

PROGRAMMES FOR APRIL 28—MAY 4

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 29. No. 291.

[Registered at the
G.P.O. as a Newspaper.]

APRIL 26, 1929

Every Friday. TWO PENCE.

CONTENTS

of this issue:

'Eloquence and the Power of Words'
By FRANK KENDON

'Microphone and Me'
By ALBERT DE COURVILLE

'Sir George Henschel'
By HERMAN KLEIN

'Pleasures of Bird Watching'
By H. J. MASSINGHAM

'Music for the Radio Play'
By EDWIN EVANS

'The Small-Coals Musician'
By C. HENRY WARREN

'Both Sides of the Microphone'
By 'THE BROADCASTER'

AMONG THE PROGRAMMES

April 28—May 4

Sunday:

A PROGRAMME OF ORATORIO

Monday:

A COVENT GARDEN RELAY

Tuesday:

MORE 'GAY SPARKS'

Wednesday:

'THE MAY QUEEN'

Thursday:

THE PEOPLE'S PALACE

Friday:

SIR GEORGE HENSCHER

Saturday:

A 'STAR' VAUDEVILLE BILL

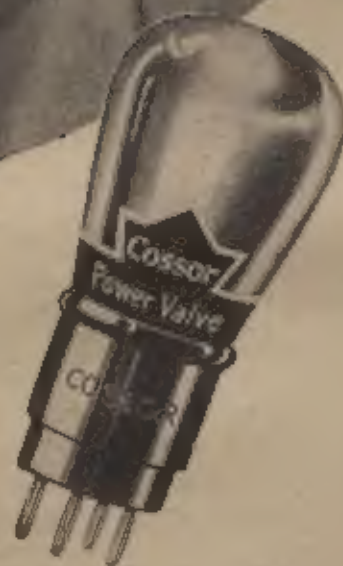
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THE RADIO TIMES

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APRIL 26, 1929

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ELOQUENCE AND THE POWER OF WORDS.

IN his recently published ode, 'The Idols,' * Mr. Laurence Binyon has withdrawn from his main theme in the middle of the poem to write what a poet feels about words. That is his preparation for a protest against this newspaper age; but in his zeal he commits a strange fallacy: 'Ah, lovely living words,' he cries, 'what have we done to you?'

*How have we made you labour, thinned from beauty
and strength.*

*Dulled with our dullness, stunted to the apathy of
a verb.*

Outcast in streets, abandoned foundlings of the mind!

As though the words had an existence and soul apart, and a newspaper had no right to use them.

Words are our tools for all purposes; nevertheless, Mr. Binyon was speaking the tentative complaint of many people who, half blinded by long sight, see small value in contemporary literature and oratory, and a great deal of beauty in the books and printed speeches of earlier times. Addison's *Spectators* have a style which (not to slander an excellent contemporary) our current journals have not. Or in Parliament, they cry, 'Where are our Burkes and Sheridans?'

*Where are the songs of Spring? Ay, where are
they?*

Think not of them, thou hast thy music too.

Perhaps, in some not too distant age, the complainers will still be crying the same complaint, with names that are living men to us.

This is, however, an age when the art of words is not publicly and openly assessed and honoured. To that very modern fellow, the man in the street, there is something a little unpleasant about managing words for effect, though he does it himself every day in common speech. We know that we can be put about, lifted up, cast down, and driven to vote, or buy, or volunteer by a clever orator; and we are tender in our personal judgments, and a little ashamed to be so susceptible. Eloquence is not dead for all that. It is not so highly respected, not coolly appraised and remembered; but Democracy is old gospel, eloquence is as powerful as ever, and it still depends upon the cunning use of words. So that an orator, even the most raggedly moving Hyde Park crank, is necessarily an artist still. Speaking came before writing: eloquence is the mother of literature, and the standards of prose style are still founded upon good speaking.

To be truly eloquent upon any subject a man must be on fire; then, even the roughest words will carry some weight; but an oration chosen and arranged and delivered, all by the force of deep sincerity, will have a living

power which is, perhaps, the greatest power ever exercised by a man. To employ the art (for it can be acquired) without hot sincerity can never long succeed. It is impossible to be eloquent with the lips alone; this is, indeed, the magical fact about words, and it almost justifies Mr. Binyon's address to them as beings: they will not submit to the will alone, but somehow, if the heart is

*The recently concluded Readings from
the Old Testament will be followed
at 5.30 on Sunday afternoon by the
first of a new series entitled 'English
Eloquence.' These readings, which open
with Bishop Latimer's Sermon of the
Plough, will consist of chosen passages
from great oratory of the past.*

not on fire, the words are frigid, and the hearer is not persuaded.

It is this very matter of the heart, too, that limits the subjects of eloquence. They must be subjects about which men feel intensely, there must be altruism in them. In a broad way it is true (for instance) to say that there is no such thing as eloquent fiction; 'Sartor Resartus' is eloquent, Tolstoy's 'Confession' is eloquent, all of Ruskin is eloquent, because these giants were possessed with a faith, and so strongly possessed that they made it their life's business to persuade the world into the same faith—to influence, in fact, the action of the world. So it is with all the great English orators from whose fiery words the B.B.C. intend to submit extracts, following up the series of broadcasts from the Bible and the poets. If you look down the list of names you will find that each man was seized and driven by a grand purpose, and that all (with the exception of Dr. Johnson) were either religious or political leaders. Knox was the Reformer of Scotland; he hated what seemed to him idolatry with a perfect hatred, and a perfect hatred is a grand thing, it is only the obverse of a perfect love: sincerity includes both. All such men have the high-seriousness and the fervour of martyrs. Opposition is the very call of God to them; then they put forth their best, so that even their opponents have to admit in them a dignity and grandeur which are high tribute to the spirit of humanity. If you will see what faith can do to make a man heroic, look on at the last days of Latimer. Here was a man who, when he was young and preaching a University sermon, could alter his discourse at the unexpected entry of a bishop, to make it apt and stinging to the laziness which he hated all his life long,

especially in priests. He was forbidden to preach by one authority, and commanded to preach throughout England by another; he was alternately in royal favour and in prison or disgrace. In old age, his servant writes of him as a sore bruised man, over sixty-seven, most assiduous in preaching, generally delivering two sermons each Sunday, and rising every morning, winter and summer, to be at his books by two o'clock. At the accession of Queen Mary he knew he must be called to suffer; then he was at his best, welcoming the summoner. The picture of him, taken from prison, so ill that he dared not drink for fear of vomiting, emaciated with confinement, illness and age, sitting at Oxford to dispute his differences of faith, is pathetic but, in spite of the grotesqueness of age, heroic. The issue was certain. He knew where he stood. Yet he could make a kind of holy joke to Ridley as they went out to death by burning—something about lighting a candle, which all the world remembers.

So it was with Newman, who lost first his ease of heart and then all his friends, for the sake of the great faith that had smouldered and burned within him. But his task was the harder and the less obviously heroic, because his enemy was unseen; and so it was with Lincoln, who, tender-hearted as a woman, they say, yet had to open and conduct a war against his own countrymen, and to justify his acts to himself and the world in the light of a great faith in freedom; and so it was with Woodrow Wilson. It does not matter whether we happen to differ from these men or agree with them. Faith, like love, is a great inspirer: enshrined alive in their words their spirit burns. A larger audience now than ever they had before will hear their words. These words may safely be submitted to critical literary judgment, and well admired and enjoyed; but I think, as there is the spirit of action and reform in every man, these eloquent great men will light candles still, by God's grace, or at least move every hearer to humble pride in the humanity which he shares with them.

I began with Mr. Binyon's great ode: here are his words in honour of words:—

*But words, ah, words—who can tell what they are
made of.*

*Or how inscrutably shaped to colour and bloom!
Sharp colours they breathe, and bitter and sweet and
strong.*

*Born from exultation, endurance and desire,
Flying from mind to mind to lead a thought again,
Spring, and in endless birth their wisdom power
prolong.**

Words, indeed, are eloquence; but the honour goes to the men whose magnanimity gave them power.

FRANK KENDON.

* 'The Idols,' by Laurence Binyon (Macmillan).



'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Epstein's 'Rima' and London Birds.

K NOWING fellows will tell you that since 'Rima' was erected in Hyde Park, the birds have abandoned their sanctuary. This is intended to prove that birds, like mankind, 'don't know much about Art—but do know what they like.' Being naturally curious, I investigated the situation, and lo! as I approached the Epstein bas-relief, there were two sparrows sitting on top of it. The London bird is a bold buccaneer—no more afraid of Epstein than he is of cats. Next week (Tuesday, May 7), Mr. H. J. Massingham will continue his series, 'Adventures among Birds,' with a talk on 'London Birds,' which should be enthralling, for Mr. Massingham must have noticed much which the average Londoner, who is not an observant person, misses. My closest acquaintances in tree-top society are the starlings who nest in the Savoy Churchyard. On evenings when they are in conference, the din is deafening to earnest broadcasters at Savoy Hill. If I remember rightly, these talkative creatures once broadcast during the Children's Hour. There is a mystery about the starlings. Every autumn they 'hoist' as though preparing to migrate—and yet they never go.

A Saying of the Week.

MY own view and that of many other people connected with the game is that, so long as there is one wounded soldier who served his country and is unable to go to a football match, facilities for broadcasting a game should never be refused.—An official of the Scottish Football Association.

Our Musical Lives.

AT 8.15 p.m. on Monday, May 6, Mr. Harry Plunket Greene, the famous singer and teacher of singing, is to give, from London, etc., a talk, entitled 'Are we a musical nation?' After turning this question over in my mind, I have come to the conclusion that we must be extraordinarily musical. On Saturday morning last the following programme was performed outside my house:—

1. 'Parade Boom-de-ay'
By a man with a barrel-organ and two accomplices who beat their knees and elbows with table-spoons.
2. (a) 'Oh Man River'
(b) Roll away, clouds



'Felled the man in the green hat.'

By an elderly man in a green plush hat with a voice like a concertina and a concertina like a cinema organ.

3. Oh for the wings of a Dove!
By a stout lady wearing a pair of football boots.

The sun was shining; everyone seemed to enjoy the concert, including a ginger cat, which rubbed itself against the football boots, and a woman at number 25, who leaned out of the window and felled the man in the green hat by dropping a shillingworth of coppers on his head from the first-floor front.

A Roman Catholic Service.

