the crew of the Dutch vessel. They would bring them food and drink, and the cheer of their company, but no answer comes.

Suddenly the silent crew burst into song—a wild strain of the fate of their captain and his bride. Senta is there and Erik, too, who pleads with her. . . . In vain!

The Dutchman again warns her. Should she keep her word death will be the reward; should she break it—damnation! He puts to sea without her.

But Senta does not hesitate. In an ecstasy of self-sacrifice, she throws herself into the sea. The Dutchman's ship sinks at once. The waves mount up and fall again in a whirlpool. In the red sunset glow we see,

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HISTORIC COVENT GARDEN.

(Continued from previous page.)

one stating that the 'Norfolk giant himself might sit with perfect ease in any of the chairs, and the most extensive of crinolines might pass from end to end of each row without producing a ruffle either of silk or temper!' Today the capacity seating accommodation is for 1,952 persons, room for more might be made, but the primary aim of the [illegible] ment is to ensure the comfort of patrons.

Many and varied are the historic events connected with the present building, which unfortunately for opera lovers, is doomed to be added to Covent Garden Market within the next six years. Adelina Patti made her *début* in *Sonnambula* in 1861. In the autumn of that year another singer made her first appearance, though in a now-forgotten work, Howard Glover's *Ruy Blas*; this vocalist, Mme. Guerrabella, later won fame as the actress Genevieve Ward! There was a gala on April 28, 1863, for the 'marriage of Albert Edward, Prince of Wales, and Princess Alexandra of Denmark,' when *Masaniello* was performed, with Emilio Naudin in the title *rôle*, and four years later there was a repetition of this opera for Abdul Aziz, when an observant reporter wrote that 'numerous uniforms were to be seen scattered about the stalls and boxes, while the flower of English aristocracy, as they stood up, displaying with equal lavishness all that could be exhibited of material and artificial beauty, seemed resolved to make a conquest of the Sultan, and send him back to his beloved Stamboul a hopeless and despairing man.'

Frederick Gye was the impresario during this period. He was a good business man, the son of a tea and wine merchant, he previously had been associated with the management of Vauxhall Gardens. He also had had another sort of interest in Covent Garden Theatre: he provided the oil, soap, candles, towels, etc., for the dressing-rooms of the artists. Indeed, he was ready to turn his hand to anything where money was to be made, even to arranging balloon ascents! His son Ernest married, in 1878, the Canadian prima donna, Emma Albani, who six years previously had made her *début* in London, and remained a star at Covent Garden for nearly a quarter of a century. Another soprano who has had a long reign at this theatre is Dame Nellie Melba, who made her first appearance there on May 24, 1888, in *Lucia di Lammermoor*. Following the Gyes, Augustus Harris became director of the old house, and for many years, thanks to the support of King Edward, Covent Garden opera seasons were world-renowned, both on account of the distinguished artists engaged and also by reason of the aristocratic audiences assembled there every night. Harris killed himself through overwork, dying in 1896 at the early age of forty-four, and then the Grand Opera Syndicate came into existence, and maintained the standard he had set. And now what is called the Covent Garden Opera Syndicate is in possession of the theatre, and the great traditions associated with it. Happily, the present season promises to be as successful and as interesting as its predecessor—and, after all, nothing succeeds like success!

Harvey Grace discusses

THE FUTURE OF OPERA.

Mr Grace, well known to listeners for his weekly [illegible] Music [illegible] the future development of opera in England will be along the lines of ballad opera or the 'play with music,' which has had a special appeal [illegible] audiences since the days of Gay and Pepusch, who gave us *The Beggar's Opera*.

WILL the present day prove to be the close of an era in opera? It seems likely. The form can hardly escape certain tendencies that are affecting music in general, *e.g.*, the marked interest in old music of all kinds (with the consequent leaning towards simplification and abbreviation) the increased vogue of chamber music and the small orchestra, and the revolt against the opulence of manner and matter that have long been specially associated with opera. Above all, we have little use for facile emotion of the lachrymose type, which today more often raises a laugh than draws a tear. In art, as in life, the luxury of woe is *démodé*.

There are also factors of a more direct kind. The successful revival of such early examples of opera as those of Monteverde, Purcell, and (in Germany) of Handel; the marked increase of appreciation of Mozart's works for the stage; the improved status of comic opera (the success of *Jonny spielt auf* in Vienna is a portent), and, not least, the economic factor. All these things seem to indicate that 'grand' opera in the future is likely to shed its label. It will perhaps be more artistic than opera of today, less conventional; far superior on the literary side (the more ludicrous of the stock opera translations are already being discarded), and it will almost certainly deal more and more with real life; but it is hardly likely to be 'grand.'

Above all, composers will awake to the fact (long patent to onlookers) that the last word in 'grand' opera has been said, chiefly by Wagner. There can be little or no further development along that line, and to make the attempt is to invite damaging comparison. Only a Wagner can write a *Ring*, and as life continues to speed up, even he may soon be unable to make us listen to it.

Probably the country that will be affected soonest and most by the change will be the one with the slenderest operatic tradition—England. Let us take a look at ourselves as producers and consumers of opera.

Writing on 'Old operas which should be revived' in *The Radio Times* of March 29, Mr. Francis Toye rightly said that the English public is 'of all publics the least sophisticated in operatic matters.' Evidently Mr. Toye intended this as a reproach, and no doubt most people will take it as such. But is it? In these days of easy intercommunication a public is easily able to become just as sophisticated as it desires, in any and every matter, from food downwards. And the persistent success of the Gilbert-Sullivan operas, together with the *Beggar's Opera* craze, and the renewal of interest in our old ballad-opera school generally, may be taken as a pretty clear indication that, so far as opera is concerned, the bulk of us prefer to remain very moderately sophisticated. It may even be argued that we are right—that the trouble is not that we have too little sophistication but that 'grand' opera has far too much. Various reasons are given for our coolness towards it, chief among them being that our sense of the ridiculous makes us irreverent of its conventions: but we show so much respect for other and no less absurd conventions that I don't think the explanation lies there. I suggest that one potent reason is to be found in the fact that our medium of expression is literary and dramatic rather than musical. I believe that our failure to appreciate 'grand' opera is partly due to

By courtesy of Mrs. Lovat Fraser.

FROM THE MOST ENGLISH OF OPERAS.

The late Claude Lovat Fraser's design for the costume of Peachum in *The Beggar's Opera*, the revival of which some years ago by Sir Nigel Playfair had such enormous success.

our application of a two-fold test. If the story is poor or ill-told, we don't want it; if it is good we object to a musical setting which overlays it, retards its action, and almost invariably drowns the dialogue. No doubt this test is applied subconsciously, but I believe it to be a real factor and I suggest that English composers will do well to take it into account. The English public for the standard foreign operas will probably never be more than a limited and special body of folk, many of whom are less interested in music (or even in the drama) than in the garish composite; and to a considerable number even the composite appeals less than the 'society' aspect. On the other hand, we see a vigorous appetite for the English ballad opera from the Gay-Pepusch examples to the Gilbert-Sullivan; and it is significant that among contemporary English operas the two most successful seem to [illegible] *High the Drover* and *The Bo'sun's Mate*, neither of which are in the same line. It is surely a natural deduction that a school of opera based on such obvious preferences and instincts might in time lead to an English opera that would be to the English what Italian opera is to the Italians—[illegible] most literal sense.

But in fact the reasons why our composers should experiment with developments of the ballad-opera are so apparent that we need not look to the future for justification. England has a very large theatre-going public but only a small public for opera. The ballad-opera—in other words, the play with music, as opposed to the music-drama—would do two things; it would tap the theatre-going section, and it would eventually increase the public for real opera of the imported brand. I am convinced that hosts of people who are fond of the stage, and hardly less fond of music, stay away from opera for one or both of two reasons: (1) the opera is poor regarded as a play; or (2) if it is a good play, the continuous music drowns the dialogue and makes the action hang. How else can we explain the persistent success of operas in which the action is quick and or the dialogue witty and audible? Is any subsidy or League of Opera needed for the Gilbert Sullivan series, or *The Beggar's Opera*, or *Polly*? At the recent production of Vaughan Williams's opera, based on *The Merry Wives of Windsor*, I put myself in the position of any one of our hundreds of thousands of enthusiastic patrons of the drama. I found myself arguing thus: Here is one of the broadest and most comedies of Shakespeare—a real farce. In farce the essence of the contract is speed. But over and over again this farce was made to stand still and give way to sheer concertising—much of it delightful, but almost all of it out of place. And what became of the wit and humour of the text, the 'patter chat' that depends on speed and clockwork for its effect? Nothing but natural speech can serve for this. Is it any wonder that so many musicians and playgoers continue to take their music in the concert hall and their drama in the theatre?

I mention the Vaughan Williams work partly because it happens to be the most recent of English Operas, and also because the composer's *Hugh the Drover* seemed likely to give a lead in the direction of bridging the gap between the theatre and the opera house.

In his recently published booklet, 'Euridice, or the Nature of Opera,' Mr. Dyneley Hussey has an interesting passage on the ballad opera. He says:

> In the early German operas, spoken dialogue was used instead of recitative. This is the second main solution of the problem of sluggish dramatic action brought about by the use of music, and it is a solution which has found favour in England. This kind of opera

(Continued on page 128.)

The Midlands Calling!

THE HOBBIES OF MUSICIANS

And a Violinist Mountain-Climber—Two Military Band Programmes and a Symphony Concert—Drama and Burlesque—The Music of Hermann Finck.

The Midland String Orchestra

THIS Orchestra, conducted by Joseph Lewis, will provide the last part of the programme on Thursday May 2. The artist is Joan Elwes (soprano), a singer who, like many others, started her musical career in a different sphere. The role was her first subject (she used to sing it about the London streets on a barrow), and she tells me that nothing will ever again be as interesting as playing among the last desks of an orchestra, and nothing so terrifying as having to lead because of unexpected absences! Although bearing the name of one of the greatest singers of this generation, she is, as is commonly supposed, a daughter of the late Gervase Elwes, although she is related to the Elwes family. She follows, however, in the fine traditions which that great singer left behind, and has achieved a reputation for singing Bach and Elizabethan airs.

A Military Band Programme

THE Birmingham Military Band, whose popularity with 5GB listeners has steadily grown since its formation just over a year ago, appears again in the programme on Wednesday afternoon, May 1, conducted by Mr. W. A. Clarke, when it will have the assistance of Miranda Snow, soprano, and Fosco Williams (entertainer). Fosco Williams has been entertaining since the early days of wireless. He took part in the opening programme at the Daventry Station, and has broadcast on many occasions from all B.B.C. stations. On May 1 he will give two items written by himself, *Charlie gets there every time* and *I do get annoyed*, together with a character study of an old man *who is Going to Live a Long While Yet!* written specially for Mr. Williams by Robert Rutherford.

A Young Italian Violinist.

ELSA NOVANI, [illegible] appears in the 5GB Studio Concert on Tuesday afternoon, April 30. At the age of seven she obtained a scholarship at the Royal Conservatorio of Music Giuseppe Verdi in Milan, where she was a pupil of Teresina Tua. She played regularly at public concerts from that age and has given recitals in Milan, Novara, Sa[illegible]more, and before Italian Royalty and nobility. Her fellow artist on April 30 is Booth Hutchison (baritone), while the orchestral items include a selection from Berlioz's *Faust* and a fantasia, *The Works of Moussorgsky*. Mous[illegible]sky in his compositions was a realist rather than an idealist, probably due to the social conditions under which he lived.

Band of H.M. Royal Marines

THE Corps of Royal Marines is among the oldest existing regular military corps in the Realm. It was formed in 1664 [illegible] Maritime Regiment of [illegible]. Listeners will have the opportunity of hearing the Band of the Chatham Division of the Royal Marines on Monday, April 29, when it will be relayed from the National Trades Musical Exhibition at the Rugby Hall, Birmingham, [illegible] will be on [illegible] the season. This Band was chosen in 1901 to accompany T.R.H. the Duke and Duchess of York (the present King and Queen) on their great Colonial tour in H.M.S. *Ophir*. The present conductor is Lieut. P. S. G. O'Donnell, M.V.O., who took over the leadership of the Band in June last from Major Hoby. Lieut. O'Donnell was previously with the Plymouth Division of the Royal Marines for seven years.

THE BIRMINGHAM MILITARY BAND, conducted by Mr W. A. Clarke, is one of the most popular items in the programmes broadcast from 5GB. It will be heard again on Wednesday, May 1.

Hermann Finck.

THE Home-from-Home Maestro, Director of the Palace Theatre, London, has been responsible for many delightful melodies in the shape of both [illegible] comedy vocal numbers and [illegible] orchestral compositions. An hour of the latter will be [illegible] from Birmingham on [illegible], May 1, when a well-balanced programme will open with the overture to *Opera Bouffe*, and will be followed by a [illegible] suite from *Decameron* [illegible] and then [illegible] feet-tickling tunes [illegible] to include his popular pot-pourri, *Looking Backward*.

Amongst the Westmorland Fells.

IT is more or less accepted that men of artistic genius live in a world apart from their fellow creatures, as much so that they are termed "luminaries." Their calling demands [illegible]. Temperamentally they must be always "on tension," and it reacts on their habits and life generally. It might be supposed that this would extend to their hobbies, but when they turn to real relaxation in this way one finds them much as other men. Sir Hubert Parry was an expert yachtsman and a powerful swimmer as a young man. On one occasion his dinghy upset, and being unable to right it, he grasped the painter between his teeth and swam some distance to the shore, towing the boat after him. Sir Edward Elgar, I remember, used to be no mean carpenter; Sir Thomas Beecham goes in for tennis and cricket; Sir Henry Wood wields the pencil and brush and dabbles in science. Many singers and instrumentalists are golf and motoring enthusiasts, but with the exception of Ruth Vincent, who extolled it to me in enthusiastic terms, I have still to meet the flying-musician. Margery Rainbow (violin) who plays in the Light Music programme on Friday, May 3, has quite an unusual hobby for a musician—mountain-climbing. One would have thought it too great a risk for the sensitive hands of a violinist, but she writes to me from Westmorland, where she is revelling amongst the fells, and tells me that, for the artist who wants to find inspiration, the glorious [illegible] of the Lake District makes the risk, if any, well worth while.

MERCIAN.

A Symphony Concert

A SYMPHONY Concert has been arranged for [illegible] afternoon, April 28, when the artists will be [illegible] (tenor) and Michael Mullinar (pianist). Both can be said to have definite Birmingham associations. Michael Mullinar is accompanist to the City of Birmingham Orchestra. His compositions have on several occasions been heard in 'Midland composers' programmes from 5GB. He has also written a Military Band Suite which has been performed by the City of Birmingham Police Band. Frank Titterton is a native of Handsworth, and for nine years mixed engineering with singing. If the test of a true musician is the ability to read the most difficult work at sight, then Frank Titterton can safely claim to be a real disciple of St. Cecilia. On one occasion, owing to a mistake, he had not been informed of a change of programme, and upon arrival at the hall where he was due to sing, he found another work had been substituted. He had half an hour to look over the score, and had to sing the principal rôle practically at sight. The result, however, was a success, but Mr. Titterton says he would not repeat the experience for the largest fee ever offered. On April 28 this includes a group of five songs by five different Welsh composers.

Two Plays.

TWO contrasting plays form part of the programme on Thursday, May 3. *Decadents*, by George Calderon, has as its two central characters a man and woman who at middle-age realize all they have missed by shutting love out of their lives. Their ultimate solution of the problem forms the climax of the play. *Dear Love* is followed by *Catherine Parr*, or *Alexander's Horse*, by Maurice Baring. Although taken from a collection entitled 'Diminutive Dramas,' it is an amusing burlesque of intimate life at Court in the reign of Henry VIII. Maurice Baring, besides a playwright, is an author of a range of books extremely wide in their subjects and appeal. I remember his "The Puppet Show of Memory"—actually an autobiography, but a volume containing much instructive and interesting information on life in various European capitals prior to the War—set out in the delightful manner which might be expected from a Diplomatic servant, who was also a poet. During the War he was personal secretary to General (now Marshal of the Air Force, Sir Hugh) Trenchard, when, thanks to a frequent phrase used by his chief, he was known as 'Make-a note-of-that' Baring. 'R.F.C., H.Q.' was the result of this experience. It is a comprehensive survey of the staff work of the Air Force during the War

THE LIGHTER SIDE OF OPERA.

The 'First Night' of *La Traviata*—A Ubiquitous Bull Fighter—When the Guests Waited—Bohemians, Valkyries, Mastersingers, and others—Opera and the Microphone—Strange Scenery—The Language of Libretto

When *La Traviata* was first produced in Venice in the '50's, the good lady who sang the part of Violetta was so unfortunately stout that when she began in Act III. to die of consumption, the audience burst out laughing and the opera was a failure. Not that it remained a failure for long; at its second performance in the same city a year later, when a prima-donna of juster proportion was found for Violetta, *La Traviata* was established as the masterpiece that it is.

I always think of this as the most convincing example of the vein of unintentional absurdity that runs through the convention of opera, waiting like a malignant disease, to break out when and where it is least expected. In general, though, Italian audiences, who have the operatic tradition in their blood, will swallow these absurdities without choking with laughter.

My own career as an opera-goer opened on an afternoon in the Easter holidays of 190–, I forget the exact year, but it was certainly earlier than 1908—when I attended, in a provincial city, a performance of *Carmen*. The occasion was prompted by my papa, an enthusiastic musician, an amateur performer on the viola who wished his children to acquire early the habit of listening to music. My recollection of that Edwardian afternoon's entertainment is confined to the festal procession of toreadors which, at the beginning of Act IV. entered the bull-ring of Seville.

The opera company was not a prosperous concern—and used, therefore, to supplement its strength of principals with an amateur chorus gathered for the week in whatever city it happened to be visiting. In my own town the bull-fighters of *Carmen* had been chosen, rightly enough, for their voices rather than for their appearance (which was, to put it mildly, oddly characteristic). In order to spin out the festal procession to the right musical length and not to give an impression that the management of the bull-ring was economizing on toreadors, these good men—after once marching across the stage, had to race round behind the scenery and reappear at a later point in the parade. I remember that when a short, fat *banderillero*, with a most unathletic paunch and a wart at the side of his nose, whom I recognized as a chorister at the church which we children sometimes attended, appeared in the procession for the fourth time, I disgraced myself by crying out, 'Why, there's Mr. S——!'

Mr. S—— had a splendid week of it. I saw him again in *Il Trovatore*, when he played the part, in opposite camps, of a soldier of the Count di Luna and an outlaw follower of Manrico. Despite the fact that most of the scenes in the opera were played in semi-darkness, his wart was plainly visible from the stalls—and my youthful sense of the ridiculous, undeceived by the fact that Mr S—— wore two different fashions of helmet to denote which side he was playing for, at any particular moment, was tickled by the coincidence that both armies should have included on their roster a short, fat, uncomfortable soldier with a wart.

More recently I witnessed a production of *La Traviata*, in which the servants, having brought in the wine in red coats, retired to return a moment later, in black coats, as the guests who were to drink it. On other occasions, too numerous to recall in detail, my sense of humour has been severely tried by consumptive Mimis of so robust a construction that the bed in the fourth Act of *La Bohème* groaned under their wasted (or should it be 'wasted') forms; Mesdames Butterfly of such occidental physique that, when they committed *hara-kiri*, the thud of their falling shook the theatre; Tristans and Isoldes whose Liebestod was most unromantically thwarted by the fact that, when they strained to kiss each other, their lips were prevented from meeting by the intervention of their bosoms; bull-fighters, Egyptians, bohemians, Japanese, valkyries and mastersingers who, however adequate their voices, gave the uncomfortable impression of lost souls strayed from some infernal fancy-dress ball.

The unintentional absurdity of Opera.

Mr. Francis Toye, that delightful enthusiast, pleaded in a recent article in these columns for our acceptance of the operatic convention. We accepted the conventions of the cinema, he argued, why not those of opera. Mr. Toye's analogy was not wholly a happy one, for the conventions of the screen—the 'flash backs,' 'fade ins,' 'dissolves' and 'double exposures,' when handled by a producer of quality, appeal to our imagination—whereas those of grand opera—the visual conventions at least—aim at a sugary realism, leaving nothing to the imagination of the listener, which only begins to function when he closes his eyes to the beefy Brunnhilde in the three-piece chain mail, mincing among the cardboard mountains.

Opera, the purpose of which is surely to reveal the beauty of the human voice, fails when it attempts to become 'music drama.' Even where the story which it tells is a 'dramatic' one (and of how many stories once the librettist has butchered them can this be said?), the fact of its being developed in song reduces its action to a most undramatic tempo. With broadcasting opera has entered its proper sphere. We listen through our loud-speakers, to a story told in song, told by the composer in a particular way, in which the narrative, for convenience, is divided between singers representing its various characters. We are not forced to make the effort to believe in a tubby Faust and a mountainous Marguerite—playing catch-as-catch-can in a garden of Christmas card foliage. Our imagination supplies the scene—and everything in the garden is lovely—until television comes along and the trouble begins all over again.

But, whatever its essential weakness in the theatre, opera has seldom been given a fair chance in this country. When opera is at its best—a fine score allied with a fine libretto, capably sung and acted against a finely imaginative stage-setting—it must have, even for its fiercest detractors, the charm of finished efficiency. How seldom, though, have these requirements been met! The scenery and stage-lighting of our opera houses is a disgraceful survival from a dead past. While the drama and the ballet have kept abreast with the new trend in *décor*, the Opera, like some dear old lady who clings still to her watered silk and flower-pot bonnets, persists in [illegible] pretty-pretty realistic backcloths and unchanging amber sunlight, which somehow never succeeds in being realistic.

And then the libretto! It is not merely odd that the characters of opera should choose to converse in song, how much more than odd it is that, when done into English, the result should be neither lyrical nor conversational. With what discomfort we listen to the stilted, florid, foolish sentences uttered by those singers whose words are [illegible] construct the four following sentences—and let us leave it at that!

'Baron, sing us a mirth-stirring ditty.'
(*La Traviata*).

'They could not repress [illegible]'
(*Ernani*).

[illegible]
(*Faust*).

'Mirth-stirring ditty'—'birding'—'balmy [illegible]'. Oh dear, dear!

J. B. HARKER.

Home, Health, and Garden.

SOME FISH RECIPES

Ways of Cooking Herrings, Salmon, etc.

NOT all [illegible] easy, nor how [illegible] before cooking. Use a long, sharp-pointed knife, dipped occasionally in cold water, [illegible]

It is [illegible] that [illegible] herrings, they can be used to make an excellent fish paste. All [illegible] should [illegible] sauce, pepper, or cay[illegible] [illegible] ly satisfied with the smoothness and fineness of the [illegible] pots and cover with melted butter or margarine.

[illegible] brown or white, over [illegible] layer of grated [illegible] of butter on the top.

Fritters are always popular, and fish fritters are as easy to [illegible] as any other kind. [illegible] or whiting or [illegible] [illegible] of green [illegible]

Other [illegible] fish, such as whiting or haddock, are greatly improved by stuffing. This can be of breadcrumbs, grated lemon peel, herbs, a [illegible] of butter, salt, and pepper, [illegible] mixed with mashed potatoes. The success [illegible] served very hot.

Salmon Salad.

Salmon is always rather dear to buy, and the most certain way to make sure there is no waste is to cook it in grease-proof paper. Cut a large piece of paper into a square, and lightly grease it, preferably with butter. Put the fish in this with a slice of lemon, fold the paper round the fish and twist the ends securely. Bake in a moderate oven. Remove the fish from the paper to cool and pour the juice into a basin to use with the mayonnaise sauce. Divide a lettuce, or two, and place in a salad bowl, round which an onion has been lightly rubbed. Over the lettuce, arrange the salmon in small pieces. Pour on the mayonnaise sauce and [illegible] of tomato [illegible] (with the peel left on), and finely-chopped [illegible] —*From a talk by Mrs. Florence Ranson.*

HOW TO MAKE A BUDGET

or

LAY-OUT OF THE WEEKLY WAGES.

DATE OF WEEK PLACE

PEOPLE IN THE FAMILY
(Give the ages of the children)

NUMBER OF ROOMS IN THE HOUSE.

RECEIPTS *and* HELPS.	SPENT
WAGES	RENT
STUFF FROM THE GARDEN	FOOD *Each [illegible] possible, and amount as well [illegible] price.)*
PAYMENT IN KIND *or* GIFTS OF { *[illegible] Clothes, etc.* }	FUEL
	LIGHT
SPECIAL POINTS	CLOTHES *including Shoes*
(Such as :—People in the family who partly live out or have meals out, etc.)	INSURANCE CLUBS
	SUNDRIES *(Include here money spent on the garden.)*

Listeners should study this Budget Form before hearing Mrs. McKillop's talk from 5XX on April 22, at 10.45 a.m.

THE NEW FROCKS—ARE THEY BECOMING?

AS far as the new clothes are concerned, the tall woman is lucky. The flowing lines and draperies of the new season's frocks look their best on tall, well-proportioned women. All these plain satins, these printed chiffons, these patterned crêpes de Chine in quiet tones, are exquisite when tall women wear them. I saw a tall woman the other evening wearing a simple wide-skirted evening dress of chiffon with a vague pattern of beige and chestnut brown leaf-shapes on a grey ground, its only decoration being a narrow girdle of dull silver ribbon. But she was tall and slender—the fashionable shape. And not all of us are lucky enough to be that. How then can we make the new frocks becoming?

The first step is to decide what are our good points and what are our defects. Whatever it is—a wrong carriage of the head and shoulders—a back too much hollowed—a figure too thick below the waist—once we know it is there, we can do something to improve it, even if only subconsciously. If the dressmaker knows where to place them, the new bustle bows will help [illegible] common faults—hollow back and the thickness below the waist. Another frock which is kindly to the hollow-backed figure is one with a straight little cape or a bolero reaching to the waist at the back. Its straight line will disguise the inward curve at the back of the waist.

The girl with a thick figure is apt to feel [illegible] about her frocks, especially [illegible] skirts grow wide and flowing. Really [illegible] her best in the new season's frocks—but she shouldn't stop trying to keep slim on that account! Let such a girl try the effect of grouping the fulness of the skirt a little to the side of the centre back and centre front—say at the right front and left back. The skirt hem should be made to droop in points where the fulness comes, and it may also droop, though not so much, at one side or both. This arrangement will give a slender look, because it gives a long line and breaks up the width of the figure.

Here is an easy way of testing the effect. Take a strip of the material about 8ins. wide and long enough to [illegible] the figure below the natural waist. Next you require a square of the material about 27 ins. each side. One corner of the square is cut off. Measure 6 ins. or so from one corner along two of the sides to make the cut. Now join this cut edge to the lower of the middle of the sash and the thing is ready. Tie the sash tightly about the hips so that the bow comes at the left side and the long point of the square droops at the right, slightly to the front. It will look best of all in chiffon or georgette.

Some of the new sports jerseys with slanting stripes in beige and brown, or light grey, dark grey and black, are extremely becoming [illegible] figure. So, too, are the fashionable sports jerseys knitted in modern geometric designs. If they are well designed their patterns are like the camouflage paintings done during the war, when artists discovered that they could paint an object so that, to an observer a short distance away, its shape was quite disguised.

Another way in which the new frocks are becoming is that the long drooping points of the hem make the ankles look slimmer than they really are. Indeed, I think most women will find them becoming. The great things are to keep the foundation slip slim and straight, to keep the bodice plain, to have the fit very close at the hips, and below that to have the flare and the droop where it is most helpful to the line of the figure.—*From a talk by Nora S. Heald.*

THIS WEEK IN THE GARDEN.

WHERE it was possible to sow hardy annuals early, some are now reaching the stage when they ought to have the first thinning attended to. Owing to the late season, however, in many places it may be necessary to wait a week or two before being able to do so. However much care was bestowed on sowing thinly, many seedlings will be found to be too close together, and if thinning is disregarded until too late, many failures will occur. A showery day should be chosen for the operation. If the soil be dry, it should be well watered the previous evening. The thinning ought to be done gradually, spacing the tiny plants a few inches apart to begin with and removing those not required at a later thinning. The final distance between the plants will depend to a great extent on the kind. Such things as Shirley poppies and cornflowers, if sown early, can with safety be thinned out to 12 ins. to 18 ins. apart. The surplus plants can be transplanted if desired, giving them a little shade until they become established in their new quarters. Poppies, however, are not easily transplanted. Much seed is wasted every year by too thick sowing, and when it comes to thinning the grower *must* harden his heart to thin severely if he is to be rewarded with the best of bloom and the longest season of it.

While the work of sowing, planting, and thinning is being pressed forward, it must not be forgotten that weeds are growing quite as quickly as choice plants. The Dutch hoe must be in constant use. Crops can be aided, and much future labour saved, by preventing weeds from maturing their seeds. Hoeing is quite a light task if it is done systematically throughout the garden and a loose surface created before dry weather sets in.

With the lengthening days and the increase of heat, fruits under glass will require constant attention. In consequence of the rapid changes that take place in climatic conditions, the ventilation of forcing houses must be carefully regulated.

Keep watch for aphis attacks, and spray immediately they are perceptible with nicotine (3 oz. nicotine and 4 lbs. soft soap to 40 gallons water), but not while the trees are in flower, lest bees be killed.

There are few people who do not appreciate fresh salads, and many who have a [illegible] grow their own. Lettuces and radishes are the [illegible] grown, and both require quick growth to get them tender and crisp. Both the cabbage and cos lettuce may be grown. The seed can be sown in rows and thinned out, or in nursery beds and transplanted to vacant spots in the garden. Lettuces like a rich soil with plenty of moisture. The cos varieties will in due course need tying with raffia to blanch the hearts, but this should not be done when the leaves are wet.—*Royal Horticultural Society's Bulletin.*

8.45
An Appeal by
Gladys Cooper

SUNDAY, APRIL 21
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.5
Symphony Concert conducted by Sir Henry Wood

HAROLD SAMUEL,
who plays in the Symphony Concert to be broadcast tonight at 9.5.

10.30 a.m. [*Daventry only*] TIME SIGNAL. GREENWICH WEATHER FORECAST

3.30 A MILITARY BAND CONCERT

HILDA BLAKE (Soprano)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'Tannhäuser' ..... *Wagner*

HILDA BLAKE
The Infanta's Song ('Le Cid') ..... *Massenet*
Ah, never shall I ..... *Richmond*
Christ went up into the Hills ..... *Hopkinson*

BAND
Egyptian Ballet ..... *Luigini*

HILDA BLAKE
The Wooing of the Rose ..... *Frank Bridge*
Recitative from the Cleansing ..... *Edgar Wallace*
[illegible] ..... *Liza Lehmann*
Song of the Flower Maid ..... *Quilter*

BAND
Intermezzo, 'Love in Cloverland'
Peter, arr. R. Chignell
Scherzo from Octet, Op. 20 ..... *Mendelssohn, arr. Gerrard Williams*
Military March, No. 2 ..... *Schubert, arr. Gerrard Williams*

4.30 A PIANOFORTE RECITAL
by
BENNETT

Prelude in E Flat } *Bach*
Prelude in G }
32 Variations in C Minor ..... *Beethoven*
Prelude in C ..... } *Prokofieff*
Fairy Tale of an Old Grandmother ..... }
Gavotte in F Sharp Minor ..... }
Prelude in E Flat, Op. 15 ..... } *Scriabin*
Etude in F Minor, Op. 25 ..... } *Chopin*
Etude in G Flat, Op. 10 ..... }

(*For 5.0–6.15 and 9.0–8.45 Programmes see opposite page*)

8.45 The Week's Good Cause

Appeal on behalf of [illegible] Fresh Air Fund by Lady PEARSON (Mrs. [illegible] PEARSON)

THIS Week, as [illegible] purpose of [illegible] London children [illegible] of the [illegible] cities and towns in the [illegible] impoverished conditions, over five and [illegible] children have benefited to the extent of a day's holiday in the country, whilst, since 1908, when the [illegible] started to provide fortnightly holidays as well, nearly a hundred thousand children have enjoyed two weeks by the sea or in the country. [illegible] country; one pound pays for a fortnight's holiday and thirteen pounds pays for a party of two hundred with attendants.

The Honorary Treasurer is Mr. [illegible] Kessell, 16, Hertford Street, London, W.1.

8.50 WEATHER FORECAST, GREENWICH NEWS BULLETIN. Local Announcements (*Daventry only*). Shipping Forecast

9.5 A Symphony Concert

[illegible] Piano-forte
THE WIRELESS SYMPHONY ORCHESTRA
Leader [illegible]
Conducted by SIR HENRY WOOD

ORCHESTRA

Suite, 'The Sea' ..... *Frank Bridge*
Carnegie Commission of British Music
Seascape ..... *Joseph Holbrooke*
Variations on [illegible] ..... *Elgar*

THIS Suite was [illegible] by the Carnegie Trust, [illegible] was spoken of as 'a striking piece of tone-painting.' It was performed [illegible] in 1912, and has [illegible] for the programme on these occasions the composer has had the following notes included in the programme with his approval.

The first movement, he tells us, is a Seascape which paints the sea on a summer morning. From high cliffs is seen a great expanse of waters lying in the sunlight. Warm breezes play over the surface.

The second movement is Sea Foam, which froths among the low-lying rocks and pools on the shore—playfully, not stormily.

The third movement is Moonlight. A calm sea at night. First the moon-beams are struggling to pierce through dark clouds, which at last pass over, leaving the sea shimmering in full moonlight.

The fourth movement is a raging Storm. Wind, rain, and tempestuous seas. With the calling of the storm an allusion to the first movement is heard.

Very little further guidance is necessary for the listener. After a sustained E Major chord, Mr. Bridge's own instrument, the violin, [illegible] the first [illegible] which [illegible] forms the principal first subject. It is elaborated at some length, [illegible] good deal of development takes place which operates at first [illegible] with it, emerging at last in its complete form on the whole orchestra.

Flutes and bassoons, in turn, have the beginnings of the second movement, and a little later the strings have a shimmering figure which carries on the playful mood of the piece. There is a more [illegible] section in the middle, like the conventional trio of a scherzo, and the opening returns in an altered form.

In the third movement it is again the flutes which have the main theme over an accompaniment of strings and harp: the same theme appears later on the strings.

These three movements are all short, but the fourth is worked out at greater length. An [illegible] rhythmic figure on the winds is answered by rushing semi-quavers on the strings, and [illegible] theme which is largely used [illegible] But the explanatory note quoted above is all that the listener needs for an appreciation of the music.

MORE than most of the modern Russian composers, Arensky may be said to have [illegible] his Tchaikovsky veneration, though [illegible] Tchaikovsky's gift of dramatic [illegible] was a warm admirer of his older fellow-countryman, and this piece is in some sense a tribute. It has always been the most popular of his purely orchestral music—a set of seven melodious and graceful variations on [illegible] which [illegible] calls 'A Legend' [illegible] 'Christ had a garden.'

HAROLD SAMUEL and Orchestra

Pianoforte Concerto No. 2, in B Flat ..... *Beethoven*

THERE is a story of Beethoven having once said to Cramer, when [illegible] of a pianoforte concerto by Mozart, [illegible] never be able to write anything like that. This early work—although known as No. 2, there is no doubt that it is the first in order of composition of Beethoven's five Pianoforte Concertos—reminds the hearer constantly of Mozart's lighter manner, and [illegible] of that great master. After the first performance, Beethoven [illegible] the piano part considerably, although he left the simple orchestration pretty much in its original shape. There are three movements to the first in the usual form with two main themes or subjects, the second a broad melodious slow movement, and the last a merry Rondo.

ORCHESTRA

Rondino for Wind Instruments ..... *Beethoven*
Andante from Cassation No. 1, in G ..... *Mozart*
Clog Dance, 'Handel in the Strand' ..... *Percy Grainger*

10.50 Epilogue

GLADYS COOPER,
who will broadcast an appeal for Pearson's Fresh Air Fund tonight.

THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry

5.45 Bach Cantata from Manchester

3.30 5.0 *Programmes.* *(see opposite page)*

SCENTS FROM OLD TESTAMENT HISTORY

Daniel in the Lions' Den

Daniel vi. 1-28

5.15 Children's Service

Conducted by

Hymn, 'He would valiant' be' (Revised Hymnal No. 40).

Address.

Hymn, 'Stand up, stand up for Jesus' (Revised Hymnal No. 545) (Ancient and Modern No. 542).

5.45–6.15 approx. Church Cantata (No. 98) Bach

From St. Ann's Church, Manchester

S B from Manchester

WAS GOTT THUT DAS IST WOHLGETHAN

What God doth, that is surely

ARTHUR WILKES (Tenor)

DONALD WHITEHEAD (Bass)

THE ST. ANN'S CHURCH CHOIR

THE NORTHERN WIRELESS ORCHESTRA

CONDUCTED BY

T. H. MORRISON

Preceded at the Organ

B

[illegible] at the end is borrowed [illegible] the third for which [illegible]

Text is reprinted from Professor [illegible] of Terry's 'J. S. Bach Cantata Texts' [illegible] and version by kind permission of Messrs. Constable and Co. Ltd.

1. Chorus

What God doth, surely that is right
His Word's a mark and token.
Where'er He guideth [illegible]
My heart to Him confide:
He is my God.

When fear and sin [illegible]
So evermore I'll trust Him.

2. [illegible]

[illegible] Thou rescue me from [illegible]

6.30 Welsh Service from Swansea (5XX)

[illegible]

As my Saviour will [illegible]
[illegible] all fires my peace molesting

[illegible]

And join and [illegible]
My Father's care
Is ever near
His strong right arm doth shield me.
To Him I trusting yield me

6.30 EVENSONG.

A Religious Service

Relayed from Tabernacle Merthyr

S B, from Swansea

Arwain: Arweinydd y Tabernacl

Tenor: Mr. Tom y Gwasanaeth

Emyn: 11. 'O Iesu, maddau fod [illegible] drwg ynghau

Darlleu, Hebreaid x. 1–14

Salm, dd. 84

Gweddi

Anthem, 'T[illegible]

Emyn: Yn Eden, cofiaf hyfryd [illegible] hyfh

Pregeth—Y Parch. J. J. Williams

Emyn: Pwy wohl o Edom yn [illegible]

Y Fendith Apostolaidd

Hwyr weddi 1178

8.0 Unitarian Service

From the Strand

Address by the Rev. HENRY GOW, M.A., D.D., of Manchester College

Hymn. 'Dear Lord and Father Mankind' (English Hymnal No. [illegible])

Prayer

Hymn. 'O Thou in all thy might so far' (English Hymnal, No. 46)

Address

Hymn. 'Now thank we all our God' (English Hymnal, No. 444)

The Lord's Prayer

Benediction

(*For* 3.45 *to* 10.30 *Programmes, see* [illegible])

10.30 Epilogue

[illegible] of Acts'

(*For details of other weekly Epilogues*

6.30 Welsh Service from Swansea (5XX)

Broadcast Churches—X.

WESTMINSTER ABBEY,

from which Evensong is relayed every Thursday at 3.0.

By the Very Rev. W. FOXLEY NORRIS, D.D., Dean of Westminster.

WHEN people speak of Westminster Abbey they generally mean the church—whose proper style and title is not 'Westminster Abbey,' but 'The Collegiate Church of St. Peter in Westminster.' The Abbey is a much larger place than the church. The Abbey comprises a whole range of buildings in which are the Chapter House, the Chapel of the Pyx, the Library, the Norman Undercroft, the Cloisters, the Abbot's House, the College Hall, Jerusalem Chamber, Jericho—to say nothing of the great buildings of which only isolated walls or other relics remain. The more precise title may be left to formal documents and to historians. In the rest of this article, then, when we speak of the Abbey we mean the church.

The Abbey is not a cathedral. A cathedral means a church where the throne of the Bishop is set; and the Abbey has no Bishop. It once had a Bishop for ten years. Norman Thirleby was Bishop of Westminster from 1540 to 1550, but ever since that time it has been without a Bishop. It is not in the Diocese of London. It is 'extra diocesan,' and neither the Bishop of London nor the Archbishop of Canterbury has any jurisdiction in the Abbey. The only authority above the Dean is His Majesty who is the Visitor of the Abbey. The reason for this is that the Abbey stands within what used to be the Royal Palace of Westminster. Therefore the Abbey is ecclesiastically, as well as otherwise, subject to the King and to the King alone.

It is impossible to give even an outline of the history of the Abbey in a short article—and most people know it pretty well. Sometimes it is asked, 'What is the date of the Abbey as we now see it?' The answer is that the Abbey as you see it now was built by Henry III (who died in 1272) from the east end (excluding, of course, Henry VII's Chapel) as far westward as the fifth bay of the nave, i.e., one bay west of the present screen; and the body of St. Edward the Confessor was removed with splendid ceremony to the new shrine prepared by Henry III, on October 13, 1269. Then there followed a long pause, and it was not till 1376 that the work was begun again, and not till 1528 that the nave was finished. The western towers were begun in 1722 by Wren and finished by Hawksmoore in 1740. Abbot Islip (who died in 1532) laid the foundation stone of the splendid Chapel known as Henry VII's Chapel. There are still some remains of the building erected by Edward the Confessor in the eleventh century, but they are out of sight (as far as the Church is concerned) and are not seen by the ordinary visitor. Before that, again, there was a Saxon building.

Volumes have been written on the contents of the Abbey. Let those who listen to Thursday Evensong remember that the great congregation (and it is always large) is assembled within sight of the tombs of many Kings and Queens of England: close to the spot where our Sovereigns since William the Conqueror have been crowned; in the presence of long ranks of monuments, tombs and memorials of poets, statesmen, soldiers, sailors, and builders of the nation's greatness.

We value [illegible] of our Thursday service. It is one more evidence—if evidence were needed—that interesting and supremely romantic as the Abbey [illegible] today, it is no mere monument of the past like Stonehenge. It is a living church; a vital force in the nation's life, growing in usefulness every year and meeting the nation's need at great ceremonies of State on the one hand and, on the other, the needs of hundreds of lonely souls in hospital and far-off homes.

SUNDAY, APRIL 21

5GB DAVENTRY EXPERIMENTAL

(442.3 M. 822 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 A Concert by Sandler

3.30-5.0 Chamber Music

TATIANA MAKUSHINA (Soprano)

THE [illegible] STRING QUARTET

ARTHUR CATTERALL (Violin); J. H[illegible] (2nd Violin); FRANK FA[illegible] (Viola); J. [illegible] HOCK (Violoncello)

QUARTET

Quartet No. 70, in D, Op. 76, No. [illegible] — *Haydn*

Adagietto, Largo, Canzonetta [illegible], Menuetto, Allegro, Finale, [illegible]

TATIANA MAKUSHINA

The Sea (Balina) — *Borodin*

How I suffer — *Rachmaninoff*

The Lilac — *Rachmaninoff*

Rain [illegible] — *Cyril Scott*

Rainbow — *Cyril Scott*

QUARTET

Variations — *Dohnanyi*

Allegro — *Ludwig Rosenhain*

TATIANA MAKUSHINA

Saraba[illegible] — *Brimont*

Pavane — *Brimont*

Les trois princesses (The three princesses) — *Le Hermite*

Canto di primavera (Song of Spring) — *Cimara*

QUARTET

Quartet in A Minor (Op. 51, No. 2) — *Brahms*

Allegro non troppo; Andante moderato; Quasi Menuetto, moderato; Finale, Allegro [illegible]

7.55 A Religious Service

Relayed from St. Mary's Church, Nottingham

Conducted by the Rev. Canon [illegible], Vicar of Mansfield

THE BELLS

Order of Service

Hymn, 'Jesus lives! no longer now' (A. and M., No. 140)

Prayers

Lessons

Psalm 121

Address

At Offertory, 'If we believe that [illegible]' [illegible]

Hymn, Alleluia! Alleluia! Alleluia!' (A. and M. No. 135)

Benediction

8.45 The Week's Good Cause

(From Birmingham)

An Appeal on behalf of the Hospital of St. Cross, Rugby, by Lieut.-Col. Viscount FEILD, C.M.G., D.S.O.