OF the crowds that daily pass along the Kensington High Street, how many notice the church of 'Our Lady of Victories,' that stands back some distance from the pavement? Yet it is a large and handsome church (until the opening of Westminster Cathedral it was used as a pro-cathedral by the archbishops of Westminster) and of considerable interest historically, despite its comparatively short life. Cardinal Manning, attended by two acolytes with lighted candles, preached some of his most famous sermons from the pulpit in this church. A service is to be relayed (London) from 'Our Lady of Victories' on Sunday evening, May 5, the address being given by the Rev. John P. Arcadzen, D.D., D.Ph., M.A.

Boom in Pianos.

ONCE again the pessimists have been defeated. You will remember how, when broadcasting began, they claimed it was the end of music in the home. They were wrong. At the annual meeting of the English Piano Industry, recently, it was announced that production figures were the highest since 1913. Many classes, it was claimed, had, as a result of broadcasting, developed an interest in music, resulting in this increased demand for pianos. . . . The piano as an ornament (what do the tone and touch matter, if the wood clashes with the drawing-room suite?) is, apparently, doomed. A healthy state of affairs.

The Drama—and the Dramatists.

FOLLOWING last week's broadcast debate on radio drama comes news of lectures which various writers are giving on this subject—most notably those which Compton Mackenzie is shortly to give in Scotland, where he will include a survey of radio drama in a larger discussion of 'The Drama Today.' The interest in this new medium for the dramatist, which brings him into touch with such vast audiences, is undoubted; it is to be hoped that still more writers will take advantage of the microphone. Adaptations of famous books are all very well—but we are waiting now for the first important play written specially for broadcasting. *Spencer's Cope* was a step in the right direction.

Tuneful Italians.

THE 'Foundations of Music' for the week commencing May 6 will consist of early Italian 'cello music, played by Juliette Alvin. At the close of the seventeenth century a group of Italian composers practically monopolized the music of Europe; and among them were one or two whose names are still familiar, and, indeed, of growing interest today—Vivaldi, whose violin sonatas have a particularly strong appeal for us, was fairly typical of his group and time. He was 'concert-master' at the Ospedale della Pietà, a kind of Foundling Hospital in Venice, whose choir and orchestra consisted solely of girls—perhaps the first feminine orchestra. He was a virtuosic player, as was the fashion then. In happy contrast was the shy Corelli, a more sensitive musician, but less a virtuoso, less reliable, even, than Vivaldi. In fact, a mistake made by him when, playing in Naples as solo violinist under Scarlatti, he commenced in the wrong key, so disturbed him that it permanently undermined his health. Other composers of this essentially melodious group, to be represented during the week, are Marcello, Sammartini, Paganini, and Boccherini.

It's so Tiring . . .

MISS SPIELMAN, who is to talk at 10.45 a.m. on Monday, May 6, on 'The Problem of Domestic Fatigue,' has recently completed a tour of America, in the course of which she has made a close study of domestic conditions. It must be extremely fatiguing to look after a house.



'Domestic fatigue.'

A young married friend of mine tells me that after telephoning to the butcher for a bunch of venison she feels 'fagged to the wide,' and has scarcely the energy to go on to a bridge party.

The Court of Esterhaz.

IN a fantastic, and rather grim, gesture, Prince Nicolaus of Esterhaz built himself a palace in the middle of a marshy, almost inaccessible, plain. There, after the manner of such autocrats of his time, he surrounded himself with temples and grilles, hermitages and groves, maintained an amazing retinue, and kept his own choir and orchestra. He had the good fortune (happily not unrecognized by him) to have Haydn for his Kapellmeister. It must have been a trying time for the Esterhaz retainers to be shut in this gigantic palace awaiting their master's pleasure before they set out to return home to their wives and families. Indeed, Haydn once had the temerity to perpetrate a joke on the Prince by way of a kindly hint: he wrote a 'Farewell' Symphony, during the playing of which the orchestra departed member by member, leaving only the conductor behind. But Esterhaz so enjoyed life in the Versailles-like magnificence he had built around himself that, rather than quit the little court where he reigned supreme and return to the city, he stayed on from earliest spring till latest autumn. But this exile was not without its benefit for Haydn: 'I was cut off from the world,' he wrote; 'there was no one to confuse and torment me, and I was forced to become original.' Most of his best music was composed during this period. The Symphony Concert that is to be broadcast from Birmingham on Sunday evening, May 5, includes Haydn's *D Major Concerto No. 1* (with Arnold Trowell as soloist) and his *Military Symphony in G*.

Gramophone Records.

AMONG the gramophone records broadcast by Mr. Christopher Stens during the luncheon hour on Thursday, April 18, were Turina's *La Procession del Rocío*, Col. 9700; the Entr'acte from Act IV of Bizet's *Carmen*, H.M.V. B531; Allegro from Mozart's *Eine Kleine Nachtmusik*, the Venetian Players, Regal G0280; Monti's *Guendast*, Yvonne Curtis (violin), Col. 5290. There is a Tavern in the Town and John Peel, Stuart Robertson and chorus, H.M.V. B2992; O dem Golden Slipper, Lions Quartette of Seattle, Col. 5292; Limehouse Blues, Red Nichols and his Five Pennies, Brunswick 20073; Glad Rag Doll, Maricao Elwin, Zono. 6294; and four records from *Wake up and Dream*, Parlo. R2223, H.M.V. B3622, Dominion A91 and Col. 5331.

With Illustrations by Arthur Watts

BOTH SIDES OF
THE MICROPHONE

At School in Uganda.

IN the Toro province of Uganda, within a few miles of the Equator, there is a school for African boys that is being run on lines that embody the best traditions of English public schools. The founder of the school is Commander E. W. E. Callwell, O.B.E., R.N. (Ret.), who, after seeing a good deal of adventurous service in the British Navy, took up farming in East Africa. Ill-health, however, drove him into a mission hospital; and, whilst he was there, he became fired with the possibilities of education for African youth. On his recovery he therefore became associated, under the Church Missionary Society, with their great Uganda school at Budo. Later he obtained permission to rebuild the failing school in the Toro province that is now the scene of his activities. He has filled his school with such enthusiasm in sport that in a recent Soccer match against the local Europeans the score was: School, eleven; Europeans, nil. Commander Callwell is giving a Missionary talk from London on Sunday evening, May 5.

A New Musical Comedy.

IT is a matter of regret that we hear so few musical comedies broadcast. The repertoire, though, is limited, for it is not possible to obtain the broadcasting rights of many musical pieces. However, at 7.30 on Saturday evening, May 11, *The Island Princess*, an entirely new show by Guy K. Austin and Herbert W. David, will be broadcast from London. The scenes are 'The Aero County Club,' 'Paradise Island in the Pacific Ocean,' and 'The Hall of Canning Towers'—and there is not so much as an inch of Balkan territory involved.

Dogsbody to the Rescue.

DEAR SIR,
If I were in charge of the B.B.C I should not be daunted by the embargo placed upon the Cup Final Commentary. Hiring a balloon, I should drift over the Wembley Stadium and watch the game through a high-powered telescope; my commentary would then be broadcast to Savoy Hill via a transmitter in the basket.

Yours faithfully,

Geo. Dogsbody.

We were tickled by this suggestion, and hunted high and low for an agency which hired balloons.



'Sponging away the remarks.'

In the course of our search we ran across a man who manufactured pollen for artificial flowers, and another whose business it was to sponge away the remarks pencilled by visitors on the statues at the Crystal Palace, but none who plied with balloons for hire. So we wired Dogsbody, who replied:—

'My uncle at Bath has balloons. He might undertake broadcast if his asthma better. Suggest five hundred guineas fee.'

It may seem unfair, but somehow we felt disinclined to trust the commentary to any relation of Dogsbody.

Vaudeville.

THERE are to be two main vaudeville broadcasts next week, one of which, on Thursday, May 9, includes a relay from the Alhambra. In the Thursday bill we shall hear Harry Hemsley (whose family, I am glad to say, shows no trace of the painful process of growing up), Troy Sisters and Helen, Hayman and Franklin and Mario di Pietro. A second bill on Saturday, May 11, will include Norman Long, Ronald Frankau, Jack Morrisot, Mabel Marks, and the Fear Arts, a banjo quartet. It is rumoured that we may shortly hear some very interesting new experiments in vaudeville.

Broadcasting in the Theatre.

SOME time since I wrote of the use by dramatists of broadcasting and the loud-speaker as part of the mechanism of their plays. Two more instances have recently come to light. When Ernst Toller's play, *Hoppla*, was given at the Gate Theatre, broadcast news-reports picked up from various stations were used to suggest the state of unrest in Europe which the author wished to convey. In a new play by Erwin Piscator, *The Rhine*, produced at the Koniggratztheater, in Berlin, the noises of a battle which formed the background of the play were conveyed to the audience via loud-speakers. The actors and the various 'sound effects' were sequestered with a microphone in a room apart. The dramatist was thus able to convey a big effect which, if it had been given from the wings, would have seriously interfered with the action of the piece. Leslie Henson pays broadcasting a gracefully humorous compliment in his musical play, *Funny Face*. Finding no one on the stage to receive him, he whistles away the time by switching on a wireless set. The announcer is reading an item of news: a rich man has died, leaving £700,000. 'How much?' Henson exclaims, incredulously, and the announcer repeats the figure. I never heard such laughter as greeted this.

York Minster Service.

A MILITARY Service will be relayed nationally from York Minster, on Sunday morning, May 5. A finer setting can hardly be imagined for the pomp and circumstance of such a ceremony than York, where the sculptured towers rise islanded in green. A May morning can make banners and tunics strikingly bright anywhere; doubly so in such a setting as York. Anyone who has once seen this annual ceremony at the Minster will have no difficulty, at the sound of the massed bands, in calling up the vivid scene; and those who have not will, in their own way, appreciate the service no less. Music will be played by the 6th Linskillith Dragoon Guards, the 1st Northumberland Fusiliers, and the 1st Green Howards. The Archbishop of York will give the address.

Delius' Chamber Music.

AT a forthcoming Delius Chamber Music Concert (London, May 8, 9.35) both Sonatas for Violin and Piano are being played and the Sonata for Cello and Piano. The artists in these pieces will be Albert Sammons, Beatrice Harrison, and Howard Jones. In addition, Howard Jones is playing the *Dance for Harpsichord* (dedicated to Mrs. Woodhouse) and *Five Piano Pieces*. The singer will be Elaine Suddaby, who is singing *Four Elizabethan Songs*.

A Lost Art.