(Contributions should be sent to the Secretary at the above Hospital)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Albert Sandler and The Park Lane Hotel Orchestra

LEVLAND WHITE (Baritone)

Relayed from the Park Lane Hotel

ORCHESTRA

Selection of Russian Melodies — *arr. Krein*

Violin Song ('Tina'). — *Rubens*

LEVLAND WHITE

The Vagabond — *Vaughan Williams*

Love went-a-Riding — *Frank Bridge*

ORCHESTRA

Suite, 'Caucasian' — *Ivanoff*

ALBERT SANDLER (Violin)

First Movement from Symphonie Espagnole — *Lalo*

ORCHESTRA — *Moszkowski*

LEVLAND WHITE

The Yeomen of England — *German*

ORCHESTRA

Fantasie, 'La Traviata' — *Verdi*

10.30 Epilogue

(Sunday's Programmes continued on page 129.)

THE FUTURE OF OPERA.

(Continued from page 121.)

is a play with more or less elaborate songs interspersed between the dramatic scenes. To this class belong Purcell's operas except *Dido and Æneas*, *The Beggar's Opera* and its numerous progeny, *The Bohemian Girl*, the Gilbert and Sullivan operas, and modern works like *Hugh the Drover* and *The Immortal Hour*. In fact, in so far as we can be said to possess a national style of opera at all, it is of this kind, in which music is frankly relegated to those parts of the drama where it is considered suitable, and left out of account altogether when the action can get along without it.

On the face of it this seems to be a sensible way out of the difficulty. But it has one serious disadvantage, which prejudices the method in anything but light comedy. The change from speech to song is too violent, and defeats its own end, if it is designed to produce a more natural effect. It also destroys the possibility of giving to an opera the feeling of unity, which it should possess no less than a symphony.

But the problem set by this change from speech to song ought not to be insoluble. The highly effective use in the ordinary theatre, of a delicate orchestral background to the dialogue indicates one possible solution. Anyway, beggars mustn't be choosers. The plain fact is that sooner or later opera must come into line with other forms of public entertainment, and pay its way. The hat has been passed round far too often; no art-form can be permanently on the dole. At present the economic basis of opera—of a vacuum may be called a basis—is ridiculous. It is very well hit off in Lewis Melville's 'Vagabondian Adventures of the Idle Rich.' The Grand Opera had sung itself into a huge deficit and closed. There remained nothing of it except the efforts of a committee of ladies to raise enough money to enable Signor Puffi to leave town, and the generous attempt of another committee to gather funds in order to keep Signor Pasti in the city. Beyond this, opera was dead, though the fact that the deficit was nearly twice as large as it had been the year before showed that public interest in music was increasing.') The Continental method of state subsidy need not hinder us from taking our own way and effecting a compromise. Our national school of opera is perhaps a slight thing, but it is our own. It can be developed into a form of entertainment which will (1) give our composers and performers ample opportunities; (2) attract the very large general public that likes a good play with incidental music, but is shy of an indifferent one with a continuous setting, and (3) pay its way, and with so ample a margin that English opera-composing will, apparently, for the first time since Sullivan's death, be a lucrative branch of industry.

HARVEY GRACE

Sunday's Programmes continued (April 21)

5WA CARDIFF. 323.2 M. 928 kc.

3.30 *S.B. from London*

5.45-6.15 *S.B. from Manchester*

6.30 *S.B. from* [illegible]

8.0 *S.B. from London*

9.0 West Regional News

9.5 *S.B. from London*

[illegible] Epilogue

10.40-11.0 The Silent Fellowship

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

[illegible] *S.B. from London*

5.45-6.15 [illegible] *S.B. from Manchester*

6.30 A Religious Service

Relayed from Tabernacle, Morriston

Relayed to Daventry

Gwasanaeth Crefyddol o'r Tabernacl, Morriston

Trefyn y Gwasanaeth

Gweddi.

Emyn 744. 'O Iesu, madduna fod y dryw yng [illegible]

[illegible]

Anthem. 'The righteous shall flourish' *Ambrose Lloyd*

[illegible] 'Cenaf hymny bythol' [illegible]

[illegible]

Y Pregeth—Parch. [illegible]

Emyn. 'Wele'n sefyll o flaen yr orsedd'

[illegible]

8.0 [illegible]

9.0 [illegible]

9.5 [illegible]

10.30 Epilogue

10.40-11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 333.3 M. 1,040 kc.

3.30 *S.B. from London*

5.45-6.15 app. *S.B. from Manchester*

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

10.30 Epilogue

5PY PLYMOUTH. 285.5 M. 787 kc.

3.30 *S.B. from London*

5.45-6.15 app. *S.B. from Manchester*

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

10.30 Epilogue

2ZY MANCHESTER. 374.4 M. 702 kc.

3.30 A Light Orchestral Concert

FROM MANCHESTER

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

Tone Poem, 'Vltava' *Smetana*

FROM MANCHESTER

[illegible] THE LYRIC MALE VOICE QUARTET

HARRY STANLEY ALDRED (Tenor), FRANK LEA [illegible] R. CRAGGS (Bass)

Beauty was lying as a sprang . . . *C. H. Lloyd*

Negro Spiritual, 'Deep River' *H. T. Burleigh*

[illegible] *H. Lane Wilson*

The Old Woman . . . *Bohemian*

FROM LEEDS

3.50 PERCY FROSTICK (Violin)

Gavotte and Musette . . . . *Bach, arr. Wilhelmj*

The Violin Maker of Cremona *Hungarian*

Gopak (Russian Dance) *Moussorgsky, arr. Dunkler*

FROM MANCHESTER

4.0 ORCHESTRA

Ballet, 'Ascanio' (By Request) . . . *Saint-Saëns*

THE TABERNACLE, MORRISTON,

from which a service in Welsh is being relayed by Swansea at 6.30 this evening. The service is also being broadcast by Cardiff and Daventry

FROM SHEFFIELD

4.25 MALE VOICE QUARTET

In Absence . . . *Beel*

The Lovely Land of Stranger . . . *Lane*

[illegible] O Land . . . *H. T. Burleigh*

Night . . . *Schubert*

FROM LONDON

4.35 PERCY FROSTICK

Swinging Rivers . . . *arr. E. Gardner*

La Plus que Lente . . . *Debussy*

Waltz in A Flat . . . *Chopin, arr. Burmester*

FROM SHEFFIELD

4.45 ORCHESTRA

The Three Bears and Wild Beasts (First Suite, 'The Wood of Youth') . . . . . *Elgar*

5.0 *S.B. from London*

6.45-6.15 app. Church Cantata (No. 93) *Bach*

From St. Ann's Church

Relayed to London and Daventry

'WAS GOTT THUT, DAS IST WOHLGETHAN'

('What God doth, that is surely right')

GLADYS SWEENEY (Soprano)

CONSTANCE FELTON (Contralto)

ARTHUR WILKES (Tenor)

REGINALD WHITEHEAD (Bass)

THE ST. ANN'S CHURCH CHOIR

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

GEORGE PRITCHARD at the Organ

8.0 A Religious Service

Relayed from St. Anne's Catholic Church, Soho Hill

S.B. from Liverpool

Music by THE ST. ANNE'S CATHEDRAL CHOIR

Directed by ALFRED BUXTON

Adoremus in Æternum . . . *Tozer*

Reading from Scripture

Easter Hymn, 'Ye sons and daughters of the Lord' *Plain-Chant, arr. by Alfred Buxton*

Prayers

Gloria in Excelsis . . . *Tozer*

Address by the Rev. W. T. C. SHEPHERD, O.S.B., Archbishop's House

Hymn, 'Jesu, the very thought of Thee' (Westminster Hymnal, No. 19)

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. [illegible] M.

3.30—S.B. from London. 5.45-6.15 app.—S.B. from Manchester (see London). 8.0—S.B. from London. 10.30 Epilogue.

5SC GLASGOW. [illegible] M. [illegible] kc.

3.30 S.B. from London. 5.45-6.15 app. [illegible] 6.30 7.45 [illegible] Prayer, concluding with the Lord's Prayer, [illegible] of God Most Moved of old) (S.C.) [illegible] 8.0 [illegible] 9.0 [illegible] 9.5 [illegible] from London. 10.30 Epilogue.

2BD ABERDEEN [illegible] M. [illegible] kc.

3.30—S.B. from London. 5.45-6.15 app. [illegible] Manchester (see London). 6.30 7.45 [illegible] 8.0 [illegible] 9.0 [illegible] 9.5 [illegible] 10.30 Epilogue.

2BE BELFAST [illegible] M. [illegible] kc.

3.30 [illegible] 5.45-6.15 app. [illegible] London. 6.30 [illegible] 8.0 [illegible] 9.0 [illegible] 9.5 [illegible] 10.30 Epilogue.

John Thorne sings Schumann Songs

MONDAY, APRIL 22

2LO LONDON & 5XX DAVENTRY

(365 m. 822 kc.) (1,562.5 m. 192 kc.)

7.30 'Rosenkavalier' from Covent Garden

10.15 a.m. The Daily Service

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

10.45 (*Daventry only*) Mrs. MARGARET McKILLOP: The Family Budget on a Weekly Wage, I

(*A table which listeners will find useful in following this talk appears on page 134 of this issue.*)

11.0 (*Daventry only*) Gramophone Records

12.0 A BALLAD CONCERT

MAIR JONES (Soprano)

Pipe-Major WILLIAM ROSS

12.30 VARIETY

HENRI MERTON (The Phenomenal Mimic)

PATRICIA ROSSBOROUGH (Songs at the Piano)

1.0–2.0 ORGAN RECITAL

by EDGAR T. COOK

From Southwark Cathedral

Prelude and Fugue in F ..... *Buxtehude*

VICTOR UNDERS

Do thine alms ..... *Bach*

EDGAR T. COOK

Prelude } *S. Wesley*

Air }

VICTOR UNDERS

Song of Wisdom ..... *Stanford*

EDGAR T. COOK

Symphony, No. 5 in F ..... *Widor*

Allegro vivace; Allegro cantabile; Toccata

2.30 Broadcast to Schools

Miss RHODA POWER: 'What the Onlooker Saw (Course III)—Round the Shops'

3.0 Musical Interlude

3.5 Miss RHODA POWER: Stories for Younger Pupils—The Magic Tea-Kettle (Japanese)'

3.20 Musical Interlude

3.30 JACK PAYNE and the B.B.C. DANCE [illegible]

ESTELL and BERESFORD SOAR

(Light Ballads, Duets, and Solos)

4.15 ALPHONSE OSS and his ORCHESTRA

From the Hotel Cecil

5.15 THE CHILDREN'S HOUR

'The Topless Tower,' from The Phœnix and the Carpet' (*E. Nesbit*)

'Caprice Sgamarelle' (*Schutt*), and other solos by CECIL DIXON

'Some General Hints on How to Play Tennis,' by Colonel R. H. BRAND

'Down Devon Way,' and two or three other songs sung by REX PALMER

6.0 My Day's Work, XVI

6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 National Council of Girls' Clubs, Miss MABEL BRUCE: 'What Girl Club Members think about Today.' National Association of Boys' Clubs Bulletin.

6.45 FOUNDATIONS OF MUSIC

SONGS OF SCHUMANN

by

JOHN THORNE (Baritone)

Op. 25, No. 26. Zum Schluss (For the End)

Op. 35, 3. Wanderlied (Vagrant Song)

Op. [illegible] No. [illegible] Widmung (To Wood)

Op. 16, No. [illegible]

Solitude [illegible] Song)

7.0 Mr. DESMOND MacCARTHY: Literary Criticism

7.15 Mr. BASIL MAINE: A First Night at Covent Garden

7.30 Opening Night of the Covent Garden Season

'Rosenkavalier'

Act I

Relayed from the Royal Opera House, Covent Garden.

RICHARD STRAUSS describes his opera, *The Rose Cavalier*, as a comedy for music. To the ordinary listener it is much the easiest of all his works to understand and enjoy. There is nothing abstruse or unkindly in it, and the waltz tunes in which it abounds make it plain how rich a vein of natural melody is his to draw upon when he chooses.

The opera is based on an old custom of a bygone age: a suitor used to arrange for a suitable messenger to carry a silver rose to his lady-love in token of his [illegible].

At the beginning of the first Act, the young Count Octavian is paying his devotions to the Princess, wife of a Field-Marshal who is away at the wars. The lady is touched by the boy's devotion, but feels that she is too old to retain [illegible] and [illegible] up her mind that she [illegible]. They are interrupted by the arrival of the Baron Ochs, and Octavian hides, and disguises himself as a girl. When he emerges, the Baron is greatly taken with him, and [illegible] much by play between them, when the Princess is not looking. The object of the Baron's visit was to ask his kinswoman, the Princess, to choose for him a messenger to carry his rose to the lady of his heart, and when she has sent him away, the Princess tells Octavian that he must undertake the task. The idea pleases him so much that in leaving he forgets to [illegible] a tender farewell of the lady, to her evident [illegible].

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Political Broadcast

Pre-Dissolution Series: Conservative Address

9.45 Local Announcements; (*Daventry only*) Shipping Forecast and [illegible]

9.50 A CONCERT

MURIEL MIDDLETON (Contralto)

LEONARD GOWINGS (Tenor)

THE GERSHOM PARKINGTON QUINTET

Pavane }

Passepied } *A. Parkington*

Nocturne }

MURIEL MIDDLETON

Fisher Lad ..... *Maude Crooke Day*

Saint Valentine... } (Two 'Red Letter' Days)

The Brightest Day } *Eastlope Martin*

QUINTET

Introduction and Fugue (Op. 81) ..... *Mendelssohn*

LEONARD GOWINGS

The Lake Isle of Innisfree ..... *Muriel Herbert*

Sympathy ..... *Charles Marshall*

QUINTET

By the Tamarisk ..... *Eric Coates*

Love's Dream ..... *Czibulka*

Melody in F ..... *Rubinstein*

MURIEL MIDDLETON

You ..... *Hunter Crosse*

O Ship of my Delight ..... *Phillips*

O Western Wind ..... *Mary Brahe*

QUINTET

Selection of Schumann's Songs ..... *Collins*

LEONARD GOWINGS

Longing ..... *Keel*

Over here... ..... *Maud Valerie White*

10.50 QUINTET

Automne (Autumn) ..... } *Chaminade*

Pierrette }

Rondoletto }

11.15–12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel

12.0–12.15

Experimental Transmission of Still Pictures by the Fultograph Process

THE CHEQUERED HISTORY OF THE ROYAL OPERA HOUSE

The first of the season's series of broadcasts from Covent Garden takes place tonight, when Act 1 of the *Rosenkavalier* will be relayed. These pictures recall some of the long history of the home of opera in England. On the left is an interior view of the first Opera House, as it was in 1808, and on the right is shown the new house rebuilt after the fire that destroyed the first. The print in the centre shows a scene during the O.P. Riots in 1809, to which Mr. Northcott refers in his article on page 119.

These illustrations are reproduced from originals kindly lent by Mr. Richard Northcott.

MONDAY, APRIL 22

5GB DAVENTRY EXPERIMENTAL

(462.3 M. 649 KC.)

Transmissions from the studios of the British Broadcasting Company

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Lozells Picture House)

Conducted by E. A. Parsons

Overture "The Merry Wives of Windsor" *Nicolai*

ARTHUR BOURNE (Tenor)

Nocturne *Field*

I Arise from Dreams of Araby *Jay*

Characteristics

Serenade *Toselli*

Serenade *Toselli*

Serenade *Jessel*

Italian Caprice ..... *Tchaikovsky*

4.0 JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA

ROYAL FRANKLIN (Entertainer)

5.0 A Ballad Concert

THELMA TUSON (Soprano)

BURTON HARPER (Baritone)

THELMA TUSON

One morning very ... Sanderson

Little Silver Ring *Chaminade*

The Lass with the Delicate Air ... *Arne*

THANKS to the enthusiasm of ... Heritage, the ... of the great Dr. Arne ... the place ... [illegible] ... Twice in ... course of his career, he practically gave ... up his ... to ... [illegible] ... gold.

His musical career began at an early age. ... famous ... Miss ... After ... he appeared ... the youngest ... up to ... produced a ... of ... stage pieces, of which ... was probably the best, ... was ... popular in its day. He ... Ranelagh ... carried on ... work ... will be remembered ... the ... of ... First performances ... Haymarket ... that was ... 1738. He was born either in 1740 or 1741, and ... 1786.

BURTON HARPER

Sylvia ... Enrique Granados

The Lark ... Liza Lehmann

The Song of the Sea ... Landon Ronald

THELMA TUSON

Waltz Song ("Tom Jones") ... German

Cradle Song ... Brahms-Kreisler

Pleasure ... Arne

THE composer of this little song was not the Martini who is affectionately known to players of stringed instruments as ... (father) Martini, the Francesan who was in his own day one of the foremost figures in European music. The real name of the composer of this song was Schwartzendorf, and it was when he had run away from home to seek his fortunes in France that he adopted the name by which he has ever since been known. His operatic pastiches ... called him Martini il Tedesco (the German). He composed ... [illegible] ... Masonic ... and Psalms. ... existence a Cantata which he wrote ... the marriage of Napoleon and Marie Louise. As listeners know from this song, he had a real ... melody.

BURTON HARPER

... Sir Arthur Sullivan

The Curtain Falls ..... *Guy d'Hardelot*

5.30 The Children's Hour

'The Evening Primrose,' by Beryl Wooldridge

THELMA TUSON and her Musical Glasses

Ivan Ivanitch from Petersburg, by J. E. Cowper

PHYLLIS NORMAN in Light Songs

6.15 TIME SIGNAL, GREENWICH WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

6.30 CECIL CUNNINGHAM

American Songs and Impressions

6.45 MARGARET ADLE-THORPE (Pianoforte)

Pierrette (A Suite of Children's Games) ... Grieg

Tonight at 8.15

'THE FLYING DUTCHMAN'

A Romantic Opera in Three Acts, written and composed by

RICHARD WAGNER,

will be relayed from the Parlophone Studios by courtesy of the Parlophone Company

and broadcast from 5GB.

The Opera will be broadcast from London and Daventry on Wednesday night, and full particulars appear on page 138

7.0 THE BAND OF H.M. ROYAL HORSE GUARDS ('The Blues')

By permission of Lieut.-Colonel Lord ALEXTAIR SANDYS

Conducted by Lieut. W. J. DUNN, M.C.

Relayed from the National Trades and Industrial Exhibition at Bingley Hall, Birmingham

Fanfare of Trumpets

Overture, "Oberon" ..... *Weber*

Finale from Fifth Symphony in C Minor *Beethoven*

Ballet Suite. La Source ... *Delibes*

Entry of the Gods into Valhalla ... *Wagner*

Overture ... The Marriage of Figaro ... *Mozart*

Czardas ..... *Petapoo*

8.0 The Legend of the 'Flying Dutchman'

8.15 'The Flying Dutchman'

Act I

(See centre of page)

9.15 Political Broadcast

The Rt. Hon. Stanley Baldwin—Conservative Address

9.45 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

10.0 'The Flying Dutchman'

Acts II and III

(Monday's Programmes continued on page 19)

Monday's Programmes continued (April 22)

5WA CARDIFF. 323.2 M. 928 kC.

1.15–2.0 An Orchestral Concert
Relayed from the National M... of Wales
(Cerddorfa Genedlaethol Cymru)
Conducted by ...
Overture, 'Don ...
Suite of Pieces ...
Symphony in B Minor (Pathétique) ...

2.30 Broadcast to Schools
Professor W. M. Tattersall, D.Sc., 'Plant and Animal Life by the Sea Shore—1. The Homes on the Sea Shore: Animals'
In this talk Professor Tattersall will tell of Rock Pools, Sand Animals, Rock ... Timber Borers and Tube Builders. He will also tell of Hermit Crabs and of animals which make shells of their own

3.0 London Programme relayed from Daventry

4.45 Mr. Lyndon Harries: 'Fares in Shakespeare—IV, Falstaff and his Followers'
A reading will be given of the best Falstaff scenes with an introduction to each

AMONG THE MOUNTAINS OF WALES.
A view of the Canal at Taff's Well. In the background can be seen the Garth mountain. This scene is typical of the district from which come the Garth Players, who give a play, *The Little Stone House*, from Cardiff tonight. It was with this play that the company won the Welsh section of the British Drama League Festival

5.0 John Stean's Carlton Celebrity Orchestra
Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

9.45 West Regional News

9.50–11.15 NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by Warwick Braithwaite
Overture, 'Russian and Ludmila' ... *Glinka*
[illegible] ... *Rubinstein*
Marche Russe ... *Langini*
In the Steppes of Central Asia ... *Borodin*

'The Little Stone House'
A Play in One Act by George Anderson
Presented by The Garth Players
Characters
Praskovya, a lodging-house keeper
Vanya, her servant
Astéryi, a lodger
Fomá, a lodger
Spiridon, a stonemason
A Stranger
A Corporal
Night, in a plainly-furnished room in a small town in Russia. There is an atmosphere of silence and solitude.

Orchestra
Overture, 'A Midsummer Night's Dream' ... *Mendelssohn*
First Orchestral Suite ... *Coleridge Taylor*
Prelude, Intermezzo, Andante, Carnival

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

1.15–2.0 *S.B. from Cardiff*
[illegible] *S.B. from Cardiff*
3.0 London Programme relayed from Daventry
4.45 *S.B. from Cardiff*
5.0 London Programme relayed from Daventry
6.15 *S.B. from London*
9.45 *S.B. from Cardiff*
9.50–11.15 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 kC.

2.30 London Programme relayed from Daventry
6.15–11.15 *S.B. from London* (9.45 Local Announcements)

5PY PLYMOUTH. 296.3 M. 797 kC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
If there were dreams to sell
What would you buy?
We will ... you shall have your choice

6.0 London Programme relayed from Daventry

6.15–11.15 *S.B. from London* (9.45 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 kC.

2.30 London Programme relayed from Daventry

3.30 An Afternoon Concert
[illegible]
The Northern Wireless Orchestra
Overture, 'The Nautch' ... *Sterndale Bennett*
English Folk Song Suite ... *Vaughan Williams*

3.50 David Edge (Tenor)
Che gelida manina ('Your tiny hand is frozen') (La Bohème) ... *Puccini*
Care selve ... *Handel, arr. A. L.*

4.0 Orchestra
Parade of the Marionettes ... *Val Chrysa*
Minuet, 'Berg Brunnel' ... *arr.*

4.9 String Orchestra
Minuet Musical ... *Schubert*

[illegible]
4.12 George Pilcher (Pianoforte)
Scherzo in B Flat Minor ... *Chopin*

[illegible]
4.22 Orchestra
Egypto—an Egyptian Suite ... *Haydn Wood*

4.37 David Edge
Life and Death ... *Coleridge Taylor*
Dusk in the Valley ... *L. Lehmann*
The Sun ... *Anthony Lowry*
Du bist wie eine Blume ('Thou art like a flower') *Schumann*

4.47 Orchestra
Three Dream Dances ... *Coleridge Taylor*

Programmes for Monday.

5.57 [illegible]

A Flat, Op. 10

5.7 [illegible]

H.M.S. Pinafore

The Children's Hour

[illegible] by DENIS GAMBELL and HARRY

6.0 London Programme relayed from Daventry

6.15 *S.B. from London* (9.45 Local Announce

9.50-11.15 Hello, Seaside!

A Topical Revue in Six Episodes
by EDWARD P. GENN

Scene I

Having arrived at the selected resort and concluded the business of unparking, the family retire to bed. This rather [illegible] House Breakfast

Scene II

Having donned our flannels, and served [illegible] ockets and spades to the children, we wend our [illegible] to 'The Promenade

Scene III

No self-respecting beach would be worthy of its salt (sea) without The Gay Pierrots.

Scene IV

Returning to our Boarding House for lunch, [illegible] thoughts turn to music, as the strains of a band are heard coming from the direction of The Pier.

Scene V

[illegible] How can we [illegible] party about to set sail in The Liner [illegible]

Scene VI

Evening shadows fall, and turning from the crowded front, in search of further pleasure, we join the merry throng, and trip a measure of syncopation at the 'Palais de Danse

Supported by THE FOUR CHORDS
and THE NORTHERN WIRELESS ORCHESTRA

Other Stations.

5NO NEWCASTLE. [illegible]

2.30 [illegible] 5.15
by The Lord Mayor of London, Sir Kynaston Studd, O.B.E.
6.0 [illegible] 6.15 &1.15 [illegible] London

5SC GLASGOW. [illegible]

3.30 [illegible] 4.45 [illegible] 5.15 [illegible] 5.58
[illegible] Farmers. 6.0 London Programme relayed from Daventry. 6.15—8.30, from London. 8.30—9.0 [illegible] 9.40 [illegible] 9.45 [illegible] 9.50
[illegible]

2BD ABERDEEN. [illegible]

3.45 [illegible] 6.15 [illegible]
6.0 [illegible]
6.15 [illegible] 8.30 [illegible] 6.45 [illegible]
6.45 [illegible] 8.50 [illegible]
10.45 [illegible] 10.55 [illegible]
11.5 &1.15 [illegible]

2BE BELFAST [illegible]

12.0 [illegible] Radio Quartet. Ilkeleile [illegible] 2.30 3.30 —London Programme re- 3.30 4.0 Concert Music. [illegible]
4.0 Marjorie Stewart (Soprano). 4.27 —Violin [illegible] 4.30 Orchestra. 4.45 —Organ Recital by [illegible] Recital from the Classic Cinema. 5.15 [illegible] 6.0 —London Programme relayed from [illegible] 6.5 [illegible] 6.30 Music [illegible]
6.45 [illegible] 9.50 9.50 [illegible]

9.35
Another of de Courville's Hours

TUESDAY, APRIL 23

2LO LONDON & 5XX DAVENTRY

(388 M. 769 kc.) (1,562.5 M. 192 kc.)

10.35
Dance Music from the New Princes

From Carpaccio's painting of St. George and the Dragon *Anderson photo.*

10.15 a.m. The Daily Service

10.30 (*Daventry only*) Time Signal, Greenwich, Weather Forecast

10.45 (*Daventry only*) 'Some Recipes for Biscuits'

CONTINUING the series of fortnightly broadcast recipes (which are being reproduced in pamphlet form by the Empire Marketing Board and for which many thousands of applications have been received from listeners), this morning some recipes for biscuits will be detailed. The series, which was originally arranged as an experiment will be continued during May, June, and July.

11.0 (*Daventry only*) Gramophone Records

12.0 A Concert

Ida Geddes (Contralto)
The New Harmonic Trio

1.0–2.0 Alfredo de Clos and his Orchestra
From the Hotel Cecil

2.0–2.25 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph Process

3.0 Broadcast to Schools
Sir Walford Davies
(*a*) A Beginner's Course
(*b*) An Intermediate Course with Short Concert
(*c*) A Short Advanced Course

3.30 Musical Interlude

3.35 Monsieur E. M. Stéphani: 'Elementary French'

4.0 Lotus Levy's Orchestra
Conducted by Mr. Jack Leon
from the Shepherd's Bush Pavilion

4.15 Broadcast to Schools
Kathleen E. Innes, B.A.: 'The Bible as Literature—I, Stories of the Old Testament'

4.30 Lotus Levy's Orchestra
as above

ST. GEORGE'S DAY.

Lords and Commons of England, consider what Nation it is whereof ye are, and whereof ye are the Governours. . . . Methinks I see in my mind a noble and puissant Nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an Eagle renewing her mighty youth and kindling her undazzl'd eyes at the full noonday beam!

JOHN MILTON.

ON April 23rd, it is believed, three hundred and [illegible] years ago Shakespeare was born. The day has great lustre in the annals of England. And it has a seal set upon it and is consecrated to St. George, the patron saint of England.

To St. George himself, a daily tribute is paid upon coins of the realm. His effigy, vanquishing the powers of darkness and destruction in the person of the Dragon, may be familiar to us on any day of the year. All that matters of his story is common property. But April 23rd is set apart for the celebration of that for which he stands, St. George *for England*.

It is for this reason that tonight a programme will be broadcast which strives to represent some of those things for which St. George's Day stands and has stood in history.

The choice of the parts which go to make up such a programme as this, lasting but an hour or so, is bound to be arbitrary. It is bound to range backwards and forwards in history. And it is bound to leave out much that people consider most truly representative of England. But there is an *embarras de richesse* of material; time limits are inexorable and programme builders are fallible. There are so many aspects of England that are worthy of celebration, ranging from Milton's heroic vision of 'a noble and puissant Nation rousing herself like a strong man' and Blake's vision of 'Jerusalem builded here in England's green and pleasant land,' to aspects that are so homely and humble that we are scarcely instinctively aware of them. So it is that in this St. George's Day programme, by the presentation of a few varied aspects of England, we can only hope to evoke in listeners some National feeling that is latent but living on every other day of the year.

5.15 THE CHILDREN'S HOUR
The Story of St. George and the Dragon: 'From the Old Time Tales' *Donald Mackenzie*
Selections by The Wireless Trio
Zoo Sounds by Mr. [illegible] from the Zoo by Leslie G. Mainland

6.0 Poetry Reading

6.15 Time Signal, Greenwich; Weather Forecast, First General News Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Songs of Schumann
Sung by John Thorpe (Baritone)
Op. 31, No. 4. Auf dem Rhein (On the Rhine)
Op. 40, No. 3. Die Nonne (The Nun)
Op. 77, No. 2. Mein Garten (My Garden)
Op. 27, No. 3. Was soll ich sagen? (What shall I say?)
Op. 77, No. 6. Sonntag (Sunday)
Op. 24, No. 2. Es treibt mich hin (I am driven hither)

7.0 Miss Knowlan's 'Peasant High Schools in Denmark'

7.15 Musical Interlude

7.25 The Rev. A. J. Harris Rivers: 'Empire Day'

7.45 St. George's Day Programme

(See centre of page)

9.0 Weather Forecast, Second General News Bulletin

9.15 Mr. F. S. Russell (of the Marine Biological Laboratory, Plymouth): 'Sea Life on a Coral Island.' *S.B. from Plymouth*

9.30 Local Announcements, (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.35 De Courville's Hour

'GAY SPARKS'

With Jack Padbury's Cosmo Club Six

10.35–12.0 DANCE MUSIC: Alfredo and his Band and The New Princes Orchestra, from the New Princes Restaurant

Listen Direct to [illegible] ... (See page [illegible])

TUESDAY, APRIL 23

5GB DAVENTRY EXPERIMENTAL

(482.8 M. 621 kc.)

3.0 ... Theatre Orchestra
... Tivoli Theatre

4.0 An Orchestral Programme

From Birmingham

... Orchestra

... Overture
Sea Fever } *Ireland*
Hope the Hornblower ...

... Suite
Two Pic
Shepherd Cartland

... Nocturne in C Sharp Minor
... Valse in A Flat

... Dream Music (Hänsel and Grete) *Humperdinck*
... Rhine Love *Schubert*
... *Coleridge Taylor*
... *Mackenzie*
... *Bax*

Dan Burley
The Island Spell *Ireland*
... Concerto in C *Bantock*

Orchestra
Ballet Suite 'Faramors' *Rubinstein*

5.30 The Children's Hour

From Birmingham

St. George and the Dragon—an Historical Play ...
Harold Mills as ...
Songs by Harold Casey (Baritone)

6.15 Time Signal, Greenwich. Weather Forecast. Last First General News Bulletin.

6.30 Jack Payne and the B.B.C. Dance Orchestra

Dorothy McBeath
(The Girl who Whistles in her Throat)
Lancelot Jones (Baritone)

8.0 A Mad Mummer's Bright Dream

From Birmingham

By Charles Brewer

The Manager George Hicks
Assisted by
Topliss Green
Leonard Travers
Janet Foster
...
...
and
The ... Orchestra
... and Overture
... arranged by Joseph Lewis

8.45 Newspaper Press Fund Dinner

Speeches relayed from the May Fair Hotel.

The Prime Minister
Proposes the Toast of Journalism
Sir James Barrie
will reply

9.25 Sir Herbert Morgan, K.B.E.
Will auction the Manuscript of Sir James Barrie's 'Twelve Pound Look'

10.0 Weather Forecast. Sporting News Bulletin

10.15-11.15 An Orchestral Concert

(From Birmingham)

The B.B.C. Symphony Orchestra
Leader ...
Conductor ...

Overture ... *Elgar*

James Arnaud (Tenor) and Orchestra
Scena, 'The Quest of the Grail' *Stanley Wilson*
(For Tenor Voice and Orchestra)

A symphonic work by Stanley Wilson, ... orchestra, has already figured in the broadcast programmes. His 'Skye Symphony' has been broadcast by two of the B.B.C. stations, and is this week being played by Sir Dan Godfrey ...

...
Welsh Rhapsody ... *Brereton*
...
The Lane of Hospitality
The Fisherman's Tomb } *Bernard Hamilt*
...
On the Highlands
...
Suite, 'In Fairy Land' ... *Coleridge Taylor*

The Premier and Sir James Barrie

THE PRIME MINISTER
(right) and
SIR JAMES BARRIE, O.M.
(left), will speak tonight at the Newspaper Press Fund Dinner at the May Fair Hotel. Their speeches, and the auction by Sir Herbert Morgan, K.B.E., of the manuscript of *The Twelve Pound Look*, will be relayed by 5GB at 8.45 p.m.

THE Prime Minister has shown an unusual interest in books and journalism—one remembers (to name only two instances) his 'discovery' of Mary Webb's 'Precious ...' ... speech on boys' papers—and it is therefore the more pleasurable to see ... toast of 'Journalism' at this familiar and popular event. Nor could a happier person have been found to make the reply than Sir James Barrie, whose plays of sentiment never lose their wide appeal wherever English is spoken. After the speeches, Sir Herbert Morgan, K.B.E., will put up for auction the manuscript of Sir James's 'Twelve Pound Look,' the proceeds to go, of course, to ... deserving Fund. The event should provide a dramatic conclusion to the broadcast.

Tuesday's Programmes continued (April 23)

5WA CARDIFF. 353.2 M. 850 KC.

2 30 London Programme relayed from Daventry

5.0 Miss Cosmelo de Reyes: Masques and Pageants—II. Choice of Play, Pageant or Masque.

MISS DE REYES has had much practical experience at the Little Theatre, Bath, [illegible] She will explain how important it is [illegible] a good choice of play, pageant or masque before tackling the practical drill [illegible]

5 15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B from London*

THE ROYAL MARINES TO-DAY.

In his talk from Bournemouth this evening at 7.0 Major-General Sir George Aston will tell some of his memories of the Marines

7.0 Egwyl Gymraeg
(A Welsh [illegible])
By Mr. D. Arfrin Evans
Robert Jones, Rhos [illegible] writer and [illegible]
Robert Jones, Rhos [illegible]

7 25 *S B from London*
9 15 *S B from Plymouth*
9 30 West Regional News
9 35-12 0 *S.B from London*

5SX [illegible] 394.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
5.0 *S.B from Cardiff*
6.0 London Programme relayed from Daventry
6.15 *S B. from London*
7 0 *S B from Cardiff*
7 25 *S B from London*
9 15 *S B. from Plymouth*
9 30 *S B. from Cardiff*
9.35-12.0 *S B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12 0-1.0 London Programme relayed from Daventry
2 30 London Programme relayed from Daventry
6.15 *S.B. from London*
7 0 Major-General Sir George Aston K C
Memories of the Marines
7 15 *S B from London*
9.15 *S B. from Plymouth*
9 30 Local Announcements
9 35 12 0 *S.B from London*

5PY PLYMOUTH. 285.7 M. 757 KC.

12 0 1.0 London Programme relayed from Daventry
2 30 London Programme relayed from Daventry
5 15 The Children's Hour
Puppet Revue
Selute
Nursery Rhymes
Scene for Movie Land
6.0 London Programme relayed from Daventry
6 15 *S.B from London*
7 0 Mr Joseph V Ratcliffe
Broadcasting Library
2 15 *S B from London*
9 15 Mr F S R
Budget and Labour
Inland
9 30 Local Announcements
9 35 12 0 *S B from*

2ZY MANCHESTER. 378.3 M. 793 KC.

12 0 St. George's Day
From [illegible]
The [illegible]
Relayed from [illegible]
S B from London
12 30 Gramophone Records
1.15-2.0 The Tuesday Midday Society's Concert
Relayed from the Houldsworth Hall
The [illegible] Orchestra
Conducted by T H. Morrisby
Symphony in B Minor (The Unfinished) [illegible]
2 30 London Programme relayed from Daventry
4.0 The Northern Wireless Orchestra
4 15 London Programme relayed from Daventry
4.30 Orchestra (Concluded)
5.15 The Children's Hour
S.B. from Lyd
6.0 London Programme relayed from Daventry
6.15 *S.B.*
7 0 Trade Tendency [illegible]
H. Sir Ernest Thomas [illegible]
Trade Statistical [illegible]
7 15 *S B. from London*
7.45 St. George's Day
[illegible]
Conducted by T H [illegible]
[illegible]
7 55 Eleanor Towe Mezzo-Soprano
[illegible]
It was a lover and his lass ... T. Morley—
Take, oh, take those lips away John Wilson—15
Full fathom five thy father lies
John Bo[illegible]
When daisies pied ..... Dr. Arne—17
[illegible]

Manchester Programme continued on page 48

Programmes for Tuesday.

Manchester Programme relayed from [illegible]

FROM MANCHESTER

8.4 Scenes from Shakespeare

THE INDUCTION from 'THE TAMING OF THE SHREW'

Scene I. Before an alehouse on a heath.

[illegible]

'HAMLET'

Act V, Scene I. A Churchyard

[illegible]

2nd Gravedigger
Hamlet
[illegible]

FROM MANCHESTER

8.20 ORCHESTRA

[illegible]

FROM MANCHESTER

8.32 [illegible]

Modern Settings of [illegible]

It was a lover and his [illegible] *Vaughan Williams*

Take, oh, take those lips away *Vaughan Williams*

Full fathom five thy father lies *Eric Fogg*

When daisies pied *Norman Peterkin*

Sigh [illegible]

FROM MANCHESTER

8.50 ORCHESTRA

[illegible]

9.0 *S.B. from London*

9.15 *S.B. from Plymouth*

9.30 Local Announcements

9.35 *S.B. from London*

10.35 12.0 DANCE MUSIC by [illegible] BAND, relayed from the [illegible] Tea Rooms, Winter Gardens, Blackpool

Other Stations.

5NO NEWCASTLE. 343.9 m.

12.0 [illegible] 2.30 [illegible] 4.30 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 7.0 Mr. Wilfrid Mott [illegible] 7.35 [illegible] 9.45 [illegible] 9.30 [illegible] 10.35 [illegible] 11.15-12.0 [illegible]

5SC GLASGOW 482.6 m.

11.0-12.0 —A Recital of Organ Music [illegible] 3.30 [illegible] Songs of Shakespeare. The [illegible] Berrie Reporter 4.45 [illegible] from the Studio 5.45 [illegible] 5.58 [illegible] 6.0 [illegible] Physical Exercises 6.15 [illegible] 7.0 Mr. [illegible] Music [illegible] Talk on 'Training' 7.35 S.B. from Aeolian 7.45 [illegible] Compositions of Station Symphony [illegible] by Herbert Brewerton. Robert Burnett (Baritone) 9.0 S.B. from [illegible] 9.15 [illegible] from Plymouth 9.30 —Sunshine News [illegible] 9.35-12.0 [illegible]

2BD ABERDEEN 495.1 m.

1.0-12.0 [illegible] 3.45 [illegible] Music [illegible] 4.15 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 7.45 [illegible] 9.0 [illegible] 9.35 12.0 [illegible]

BE BELFAST 337.4 m.

2.30 [illegible] 4.30 [illegible] 5.0 [illegible] 5.15 [illegible] 6.0 [illegible] 6.35 [illegible] 7.45 [illegible] 8.54 [illegible] 9.0 [illegible] 9.15 [illegible] 9.35-12.0 [illegible]

5.15
The Wicked Uncle Once Again

WEDNESDAY, APRIL 24
2LO LONDON & 5XX DAVENTRY
(356 M. 830 kC.) (1,562.5 M. 192 kC.)

8.5
Wagner's Opera 'The Flying Dutchman'

10.15 a.m. The Daily Service

10.30 [illegible]

10.45 [illegible]

11.0 (*Daventry only*) Gramophone Records

12.0 A BALLAD CONCERT

[illegible]

12.30 [illegible]

1.0-2.0 [illegible]

From the Restaurant Frascati

2.30 [illegible]

Miss C. Von Wyss: 'Nature Study for Town and Country Schools (Course III) — The Aquarium and other Homes for Animals under Observation'

2.55 Musical Interlude

3.0 [illegible]

English Poetry' (Course III)

3.30 A Light Classical Concert

ROSA BURN (Contralto)

[illegible] 51 ... *Brahms*

[illegible]

By the Fern Jack o' Lantern

4.45 [illegible]

From Madame Tussaud's Cinema

5.15 THE CHILDREN'S HOUR:

NOTHING VENTURE—NOTHING GAIN

[illegible]

6.0 Musical Interlude

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

6.30 'The Week's Work [illegible] Royal Horticultural Society

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

SONGS OF SCHUMANN

Sung by

[illegible] THORNE (Baritone)

Op. [illegible] (Meeting and Parting)

Op. 135, No. 5, Gebet (Prayer)

[illegible]

Op. 138, No. 2, Tief im Herzen trag ich Pein (Deep in my heart I carry grief)

Op. 40, No. 4, Der Spielmann (The Minstrel)

Op. [illegible] No. 1, Die Beiden Grenadiere (The two [illegible])

7.0 Mr. H. F. HOLMES-PEGLER: 'Goat Keeping' [illegible]

7.15 [illegible]

7.25 [illegible]

7.45 [illegible] RECITAL

by

HAROLD CRAXTON

[illegible]

Choral Prelude, 'Jesu, Joy of man's desiring' *Bach*

[illegible]

Studies on Caprices of Paganini, Op. 3 *Schumann*

No. 3 in E Flat; No. 3 in E

THERE were at least five generations of English [illegible] and teachers of the Virginal, Viols, and later, the Violin. Solomon, the eldest of the name of whom we know anything, after some years successful practice as a musician, became a Quaker and not only abandoned music, but smashed all his instruments and made a bonfire of them along with his books on music. Then he [illegible] later, in 1687, he published a tract, setting forth [illegible] people. One was a musician, zealous for the Church of England, who called Musick the gift of God.' Another [illegible] and harmless practice,' and the third was 'a Quaker (so-called) who, being formerly of that art, did give his judgment and sentence against it, but yet approved of the musick that pleased [illegible]

[illegible] manner of Corelli.