WE all have one secret ambition, whether it be to swim the Channel or make a fortune by having our latest novel banned. Mine is to be able to fold a table-napkin into the shape of a water-lily, as I saw a talented waiter do at Richmond the summer before the War. Often I have



'A blossom of snowy white.'

attempted this feat, but always to the detriment of the table-napkin. It was really magical to watch that waiter: how he twisted the linen into a blossom of snowy white—a beautiful memory. I have great hopes that Mrs. E. M. Stevenson, when she talks on May 6 about 'The Folding and Ironing of Table Linen,' will reveal this secret to me. I never met anyone who knew the trick, which I fear is as irretrievably lost as the Mystical Books of Elephants.

A Swedish Dramatist.

SWEDISH drama is to be represented in the Great Plays Series by Strindberg's comedy. *There are Crimes and Crimes*, which will be broadcast from 5GB on Tuesday, May 14, and from other stations on Thursday, the 16th. The dictionary defines a 'comedy' as 'a stage play of light, amusing, and often satirical, character, chiefly representing everyday life, etc., with a happy ending.' The English theatre-goer thinks of a 'comedy' as being mainly amusing, though to Continental audiences the term is more inclusive, implying the 'play of everyday life' as opposed to drama on the tragic and heroic scale. Listeners may find it strange that Strindberg attached the label 'comedy' to the rather grim story of Maurice and Henriette which has, however, a happy ending to redeem it in their eyes. August Strindberg is one of the strangest figures in the literature of any nation. Before settling down as a writer, he had been medical student, actor, journalist, and telegraph clerk. Though there is traceable in many of his plays an intense, sometimes maniac, hatred of women, he was three times married. A neglected childhood and an early life of poverty strained his sensitive and neurotic temperament to the point of breakdown, and for five years of his life he was definitely a madman, dabbling in astrology, alchemy, and Black Magic, the victim of hallucinations. *There are Crimes and Crimes* belongs to the period following this upheaval, when he was calmer in mind—one can say no more, for, to the day of his death, early in 1912, he was the prey of his own temperament. When Mr. Robert Lorraine's successful production of *The Father* reintroduced Strindberg to the British public, it was to label him 'realist' and 'misogynist'; in *There are Crimes and Crimes*, he is specifically neither. The play is written on a moral plane; it preaches the power of evil thoughts (Maurice's crime was that of wishing his daughter dead) and the doctrine of repentance.

'The Broadcasts'

The Midlands Calling!

ECHOES OF THE WAR.

Artist who was Saved from the 'Lusitania'—And a Piano which Travelled as Mess Equipment—Two Plays from the Stories of W. W. Jacobs—A Sea Programme—Another Chevalier Recital.

The Yarns of W. W. Jacobs.

WHAT Englishman does not know the yarns—that is the only word—of W. W. Jacobs, and his delightful dock-side and sea-going characters? On Saturday, May 11, 5GB is broadcasting from Birmingham two plays based on his stories. Somehow one always associates humour with W. W. Jacobs, but the first play is distinctly a drama—*The Ghost of Jerry Handler*. It recounts the incidents which took place in the commercial room of a small country town hotel one winter's night. The second, *The Boatman's Mute*, is a delightful comedy and shows W. W. Jacobs in his happiest vein. The efforts of George Bonn, an ex-boxer, to gain the heart and hand of Mrs. Waters, the landlady of *The Beehive*, are extremely diverting.

A Symphony Concert.

SUNDAY, May 5, sees the weekly Symphony Concert from the Birmingham Studio Symphony Orchestra, conducted by Mr. Joseph Lewis. It might almost be termed a Haydn programme, as that composer is represented by his 'cello Concerto No. 1 in D Major, and his *Symphony No. 100 in G (The Military)*. Two Beethoven items are also included—the *Prometheus* overture, and the *Finale* from the same Ballet Suite. The artists are Arnold Trowell (violin) and Dennis Noble (baritone). The latter, like so many other singers of serious music, has graduated to their ranks via cathedral choirs and light opera.

Our Military Band.

THE Birmingham Military Band broadens again, under the direction of Mr. W. A. Clarke, on Wednesday, May 8. The soloists are Winifred Payne (contralto) and Cissie Woodward (pianoforte). The latter is a Birmingham artist, who has broadcast not only from all the B.B.C. stations but from Oslo, Bergen, Stockholm, Copenhagen, Paris (Eiffel Tower), Bern, and Basle.

Tropical Pianos.

THE City of Birmingham Police Band opens 5GB's programmes on Sunday afternoon, May 5, the artists being Ethel Barker (contralto) and Elsie Hall (pianoforte). The latter tells me that in the course of her travels her experience of pianos has not been of the happiest. This chiefly refers to tropical countries, where the notes would stick down and not come up, and vice versa; and on one occasion she had to pull the hammer off the strings as she was playing—it was an upright piano—all of which added to the gaiety of the audience but not of herself. I know these hot-climate pianos. During the War, when in Egypt, we 'toured' a piano with our other mess equipment. It suffered every indignity possible, even travelling by Suez Canal barge, and Egyptian State Railway coal truck, yet it still played, perhaps in a somewhat suffocated manner. After each move it was a case of dismantling, emptying out the sand, and tuning up again by means of a railway door key, the latter task being undertaken by Capt. F. H. Nicholas, since the War a member of the Essex County Cricket team.

Orchestral Music.

AN interesting hour's programme helps to form the evening bill on Monday, May 6. The orchestral items include Handel's *Firework Music* and Professor Granville Bantock's *Variations on the Theme H.F.H.*, otherwise known as the *Helena Variations*. This attractive little work deserves to be even better known than it is at present. A personal interest is attached in that the letters H.F.H. are the initials of his wife. The soloist is Parry Jones (tenor), whose operatic work is well known in America in addition to this country. Parry Jones, who in his younger days was well-known in South Wales Rugby and cricket circles, was a passenger in the ill-fated *Lusitania* on her last voyage, and was in the water for six and a half hours before being picked up by a trawler.

Youthful Violinists.

THIS week Ebe Novarini, the eighteen-year-old Italian violinist, appears in 5GB's programmes from Birmingham, while on Tuesday next, May 7, Winifred Flavell, of Wolverhampton, plays violin solos in the afternoon orchestral programme. Although only fourteen years of age, Winifred Flavell has had an astonishing series of successes in musical festivals all over the country. At the early age of nine she passed the higher division examination of the Royal Academy and Royal College of Music, and at the Bournemouth Music Festival she was described by the adjudicator Mr. W. H. Reed (leader of the London Symphony Orchestra) as a real musician, her performance having been absolutely faultless. She has taken in all twenty-one first prizes, including the British Federation of Music Industries Challenge Cup.

A Famous Colliery Band.

THE last relay from the National Trades and Industrial Exhibition at the Bingley Hall, Birmingham, takes place on Monday, May 6, when listeners will hear the Band of the Creswell Colliery Institute, conducted by David Aspinall, who is also well known as an adjudicator at a large number of contests and festivals, such as the Belle Vue and Crystal Palace competitions. Under his direction the Band has come into prominence, and during the last six years has carried off numerous trophies and prizes in all parts of the country. A special correspondent recently said: 'The Creswell Band today is always pleasing to hear, and undoubtedly easily one of the very finest concert bands. It can claim to have the most brilliant set of principal soloists in any one band in the country.'

Reminiscences of Chevalier.

A SHORT while ago Edgar Lane gave from the Birmingham studios a half-hour feature of the work of that

artist whom I described as 'London's own comedian'—Albert Chevalier. Although a Cockney by birth, Chevalier was extremely versatile, and his rustic and other studies were just as successful with his public as *Knocked 'Em in the Old Kent Road* and other ditties of the Metropolis. This last recital was so popular—the letters of appreciation included a very charming one from the sister of the great artist—that it has been arranged for Mr. Lane to give a further similar feature of songs from Chevalier's repertoire on Tuesday, May 7.

High Power Short Waves.

THE Studio Service on Sunday, May 5, will be conducted by Canon E. L. Cochrane, of Yardley Old Church, Birmingham.

Charles Hill (tenor) and Dorothy Hadley and Oliver Clutterbuck (soprano and baritone) sing in the relays from Lozella Picture House on Monday and Wednesday, May 6 and 9, respectively.

An attractive vaudeville bill on Monday, May 6, includes Angela Maude (in character songs), Ronald Frankau (entertainer), The Gay Pair (light songs and duets), and Victor Sheath (banjo).

'MERCIAN.'



A NEW STUDIO AT BIRMINGHAM.

This photograph shows the No. 2 Studio recently opened at Birmingham, which embodies all the latest experience in studio design. The window of the silence cabinet can be seen behind the microphone, and it will be noticed that the walls are covered with felt instead of the drapery formerly in use.

'Music of the Sea.'

FOR those who love the sea in all its moods 5GB has arranged to broadcast from Birmingham on Tuesday, May 7, a programme with the above title. It will open with Sir Alexander Mackenzie's *Brannan's Overture*, written for the celebration by the Royal Academy of Music of its seventieth birthday. It happened that the President was then the Duke of Saxe-Coburg and Gotha, the 'Sailor Prince,' so it was a happy idea of Mackenzie to build the overture on a hornpipe and to bring in *Rule, Britannia*. Robert Chignell (baritone) is the singer in this programme, and he will be heard with the Chorus in Thomas Wood's *The Master Mariner*, five ballads, two of which are by John Musfield. Another attractive item is the late Sir Herbert Brewer's *Sir Patrick Spens*, the old ballad which tells how Sir Patrick Spens, 'the best sailor that ever sailed the sea,' was ordered to 'Norway' to bring home the king's daughter, and of the tragedy which befell the ship and its crew. The programme concludes with Alice Rowley's nautical fantasy, *By the Deep Mine*.

EDWIN EVANS discusses MUSIC FOR THE RADIO PLAY

The cinema film and the radio play have both provided new opportunities for the composer of 'incidental music.' Mr. Evans shows the difference between the type of accompaniment demanded by each.



By sketching of R. P. Dunsford, L.R.S.

THE THEATRE ORCHESTRA OF THE 18TH CENTURY— which played accompaniments to the masques of Lawes and Diddin, the plays of Goldsmith and Sheridan. The picture above is from a cartoon by Hogarth of the first performance of *The Beggar's Opera* in Lincoln's Inn Fields.

IN Grove's 'Dictionary of Music and Musicians,' the subject of the accompaniment of the drama and of dramatic declamation is considered to be sufficiently covered by two short articles on incidental music and on melodrama (accompanied declamation). At the time when the present edition was planned the accompaniment of the screen-play had not seemed to its editors to have reached a stage worthy of consideration and the radio-play had not yet come into existence. The rise of these two dramatic forms, each destined in course of time to attain the recognition now reserved for opera and ballet, has the effect of so broadening the basis of discussion that the whole subject is ripe for a more serious investigation.