THE best known [illegible] fiddles as two magicians. Paganini, indeed, was thought by some to be in league with the devil, so wholly [illegible] the violinist's work induced him to transcribe a number of his finest difficult studies; these, when published in their final form, he dedicated to Schumann's wife, herself one of the great pianists [illegible] only to be expected, are less brilliant and showy than Liszt's, but invested [illegible] They are really more Schumann than [illegible]

8.5 'The Flying Dutchman'

A Romantic Opera in Three Acts

Written and Composed by Richard Wagner

(English Version by the Rev. J. Troutbeck, D.D.)

The Wireless Chorus

[illegible]

The Wireless Symphony Orchestra

[illegible]

Conducted by Percy Pitt

[illegible]

Company

[illegible]

Daland (Captain of a Norwegian Vessel) ... Harry Brindle

The Steersman of Daland's Vessel ... John Armstrong

The Flying Dutchman ... Arthur Fear

[illegible]

Erik (a Huntsman) ... Hughes Macklin

Chorus of Norwegian Maidens

Crew of the Norwegian Vessel

Crew of the Flying Dutchman's Vessel

Scene: The Coast of Norway

[illegible]

Act I

(*See article on page 120*)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The New Pro[illegible]'

9.30 [illegible] (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.35 'The Flying Dutchman'

Acts II and III

11.5-12.0 DANCE MUSIC: CIRO'S CLUB BAND, directed by RAMON NEWTON, from [illegible]

WEDNESDAY, APRIL 24

5GB DAVENTRY EXPERIMENTAL

(491.3 M. 822 kc.)

The programmes from 5GB are radiated by the Daventry Experimental Transmitter

3.0 A MILITARY BAND PROGRAMME

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSELL

March ... *Wagner, arr. Winterbotham*

Don Giovanni' ... *Mozart*

MISS PALMER (Contralto)

Silent Night ... *Bach*

Rowley

The Harvest of Sorrow ... *Macfarren*

BAND

Mascotte, arr. Fraggi

March Ballet Air, Angelus, Bohemian Fete

MISS D. JOHNSON (Actress-Entertainer)

Sketch (French Character Study) ... *Ellis Herberts*

MISS PALMER

Silver ... *Armstrong Gibbs*

Dream Valley ... *Allen*

Aspiration ... *Nevin*

BAND

'The Gondoliers'

MISS B. JOHNSON

The Vegitarians (A Monkey Character Sketch)

Penny Plain and Tuppence Coloured ... *Hewerdine*

BAND

Cornet Solo, I heard you singing ... *Bucalossi*

Soprano Solo, Who is Sylvia?

Valse, 'Torsco' *Translateur*

4.38 JACK PAYNE and THE BBC DANCE ORCHESTRA

RONALD FRANKAU (Entertainer)

CHARLES STAINER (Banjo Solos)

MIRA B. JOHNSON,

who will give two sketches as an interlude in the Military Band Programme from Birmingham this afternoon.

5.30 The Children's Hour

From Birmingham

Uncle Peter's Party

Stories told by Uncle Peter

Songs and Pianoforte Duets

Violin Solos by Master Yehudi Menuhin

Songs by Uncle Jack

Songs by Hyde (Banjo), IVAN FOSTER and PHYLLIS SCOTT (Duets)

6.15 TIME SIGNAL, GREENWICH WEATHER FORECAST FIRST CITY NEWS BULLETIN

6.30 Light Music

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Vanity Fair' *Finck*

SAMUEL SAUL Baritone

The Vagabond } *Vaughan*

Bright is the Ring of Words } *Williams*

The Roadside Fire

ORCHESTRA

Selection, 'The Earl and the Girl' ... *Caryll*

MARGERY STROMBERG and IDA CLEMENT (Duets for Two Pianofortes)

Spanish Folk Tune ... *Anon., arr Mary Howe*

Andantino non molto } (from Suite) *Koechlin*

Andantino quasi allegretto. }

ORCHESTRA

Selection, 'Faust' ... } *Charles Hoby*

Ballet Music ... }

SAMUEL SAUL

Love Passes

The Pretty Creature } *arr Lane Wilson*

Cupid's Archery

ORCHESTRA

Selection, 'Melody Memories' ... *Finck*

MARJORY STROMBERG and IDA CLEMENT

Romantic Valse No. 2 ... *Chaminade*

ORCHESTRA

Selection, 'A Life for the Czar' ... *Glinka*

8.0 An Hour of Requests

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

THE ARMENIAN ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

9.0 Vaudeville

(From Birmingham)

MARIO DE PIETRO (Mandoline and Banjo)

IVAN FOSTER and PHYLLIS SCOTT (in Old Time Songs)

GRACE IVELL and VIVIEN WORTH (Syncopated Duets)

FRANK HENRY (Comedian)

VICTOR CUNNINGHAM The Versatile Entertainer

FRANK BROWN'S DOMINOES DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel

11.0 11.15 CIRO'S CLUB BAND, directed by RAMON NEWTON, from Ciro's Club

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

This Week's Epilogue

'ROCK OF AGES'

'Rock of Ages, cleft for me'

Daniel vii, vv. 9, 10, 13 and 14

'Eternal Father, strong to save'

Isaiah lvii, v. 15

(Wednesday's Programmes continued on page 140.)

Wednesday's Programmes continued (April 24)

5WA CARDIFF. 323.2 M. 928 kc.

7.15-7.0 A Symphony Concert

[illegible] Museum of Wales [illegible]

2.30 [illegible]

2.55 [illegible] relayed from Daventry

3.30 Beethoven Trios: No. X

THE STATION TRIO

[illegible]

Trio, Op. 97, in B Flat

1st Movement

4.50 A Concert

THE STATION TRIO

[illegible] Rubinstein

[illegible] Schubert

How fair this spot } Bach

[illegible] } [illegible]

(Violin Obbligato, FRANK THOMAS)

[illegible] Lehmann

Trio

Slumber Dream Ingegneri

[illegible] Trio No. 10 in B Flat

MARGARET WATKINS

Spring Morning (A Pastoral) Carey, arr. Lane Wilson

[illegible] Graham Peel

Everywhere I look Quilter

Trio

Molly on the Shore Grainger

Serenade Foote

Handel in the Strand Grainger

4.45 London Programme relayed from Daventry

5.15 S.B. from Swansea

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. [illegible]

7.25 Mr. J. F. W[illegible] Topical Sport

7.35 S.B. from Swansea

7.45 [illegible]

9.30 West Regional News

9.35-11.5 S.B. from London

5SX [illegible] 304.1 M. 1,020 kc.

1.15-2.0 [illegible]

2.0 Broadcast to Schools

[illegible] Great Days in Welsh History—1. Caractacus (Caradog) and the Resistance to Imperial Rome"

2.55 London Programme relayed from Daventry

3.30 S.B. from Cardiff

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.30 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.25 S.B. from Cardiff

7.35 Mr. W. W. Mo[illegible] South Wales Hockey

7.45 [illegible]

9.30 [illegible]

9.35-11.5 [illegible]

6BM [illegible] 288.5 M. 1,040 kc.

2.30 [illegible] relayed from Daventry

6.15-11.5 [illegible] London 9.30 Local Announcements

5PY [illegible] 296.3 M. 767 kc.

2.30 [illegible] from Daventry

5.15 The Children's Hour

"An Unfortunate Ex[illegible] gives rise to "Reproaches"—a new poem

6.0 London Programme relayed from Daventry

6.15-11.5 [illegible] 9.30 Mid-Week Sports Bulletin; Local Announcements

2ZY [illegible] 378.3 M. 793 kc.

2.30 London Programme relayed from Daventry

3.0 Broadcast to Schools

Mr. R. F. [illegible] Scenes from "A Midsummer Night's Dream" [illegible]

S.B. from Sheffield

3.30 THE NORTHERN W[illegible] ORCHESTRA

TOM HORLOCK (Saxophone)

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

[illegible]

Songs Sung by DORIS GAMBLE and HARRY [illegible]

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.40 S.B. from London

7.25 Mr. F. STACEY LISTER "Sports Talk"

7.45 CECIL CUNNINGHAM

American Songs and [illegible]

8.0 Musical Interlude

8.5-11.5 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 343 M. 875 kc.

2.30 London 3.30 Ethel Page (Pianoforte) [illegible] Medical Quintette (Strings) Peggy Dalrymple (Violoncello) 4.15 [illegible] Irving Fenwick's Tavern Ten Rhythm 5.15 [illegible] 6.0 [illegible] 6.5 [illegible] 6.30 [illegible] 6.35 Musical Interlude 6.45-11.5 [illegible]

5SC GLASGOW [illegible]

3.30 The Station Orchestra. J. Mollison (tenor) 4.45 [illegible] 5.15 "The Chi[illegible] 5.58 [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.45 [illegible] 7.25 [illegible] 7.45 [illegible] 9.30 [illegible] 9.35-11.5 [illegible]

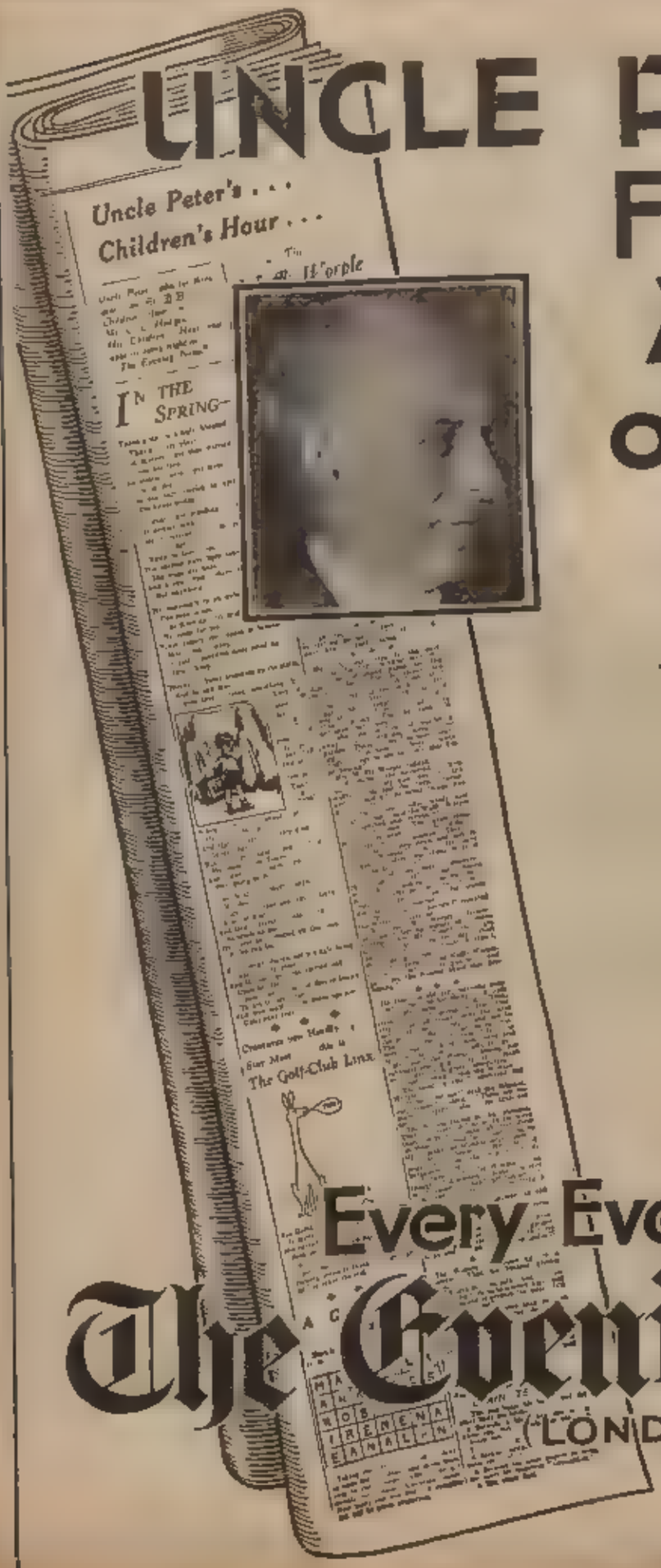
2BD ABERDEEN [illegible]

3.45 [illegible]'s Orchestra, relayed from the Electric [illegible] 5.0 Junior Natural (Baritone) 5.35 [illegible] 6.0 [illegible] 6.5 [illegible] 6.30 [illegible] 6.45 [illegible] 7.25 [illegible] 7.45 [illegible] 9.30 [illegible] 9.35-11.5 [illegible]

2BF BELFAST [illegible]

12.0-1.0 [illegible] 2.30 [illegible] 3.30 [illegible] Light Music. The Orchestra [illegible] 5.15 The Chi[illegible] 6.0 [illegible] 6.5 [illegible] 6.30 [illegible] 6.40-11.5 [illegible]

UNCLE PETER— Friend of Millions of Children



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Both Sides of the Bristol Channel.

AN AFAN THOMAS PROGRAMME.

A Tribute to young Cwmavon Musician and Bard - An Historic Village Something Good About Chicago—Old May-Day Customs A Chance for Welsh Playwrights.

The Village of Kenfig.

THE Village of Kenfig about which Mr W. H. Jones is to talk from Cardiff, on Friday, May 3, at 6.0 p.m., is the modern survival of the buried city of the same name long since overwhelmed by the sands which have driven up the Bristol Channel and engulfed large parts of its northern coasts at Pennard and Penmaen in Gower, and Aberavon, and Margam, and Porthcawl further west. There is the old court house, now an inn, in the modern Kenfig, which is already ancient and reminiscent of an old corporation long since extinct. It was one of the Portreeves of this [illegible] position—we would call him Mayor today whom Nelson sent for while driving through. He was discovered thatching a cottage roof, but went to the Admiral's carriage, and, [illegible] yokel though he was, had quite a chat with Nelson. But what was Nelson's surprise when he [illegible] to find the Portreeve a [illegible] not quite [illegible] ing his cap, and asking: "[illegible] Sir, will you?" to which Nelson replied "Yes, by G—, I never forget a face."

From the Carriage Windows.

THE old City of Kenfig lies beneath the sand, and today local antiquaries are digging for the foundations of the ancient streets. While you rush by in a railway carriage towards Aberavon and Port Talbot, and about [illegible] station, [illegible] on your left, about five hundred yards from the railway, the two stumps of masonry which are all that can be discerned of the old Kenfig Castle. Between this and the Bristol Channel is the curious freshwater lake, Kenfig Pool, and from its margin if you listen intently enough, you will hear, rising from the expansive waters, the ringing of the city bells. But you must listen very intently, for the waters are deep! The Village of Kenfig has many historic associations, apart from the greater interest of the earlier, buried city, and there is a picturesque church which has quite an interesting story to tell. Close by, too, is the somewhat depressing-looking mansion, now a farmhouse, Sker House, the venue of Blackmore's story, 'The Maid of Sker.'

The Magic of Chicago.

SUCH is the reputation that Chicago enjoys in this country that we think of it as a city of canning factories, of ceaseless hustle, of ferocious highwaymen, and bob-haired bandits. 'In reality, there is something subtle about Chicago when one gets beneath the surface,' says Mr. A. K. Little, who gives a talk from Cardiff on the city, on Monday, April 29, at 4.45 p.m. 'Provided one goes fully armed—not with a brace of pistols and a rifle—but with a few letters of introduction, it will be possible to experience there all the charm of American hospitality.' Built on the shores of Lake Michigan, Chicago is one of the pleasure resorts of the Middle West. There is a boulevard running along the side of the Lake, beside which has been set a wonderful system of parks and gardens. As for its bandits, they do not intrude themselves upon the life of the city as much as one would imagine from reports. Chicago regards itself as the intellectual centre of the Middle West. It is the hub of its literary activities; its theatres produce the best modern plays in a way not unworthy of a metropolis; and it has some of the best art galleries and libraries in the States. Mr. Little, who is a native of Cardiff, went to Harvard for a year after leaving Cambridge. Then he went on a tour from Harvard to California and stayed for for some time in Chicago on the way

AFAN THOMAS.

A PROGRAMME of special interest to music lovers in Wales will be given from Swansea on Tuesday evening, April 30, at 7.45 p.m. It is called an 'Afan Thomas Programme,' and has been arranged by his brother, Gwilym Thomas.

Afan Thomas was born at Cwmavon, and died on May 13, 1928. A Memorial Festival is to take place on Monday, April 29, and a programme of his works will be given at Zion Chapel, Cwmavon, when a tablet will be unveiled. He was the founder of the Afan Glee Society, which has done much good service in producing works for male voices, notably the *Antigone of Sophocles* set to music by Mendelssohn.

He was a member of the Gorsedd, and was known by the bardic title of *Afan Tomos*. He was first taught harmony by his grandfather, one of the pioneers of Choral Music in South Wales. He was taught conducting by his father, and later he studied under Dr. Joseph Parry both privately and at Cardiff University. The artists at the programme on April 30 will be Louisa Davies (soprano) and A. C. Lavis (baritone), and the Station Trio

Afan Thomas.

AN APPRECIATION

When Wales is spoken of as the Land of Song one usually thinks of those spontaneous outbursts of community singing at Eisteddfod and Football Match. But Wales has always had its small band of men devoted to the art of musical composition, and among this band no man's work has been stamped with a more authentic seal of inspiration than that of Afan Thomas, the young Cwmavon musician who died last year. His music was quite in keeping with the whole tenor of his life, amazingly unconventional and emotional.

Those in a position to judge have been surprised to find that a man cut off from the main stream of musical culture should have written such scholarly works for instruments and voices. But he had lived in a district and in a home where song was everything, moreover, he had little need to learn the theory of the blending of instruments, did not his own fingers know them intimately and lovingly? His best-known works are his hymn-tunes, but possibly his best works are his songs. He was no embittered self-seeker; he was modesty personified; but like all men of true genius, he was quietly conscious of his heaven-born gifts, gifts that will be recognized more and more as the days go on.

WIL IEAN.

In Days Gone By.

THE Rev. E. Ebrard Rees is an authority on old Welsh customs, and on Tuesday, March 26, he gave a talk from Cardiff on Old Welsh Easter Customs. On Tuesday April 30, at 5.0 p.m., he gives a talk on 'Welsh May-Day Customs.' May-Day seems to have been the equivalent of Easter Sunday in other countries, for all the maidens strove to have new attire on that day. It follows, perhaps somewhat logically, that it was the day of the year for proposals of marriage. Unless a girl was offered marriage on that day, she would forfeit the right to have a proposal for the next twelve months. May-Day was also a great day for fairs and for hiring farm-servants. Their contracts expired on the last day of April each year.

Queen of the May.

IN 1928, Cardiff had its first May Queen. The crowning of the second Queen of the May will take place on Saturday, May 4. The ceremony has been arranged by the Royal Society of St George, and will take place in The Playhouse, Cardiff. After the ceremony, *The Frog Prince*, a fairy pantomime adapted from the original tale by Dorothy Coombes and C. H. Brewer, will be given. This play was previously given at the Sunshine Carnival" in Weston-super-Mare in August, 1927, and is being repeated by special request with many members of the original cast. It will be broadcast at 3.45 p.m. The new May Queen was chosen during an entertainment also arranged by the Royal Society of St. George on Saturday, March 23.

Drama in Wales.

WHEN the history of Wales for the beginning of the twentieth century is written, the historian will have to pay particular note to the part played by the drama in the social life of the people. In the early days of the century the drama was taboo, in fact, it was looked upon as an evil thing, but there were a few pioneer companies at work which were disseminating a love for the stage. Undoubtedly the greatest impetus that the drama movement obtained was during the War, and its aftermath saw a wave of enthusiasm sweep through the country, and companies sprang up in every little village. In fact, the churches and chapels were bulwarks of the drama, and we find a large number of them possessing little companies of their own. Welsh scholars assert that the need for the drama was found in the pulpit itself, and that the preachers of pre-war days were potential players. Furthermore, a people who were such excellent sermon listeners possessed those qualities which go to make excellent theatre audiences, and thus we find a people ripe for the Drama movement. At present there are hundreds of dramatic societies all over Wales, and the movement is still growing. What Wales needs most are playwrights. The pioneer group seems to have ceased writing, but unfortunately, there are very few young writers of promise. Dramas are being written in plenty, but few are of good standard. However, when we remember that the movement is really about twenty years old there is ample reason for optimism, and there are many who believe that Wales will yet produce great playwrights. Mr. Ifan Kyrle Fletcher is giving a series of talks from Cardiff on 'Experiment in the Theatre,' and on Thursday, May 2, at 7.45 p.m., he will pay special attention to the Repertory Theatre and the Amateur Movement.

'STEEP HOLM.'

THURSDAY, APRIL 25

2LO LONDON (365 M. 822 kc.) & 5XX DAVENTRY (1,562.5 M. 192 kc.)

7.30 Bernard Shaw's 'St. Joan'

10.35 The Surprise Item

10.15 a.m. The Daily Service

10.30 (Daventry only) THE [illegible] Piano Recitals

10.45 [illegible] Miss ERCILDOUNE [illegible] Carolling

MISS VERA BRITTAIN is well known as a journalist, and is the author of a well known book on women. Her address this morning will [illegible] the subject.

11.0 [illegible] Gramophone Records

12.0 A CONCERT
WINIFRED CAMPBELL
Soprano
RITA SHARPE
(Violoncello)
HILDA HARPE
Pianoforte

1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.0 2.25 (Daventry only)
Experimental Transmission of Still Pictures by the Fultograph Process

2.30 Broadcast to Schools
Mr. A. LLOYD JAMES 'Spoken and Language'

2.50 Musical Interlude

3.0 Evensong
From Westminster Abbey

3.45 Miss AGNES R. BERTSON 'Small Boy Sailing as a Cadet: An Incident'

4.0 A Concert
RITA MATTEI (Mezzo-Soprano)
THE CHELSEA OCTET

5.15 THE CHILDREN'S HOUR
THE KINGDOM OF THE VALLEY
(*Thatcher and Hogarth*)
Arranged as a Dialogue Story
With Incidental Music by
THE OCTET

6.0 Musical Interlude

6.15 TIME SIGNAL FROM GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SONGS OF SCHUMANN
Sung by JOHN THORNE (Baritone)

Op. 48, No. 1. Ich wandelte unter Myrten und Maien (I walked among myrtles and Maytime)

Op. 48, No. 3. Aus den hebräischen Gesängen (From the Hebrew Songs)

Op. 48, No. 7. Ich grolle nicht (I bear no malice)

Op. 48, No. 11. Ein Jüngling liebt ein Mädchen (A youth doth love a maiden)

Op. 48, No. 16. Die alten, bösen Lieder (The old, unhappy songs)

Op. 24, No. 9. Mit Myrten und Rosen (With myrtles and roses)

7.0 Mr FRANCIS TOYE: 'Music in the Theatre'

7.15 Musical Interlude

7.30 'ST. JOAN'
By
George Bernard Shaw
See centre column

8.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Political Broadcast
Pre-Dissolution Series
Liberal Address

9.45 Local Announcements. Daventry only: Shipping Forecast and Fat Stock Prices

9.50 Vaudeville
KATHLEEN HAMILTON
'Impressions of people I have seen and never heard, and people I have heard and never seen'
BERYL HAYDEN and FIONA LESLIE
American Songs and Banjos
RENEE RUBANI and BILLY CARLTON
In an Instrumental Act
JACK PAYNE and 'THE B.B.C. DANCE ORCHESTRA'
and
A VARIETY TURN
from
THE LONDON COLISEUM

10.50 SURPRISE ITEM

11.5 12.0 DANCE MUSIC. JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

To-day's Programmes continued on page 417

7.30 'ST. JOAN'

By

George Bernard Shaw

First Part

For the purpose of broadcasting, the play has been divided into two sections. The first part, up to the end of Scene 3, before Orleans, will be given this evening at 7.30 p.m., and the second part, commencing with Scene 4, a tent in the English Camp, will be done tomorrow evening at 9.20 p.m.

Characters in the Play

Robert de Baudricourt	LESLIE PERRINS
A Steward	GEORGE HOWE
Joan	DOROTHY HOLMES GORE
Bertrand de Poulengey	HARVEY BRABAN
Archbishop of Rheims	MARCUS BARBON
La Trémouille	AMBROSE MANNING
Constable of France	JOHN REEVE
Bluebeard	MILTON ROSMER
La Hire	ATHOLL FLEMING
The Dauphin	RUSSELL THORNDIKE
Duchess de la Trémouille	BARBARA HORDER
Dunois	DOUGLAS BURRIDGE
A Page	PETER DU CALLION
A Chaplain	ARTHUR DOUGLAS
Cauchon, Bishop of Beauvais	ARTHUR CLAY
Warwick	BRUCE WINSTON
Stogumber	HARCOURT WILLIAMS
Warwick's Page	JOAN BRIERLEY
An Inquisitor	H. R. HIGNETT
D'Estivet	FRANCIS BEAUMONT
De Courcelles	GEORGE HOWE
Brother Martin	LAWRENCE ANDERSON
An Executioner	HARVEY BRABAN
An English Soldier	BERTRAM BROWN
A Gentleman	RUPERT BRUCE

The action of the play takes place in France
Produced by CECIL LEWIS

See centre column, page 416

THE RADIO TIMES.

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The B.B.C. Popular Orchestral Concerts

Fourth Concert Thursday 25th April at 8 o'c.

Relayed to SGB

Relayed from the People's Palace Mile End Road

PROGRAMME

PART ONE

8.0 Slav March ..... *Tchaikovsky*

8.12 Chant Sans Paroles ..... *Tchaikovsky*

TATIANA MAKUSHINA

Air des Adieux ('Jeanne d'Arc') ..... *Tchaikovsky*

('Farewell, ye Forests' from the Opera 'Joan of Arc')

8.27 Suite, 'Casse-Noisette' ..... *Tchaikovsky*

(The 'Nutcracker' Suite)

TATIANA MAKUSHINA (with Pianoforte)

(*a*) Not a word, my beloved } *Tchaikovsky*

(*b*) Serenade ..... }

8.57 Gopak ('The Fair at Sorotchinsk') ... *Moussorgsky*

9.0 INTERVAL

PART TWO

9.15 Symphony No. 6, in B Minor ... *Tchaikovsky*

Pathétique

TATIANA MAKUSHINA

(*Soprano*)

THE B.B.C. SYMPHONY ORCHESTRA

(*Leader, S. Knosle Kelley*)

Conducted by

Sir LANDON RONALD

Slav March ..... *Tchaikovsky*

THIS was written for a concert given in London and Moscow for their fellow Slavs, and on the occasion Nikolai Rubinstein organized a charity concert for the benefit of the wounded. This march was written for that concert. Tchaikovsky referred to it sometimes as his Russo-Serbian March. It begins in the most solemn way with something like a funeral march. That gives way later to the Russian National Anthem, and the end of the piece is triumphantly joyous. That was looked on at the time as an omen of final victory for the Serbians, and the march enjoyed a great vogue at the time.

Chant Sans Paroles ..... *Tchaikovsky*

WHOLLY unlike the melancholy which Tchaikovsky reveals in such works as the Fifth and Sixth Symphonies, this is a light-hearted, melodious piece with no great depth of feeling, but with a charm of its own which amply accounts for its popularity in the many different arrangements in which it is played.

Air des Adieux ..... *Tchaikovsky*

THIS profoundly tragic song of farewell is sung by Joan of Arc in Tchaikovsky's opera, before her martyrdom. It opens with a recitative in which Joan accepts the will of Heaven, although she cries to the Virgin that her heart is full of fear. Then, in the beautiful air which follows, she bids farewell to the beauty of mountain and plain that she has known and loved, interrupting her address to them for a moment to recall how she led the armies on the field of honour, where the sacred voices sang around her.

Suite, 'Casse-Noisette' ..... *Tchaikovsky*

TCHAIKOVSKY has left it on record that while composing this Suite, which is among the happiest and most care-free of all his music, he was himself in a thoroughly depressed frame of mind, but no hint of any dismal mood has found its way into the music.

It was composed originally for a ballet by Petipa the elder, with the name 'Histoire d'un Casse-Noisette' ('The Tale of a Nutcracker'), in 1891, and in the following year Tchaikovsky arranged the movements which are to be played this evening in the form of a Suite.

In the first movement, the Overture, there are two principal themes, both of a delicate, almost miniature, order.

A little march follows, also with dainty rhythm and melody, and the third movement has the happy title of 'Dance of the Sugar Plum Fairy.' It was in this number that the soloist made her first appearance in a concert orchestra. Tchaikovsky had heard the instrument in Paris soon [illegible] and determined that he must be the first composer to make use of it. He took a great deal of trouble to have it kept secret until the 'Nutcracker' music could be heard. It is certainly used in this movement with the happiest effect.

A series of dances follows, the first a Russian dance—a Trepak—vigorous, energetic, and with a sense of the out-of-doors; an Arabian dance comes next with a dreamy, almost hazy, movement. The next is a Chinese dance, whimsical and bizarre; it is followed by a reed-pipe dance, delicate, fresh and graceful. These, although actually distinct movements, are grouped together in the Suite, and though the last movement is also a dance, it stands separately.

Gopak *Moussorgsky*

THE Gopak is a lively Russian dance with [illegible] bar, one which it is easy to think of as being danced by the Russians in the open air with their winter boots on. It is full of that kind of energy which suggests [illegible] amid the cold of winter. *The Fair at Sorotchinsk*, from which this one is taken, is an opera [illegible] which [illegible] left it unfinished at his death. There are a few introductory bars, and [illegible] lively dance tune is taken up by woodwind and violins with the other strings acting as pizzicato. It grows to a [illegible] climax and then dies quietly away.

Symphony No. 6, 'Pathétique' *Tchaikovsky*

TCHAIKOVSKY began a Sixth Symphony in mid-Atlantic [illegible] his diary from [illegible] on the voyage from the States in the early summer of 1891. But the work did not please him, and he destroyed it, beginning immediately afterwards the new Sixth Symphony with such enthusiasm and energy that the whole thing was clearly outlined in his mind in less than four days. He wrote of it as a Symphony with a programme, 'but a programme of a kind which remains a enigma to all—let them guess it who can,' and his friend in error to call it 'A Programme Symphony.' Tchaikovsky had no doubt himself that it was the finest music he had ever composed or would compose.

The name 'Pathétique' was suggested by his brother, and though Tchaikovsky agreed, he changed his mind and wrote afterwards to the publisher asking him simply to call [illegible].

The first movement begins with a sombre slow section, the bassoon giving out shadowy hints of the first main tune. The principal part of the movement, in quick time, begins with the chief tune on the violas, the first following with a counter tune [illegible] elaborated at some length to reach a great climax, and the music dies away solemnly, to introduce a slower second tune. It is repeated and finally fades to silence. The working out, by no means orthodox in pattern, introduces further tunes, and when the first main tune returns, it does so with impressive effect. The very end of the movement, with the splendid tone of the brasses above solemn descending scales on the strings, has always been regarded as one of the finest parts of the work.

The second movement is a very happy reaction from the tragedy of the first; in purport it is a Scherzo and Trio, although not in the usual form. The tune, flowing along very naturally in 5/4 rhythm, is a really happy one, contrasting with the wistful tune of the Trio.

The third movement begins with a triplet figure which persists throughout the movement until the great march tune sweeps everything else aside.

The last movement is a profoundly solemn slow one, instead of the quick movement with which a symphony is accustomed to end.

THURSDAY, APRIL 25

5GB DAVENTRY EXPERIMENTAL

(492.3 m. 822 kc.)

TRANSMISSIONS FROM THE [illegible] WHICH IS [illegible] STATION

8.0 A Concert from the People's Palace

3.0 **A Symphony Concert**

Relayed from the New Pavilion, Bournemouth

XXVIII of the Thirty-fourth Winter Series

The Bournemouth Municipal Augmented Orchestra

[illegible]

Mr FREDERICK KING-HALL

Mr STANLEY WILSON

[illegible]

MORAVA (Violin)

ORCHESTRA

Concert Overture ..... *Frederick King-Hall*

(First Performance)

Conducted by THE [illegible]

MR. KING HALL has furnished a brief note on his work: "[illegible] Overture was composed [illegible] Symphony [illegible] to [illegible] the time, tempo, and mode being altered. A short [illegible] announces the second subject, given out by the French Horn—a love song, sung in the shades [illegible] The [illegible] Symphony [illegible] which [illegible] with the same [illegible] began.

A Short Symphony ..... *Stanley Wilson*

(First Performance at these Concerts)

Conducted by THE COMPOSER

THE Short Symphony was [illegible] in the autumn of 1927 [illegible] Carnegie Award [illegible] The composer [illegible] [illegible] The [illegible] which pervades the whole work, heard in different ways and moods, its phrases have a [illegible] It is the impression of the [illegible] that it [illegible] rather [illegible]

MORAVA

Violin Concerto in A ..... *Mozart*

ORCHESTRA

Tone Poem, 'Stenka Rasine' ..... *Glazounov*

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Overture, 'The Barber of Seville' ..... *Rossini*

Impromptu Gavotte ..... *Drigo*

JOSEPH BECKETT (Tenor)

The English Rose ('Merrie England') .. *German*

A Birthday ..... *Cowen*

[illegible]

[illegible], 'The [illegible]' *Offenbach*

To Spring ..... *Grieg*

Valse, 'Some Day' ..... *Bayes*

JOSEPH BECKETT

Phyllis has such charming graces ..... *arr Lane Wilson*

Sigh no more, Ladies ..... *Aiken*

ORGAN

Suite, 'Otello' ..... *Conducted by Taylor*

5.30 The Children's Hour

(From Birmingham)

In the Forest: a Play by Margaret Dangerfield

Musical Selections by THE LOZELLS WHEATLEY TRIO

JACKO will Entertain

6.15 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

[illegible]

8.0 **B.B.C. Orchestral Concert—IV**

Relayed from the People's Palace, Mile End Road, E.1

See page 146.

9.0 A Violin Recital by MORAVA

9.15 Political Broadcast

Pre Dissolution Series—Liberal Address

9.45 VIOLIN RECITAL (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 **'The Bishop's Candlesticks'**

By NORMAN MCKINNEL

(From Birmingham)

The Bishop [illegible]

The Convict [illegible]

Fauchon [illegible]

Marie [illegible]

The Sergeant [illegible]

The Scene is the kitchen of the cottage in which the Bishop, impoverished as a result of his generosity, lives with his Sister, Persome.

Three Love Scenes from Shakespeare

'Henry VIII'

Act II. Scene 4)

'The Tempest'

(Act III. Scene 1)

'Antony and Cleopatra'

(Act IV. Scene 13)

Thursday's Programmes continued on page 148.)

Programmes for Thursday.

5WA CARDIFF. 822.2 M. 915 kc.

2 30 London Programme relayed from Daventry

3 45 Mr F O Matthew: 'The Film and the other Arts' II. The Different Sorts of Drama

'[Question 'What is Drama?' will be considered the branches of speech-drama instrument-drama, action-drama or mime and music drama will be considered

4 0 London Programme relayed from Daventry

4 45 Bobby's String Orchestra Relayed from Bobby's Café, Clifton, Bristol

5 15 The Children's Hour

6 0 London Programme relayed from Daventry

6 15 *S.B. from London*

6 30 Market Prices for Farmers

6 35 *S.B. from London*

9 45 West Regional News

9 50 12 0 *S.B. from London*

5SX SWANSEA. 354.1 M. 1,020 kc.

2 30 London Programme relayed from Daventry

3 45 *S.B. from Cardiff*

4 0 London Programme relayed from Daventry

5 15 *S.B. from Cardiff*

6 0 London Programme relayed from Daventry

6 15 *S.B. from London*

6 30 *S.B. from Cardiff*

6 35 *S.B. from London*

9 45 *S.B. from Cardiff*

9 50 12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 kc.

12.0-1.0 London Programme relayed from Daventry

2 30 London Programme relayed from Daventry

3 45 Mrs ROBERT MEYRICK: 'Some Notable Dames of Wessex'

4.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6 30 Market Prices for Southern Farmers

6 35 12 0 *S.B. from London* (9 45 Local Announcements)

5PY PLYMOUTH. 398.3 M. 797 kc.

12 0-1.0 London Programme relayed from Daventry

2 30 London Programme relayed from Daventry

5.15 The Children's Hour:
'The Tinder Box' (*Hans Andersen*) lights the way 'Up There' (*Novello*), where we find ourselves in the gallery of 'Musical Fairy Pictures' (*Wickens*)

6.0 London Programme relayed from Daventry

6.15-12.0 *S.B. from London* (9.45 Local Announcements)

(*Thursday's Programmes continued on page 149.*)

Programmes for Thursday.

2ZY MANCHESTER. 378.3 M. 793 kC.

12.0 1.0 A [illegible] Concert
[illegible]
Harry V[illegible]
[illegible]
Wish Me Luck as You Wave Me Good-bye ... Herbert
When the King went forth to War ... Keel
Shepherd, [illegible]
[illegible]
Agnes F Sharpe
[illegible]
[illegible]
Jerry M[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
Border Ballad
Agnes F Sharpe
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

4.30 An Orchestral Concert
Relayed from [illegible]
[illegible]
Selection, 'Rose Marie' ... Friml
Herbert Heyhoe (Bass Baritone)
[illegible] } Coates
[illegible] }
[illegible]
[illegible]
[illegible]
Pomp and Circumstance ... Elgar

5.15 The Children's Hour
S.B. from Leeds

6.0 London Programme relayed from Daventry
6.15 S.B. from [illegible]
6.30 Market Prices for North of England Farmers
6.45-12.0 S.B. from London (9.45 Local An[illegible]
[illegible]

Other Stations.

5NO NEWCASTLE. [illegible] M.

12.0 1.0 Chimes from [illegible] 2.30 Programme by Schools from J. L. Morison, M.A. B.Litt. Subject appointed by the Reign of Queen Victoria. Lantern Pictures and 'The England he Discovered.' 3.0 [illegible] Programme relayed from Daventry. 5.15 The Children's Hour. 6.0 London Programme relayed from Daventry. 6.15 [illegible] London. 6.30 Market Prices and Weather. 6.35 12.0 London.

5SC GLASGOW. 491.8 M. 610 kC.

11.0 12.0 [illegible] Recital of [illegible] Records. 2.45 [illegible] Dance Music from the [illegible] Hotel. 3.0 [illegible] 'Interlude.' 3.45 Dance Music from the [illegible] Hotel. 5.0 [illegible] 5.15 The Children's Hour. 5.55 Weather Forecast for Farmers. 6.0 [illegible] 6.15 Weather Forecast for Farmers. 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] Interlude. 6.45 [illegible] 7.15 [illegible] 7.30 [illegible] 9.45 [illegible] 9.50 12.0 [illegible]

2BD ABERDEEN. [illegible] M.

11.0 12.0 [illegible] 2.45 [illegible] 3.0 [illegible] 4.30 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 8.45 [illegible] 9.15 [illegible] 9.50 12.0 [illegible]

2BE BELFAST [illegible] M.

2.30 [illegible] 4.0 [illegible] 4.30 [illegible] 5.0 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 12.0

FRIDAY, APRIL 26

2LO LONDON & 5XX DAVENTRY

(358 M. 838 kc.) (5,562.5 M. 192 kc.)

7.45 Military Band Concert

9.20 Second Half of 'St. Joan'

10.15 a.m. The Daily Service

10.30 *(Daventry only)* Time Signal, Greenwich; Weather Forecast

10.45 [illegible] 'London' [illegible] Lord [illegible] Thompson

[illegible] conclude the present series of talks on [illegible] but [illegible] will provide a high-class variety [illegible]

11.0 *(Daventry only)* Gramophone Records

12.0 A Studio Recital
Amina Lucchesi (Violin)
Marjorie Cunningham

12.30 ORGAN RECITAL
from the Regal, Hammersmith
Edward Rudolph, Broadcasting Organist
Solemn Slow Movement *Harwood*
Allegro Appassionato in A minor *Lemare*
Andante in C Major *Lemare*
Scherzo *Lemare*
Finale Pontificale *Rowe*

1.0-2.0 Dance Music
Mayfair Orchestra and Leo Oscard
From the May Fair Hotel

2.30 Broadcast to Schools.
Dr B. A. Keen: 'The Why and Where from of Farming (Course III): The Farmer's Year—What happens in the A[illegible]

2.55 Musical Interlude

3.0 'Round the World' (Course III)
Mr Hamilton Fyfe—'Siberia'

3.25 Musical Interlude

3.30 Play to Schools

4.15 Frank Westfield's Orchestra
From the Prince of Wales Playhouse, Lowestoft

5.15 THE CHILDREN'S HOUR
Invitations have been sent to 'The Family' to gather round the microphone at 5.15 p.m.

6.0 Mr Charles W. J. Unwin: 'In the Garden—IV, How to Grow Dahlias'

MR CHARLES W. J. UNWIN concludes his series of four specialised talks on garden matters with some [illegible] the growing of Dahlias. The [illegible] of the Dahlia [illegible] development so surprising that it is hard to recognise in some of the shaggy [illegible] that adornment our gardens be[illegible] flower that was Queen [illegible] In response to a request [illegible] Mr Unwin will [illegible] types which are [illegible] will be [illegible] of flowers [illegible] Mr Unwin will [illegible] special value [illegible] Tooth

6.15 Time Signal, Greenwich; Weather Forecast; First General News Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Songs of Scotland
Sung by
John Thorne (Baritone)
Op. 82, No. 3 Duet-quartette in F. Heer
Op. 33, No. 3 Jubilate
Op. 104, No. 4 Alleluia from Worship (Farewell to the Wood)
Op. 62, No. 2 Ave Maria (To the Virgin)
Op. 80, No. 1 Psalm 150 for Double Quartette

7.0 Mr Edgar Newman, the B.B.C. Music Critic

7.15 Musical Interlude

'SAINT JOAN.

Synopsis of First Three Scenes

IT is the year 1429, when France is paralysed by the English forces, which occupy Paris and the country as far as the Loire.

The troops are in despair, when there comes a girl from the district of Domrémy. She says that St. Catherine and St Margaret speak to her every day and tell her that it is the will of God that she—Joan—shall raise the siege of Orleans and crown the Dauphin king in Rheims Cathedral.

The officer to whom she goes for horse and armour is inclined to scoff, but others are stirred by her great sincerity and persuade him to send her to the Dauphin, if only as a forlorn hope.

News of an angel who has led a handful of men safely through the enemy's lines to see the Dauphin is received with sarcasm at the Court. But the weak, inefficient Charles is flattered, and he insists upon seeing her.

Possessed now with her great mission Joan is quite unabashed by the splendour or the scornful laughter of the Court.