At a first glance one might imagine that there was little difference in principle between the music which accompanies the unfolding of a dramatic story on the screen, and that which assists the radio listener's imagination to apprehend the incidents which reach him in the form of spoken drama. But a little reflection will show that this can only apply, in either case, to music having but a loose connection with the drama, such as overtures, interludes, and music which is purely illustrative. This includes the kind of descriptive music which aids the illusion, for instance, of a rushing stream in the background, or similar scenic effects, or provides the distant sounds of dancing or revelry not actually within the scene. The moment the association becomes closer the differences begin to make themselves felt. So soon as synchronization becomes desirable the divergence is complete, for a very simple reason. All music is, so to speak, articulated on its stresses. These supply the skeleton to be clothed in tonal substance. Now the stresses of speech, whether prose or poetry, are one thing, those of action or gesture another. The rhythms originate differently and rarely coincide, even at the climaxes. Thus we have, on the one side, those forms in which speech carries the main burden of the story, gesture being mainly illustrative except at decisive points, and, on the other, forms in which the story is entirely visualized in action, without the aid of words.

There are, in fact, on either side of the dividing line, three definite stages in the association of music and drama, according to which is predominant in the partnership. Though we are concerned here with only one of them, it will make the subject clearer if we enumerate them. On the gesture side you have: (1) The classical ballet in which the numbers are danced in strictly musical forms, the music being therefore dominant; (2) The ballet d'action, and mime-plays like *L'Enfant Prodigue*, in which there is a more equal sharing of the common purpose, and (3) The screen play, in which the action dominates the music. To these three stages correspond on the other side: (1)

Lyrical opera in which the words are sung to strict musical forms; (2) Music-drama in which the words and the music collaborate to produce the dramatic effect, and (3) Melodrama, in which the drama is spoken to a subordinate musical accompaniment. These are the large-scale dramatic forms, but the smaller types follow the same patterns, giving the set lyrical song, the free type of modern declamatory song, and the accompanied recitation.

The incidental music to a radio-play obviously conforms to the third of these stages, that of accompanied melodrama, and—since monologue is far more feasible in an unseen play than on the stage—of accompanied declamation. One might be tempted to think that it required to be more intense in order to compensate for the invisibility of the action, but experience will probably tend the other way. The corporal presence of the actors is, in fact, rather inimical to psychological subtlety in the music. The composer may have been prompted by what he imagined as passing through the mind of the personage on the stage, but the actor, being more concerned with outward expression, will choose a more direct method. Hence I do not think that radio-dramatic music, as it develops, will lean towards alarms and exclamations. I think that, on the contrary, it will tend to become more subtly evocative. The word 'atmospheric' has an evil reputation when applied to music. It has too often been employed to describe music that was formless, not of set purpose, but because the composer could not produce a well-knit texture. But if we can imagine that word rehabilitated and used in its best sense, it may serve to describe a very desirable element in radio-play music. It will not need to be elaborate. The little piece for unaccompanied flute which Debussy wrote to be performed behind the scenes in a play by Gabriel Mourey was an ideal example. This is the little piece which came into the possession of the late Louis Fleury, and was often played by him. It does not appear to have been published. But it takes a master to produce an atmosphere in one short, melodic line.

Since the affinity of radio-play music is, not with cinema music, but with melodrama and accompanied recitation, these are the forms that should be explored in search of applicable precedents. Recitation music has a variegated past, in which memories of Corney Grain and Clifford Harrison mingle with classical examples such as Schumann's *Schön Heideck* (Op. 106), *Vom Haidenknaben*, and his setting of Shelley's *Figulus* (Op. 122). Another good example is Hiller's *Vom Fajen und der Königssochter*. Some time ago Sir Alexander Mackenzie composed accompaniments for a set of recitations, and the late Stanley Hawley

specialized in this genre, in which his delicate though not very resourceful, harmonic sense was a valuable asset. All these are with piano. Orchestral examples are rarer, but perhaps more immediately relevant. The best-known examples are Karl Stör's very elaborate symphonic accompaniment to Schiller's *Lied von der Glocke*, Grieg's *Bergliut*, Max Schilling's rather vehement *Hezenlied*, and Richard Strauss's *Ensch Arden*. All of these have certain qualities which correspond to those required in radio-play music.

There have always been musicians who objected in principle to this form of art on the grounds that the free rise and fall of the voice in declamation necessarily produced notes which were 'out of tune' with any musical accompaniment. This scarcely applies to the drama, where the protagonists stand out from all else so completely that a dissonance of their speech with the musical background matters as little as one between the hero's necktie and the sky-borders. But it does really count for something in the concert-room, where sensitive ears are liable to become conscious that the laws of euphony are occasionally defied. That is the underlying motive of modern attempts to notate plain speech. It explains, for instance, the voice-part of Schönberg's *Pierrot Lunaire*, which is more declamation than song.

Turning from dramatic declamation to staged drama, the best examples are to be found in those portions of incidental music which are performed while the spoken scene is in progress. Classical precedents are provided by such episodes as the grave-digging scene in *Fidelio*, the dream in *Egmont*, the incantation scene in *Der Freischütz*, and some of Mendelssohn's music to the *Midsummer Night's Dream*. Two of these productions are operas, in which a dramatic effect is achieved by reverting temporarily to spoken dialogue whilst the music continues. In more recent times Arthur Bliss wrote two very effective scenes for *The Tempest*, and, though my memory of it is less vivid, I believe part of the music which Cyril Scott did for Matheson Lang's *Othello* comes under this heading. Incidentally, mention of that production reminds me somewhat forcibly of one of the advantages that the radio-play can claim. The audience made it quite impossible to hear any of Scott's interludes. That, at any rate, would not happen on the wireless.

Spoken dramas accompanied throughout by music are rare. Most musicians will think at once of Schumann's *Münchfrat*, which was staged some time ago at Drury Lane. Though the music is not continuous, it would be a fairly representative

(Continued in columns 2 and 3 overleaf.)



—AND THE INCIDENTAL MUSIC OF OUR OWN DAY. A picture of that most ingenious of one-man orchestras—the modern cinema organ.

THE STORY OF OSCAR, ORPHEUS AND EURYDICE.

I SUPPOSE I am old fashioned, but I do believe in doing one thing at a time. Mathilda says she wouldn't mind so much if the time ever came—which strikes me as a remark in singularly bad taste. But then, Mathilda is my wife, and is apparently privileged to say things to me that no other woman would dream of saying. However, it is not about Mathilda that I wish to speak on this occasion.

I had just returned from the office and, as usual, I went up to my son's room to see if I could be of any assistance to him in his home-work. You may imagine my surprise when, on entering the room, I found the boy doing his home-work with the headphones glued to his ears!

'Oscar,' I said (he was a *Cha Chin Choo* baby), 'What does this mean?'

His only reply was to frown and to say 'Sh!' 'No, Oscar,' I repeated. 'It is not "sh," I regard this as a very serious matter.'

But the boy interrupted me with another 'Sh!' and a slightly deeper frown. Really, I thought, this is a bit too much. And I said so much.

Really, I said. 'This is a bit too much.'

But Oscar, it seems, did not hear me; or in any event he took no further notice of me, which I thought, to say the least of it, was impolite. However, what could I do? I did what I think any dignified man would have done in the circumstances. I simply walked out of the room.

Half an hour later I returned to the charge. I am a stickler if I am nothing else. This time I found Oscar still wearing the headphones, but with his home-work laid aside.

'Oscar,' I said. 'What is the meaning of this? Am I to understand that you have finished your home-work?'

remarking that as the music had now been turned on, he might as well take the headphones off, he suited the action to the word.

'Radio, dad!' he added. 'What's the trouble now?'

It was hardly a respectful greeting, but I let it pass.

'The trouble is,' I said, 'that I am paying high fees—I think I may say extortionately high fees—to enable you to attend the best school in the neighbourhood, and yet when I come to assist you in the home-work they have set you to do, what do I find?'

The boy appeared to think I was asking him a riddle.

'Give it up, dad!' he said.

'Impertinence will not help you, Oscar,' I said, in what I believe are called freezing tones. The boy, however, did not appear to become appreciably colder.

I continued.

'I find that, instead of doing your home-work, you are frittering away your time, yes literally frit—frill—I confess that I became momentarily confused with the words. But it was excusable, and there was certainly no need for Oscar to say:—'

'All right, dad, I know what you mean. Go on!'

'Wasting your time,' I continued, ignoring his interruption, 'with this so-called wireless.'

'Why "so-called," dad?' was Oscar's reply.

'Beh!' I said. 'I will not argue with you.'

'But, dad, I've done my home-work. I was doing it when you came in first time.'

'But I distinctly saw you,' I retorted, 'with the headphones glued—yes, literally glued—'

The boy interrupted again: 'Not literally, dad, but never mind.' I thought I'd listen in at the same time as doing my home-work, that's all.

I stood for a moment gazing at the boy, with incredulity written in my face, as the saying goes. At last I found my voice.

'Of what did your home-work consist?' I inquired.

'I'd got to write out the story of Orpheus and Eurydice,' replied Oscar.

'A most interesting story, too, though perhaps



a bit of a chestnut,' I rejoined. I felt I could say as much as that with perfect veracity, although the details of the story had momentarily escaped me. 'Please be good enough to show me how you have presented it.'

The Listener

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'WHY DO WE DIE?'

By Prof. CREWE

will appear in next Wednesday's issue.

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Oscar handed me his exercise book, and this is what I read:—

The Story of the Savoy Orpheus and Eurydice.

Once upon a time there was a musician called Orpheus, and he lived at the Savoy. And he played so beautifully that all the animals listened in to him every night. It didn't matter what sort of animal it was, whether it was a man-eating lion

or the gentlest of hens, they all listened in. (As a matter of fact, it was the hen who proposed that he should be relayed.) And his wife's name was Eurydice.

One day Eurydice was sitting in a glade listening to the 6.30 news bulletin, when a snake bit her in the foot, and she felt a slight depression as she moved eastwards over the north coast of Thessaly. In spite of everything the doctors could do for her she grew steadily worse and there was no prospect of improvement over the week-end. At last I regret to announce that she passed away peacefully in the latter part of the afternoon.