Left alone with her, Charles argues in vain that he wants neither to fight nor to be king, but to be left in peace. Joan is too masterful. In spite of himself, the Dauphin is inspired by her simple faith in his God-sent duty. Deciding to risk everything and follow her lead, he gives the command of the army to the Maid, and the knights swear to follow her uplifted sword in the name of God.

Two months later Joan leads her first great battle at Orleans, where the French troops have been held up for weeks on the south bank of the Loire. By a miraculous change of wind after her prayer to St. Catherine, the French troops are enabled to cross the river, and, attacking the English forces in the rear, obtain a great victory.

7.25 P[illegible] A[illegible] Weather Forecast *S.S. from Edinburgh*

[illegible] do we die? Professor Crew[illegible]

7.45 A MILITARY BAND CONCERT
Helen Henschel (Soprano)
[illegible] Wireless Military Band
Conducted by B. Walton O'[illegible]
[illegible]

[illegible] about the attractive qualities of [illegible] works; nearly all his light-hearted and melodious operas won immediate success, and many of them held the stage for generations after his own day.

[illegible]
Come, let's be merry ... *Jane II (1910)*
I once had a sweet little Doll ... *Hauche*
Blackbird's Song ... *Cyril Scott*

Band
Selection "The Gondoliers" ... *Sullivan*

Livio Mannucci
Sonata No. III ... *Arcadelt, arr A Piatti*
Adagio molto; Allemanda; Andante [illegible]

8.30 Band
Three English Dances ... *Quilter*

Helen Henschel
I'm Seventeen come Sunday *arr Cecil Sharpe*
Polly Oliver *Cecil Sharpe*
Bridgwater Fair

Band
Fantasia "The Three Bears" *Eric Coates*

9.0 [illegible] General News Bulletin. Local Announcements *(Daventry only)* Shipping Forecast and Fat Stock Prices

9.20 'St. Joan'
by
G[illegible] Bernard Shaw
The Second Part
Commencing with Scene Four, a Tent in the English Camp

(See centre of page and also page 145.)

12.0-12.15 Experimental Transmission of Still Pictures by the Fultograph Process

FRIDAY, APRIL 26

5GB DAVENTRY EXPERIMENTAL

(482.8 M. 622 kc.)

TRANSMISSIONS FROM THE BROADCASTING STUDIO, [illegible] STREET, W.1

9.15 A Popular Orchestral Concert

3.0 **ORGAN RECITAL**
by
R. J. MADDERN WILLIAMS,
[illegible] Director of Music at the New [illegible]
(specially arranged)
Relayed from St. Mary-le-Bow

DOROTHY ORD BELL (Soprano)

R. J. MADDERN WILLIAMS
[illegible]
Adagio—Allegro Vivace (Trio Sonata)

DOROTHY ORD BELL
Amarilli [illegible]
Oh! had I Jubal's lyre [illegible]
Nymphs and Shepherds, by purcell

R. J. MADDERN WILLIAMS
Fugue in B Minor ..... *Bach*
Jesu, Joy of man's desiring, (Chorale from Cantata No. 147) ..... *Bach, arr. Harvey Grace*
Monsalvat ..... *Mansfield*

DOROTHY ORD BELL
[illegible]
Where'er you walk ..... *Delius*
Dedication ..... *Wengraetner*
[illegible]
[illegible]
[illegible]
[illegible]

4.0 **JACK PAYNE**
[illegible]
AND HIS
GALEDONIANS
RONALD FRANKAU
(Entertainer)
[illegible]
[illegible]
in her Throat)

5.30 **The Children's Hour**
(From Birmingham)
The Wood Fairy and the Dr[illegible]g Fable,
by Uncle Phyllis
Songs by GERTRUDE DAVIES (Soprano)
Molly Dick and How he Likes Life,' being a Story of a Whale by Mary Hanna
Tony will Entertain

6.15 THE SHIPPING, GENERAL WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 **Light Music**
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Brumaire' ..... *Maurenet*
ANNE JOHNS (Soprano)
Summer ..... *Martin Shaw*
Friend [illegible] ..... *Clara Davies*
The Pipes of Pan ('The Arcadians') ..... *Monckton*
ORCHESTRA
[illegible] Ballet ..... *[illegible]*
DENNIS WOODHOUSE (Violin)
Legend ..... [illegible]
Londonderry Air ..... *arr. O'Connor Morris*
ANNE JOHNS
Nant y Mynydd (Mountain Stream) ..... *Davies*
In God's Own Keeping ..... *Gechi*
ORCHESTRA
Hebrew Melody ..... *Achron*
DENNIS WOODHOUSE
Nocturne in E Flat ..... *Chopin, arr. Simmons*
Liebesfreud (Love's Joy) ..... *Kreisler*
ORCHESTRA
A Highland Scene ... *Mayer*

7.45 **'Die Walkure'**
Act II
Relayed from the Royal Opera House, Covent Garden

IN Scandinavian Norse mythology from which Wagner has taken the long and involved story of the Nibelung's Ring, Wotan, the father of the gods, occupies the place which the old Greek Zeus and his spouse Frieta is looked to as the protectress of the hearth and home and upholder of the domestic virtues.

The race of Walsungs, Siegmund and Sieglinde Wotan's children by an earthly [illegible] is hateful to her, and in a long duet with Wotan she insists that in the coming fight with Hunding, Siegmund must have no protection from the gods. Wotan would fain shield his son, and tries to make it clear to the wrathful Freka that through the Walsungs alone can the race of gods be protected; but Frieka is adamant, and in the end [illegible]

Before that however, Wotan has met his favourite warrior-maid in [illegible] and told her to protect Siegmund in the fight. The [illegible] part of the scene is stormy and vivid [illegible] while [illegible] have been [illegible]. Then, a [illegible] of the first [illegible] Frieka, Wotan, [illegible] and forlorn, tells [illegible] that now it [illegible] she [illegible] and Siegmund [illegible] approach—Sieglinde wearied with her long flight from Hunding. She falls fainting, and [illegible] Brünnhilde appears to Siegmund and he asks her of his fate and Sieglinde's. Touched by his heroism and the love of the two, Brünnhilde decides to disobey Wotan and to fight for Siegmund.

Hunding's horn is heard, and through the darkness of storm clouds which roll down over the mountain, he and Siegmund meet and do battle, Brünnhilde protecting the Wälsung. Wotan appears suddenly, and [illegible] Hunding's sword in front of Siegmund's [illegible] Siegmund is about to slay his enemy. The sword breaks [illegible] Hunding stabs the defenceless Siegmund with his spear. Brünnhilde catches up Sieglinde, and, seizing the broken pieces of the sword, flings herself upon her horse and rides away from the wrath of Wotan towards her own rocky fastness.

FROM COVENT GARDEN TONIGHT
Act II of *The Valk[illegible]* will be relayed from 5GB this evening at 7.45.

9.15 A Popular Orchestral Concert
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
[illegible] ..... [illegible]
Three English Folk Songs ..... *Fantasia, Folk Songs*
Tango, 'El Choclo' ..... *Villoldo*
Three Famous Pictures ..... *Haydn Wood*
Suite, 'The Myrtles of Damascus' ..... *Woodforde Finden*
After Drought, At Nightfall, I did not know, L'Envoi, Myrtles of Damascus

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club

(Friday's Programmes continued on page 152

Friday's Programmes continued (April 26)

5WA CARDIFF. 323.3 M. 928 kc

12 0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 [illegible] Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr. A. B. Dawson: 'Treasure Trove of the Sea—I. Wrecks and Wreckers'

6.15 *S.B. from London*

6.30 Mr. William Lindsay Perkins, A.R.I.B.A., Lecturer—II. Architecture [illegible] and [illegible] The young man or woman who [illegible] Architect and [illegible] will have this quest[illegible]

'SPRINGTIME IN BATH'

The title of a programme [illegible] by Cardiff from the Pump Room at 7.45. This delightful view of the famous old city shows the Pump Room at the water's edge. The tower of the Guildhall [illegible] above the trees in the background

6.45 *S.B. from London*

7.25 Prof. F. A. E. Crew: 'Why do we die?' *S.B. from Edinburgh*

7.45 'Springtime in Bath'

Relayed from the Pump Room, Bath

Katherine Wilcomar (A Messenger of Spring)

[illegible] Elsie Waters (Entertainers)

Jan Hurst (Pianoforte)

[illegible]

Conducted by Jan Hurst

Some [illegible] describes Bath as being "like a Queen enchanted." The poet was only one of a [illegible] who [illegible] And if Bath be acknowledged a Queen of Cities, the valley in which she lives is a fairy-land—especially in spring. "It may well have been a similar morning nearly nineteen centuries [illegible] drawn Roman, who had [illegible] valley of the Avon should be a place where men might find health and happiness."

9.0 *S.B. from London*

9.15 West Regional News

9.20-12.0 *S.B. from London*

5SX SWANSEA. 294 M. 1,020 kc

2.30 London Programme relayed from Daventry

5.0 *S.B. from Cardiff*

6.15 *S.B. from London*

7.25 [illegible]

7.45 *S.B. from Cardiff*

9.0 *S.B. from London*

9.15 *S.B. from Cardiff*

9.20-12.0 *S.B. from London*

6BM BOURNEMOUTH. 333.5 M. 1,040 kc

2.30 [illegible]

6.15 [illegible]

6.30 [illegible]

6.45 *S.B. from London*

7.25 [illegible]

7.45 12.0 [illegible] 9.15 [illegible]

5PY PLYMOUTH. 396.9 M. 757 kc

2.30 [illegible] Daventry

5.15 The Children's Hour

[illegible] open [illegible] 5.15 to 6.0 p.m.

[illegible]

6.15 *S.B. from London*

7.25 *S.B. from Edinburgh*

7.45 12.0 [illegible] 9.15 [illegible]

At [illegible]

2ZY MANCHESTER. 378.3 M. 793 kc.

2.30 Broadcast to Schools

M. L. F. [illegible]

Nutrition. The Different F[illegible]

2.55 London Programme relayed from Daventry

3.0 THE NORTHERN WIRELESS ORCHESTRA

[illegible]

Idle Dreams [illegible]

F. A. Carter

Yorkshire Dialect Entertainer

[illegible]

F. A. Carter

Orchestra

Selection, 'The Mikado' ..... *Sullivan*

5.15 The Children's Hour

Constance M. Buffell will play the Viola. [illegible] by Harry Hewell

F. Fraser-Carlos will tell the legend of the Bravery of Cotsall Curlew

8.0 Mrs. Jack Hilditch: 'Piccadilly, Manchester'

6.15 *S.B. from London*

(Manchester Programme continued on page [illegible])

Programmes for Friday

(Manchester Programme continues from page 152)

7.25 S.B. from Edinburgh (See Cardiff)

7.45 Musical Comedy Memories

[illegible]

Selection. "The Girl at the Inn" ..... *Gilbert*

THERESA RUSSELL (Soprano) and WILLIAM TAYLOR (Baritone)

[illegible]

THERESA RUSSELL

[illegible]

WILLIAM TAYLOR

A Bachelor Gay ("The Maid of the Mountains") *Fraser*

THERESA RUSSELL

Something atomic tingle tingling ("High Jinks") *Caryll*

ORCHESTRA

[illegible]

THERESA RUSSELL and WILLIAM TAYLOR

Two little birds in a tree ("Miss Hook of Holland") *Caryll*

Joseph [illegible] *Ball*

[illegible] ("The Chieftain") *Fraser*

ORCHESTRA

[illegible] *arranged*

9.0-12.0 S.B. from [illegible] 9.15 Local Announcements

Other Stations.

5NO NEWCASTLE. 243.9 M. 1230 kc.

2.30 [illegible] to Schools. Prof. Arthur [illegible] "The Changing Earth." 3.0 [illegible] from Daventry. 5.15 [illegible] 6.0 [illegible] 6.45 [illegible] 6.30 [illegible] 6.45 [illegible] 7.25 [illegible] 7.45 [illegible] 8.0 [illegible] 9.0-12.0 S.B. from London.

5SC GLASGOW. 491.1 M. 748 kc.

3.30 [illegible] 4.0 [illegible] 4.45 [illegible] 5.15 [illegible] 6.50 [illegible] 6.0 [illegible] 6.30 [illegible] 5.40 [illegible] 7.25 [illegible] 7.45 [illegible] 9.15 [illegible] 9.20-12.0 [illegible].

2BD ABERDEEN. 311.3 M. 964 kc.

3.45 [illegible] directed by H. E. Cahill 5.0 —Mr Alex. Kelly [illegible] 5.15 [illegible] 6.0 Mr [illegible] 6.45 [illegible] 7.25 [illegible] 7.45 Scottish Programme. The Station Orchestra in Selection. Caledonia (arr. Herb. Ellis). [illegible] Dalton Scott (Entertainer). Selling Service 3 [illegible] 8.10 Alex. Leitch (Tenor). "The Wee Hoose o' Heather." The Impromptu Variety Circus (Rode). [illegible] 8.20 [illegible] A Humorous Sketch by Burnet Scott. 8.50 —Christian Martyrdom (Cantata) with Organ Accompaniment. Fair is my Beloved (arr. Watson); Where are the Joys (Haydn). Organ [illegible] 9.15 [illegible] 9.20-12.0 —London.

2BE BELFAST. 302.7 M. 991 kc.

12.0 [illegible] 12.30-2.0 [illegible] 2.30 [illegible] 4.45 [illegible] 4.30 [illegible] 4.52 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 7.25 [illegible] 7.45 [illegible] 8.0 [illegible] 8.30 [illegible] 8.18 [illegible] 8.30 [illegible] Quartet (Vocal). Lesbo Montague Phillips, Ivor Beech, Raymond E. Hornl. 8.48 —Orchestra. A Norfolk Ballad. [illegible] 9.0-12.0 —S.B. from London.

5.15 MY PROGRAMME BY DAME EDITH LYTTELTON

SATURDAY, APRIL 27

2LO LONDON & 5XX DAVENTRY

(365 M. 822 KC.) (1,562.5 M. 192 KC.)

Portsmouth Town v. Bolton Wanderers

9.15 A TALK BY THE HON HAROLD NICOLSON

Listen at 3.0 p.m. to the Account of the Wembley Cup Final

10.15 a.m. The Daily Service

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH WEATHER REPORT

10.45-11.0 (*Daventry only*) Mrs. CLIFTON REYNOLDS will deal, this time, with some of those ingenious gadgets which are so genuinely the results of the modern determination to make the housewife's work less drudgery than it has hitherto been. 'Time-saving' and 'labour saving' are the two slogans today in connection with all household appliances for it is realized that a woman's time is as valuable as a man's and as needful to be preserved from the demeaning effects of all unlovely labour.

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAFFONIER
From the Carlton Hotel

3.0 F.A. Cup Final

Eye-Witness Accounts of the Match at Wembley Stadium

4.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'Anna Bolena' ..... *Donizetti*
Incidental Music to 'Sigurd Jorsalfar' ..... *Elgar*
In the King's Hall, Borghild's Dream, Homage March
Entr'acte ..... *Thome-Gaillé*

LIKE more than one other composer who won an enduring name for himself, Donizetti was destined first for a legal career. For several years, too, he was a soldier so that in *The Daughter of the Regiment*, for which he made the Italian version himself he had a subject with one side of which he was familiar. It was while he was still serving in the Army that his first four operas were successfully produced, the fourth of them—long ago forgotten—winning him not only great personal triumph, but release from further Army service.

Endowed with a wonderful facility for melodic invention and possessed of unusual energy, Donizetti produced, one after another, a series of operas which achieved real success at Rome, at Naples, and elsewhere. Not until 1830, however, in his thirty-third year, did his fame spread beyond the borders of his native land. It was the opera *Anna Bolena*, produced in that year, which laid the foundation of his world-wide fame; it was in it that Lablache as Henry the Eighth, scored one of his most brilliant successes ever in London.

It is sad to have to record that, in his last years, the composer of so much bright and sparkling music, bubbling over with mirth and brave good spirits as it often is, became a prey to melancholy. In 1845, in his forty-eighth year, he had a stroke of paralysis from which he never recovered, dying three years la-

THE drama by the Norwegian poet, Björnson, *Sigurd Jorsalfar* is a saga of Norway at the time of the Crusades. Sigurd and his brother Eystein, sons of the great Harald, are fierce rivals for the kingship of Norway. After a [illegible] they dedicate themselves jointly to the service of God and mankind.

The [illegible] music for the production of the play afterwards received wide recognition in the form of a very effective Suite, and owes its popularity only to the two Suites made to Ibsen's *Peer Gynt*. The titles of the three movements in this selection make it clear to what parts of the story they belong, and are vividly picturesque in the way we expect from Grieg.

5.15 THE CHILDREN'S HOUR:
MY PROGRAMME
by
Dame EDITH LYTTELTON

6.0 Eye Witness Account of the F.A. Cup Final between Portsmouth and Bolton Wanderers by Mr. GEORGE F. ALLISON

6.15 TIME SIGNAL, GREENWICH WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, Agricultural and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SONGS BY SCHUMANN
Sung by
JOHN THORNE (Baritone)

In English. Settings of songs by Robert Burns
Op. 25, No. 4, Jemmie (For the Sake of Somebody)
Op. 25, No. 24, Mary Morison
Op. 25, No. 18, Highlanders Abschied (My Heart's in the Highlands)
Op. 64, No. 3, Sweet Afton
Op. 127, No. 5, Sublimalied des Narcissus (Was ihr wollt (When that I was a little tiny boy)
Op. 25, No. 19, Hauptmann's Weib (The Captain's Lady)

7.0 Mr HARVEY GRACE, 'Next Week's Broadcast Music'

7.15 For Younger Listeners: 'My Ideal Club, by Miss O. E. WRIGHT and Mrs. PRIOR

THIS Talk which has been arranged especially for the interest of Girls [illegible] will be given by Miss O. E. Wright, who has had a great deal of experience and knows what constitutes a successfully run girls' club. Miss O. E. Wright, is well known for her work [illegible] Cambridge.

7.30 Vaudeville

[See centre of page

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 A Talk by the Hon HAROLD NICOLSON

MR HAROLD NICOLSON [illegible] one of the most interesting books of the literary year [illegible] contained, among other characters, a very human study of Lord Curzon. Mr Nicolson [illegible] brilliant studies of Verlaine, Pierre Louys and Byron [illegible] under the name of A Study in Words [illegible] Master Nicolson.

9.30 Local Announcements (Daventry only) Sporting Results and Fat Stock Prices

9.35 A Musical Comedy Programme

ROSE HILL
Soprano
HARRY KEMBLE-COOK
(Baritone)
THE WIRELESS ORCHESTRA
Conducted by JULIAN ANGEL

10.35-12.0 DANCE MUSIC
Arranged by Percy Pitt and Jack Payne
For Hotel

SATURDAY, APRIL 27

5GB DAVENTRY EXPERIMENTAL

(482.8 M. 622 KC.)

TRANSMISSIONS FROM THE DAVENTRY STUDIO EXCEPT WHERE OTHERWISE STATED

3.0 F.A. Cup Final

Eye-Witness account of the Match at Wembley Stadium

4.45 Thé Dansant

(From Birmingham)

BILLIE FRANCIS and his BAND

Relayed from the West End Dance Hall

PERCY OWENS Entertains

5.30 The Children's Hour:

(From Birmingham)

My Programme by SKOOKY

Assisted by MARY POLLOCK

6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN: Announcements and Sports Bulletin

6.40 Sports Bulletin *(From Birmingham)*

6.45 Light Music

THE REGENT SHORT QUINTET

Selection. New Moon — *Romberg*

Intermezzo. I kiss your hand, Madame — *Erdon*

ALICE LILLEY (Soprano)

Starry Woods — *Parker*

Spring — *Lehmann*

Ecstasy is a lovely flower — *Lehmann*

Big Lady Moon — *Lehmann*

QUINTET

Hungarian Dance — *Brahms, arr. Schmidt*

Prize Song, The Mastersingers — *Wagner, arr. Schmidt*

Operatic Selections — Samson and Delilah — *Saint-Saëns, arr. Taylor*

ALICE LILLEY

By the Waters of Minnetonka — *Lieurance*

A Song of Love in June — *Guy d'Hardelot*

Prince Charming — *Liza Lehmann*

Early in the Morning — *Phillips*

QUINTET

Tunes of Today

Selection of Sanderson's Popular Songs — *arr. Wynn Baynes*

8.0 Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

LEADER, FRANK CANTELL

Conducted by JOSEPH LEWIS

ORCHESTRA

Carnival Overture — *Dvorak*

[illegible] (Pianoforte) and Orchestra

Symphonic Concerto (for Pianoforte and Orchestra) — *D'Albert*

MARY WILLETTS—Reading

The Ballad of the Singing Leaves (*J. R. Lowell*)

The Bird Cage (*Anon.*)

The Fast Banjo (*Irwin Russell*)

9.0 ORCHESTRA

Second Hungarian Dance — *Brahms*

POLYHYMNIA

Ballad in A Flat — *Chopin*

Isolda's Death — *Wagner, arr. Liszt*

ORCHESTRA

Symphony in D Minor — *César Franck*

Lento, Allegro non troppo, Allegretto, Allegro non troppo

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin *(From Birmingham)*

10.20 A Concert

THE GERSHOM PARKINGTON QUINTET

Oh Wonder of Song — *Wilfrid Sanderson*

Serenade — *Drdla*

[illegible] — *Haydn Wood*

La Sérénade (The Lonely One) — *Gounod*

WATKYN WATKYNS (Baritone)

Florinda

We sway along — *Mackenzie*

QUINTET

Scottish Fantasia — *Mackay*

WATKYN WATKYNS

To a Miniature — *May H. Brahe*

We all love a pretty girl under the rose — *A. [illegible]*

My Dolly was the fairest thing — *Hamish*

QUINTET

Serenade

Clair de Lune (Moonlight)

Carol for Children

Reverie — *Debussy*

11.15 11.45

Experimental Transmission of Still Pictures by the Fultograph Process

(*Saturday's Programmes continued on page 156*)

5.0 Symphony Concert from Birmingham

SAMUEL PEPYS, LISTENER.