Orpheus, of course, was very much out of it at her death, and in spite of the decrease in the number of unemployed during the past week, he took no further interest in life. It was true that the Government's industrial transference scheme brought him some relief, but it was only a temporary measure, and was not calculated to solve his problem in its entirety. At last he made up his mind that he could stand it no longer. He took his harp and went in search of Eurydice in one of London's best-known night clubs. No previous indication had been given of his arrival, and the management of the club was taken completely unawares. Everywhere he went he played so sweetly that the names and addresses of forty-seven guests were taken without protest. At last, after many adventures, he entered the underworld, where his music was so much appreciated that even the flying squad, who were keeping a strict watch on several well-known resorts, let him slip through their hands. Finally he found Eurydice, and after making a short appeal for the Boys' and Church Lads' Brigade, he got permission to take her away with him, on condition—

I broke off. I could read no more.

'What is the meaning of this—this baldpate?' I asked, looking up at Oscar.

But the boy had put the headphones on again, and in answer to my question he only frowned and said 'Sh!'

'Really!' I said. 'Really! This is too much.'

I hesitated for a moment, but as Oscar did not reply, I walked straight out of the room. It was the only dignified thing to do. ALAN THOMAS.

MUSIC FOR THE RADIO PLAY.

(Continued from previous page)

example except that Byron's poem lacks those dramatic qualities which are the musician's best opportunity. Still there are scenes which should broadcast well. It will probably come as a surprise to many that there was one composer who specialised in this form of dramatic music. This was Zdenko Fibich, one of the founders of the modern Czech school. He not only produced a series of such melodramas—using the word in its original sense—but he actually composed a trilogy of them, *Hippodamia*, consisting of three plays, each occupying a full evening: *Pelops's Wooing*, *The Abandonment of Tantalus*, and *The Death of Hippodamia*. Mrs. Newmarch writes of this in 'Groves': 'Fibich's music which accompanies the text throughout is a continual orchestral commentary, never drowning the words, but clothing them in a flexible garment upon which the various leading motives, traced in a succession of clear designs, help to elucidate the ever-changing emotions of the protagonists.' These three dramas, which were produced at Prague in the early thirties, represent the extreme form of accompanied spoken drama. Certainly it is not likely that the radio-play will assume such dimensions.

In a lighter, and perhaps homelier, sphere there is the music of *Prusella*, which was broadcast some time ago. Its special relevance to this article consists in the fact that the spoken lines are mostly synchronised to the music. The latter is of very

slight character, but markedly rhythmical, which makes it difficult for the actors to keep strict time without becoming stilted. Hawley's recitations which, though synchronised, were rhythmically much more flexible, probably furnish a better precedent for the accompaniment of the spoken dialogue in a radio play.

The incidental music of a radio-play should thus consist of an overture and occasional illustrative interludes, such as were described in the opening part of this article as common to all drama in which music is employed; then, certain brief episodes of a subtly evocative or 'atmospheric' character, keying the listener to the mood of the scene, or of the personage about to assume the leading part in it, or possibly suggesting the conditions under which the scene is presumed to be enacted; and, finally, accompaniment of the spoken dialogue which may be continuous, or nearly so, in a poetic play, or merely occasional in ordinary drama, the question of synchronisation being also dependent upon the character of the subject. In fact, on the wireless, as elsewhere, every production is a law unto itself. The method that suits one play will not suit another. But so far as any precedents are likely to be of assistance, these are to be sought, not in the cinema, but in the accompaniment of the spoken drama.

EDWIN EVANS.

(In next week's *Radio Times* Mr. Evans will discuss Music of the Cinema.)

A Pioneer of Concerts— And Vendor of Small Coals.

One of the friends of this odd character was Handel, whose little-known Overtures are the subject of Sir Walford Davies' new series of talks on "Music and the Ordinary Listener."

THOMAS BRITTON sold coals. Every working-day, until he died, he cried his coals through the streets of London. In 1677, he rented a small stable in Jerusalem Passage, somewhere off the Clerkenwell Road, in London. When he set out in the morning, to cry his coals, he wore a picturesque (though strangely inappropriate) blue smock. And when he returned in the evening, to his stable, he—but it is what he did with his evenings that makes Thomas Britton the strange figure he is.

The ground floor of his stable was where he kept his coals: in the low-roofed storey above he lived. And a queer life it was. Out of the proceeds of his small-coals trade he somehow saved enough money to buy himself a number of musical instruments, including some rare old pieces that came to be much admired by his visitors. He also built himself a tiny organ with five stops. Further, he collected round him an extraordinary library of books on history and the sciences—in English and in Latin. And, later on, he made himself a kind of amateur's laboratory.

No wonder rumour had it that he was mad, that he was a magician. But there was nothing of the magician about him. He was simply an unassuming, well-likable, simple and kindly vendor of small coals.

Today the world has all but forgotten him. In a remote corner of our National Portrait Gallery there hangs a portrait of him, a bin of coals in his hand, his face arresting, alert, refined. This portrait is painted by the famous Woolaston, his friend. Nor was Woolaston his only famous friend, for Britton could number among his acquaintances and intimates men and women whose names, now that he himself is forgotten, are written boldly across the pages of history.

Chief in interest today among those friends is, perhaps, Handel. He knew Britton and admired him. He visited the little room above the stable often. He played upon the little organ. In fact, much of his music must have had its first performance there.

For in that upper room in Clerkenwell were given the first concerts, within the modern meaning of the word, that London ever knew. Britton himself, no idle performer, would play upon his five-stopped organ. Old Pepusch—whom everyone remembers now as the composer and editor of the *Beggar's Opera*—played upon the harpsichord. Sir Robert l'Estrange, known as the finest amateur player upon the viol da gamba of his time, gave his best. And Handel played, time and time again. As for the audience, it could boast among its numbers, bewigged dukes and powdered duchesses and most of the 'Who's Who' of the day.

Edward Ward, best-known as the author

of *London Spy*, was among Britton's neighbours; and thanks to him we have a vivid, if exaggerated, picture of the strange coal-vendor's home. 'His hut wherein he dwells,' says Ward, 'which has long been honoured with such good company, looks withoutside as if some of his ancestors had happened to be executors to old snarling Diogenes, and that they had carefully transplanted the Athenian Tub into Clerkenwell; for his house is not much higher than a canary pipe and the window of his state room but very little bigger than the bung hole of a cask.'

Yet to this meagre shanty, every Thursday night, came all the nobility of town; and



National Portrait Gallery

Thomas Britton: Small-Coals Musician.

they were rewarded with some of the best music of the time. So popular did the concerts become, in fact, that they were considered the event of the week in fashionable London; so that Ward, after his manner, says: 'any body that is willing to take a hearty sweat, may have the pleasure of hearing many notable performances.' Though the concerts began as probably nothing more than entertainments to Britton's many friends, it soon became necessary to make a charge of ten shillings yearly—which was not so paltry a sum in those days; and coffee was provided at the price of one penny a cup.

All this time Britton continued in his humble trade, unspoiled by fashion's attempt to make him their darling, unchanged by his tremendous popularity. Rhymes were made about him, and he was the humorous subject of at least one well-known song:—

'Altho' disguised with smutty looks,
I'm skilled in many trades;
Come, hear my fiddle, read my books,
Or buy my small-coals, Maids!

Those 'books,' indeed, provide the best clue to this odd man. They must have been an amazing collection. A catalogue of them is still extant, in the sale book of John Bullard, an auctioneer. It details over a thousand books, of which some four hundred or so are on Divinity. Here is the title-page of the catalogue: 'The Library of Thos. Britton, Small coal man. Being a curious Collection of Books on Divinity, History, Physick, and Chemistry. Also an extraordinary Collection of MSS. in Latin and English. Will be sold by Auction at Tom's Coffee House, adjoining to Ludgate, on Thursday, 1st of November, at Three in the afternoon.'

Nor was even the gathering in of all these books accomplished in a usual manner. It was the custom (so we are told) of 'certain nobleman collectors'—the Earls of Oxford, Pembroke, and Winchelsea among them—to meet on Saturday evenings to go on bookhunting-expeditions; and Britton, his day's work done, but still in his blue smock and with his bag, would join them.

His curiosity was insatiable: whether of the arts or of the sciences he could never know enough. The occult sciences particularly attracted him. And he was strangely superstitious. His superstitious mind, indeed, was indirectly responsible for his unhappy death. There lived in Leicester Square, at the time, a famous ventriloquist, a blacksmith named Honeyman, known to most people as 'the talking man.' A friend of Britton one day took Honeyman with him on a visit to Clerkenwell. The ventriloquist unthinkingly determined to play a trick on the superstitious vendor of coals. Directly he entered the 'State Room,' he threw his voice into an opposite corner, peremptorily bidding Britton to get down upon his knees and repeat the Lord's Prayer—or he would die in a few hours. So frightened was poor Britton that he obeyed; but the shock was too much for him and, within a few days, he died.

In addition to the National Portrait Gallery of this queer figure out of the seventeenth century, there exists an engraving of another portrait of him; and beneath it is printed an anonymous verse which well sums up his enigmatical character:—

'Tho' doom'd to Small Coal yet to Arts ally'd,
Rich without Wealth and Famous without Pride,
Music's best Patron, Judge of Books and Men,
Belov'd and Honour'd by Apollo's Train,
In Greece or Rome sure never did appear
So bright a Genius in so dark a Sphere;
More of the Man had artfully been sav'd
Had Kneller painted and had Vertue Grav'd.'

C. HENRY WARREN.

FINDING THE LISTENER—IN LANCASHIRE.

Our travelling correspondent continues his search for the Listener

TOM, the eldest brother, is "general manager" when anybody calls. NO, the next, is "works manager" when strangers are there. Bert, the baby, is "in charge of the forge" if a visitor looks in. All the rest of the time they are three of the hardest-working, most enterprising workmen in a trade allied to cotton that you could find in the length and breadth of Lancashire. Tom's eldest girl is stenographer, bookkeeper, and general factotum. In fact, she rules the three of them with a rod of iron, if they but know it.

Before her advent, dinner was taken standing up—just the shortest possible interruption from hard work. But Sally has altered all that. "Then cannae walk properly all th'afternoon if thee doesna give thee stomachs a rest," she said authoritatively. She makes the three sit down to the meal and afterwards she aids their digestions by insisting upon half an hour's rest and smoke, while the wireless net she made them make does its duty.

Dick and Alec nearly precipitated a crisis on "Change the other day. Well-known cotton brokers, they were talking on the floor and Alec suddenly remarked, "Fifteen sixty two it is." Those in the vicinity gasped. Why on earth had cotton jumped fivepence a pound during the lunch hour? What tremendous manipulation was being worked? Had America gone mad? Rumour spread like wildfire and Alec and Dick found themselves the centre of an excited crowd. Had they gone mad, somebody wanted to know. What had they heard, others asked. Why fifteen sixty two? Enlightenment came suddenly and simultaneously to them. "That there's Daventry wave-length, the great gumps!" Alec said, and a crisis in the price of cotton was averted.

She's really a jolly good sort, is Mrs. Alleyne, but she was a lot more natural when she and Harry lived in a little house not a hundred miles from Manchester. Ten, with a good serving of meat would be ready in the little kitchen, the kettle boiling away against the time that Harry's step could be heard on the pavement outside. But Harry prospered amazingly, and the "Allen" of yesterday is the "Alleyne" of today.

Wireless has gripped Harry with an absorbing interest, and Mrs. Alleyne has a warm regard for it. But there is one fly in the ointment, and that is the lack of exclusiveness about the air. All sorts of people can listen just as well as Mrs. Alleyne can! But Harry chuckles. He has never quite reached the social heights that Marjorie has conquered. "Eh, Maggie," he'll say, knowing that the good lady objects to the abbreviation, "Ah looks at it this road: live, and let live, 'owd lass."



"Oh! and what's Thornley Dodge don't thee as the mun behave like a great looney, eh?"

Mrs. Alleyne becomes Mrs. Allen temporarily on such occasions, and Harry enjoys the brief respite of the atmosphere of the days that are gone by!

I ought to say that Bob Hillier, like many other Lancastrians, is a keen politician. He had the earphones on listening to a political speech the other evening when Mrs. Bob came into the kitchen. His face was red, his fists were clenched, and he beat a tattoo with his feet that made the cat leap for the door.

"Oh, 'tell wi' thi'!" he shouted. "Ah ne'er heard such danged nonsense i' me life. Then come oop t' Lancashire and tha'll see it were't chicken gret chopped! I'll—I'll—"

Words failed him. He hung the earphones

across the room, swept past Mrs. Bob and disappeared into the night.

A few minutes later he returned sheepishly, grinning at himself for his childishness in trying to argue with the wireless.

Mrs. Bob had the earphones on and she was laughing heartily. "Oh! and what's Thornley Dodge don't thee as the mun behave like a great looney, eh? Ah think he's champion!"

Bob began to explain that he had been listening to Mr. WX, the politician, speaking on the subject of unemployment. But what's the good of trying to talk to a person who is listening to a good comedian on the wireless?

Howard believes in education.

"When I were a lad i' Owdham I 'ad t' be in't mill at five o'clock, nean so much schooling fer me tha' knows, but I want my kids to get all they can," he often says.

"Thee'll listen t' wireless fur schools, our Dora, and thee too, young Bob," he told the youngsters one day when, it so happened, there was a school holiday. "Ah'll be home missen to see as tha' does too!"

But sweet sixteen and enterprising eleven had other views. I do not defend them; I merely state the facts. They put the grandfather clock back an hour and when Howard came in, "By gum, tha'rt early, Dad," they said. Howard looked at the clock and agreed. "Ay! ay! but he mun run over t' car. Thee call me in when t' hour's oop," he directed.

They did; and when he discovered that he'd been had proper, he enjoyed the programme so much that he forgot to be angry.

This is not one of those cases where it is wise to point the moral.

The rival merits of the two mills were a bone of humorous contention between Arthur and Ernie.

"Ah tell the, in our mill we can spin cotton to finer count than thy old ramshackle spindles e'er knew," Arthur would maintain.

"Spin!" Ernie would exclaim derisively. "It's a puzzle t'ime how cotton ever comes to yarn the way the mucks it about in yon draughty owd barn!"

One day Arthur failed to put in an appearance at the local club. There had been an accident at yon draughty owd barn; and Ernie found his friend lying at home with a crushed foot.

No time to jest about spinning mills; rather the occasion for something to help pass the weary hours of convalescence.

Ernie and half a dozen other friends of Arthur put their heads and a bit of cash together and bought a 2-valve set.

"Aw rest now," Arthur says. "Ahm, nean so particular like if us foot takes two years t' heal—this is grade-ley." Hugo N. BULTON

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, April 28.		
3.30 Brass Band Concert.	4.0. Symphony Concert.	9.5. Manchester. Orchestral Concert.
5.30 Vocal Recital by Bros.	9.0. Military Band.	9.5. Cardiff. Concert.
9.5. Programme of Oratorio.		
Monday, April 29.		
8.40. Opera from Covent Garden.	4.0. Ballad Concert.	3.30. Manchester. Orchestral Concert.
10.25. MacDowell Programme.	7.0. Band of H.M. Royal Marines.	3.50. Belfast. Light Music.
Tuesday, April 30.		
11.0. Studio Concert.	4.0. Orchestral Concert.	4.0. Glasgow. Instrumental and Orchestral Concert.
7.45. Chamber Music.	8.0. Military Band.	7.45. Belfast. A New Musical Comedy.
Wednesday, May 1.		
3.45. Light Classical Concert.	1.0. Military Band.	4.5. Cardiff. Concert.
9.35. "The Merry Queen."	8.0. Herman Finck's Music.	9.35. Manchester. May Day Programme.
Thursday, May 2.		
4.0. Studio Concert.	3.0. Symphony Concert from Bournemouth.	4.0. Cardiff. Organ Recital.
5.0. B.B.C. Concert from the People's Palace.	10.15. String Orchestra.	4.0. Glasgow. Scottish Concert.
Friday, May 3.		
3.30. Concert in Studios.	3.0. Organ Recital.	4.15. Manchester. Orchestral Concert.
7.45. Song Recital by Sir George Henschel.	8.0. Opera from Covent Garden.	9.50. Belfast. A "Derry" Programme.
Saturday, May 4.		
4.35. Studio Concert.	1.30. Orchestral Concert.	4.0. Glasgow. Ballad Concert.
7.30. Military Band Concert.	10.20. Chamber Music.	7.45. Cardiff. Operatic Request Concert.
Monday to Saturday. 6.45. Bach's "Klavierbuchlein" and "Notenbuch," played by Conlon Ryan.		

PLEASURES OF BIRD-WATCHING.

By H. J. MASSINGHAM.

Commencing on Tuesday, April 30, Mr. H. J. Massingham is giving a series of talks on 'Adventures Among Birds.' During the course he will give his own personal impressions of various birds in their natural setting of meadow, marsh, cliff, heath, and woodland. Mr. Massingham is well known for his books on Natural History and Anthropology.

ALL through the nineteenth century we were so occupied in 'conquering nature' and in playing with efficiency, modernized methods of imposing our will upon the wild that we had no time to ask ourselves whether after all there was not more to be said for an untamed creature who went her own sweet way than for a trim parlourmaid who always did exactly what she was told. But nowadays, when the machine of progress is swallowing huge chunks of country England like an army of mediæval dragons, we are longing to tousle our new parlourmaid's hair, to burn her cap, and to use her apron for wrapping up sandwiches. We want the lovely tempestuous wayward chuck to find herself again and to companion us in our hard and troubled lives. Of this profound, instinctive, violated need the art of bird-watching was born.

If I were a dictator, a modern Caesar, one of my first fiscal measures would be to democratize the price of binoculars. If most of us could afford a pair of Zeiss 'eights' I believe that in time the artificially involved problem of bird-protection would solve itself, and that we should be on the way to making modern life what was John Keats called it, 'a vale of soul-making.' For the real trouble is that we rarely see birds as they really are, but merely as hurrying blobs of matter that are for ever rushing out of our way, and have even less relevance to our power of appreciating the astonishing fact that we are alive than letter-boxes and lampposts. But if the field-glass were to accompany the toothbrush in the traveller's bag, then we should borrow the eagle eyes of stout Cortez when first he gazed upon the Pacific. We should greet the new world unveiled with a wild surmise. This month there arrives in England from the Upper Nile, Congo, Zambesi, or Sabi Rivers a birdling of mingled yellow and green who may catch a corner of our eyes as a drifting young beech-leaf which has left the tree-fold

Or a voice like a moonbeam descending an invisible Jacob's ladder will be shaken out of the bridal willows, and make us remember and at once forget that there is a Golden Treasury among the books at home. But the field-glass is there, and at once we are newborn. We proceed to investigate a world we had hitherto taken for granted, and that is revolution, that is transformation, that is remoulding what foolish professors like Dr Spengler call 'destiny.' We have broken with an automatic habit, parted with the past—and the world's great age begins anew. Possibly we are doing something really important for the first time in our

lives, and certainly a whole new set of slumbering faculties are stirred to strange life within us. And then, after much blundering as of a creature moving about in worlds not realized—catch your bird! You will be astounded to meet almost within reach of your outstretched arm a fluttering flame of green and gold, whose silvery underside in shadow is dusted with the palest lavender, the bloom, you might say, of fairy fruit. And so, for the first time since you were born, you will have seen a bird.

If you have well and truly seen, not only the willow-warbler, a summer migrant who winters in Africa, but any of our common birds, thrush, robin, blackbird, swallow, kestrel, gull or wheatear, the lustrous enamel on the swallow's wings, the robin's throat trembling in the urge of his song, then you have seen nature and life and beauty with the eye of the mind, and nothing will ever be quite the same again. From that moment your sense of values will be insensibly and marvellously altered, for years of teaching, leagues of daily routine and custom, libraries of instruction can never equal and as often as not actually impede the knowledge that comes to a man from seeing something, no matter what it may be, for himself. He may see something extremely ugly, but that is better than seeing nothing at all. But if he see something that is beautiful and living, the stature of his own life is increased thereby, or, as William Blake put it much better,

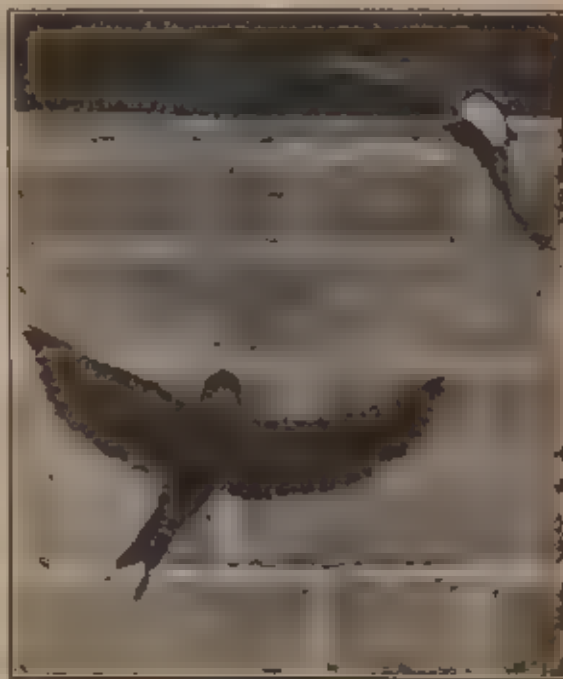
He that catches the joy as it flies
Lives in eternity's sunrise

These are all the ornithological observations on the pursuit of bird-watching I have to offer. If a sight of your first bird stimulates you to become a naturalist, to read books, to put up hiding tents and form theories, well and good. But if in your much learning you forget what you once saw, that learning, being without root, however profuse in foliage, will wither. If you aspire to collect shells and skins, you saw nothing at all. But if you did

see something, you need no guidance from anybody but yourself!