By R. M. Freeman,

Part-author of The New Pepys Diary of the Great War, etc.

March 29.—Cook and Doris go holidaying. My wife and I to church. So home and to get our own lunch; with the straightest possible husbandry of platters, knives, forks and other table matters, against the after wash-up. Whereby we did make 1 fork do for everything, and the same platter for meat, pudding and cheese. But Lord! If a man always had to do his own washing-upp, with how scant a supply of table matters shd we all of us content ourselves.

Listened-in this night to the service from Manchester. Sir J. Goss's anthem, *O Saviour of The World*, most infinitely done by the quire beyond everything, and afterwards joined, my wife and I, in singing *When I survey*, to dear old *Rockingham*, which methinks I do best love of all the hymn-tunes, and a most noble base thereto that ever joys me to rumble it, in particular the low G in the last bart.

March 30.—With Squillinger to Walton Heath to golphing, where was a great strength of players, and on the 1st tee top[ped] my drive into the pond before about 20 of them, by lifting mine head. Strange how hard a business 'tis for a man not to lift his head, most of all when he would show off before a croud of standers on the 1st tee.

March 31 (Easter Day).—To Church to Mr Blick, I in my new peri-grays with the faint pink stripe, very noble; my wife in her new hatt of goldy-brown that do become her mightily, onelie is a little too preeningly conscious of it as women be. They take the collection for the Vicar's Easter offering, as to which Jimble told me, in the way home, of the Fripp woman's having given a 5' note into the plate, and is, he thinks, as good as throwing the handkerchief to old Blick. If he take it upp, how I shall pity the poor fool.

A good service by wireless this night from St George's, Windsor. Anthem, Dr Wesley's *Blessed be the God and Father*, and the treble passage, 'Love ye one another,' as sweetly fluted by the boys' voices as ever I did heare.

Saturday's Programmes continued (April 27)

5WA CARDIFF. 323.4 M. 928 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Selection, 'Merrie England' ..... *German*
Symphonic [illegible] *Saint-Saëns*
March of the Little Leaden Soldier *Pierné*

3.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Local Sports Bulletin

6.45 *S.B. from London*

7.0 Mr A. G. POWELL: 'The Story of the Severn'

THIS talk is on the Severn generally—its tidal intricacies, ferries, ancient and modern—and its famous bore.

7.15 *S.B. from London*

7.30 CECIL CUNNINGHAM
American Songs and Impressions

7.45 A Popular Request Programme

Relayed from the Assembly Room, City Hall.

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Leader, PAUL BEARD
Conducted by WARWICK BRAITHWAITE

Overture 'Poet and Peasant' *Suppé*

MAY BLYTH (Soprano) and Orchestra
Recitative and Aria 'Return a conqueror' (Alceste) *Gluck*

ONE of our best-known airs from Aida is sung by the captive Princess Amneris, torn by doubt and anxiety. Devoted to the Egyptian soldier, Rhadames, she has joined in the acclamations of the people, to wish him success. But it is her own people against whom he is to march, and his victory means their defeat, and only too probably the death or captivity of her father, who is their king. Verdi's music sets forth these conflicting emotions with impassioned effect.

Orchestra
Suite, 'Casse-Noisette' ('Nut-cracker') *Tchaikovsky*

PARRY JONES (Tenor) and Orchestra
Flower Song ('Carmen') ..... *Bizet*

Orchestra
Waltz, 'Blue Danube' *Strauss*

MAY BLYTH, PARRY JONES and Orchestra
Love Duet, Act III, Scene 1, 'Lohengrin' *Wagner*

9.0 *S.B. from London*

9.30 West Regional News and Sports Bulletin

9.35-12.0 *S.B. from London*

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

12.0-12.45 *S.B. from Cardiff*

3.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 *S.B. from Cardiff*

6.45 *S.B. from London*

7.15 *S.B. from London*

7.30 *S.B. from Cardiff*

9.0 *S.B. from London*

9.30 *S.B. from Cardiff*

9.35-12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 Gramophone Recital

3.0 London Programme relayed from Daventry

5.15 *S.B. from London*

[illegible] Sports Bulletin

6.45-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 398.9 M. 752 KC.

12.0-1.0 A GRAMOPHONE RECITAL
British Composers

Selection, 'Merrie England' *German*
The Swimmer *Elgar*
The Walk ('A Village Romeo and Juliet') *Delius*
Selection, 'Trial by Jury' *Sullivan*
Devon, O Devon ('Songs of the Sea') *Stanford*
Folk Tune and Fiddle Dance *Fletcher*
Ballet Suite, 'Old King Cole' *Vaughan Williams*
Der Schmetterling (The Swallow) *Lincke*
Prelude and the Call, 'Mary Rose' *Norman O'Neill*
La Caprice de Nanette *Coleridge-Taylor*

3.0 London Programme relayed from Daventry

5.15 The Children's Hour:
A Never-to-be-Forgotten Saturday forms the subject of a new Play:
'HERBERT WINS A CAR' (*C. E. Hodges*)

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45-12.0 *S.B. from London* (9.30 Items of Naval Information, Local Announcements; Sports Bulletin.)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'The Mistress' *Suppé*
Waltz, 'A Thousand and One Nights' *Strauss*

ARTHUR RATCLIFFE (Tenor)
Go, lovely rose *Quilter*
Linden Lea *Vaughan Williams*
The Countryman *Peter Warlock*
Ar Dawning *Coleman*

Orchestra
Suite 'The Merchant of Venice' *Rose*

ARTHUR RATCLIFFE
She is far from the land *Frank Lambert*
Blow, blow, thou winter wind *G. Jacobi*
O Flower of all the World *Woodforde Finden*

Orchestra
Slavonic Rhapsody *Friedemann*

2.30 London Programme relayed from Daventry

5.15 The Children's Hour,
S.B. from Leeds
A Choir of Poets in Song and Verse
Songs sung by DORIS NICHOLS and GWENDOLEN HARLEY

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 Mr T. A. COWARD: 'The Mind of the Bird'—II

7.15 *S.B. from London*

9.30 Regional Sports Bulletin and Local Announcements

9.35 Dance Melodies of European Nations

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

Four Norwegian Dances *Grieg*

DOROTHY HAYDEN (Violin)
Swedish Dances, Nos. 1-7 *Max Bruch*

ORCHESTRA
Slavonic Dance in C *Dvorak*

DOROTHY HAYDEN
Slavonic Dance *Dvorak, arr. Kreisler*
Spanish Dance *De Falla, arr. Kreisler*

ORCHESTRA
Dance Suite, 'Young England' *Chittam and Bath*

10.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 245.8 M. 1,220 KC.

12.0-1.0 Music relayed from the Oxford Galleries. 2.0—London Programme relayed from Daventry. 6.45 [illegible] Music relayed from Miss Blackett Street Restaurant. 5.15 [illegible] 6.0 [illegible] 6.15 London. 6.40—Local Sports Bulletin. 6.45-12.0—London.

5SC GLASGOW 405.4 M. 740 KC.

11.0-12.0—A Recital of Gramophone Records. 3.0 London Programme relayed from Daventry. 5.15 The Children's Hour. 5.50 [illegible] 6.0 Music by Orchestra. 6.15—S.B. from London. 6.40—Sports Results. 6.45 [illegible] 7.0 [illegible] 7.15 [illegible] 9.20 [illegible] 9.25 [illegible] 10.10 [illegible] 10.35-12.0—S.B. from London.

2BD ABERDEEN. 311.3 M. 964 KC.

11.0-12.0 Gramophone Records. 3.0 London Programme relayed from Daventry. 5.15 The Children's Hour. 6.0 [illegible] 6.15 [illegible] London. 6.40 [illegible] 6.45 [illegible] 7.0 [illegible] 7.15 [illegible] London. 9.20 [illegible] 9.25-12.0 [illegible]

2BE BELFAST. 352.7 M. 851 KC.

3.0 London Programme relayed from Daventry. 4.45 Organ Recital by Charles Howell. Relayed from the Classic Cinema. 5.15 The Children's Hour. 6.0 London Programme relayed from Daventry. 6.15—S.B. from London. 6.40 [illegible] 6.45 [illegible] London. 9.35 [illegible] 10.35-12.0—S.B. from London.

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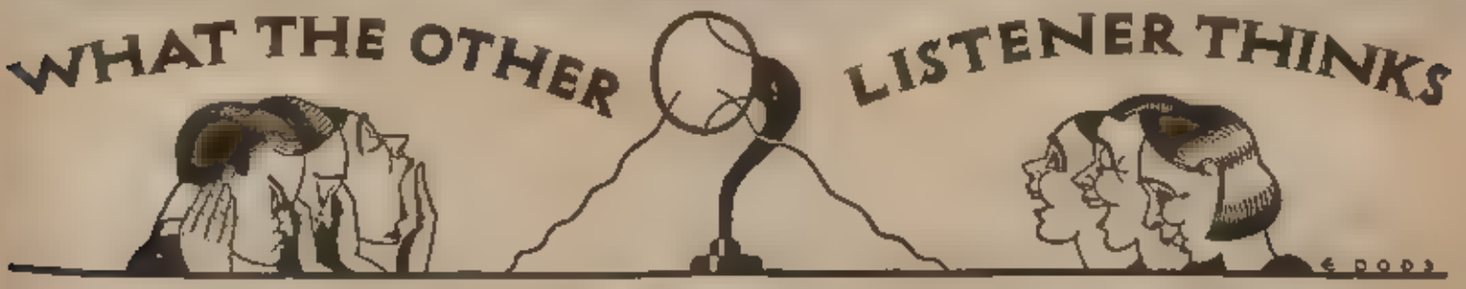

WAGNER—THE MASTER.

I [illegible] Mr. [illegible] [illegible] the [illegible] [illegible] [illegible] Wagnerian [illegible] [illegible] orchestra [illegible] transcription and performance [illegible] [illegible] [illegible] as 'The [illegible]' [illegible] delight with [illegible] Wagnerian [illegible]

[illegible] page of *The Radio* [illegible] [illegible] Wagner [illegible] [illegible] [illegible] concert [illegible] [illegible] the [illegible] of the great [illegible] [illegible] heard [illegible]

[illegible] Wagner [illegible] [illegible] at the complete [illegible] [illegible] and [illegible] [illegible] [illegible] B.B.C. [illegible] [illegible] [illegible] *Wagnerite* [illegible]

* * * *

THE PEOPLE'S PALACE CONCERT.

I [illegible] express the gratitude of many in thanking the B.B.C. [illegible] People's Palace [illegible] [illegible] and, however, that I read in [illegible] that it is the policy of the Corporation to give [illegible] [illegible] [illegible] [illegible] I think that the [illegible] of great music in East London calls for programmes of the highest type.—*[illegible] Morris*, [illegible]

* * * *

THE RUSSIAN BALLET.

MANY thanks [illegible] B.B.C. for [illegible] Russian Ballet programme [illegible] broadcast. In this hour-and-a-half [illegible] and my ten-shillings-worth for the year straight away. Please ask them to repeat a similar programme as soon and as often as possible. [illegible] on the wonderful programme [illegible] remembering that [illegible] [illegible] [illegible] [illegible]

* * * *

A MANCHESTER PROGRAMME.

I WISH to thank the B.B.C. for the excellent programme arranged [illegible] Manchester Station on the evening [illegible] [illegible] [illegible] [illegible] [illegible] by Handel. I wish [illegible] [illegible] [illegible] programmes [illegible] [illegible] Yorks.

* * * *

INAUDIBLE WORDS.

As many are writing about the programmes, may I suggest that you give us more music—the brighter the better—and fewer songs? Apart from comic songs, which, curiously enough, are usually [illegible] [illegible] whose words can be clearly heard. The [illegible] [illegible] [illegible] [illegible] [illegible]

* * * *

THE VOX HUMANA STOP.

FOR the benefit of 'H. O.' of Stirling, I should like to point out that the 'tremolo' or 'tremulant' stop of the organ is not a speaking stop, but a mechanical device for imparting a pulsation to the wind supplied to the pipes, and should not be confused with the vox humana, which is a 'reed' stop. However, most organists, especially cinema organists, use it to use the two stops in conjunction for effect.—*L. W. Clark, 4, Elfindale Road, Herne Hill, S.E. 24.*

* * * *

BRIDGE BROADCASTS.

I SHOULD like to [illegible] how much we enjoy the [illegible] Bridge which is broadcast [illegible] [illegible] [illegible] [illegible] We [illegible] the remarks and [illegible] which are made during the course of the play [illegible] [illegible] [illegible] the remarks [illegible]

* * * *

THE SONG OF A BIRD.

WHILE listening to the bells of York Minster on Easter Sunday [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

'TO VARNISH NONSENSE WITH THE CHARMS OF SOUND.'

MY aged father, whom God preserve [illegible] will be ninety come Michaelmas. He takes a very active interest in dance-music and was [illegible] perturbed when [illegible] [illegible] [illegible] but was unable to obtain the required rhythm and exercise for his limbs.

[illegible] knowledge of wireless is uncanny [illegible] difficulty in differentiating [illegible] [illegible]

* * * *

'THE BROADCASTING OF POETRY.'

[illegible] extremely difficult [illegible] [illegible] certainly [illegible] [illegible] again the difficulty they experienced in [illegible] [illegible]

* * * *

HIGH PRAISE.

WHAT a wonderful answer to, and refutation of, the stupid [illegible] [illegible] with Mr. Percy Pitt [illegible] [illegible] what one has learned to expect from you, [illegible] characterized by irreproachable taste.—*J. [illegible] 48, Wingrove Road, Newcastle-upon-Tyne.*

THIS HOMEWORK BUSINESS.

I DISAGREE most emphatically with your two correspondents [illegible] unaccompanied by jazz [illegible] able to understand the [illegible] might I venture a hearty 'Hear, Hear' [illegible] [illegible] Square, N.W.1.—*A Professor* [illegible]

* * * *

THE RISING GENERATION.

[illegible] entirely different tastes to mine, and entirely different [illegible] each other. I think we can only congratulate the B.B.C. [illegible] the wonderful way in which they accomplish the [illegible] task of providing for all tastes. When [illegible] the programme you don't like [illegible] hundreds who will enjoy it, [illegible] to *The Radio Times* to say [illegible] listeners, be broadminded [illegible] [illegible] [illegible]

* * * *

'THE LOST CHORD.'

[illegible] HAVE read with much amusement the letters by 'Fifth [illegible],' and feel that I heartily agree with the [illegible] homework. [illegible] [illegible] not [illegible] my work, or my people would stop [illegible]

A word now about the lunch-hour broadcasts. The orchestras in the hotels that broadcast are very good, but their stock of [illegible] [illegible] nerves to have 'The Lost Chord' or 'In a Monastery Garden' every dinner [illegible] A friend remarked 'It is time that they found that Chord, and built some houses on the Monastery Garden.'—[illegible]

* * * *

'GAY SPARKS.'

I MUST write and say how much we appreciated your [illegible] of De Courville's 'Gay Sparks,' last night. [illegible] was certainly the best in that line we have [illegible] [illegible] Gay Sparks. Although the hour was [illegible] kept my wife wide awake, which a late [illegible] [illegible] —*W. F.* [illegible] *Lichfield.*

THE FLYING DUTCHMAN.

(*Continued from page 120*).

in close embrace, the forms of Senta and the Flying Dutchman—rising into heaven.

Such is the legend of *The Flying Dutchman* as Wagner tells it. He first read the legend during his life at Riga (1837–9). Then, in poverty and failure, he sailed for London and Paris. 'For a whole month I suffered at sea,' he says. 'We were driven close to the Norwegian coast, and the vision of the Flying Dutchman rose before me. From my own mental state, tossed as I was about the seas, it took on a psychic power. The waves, the storm, the cries of the sailors and the rocky coast—all gave to the story I had read a definite shape and colour.'

It was in 1841 that the opera was written. It is, then, one of Wagner's early works, written when he was twenty-eight, and coming just after *Rienzi* and before *Tannhauser* and *Lohengrin*. It is necessarily, from its date, rather opera of the old kind, a collection of separate airs and choruses, than 'music-drama' of the new, woven into a continuous web. It represents Wagner's period of youthful experiment rather than his period of mature achievement, yet it offers hint after hint that the old period is ending and the new one about to open. Compared with *The Ring* or *The Mastersingers*, or *Tristan* or *Parsifal*, it ranks low in the eyes of connoisseurs, but that is only relative judgment. Forget that Wagner ever wrote those greater works and how welcome is an opportunity of renewing acquaintance with this lesser one!

The wind whistles free in its overture, a piece of real nature-music, with, running through it, the theme of the curse (the opening tune) and that of Senta's self-sacrifice—the flowing, gentler tune that follows soon after. The Helmsman's song in the first act; the Spinning Chorus, and Senta's ballad in the second; the Norwegian Sailors' Chorus in the third—these are some examples of the haunting *tunes* that pervade the score and haunt the memory of every listener the day after a performance.

The Flying Dutchman was first heard, at Dresden, in 1843. It did not reach London until 1870! And then it was given (at Drury Lane) in Italian, as *L'Olandese Dannato.* Santley was the first British Dutchman, and the second, too—when the Carl Rosa Company took it up, six years later. London never heard the work in its original language until 1897—at Covent Garden, more than half-a-century after its first performance. About the same time *The Flying Dutchman* first touched an American port.

Wagner was a composer who knew how to wait. PERCY A. SCHOLES.

Notes from Southern Stations.

FROM BIRMINGHAM'S CENTRAL HALL.

Sir Josiah Stamp to Address Religious Service Organ Recital at Pontypridd Life in Tropic Seas A Tip for Welsh Concert Enthusiasts Operatic Request Night from Cardiff

THE evening Service from Bond Street, April 28, will be relayed from the Central Hall, Birmingham, and is being organized by the Industrial Christian Fellowship. The address will be given by Sir Josiah Stamp, who is, of course, Chairman of the London, Midland and Scottish Railway, and a Director of the Bank of England. He is a great authority on political science and economics.

* * * *

THE first of a series of Organ Recitals from the Parish Church, Pontypridd, will be broadcast from Cardiff on Thursday, May 2, at 4.0 p.m. The organist is Mr Edgar H. Davies.

* * * *

PUBLIC interest was aroused by an exposition consisting of scientists, members of the Marine Biological Association, which left England in the spring of 1928 for the Great Barrier Reef of Australia. Mr. F. S. Russell of the Marine Biological Laboratory, Plymouth, who was second in command of the expedition, has recently returned to his station, and is giving a series of talks from the Cardiff station on the subject of Life in Tropic Seas. His first talk is to be given at 7.0 p.m., on Tuesday, April 30, concerns 'The Great Barrier Reef of Australia.'

* * * *

A PROGRAMME entitled 'May Day Revels' has been arranged for the Children's Hour from Plymouth on Wednesday, May 1, the artist being George Mannering (baritone), who will be heard in songs and stories.

'FASHION PLATES' is the title of a programme which includes musical items and dramatic sketches, to be given from Cardiff on Wednesday, May 1, at 7.45 p.m. The dramatic sketches include *The Greek Vase*, a duologue, and *Medea Goes Shopping*, by Maurice Baring, and 'Cleopatra's Barge' from *Antony and Cleopatra*. The orchestral music will be light and topical, and will include [illegible]

* * * *

EASTER MONDAY is one of the National Museum of Wales's record attendances. Last year, [illegible] 7,000 visitors. This year there were 11,448 and an undoubted attraction was the afternoon concert given by the National Orchestra. It seemed at one period that the audience would prevent the Orchestra from arriving in time, and the assistants who brought the instruments had to force a way through the crowd. Many of the visitors had heard of the fame of the Orchestra, and they had come long distances to see it perform. One of the officials in the Central Hall said: 'The most popular exhibit in the Welsh Bygones Gallery [illegible] is the old Welsh kitchen.' In this gallery there are fine examples of furniture and fittings of old Welsh houses and cottages, and those who were able to enjoy the music from that corner of the large building had more interesting surroundings than are usually to be found in concert halls. On Sunday, April 28, the National Orchestra of Wales is to give a concert in the Park Hall, Cardiff, when the vocalist will be Leonard Gowings (tenor). Cardiff listeners will hear that part of the programme which falls between 9.10 and 10 p.m.

THOSE who love animals (and who doesn't?) will look forward to 'Animal Stories from Real Life' which Mr. R. H. Spurrier, Chairman of the National Council of the Animals Welfare Committee, will tell from the Bournemouth Studio at 7.0 p.m. on Tuesday, April 30.

* * * *

THE cobble-stoned market places of the south still have an air of romance about them. People from all over the countryside flock to them on market days, just as they have done for hundreds of years. In the talk which Miss Marjorie Simmons is broadcasting from Bournemouth on Thursday, May 2, she will tell of the strange folk who have bought and sold in them and of some of the strange happenings which have taken place down the ages in these old squares.

* * * *

THE Concert on Saturday, May 4, at the City Hall, Cardiff, will be an Orchestral Request one. Many items will be given from *Il Trovatore*, when the Lyrian Singers will be the chorus and Dorothy Bennett (soprano) and William Michael (baritone) will sing solos and duets. The first part of this concert will be broadcast from Cardiff between 7.45 and 9.0 p.m. The Symphony Concert on Thursday, May 2, at the City Hall, Cardiff, will not be broadcast. Holst's *Concerto for Flute, Oboe and Strings* will be included in the programme, and Horace Stevens (baritone) will be the vocalist.

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