Here is an example of what I mean. The song of the golden-crested wren (our smallest British bird) is little above a whisper, it is nearly always heard only from the high tree-tops, and it is comically different from that of our familiar kitty-wren, which can flood a whole valley with its vicious peals. But he that hath ears to hear, let him hear. He will hear a double up-and-down note repeated many times, and though so subdued and of so little power of carriage, exceeding gay and bright suddenly it breaks off into a bubbling and shivering of tangled notes, a wild, frantic, passionate flourish, as though the spring had gone to the birdkin's head. Put up your glasses and spy him out, and you will notice that the line of gold bordered by two dark ones running backwards from the minute brow gives the mite a fantastically ferocious appearance. And from this whisper, this spot of shadow creeping among the strong new green shoots of the larch-boughs, you will be gladdened by a sense of the riotous exaltation of spring.

Articles by
JAMES AGATE,
EDWIN EVANS,
A. LLOYD JAMES
In Next Week's Radio Times



Photograph by Albert G. Ellis

THE SHADOW ON THE WALL.

A House Martin returning to its nest. This photograph has been much criticized, experts maintaining that a bird in the position shown could not throw a shadow this shape. The explanation is that the focal-plane shutter of the camera exposed the shadow before the bird, which in the brief space it took the shutter to travel, lowered its wings. This fact gives some idea of the great speed with which small birds move their wings.

Herman Klein tells of the amazing VERSATILITY

of Sir George Henschel—singer, pianist, composer, conductor, accompanist, and teacher of singing, who, though in his eightieth year, is still one of our finest singers of *Lieder*.

CAROLUS enough Sir George Henschel is always associated in my mind with the Leeds Festival. I first met him in 1877 when I was a budding pianist and Lillian Bauey, the sweet American soprano, was practising old Italian airs in Bentinck Street. At that time Manuel Garcia was living and teaching in the house, and I remember his humble self among others. All through the last quarter of the nineteenth century I watched, enjoyed, and wrote about those manifold activities of George Henschel that are nearly forgotten today, though they constituted a big slice of the London musical life of that epoch and contained the busiest proudest moments of his long career. He was not only a pianist and a singer, as you know and still hear today, but a veritable 'Admirable Crichton' of a man, who worked with the most complete efficiency.

Yet, as I say, he always brings Leeds to my mind. In 1880 when Arthur Sullivan conducted the Festival for the first time and brought out his *Martyr of Antioch*; he also created the baritone part in J. F. Barnett's cantata *The Building of the Ship*, and he took part in Handel's oratorio *Samson*. Now, please note that the poem of Barnett's cantata was written by Longfellow, then alive and a great friend of Lord Houghton, who was residing at Elmets Hall near Leeds, and a friend of Henschel's. The latter was anxious to know the poet, and this is the witty letter of introduction that Lord Houghton gave him:—

DEAR MR. LIEBOWITZ

Mr. Henschel, our chief bass singer, desires to be introduced to you. He is a German by origin, but has made himself half an Englishman, and is going, in a very short time, to make himself half an American. He is a very good musician, and a very good poet. He is a very good man, and a very good friend. He is a very good singer, and a very good pianist. He is a very good conductor, and a very good teacher. He is a very good man, and a very good friend. He is a very good singer, and a very good pianist. He is a very good conductor, and a very good teacher.

Henschel's second appearance at Leeds (and my second reason for this association)

History of the Leeds Musical Festival by Fred K. Spark

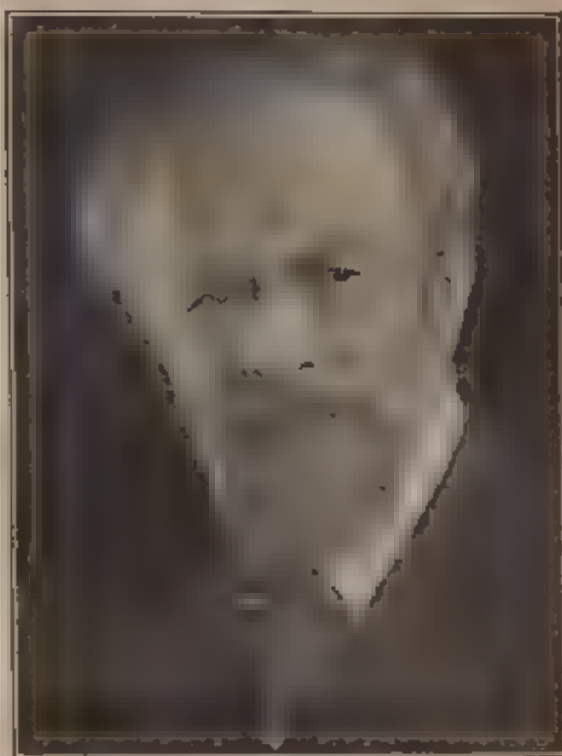
was, I fancy, at a Festival in the twenties, when he again sang in *Samson*. I had then for the first time the strange experience of listening to the performance by the *electrophone*, from a house some distance away from the Town Hall. I remember how early his voice came over and how wonderful it appeared to be heard so well at least a quarter of a mile off; and when, after many years, I listened again to his unforgettable *Lieder* singing this time by *wireless* it seemed as though I were enjoying that rare experience all over again only under much more favourable conditions.

But that was not the only important innovation with which the name of Sir George Henschel ought to be for ever associated. He was practically the inventor of the 'vocal recital'—a form of entertainment that music critics and others might feel less inclined to loathe, were it always as artistic and interesting and skilfully devised as Mr. and Mrs. Henschel knew how to make it. Their efforts, separate or united, used to draw unfailing crowds to the old St. James's Hall delightful programmes that included good songs of every school and type, admirably sung in one of four or five languages, duets that were given to

Recitals by Sir George Henschel will be broadcast from the London Studio on Friday next, May 3, and on May 8 and 13. Details of these programmes of Lieder will not be announced until just before each recital.

perfection, and all alike accompanied on the piano by the husband with that exquisite delicacy of touch and sureness of memory and execution whereof he was at that time an artist without an equal. It seems very wonderful to realize that the veteran of today (he is now in his eightieth year) is still capable of performing something like the unique feats of his youthful period for the benefit of thousands of new listeners, to whom until quite recently he had been no more than a name!

His voice has changed very little, except that it is not, of course, so resonant and powerful as once. It was never quite of a sweet or lovable quality. The art, the intellectuality, the musicianship of the singer was what pleased and attracted you, not his organ. The intimate friend of Brahms, he could interpret that master's *Lieder* with the same clarity and beauty of style as those



SIR GEORGE HENSCHEL

A recent portrait of the famous British musician, of whom Herman Klein so charmingly writes in the accompanying article

of Schubert or Schumann, which was something of a revelation to English amateurs in the 'eighties. Hugo Wolf and Strauss came to the front a trifle too late for him.

It is not so easy to estimate Henschel's talent in the direction of composition or to foretell the verdict of posterity upon the sixty odd works catalogued in Grove's 'Dictionary'. Personally I like many of his songs, and his charming *Serbisches Liederspiel* for vocal quartet is unduly neglected. But as a conductor he possessed undoubted gifts, and, although somewhat eclipsed by the magnetic personality of his contemporary, Hans Richter, he made a big name for himself by splendid work as the first conductor of the Boston Symphony Orchestra, by carrying on the labours of August Manns in Scotland, and, last but not least, with the excellent London Symphony Orchestra, which he founded in 1886 and directed for many seasons with conspicuous ability and perseverance in the face of all sorts of difficulties. Here, perhaps, he was a little in advance of his time. Nevertheless, his achievements had an enduring value.

Sir George was knighted in 1914. After the death of his accomplished wife in 1901 he lived for some years in retirement, then married again and returned for a time to the concert platform. During most of his career he was busily engaged in teaching singing, a kind of work that naturally appealed to him and in which he was particularly successful. His daughter, that charming vocalist, Miss Helen Henschel, has long enjoyed a wide reputation and is an especial favourite with the radio public.

HERMAN KLEIN

Home, Health, and Garden.

A BALANCED DIET FOR CONVALESCENTS

By Miss J. Lindsay and Prof. V. H. Mottram.

THE problems in convalescence are: (1) to persuade the patient to eat by tempting the appetite; (2) to give digestible and yet nutritious meals. Small portions of several dishes are to be preferred to large helpings of one dish. First-class protein must be well represented, and also the various vitamins. By digestibility we do not mean especially those foods which leave the stomach rapidly—which is the usual meaning—but those which give least trouble to the alimentary tract. These vary for each person, but on the whole it is safe to class boiled, steamed, and grilled chicken, mutton and lamb, and fish; plain boiled or steamed young vegetables (with the exception of new potatoes), ripe fruit; boiled, steamed puddings or stewed fruit, as digestible foods. The calorie intake may be considerably lower than normal (e.g., 2,500 instead of 3,000) because the convalescent is probably resting much of the day in a warm atmosphere.

The following is a suggestion for a convalescent diet which could be varied in many ways. It contains 82 grammes protein, 105 grammes fat, 346 grammes carbohydrate, and 2,500 calories. The total calorie value is nearly 2,000. The four important vitamins are liberally represented.

BREAKFAST Poached egg on toast; toast, butter and honey, tea, milk, sugar.

Amounts: One egg; 3 oz. bread for toast, ½ oz. butter, ½ oz. honey, ½ pint of milk, ½ oz. sugar.

Amount: Juice of one orange and ½ oz. milk.

LUNCH Sweetbread on casserole, served with sage cream and stewed plums.

Amounts: 4 oz. sweetbreads, ½ pint milk, 1 oz. carrot, ½ oz. flour, 1 oz. turnip, 1 oz. onion, ½ oz. butter (N.B.—The vegetable can be removed after cooking if they be thought too indigestible); ½ oz. spinach, ½ oz. sage, ½ pint milk, ½ pint cream, 1 oz. sugar, 3 eggs, plums, 1 oz. bread.

Tea: 1 oz. bread, ½ oz. butter, 1 oz. mustard and cream or lettuce, ½ pint milk, ½ oz. sugar.

SUPPER: Dutch sole, mashed potatoes, new carrots; peach Rupert.

Amounts: 8 oz. sole, 1 oz. butter, 1 oz. flour, ½ pint milk, 1 oz. egg, and 1 oz. new potatoes, 3 oz. carrots, 3 oz. ½ oz. butter between the two vegetables.

Peach Rupert.

4 oz. gelatine
4 oz. peach
1 pint milk
4 oz. lemon juice
2 oz. sugar
1 gill of cream.

Wash rice in double pan, add milk, and cook till rice is tender. Add the sugar and flavoured with vanilla or almond. When quite cold, fold in the slightly whipped cream. Half fill Melba glasses with the mixture. Place a peach on top and cover with a jam glaze.

Jam Glass.

Place a gill of water, 2 lbs. jam, 1 ½ lbs. sugar, ½ oz. gelatine, lemon juice in pan. Boil for about four or five minutes, strain, when cool add carmine, and when showing signs of setting, use.

HOW TO MAKE A BUDGET

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	SPLINT.
WAGES	RENT
STUFF FROM THE GARDEN	FOOD
PAYMENT IN KIND..	(Each item singly, if possible, and amount as well as price)
GIFTS OF (Fring, Clothes, etc.)	FUEL ...
SPECIAL POINTS	LIGHT ...
(Such as—People in the family who partly live out or have meals out, etc.)	CLOTHES (including Shoes)
	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 29, at 10.45 a.m.

SINGLE GAS RING RECIPES.

Tomato Rarebit

4 ozs. grated cheddar cheese.
2 skinned tomatoes.
1 lb. pound of butter and water.

Place the tomatoes. Simmer in milk for a few minutes (till soft). Add the cheese and butter and water. Stir well and serve hot.

Cod Salad

This is a simple way of making a fish salad with as little trouble as possible.

4 to 6 ozs. cod. ½ pint milk and water
½ oz. margarine. ½ oz. flour
1 egg. Squeeze of lemon juice.
Seasoning.

Put milk and water in saucepan. Bring to boil. Add margarine and fish. Keep under boiling point till fish is cooked (ten to fifteen minutes). Remove fish and flake down. Mix flour to a smooth paste with milk and water. Add to liquid in saucepan.

Stir till boiling. Add seasoning and enough lemon juice to give a tart flavour. Add egg. Beat sauce well. Mix with fish. This is the best way of making a fish salad. It is not only easy to make but also very palatable.

Many of our readers will find that a gas ring is a very useful addition to the diet, yet a gas ring is not always palatable. Junket forms an easy solution to the difficulty. Even the gas-ring has only a few minutes use, when the milk must only be lukewarm when the junket is added. Plain junket can be easily varied. When egg is mixed with the milk the junket tastes like a real custard pudding.

½ pint milk
2 tablespoons of sugar
1 egg, 1 teaspoonful of rennet.

Beat the egg slightly. Heat the milk. Pour over the egg, stirring well. Stir in rennet. Eat when cold. Flavour with cinnamon or nutmeg.

Lamb, pork, and mutton all cost about the same for the necessary protein ration, while eggs and bacon are the dearest source of all. Summer time is an easier season for housekeeping, as fresh fruit makes an admirable second course, and crisp salads solve the vegetable problem. But in colder weather more substantial meals require to be provided. Variety can be added to the menu by acquiring a small gas ring oven. Baked fish, chops, liver and bacon, can be added then to the menu, and a baked potato in its 'jacket' eaten with plenty of butter is quite a treat.

Storage of food is the great worry for the single room or small flat. Most cereals, except flour, can be bought in small quantities. Self-raising flour can be bought by the pound and answers the purpose satisfactorily. Ordinary flour is not usually sold by less weights than 4 ½ lbs. Vinogay for occasional salad dressings is usually sold in too large bottles for the small cupboard. Substitute lemon juice instead. If the coffee tin is lined with grease-proof paper, the coffee will keep its flavour better. A biscuit-tin, bought for a few pence from the grocer, with a few holes pierced in the lid, makes a good bread container. Failing this, keep bread wrapped in a tea-cloth. An inverted earthenware flower-pot will help to keep the butter cool in summer.

Any part of tinned food which has not been used should be emptied out of the tin and stored in a basin. This is particularly important in the case of tinned fruits.—(From a talk by Miss Helen M. Tress.)

Vegetarian Savoury.

1 oz. nut fat. 1 egg.
1 oz. finely chopped 1 ½ oz. grated cheese.
1 skinned tomato. 1 oz. brown breadcrumbs.
1 teaspoon chopped parsley. Seasoning.

Cook the onion in nut fat. Add sliced tomato and beaten egg. Cook for a minute or two. Add the other ingredients. Stir well and pile on rounds of toast or, if hard, on baked mushrooms.

THIS WEEK IN THE GARDEN.

VIOLETS take the first place amongst winter flowers, and no time should be lost in preparing the ground where they are to be grown during the summer months. In the south, a border with a northern aspect will suit them best. This should have a dressing of good loamy soil, well-decayed farmyard manure, and a little leaf soil and sharp sand. Single varieties are more robust growers than double varieties. The rooted runners of the former should be planted at least 15 ins. apart each way, so that they may form good crowns before autumn, whereas for the double varieties 12 ins. each way will be sufficient.

To concentrate the strength of the plant to the main stem or central crown, all side-shoots should be pinched as they appear.

Winter-flowering varieties that were rooted and potted on early in the year should not be allowed to become pot-bound before being moved into larger pots. Keep them growing on steadily in a cool, airy house, and keep a sharp lookout for aphids, spider, and thrips.

Chrysanthemums belong to the list of autumn flowers, but some varieties, if properly treated, will

last well into the winter months. Plants that are in their pots with roots should be moved into larger-sized pots to keep them growing. The plants should have as much light and air as weather conditions permit to keep them dwarf and sturdy.

If sweet peas raised in pots are not already planted, the first opportunity should be taken to get them into their flowering quarters. Place twiggly branches round them at once to support and shelter the plants until the larger stakes are put in.

Seeds of biennials and many perennials may be sown now to provide good plants for next year. They may be sown in the open, but are under better control if sown in a cold frame. Those recommended for sowing within this next week or two include Canterbury bells, sweet Williams, evening primrose, pansies, wallflowers, and forget-me-nots. When a sufficient size, prick them out into nursery lines in soil that has not been manured during the season, so the seedlings become large and safe on heavily manured ground and do not stand severe winter weather.—Royal Horticultural Society's Bulletin

The B.B.C. booklet of Household Talks for 1928 will be published on May 15, and can be obtained from any bookseller, price 1/-, or direct from the B.B.C., Savoy Hill, for 1/6 post free.

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- 5 Real portability—light to carry, very compact.
- 6 No aerial—no earth—not a single outside connection is required. Nevertheless there are terminals for use with an outdoor aerial if distant stations are desired at great volume.
- 7 A loudspeaker giving truth of tone and capable of taking great volume.
- 8 Trouble-free—a portable receiver which will hardly require a single moment of attention beyond renewal of batteries.
- 9 Being made of all Lissen Components, every part is fully guaranteed.
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5.45

Bach Cantata

from the

Guildhall School

1 3.30-5.30 Programmes, see opposite page

5.45-6.15 app. Church Cantata (No. 31) Bach

DER HIMMEL LACHT
(The Heavens Laugh)

Relayed from the Guildhall School of Music

FLORA STODDARD (Soprano)

JOHN ARMSTRONG (Tenor)

KEITH FALKNER (Bass)

LESLIE WOODGATE (Organ)

JOHN FIELD (Chorus)

1. A. WATKINS CHORUS and

2. A. WATKINS CHORUS and

3. A. WATKINS CHORUS and

4. A. WATKINS CHORUS and

Bach Cantata No. 31, "Der Himmel lacht!" (The Heavens Laugh). This is a beautiful setting of a text from the Bible, which speaks of the joy of heaven over the repentance of sinners. The cantata is in G major and consists of four movements. The first movement is a duet for soprano and tenor, with the organ playing a simple accompaniment. The second movement is a duet for soprano and tenor, with the organ playing a simple accompaniment. The third movement is a duet for soprano and tenor, with the organ playing a simple accompaniment. The fourth movement is a duet for soprano and tenor, with the organ playing a simple accompaniment.

By permission of the Organist and Chorus of the Guildhall School of Music

The Heavens laugh, the earth with praise

And everything that draweth breath

The servant of the Lord! He now in triumph

He who within God's mercy dwells

The living One to heaven now calleth

The living One to heaven now calleth

The living One to heaven now calleth

The living One to heaven now calleth

The living One to heaven now calleth

The living One to heaven now calleth

The living One to heaven now calleth

The living One to heaven now calleth

The living One to heaven now calleth

THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry

Broadcast Churches—XI.

SHEFFIELD CATHEDRAL.

By the Ven. J. RUSSELL DARRBYSHIRE, Archdeacon and Vicar of Sheffield

SHEFFIELD cannot boast of possessing one of the great historical cathedrals which are such an architectural glory of our land. When the Diocese was formed by being cut out of the arch-diocese of York in 1874, the largest Church of Sheffield became the Cathedral Church. Although plans have been drawn up for a very extensive enlargement of the existing church, the war and since then the years of industrial depression have made the realization of that scheme of enlargement impossible. Nevertheless, the church as it stands is not without dignity. Situated in the centre of the city, it is placed in a large open churchyard which sets off as advantageously as possible the cruciform church of perpendicular architecture with its central tower and spire.

There was an earlier church of the twelfth century, of which some few stones remain embedded in the East wall of the Sanctuary, but the oldest part of the present edifice dates from the fifteenth century. Its general plan is very similar to that of the neighbouring Church of Rotherham, which formerly was the more important town of the two.

Before the Reformation Sheffield was served from the Priory at Worksop, and for a time was in some financial difficulties after the Royal appropriation of the revenues of religious houses. Queen Mary Tudor, however, restored to Sheffield some of the money and gave her support, and established a corporation of twelve Church Burgesses, a body which still exists, and is responsible in great measure for the repair of the fabric. Quite lately this body has carried through very extensive repairs in the roof where, as has happened in so many ancient churches, damage done by the Death Watch Beetle was found to be widespread.

The central tower and chancel arcades are all that is remaining of the fifteenth century work. A chapel on the South side of the sanctuary was added in the sixteenth century to be the mortuary chapel of the Earls of Shrewsbury, the Lords of the Manor, and that chapel still contains fine monuments to the fourth and sixth Earls, the latter of whom was the custodian of Mary Queen of Scots when she was in captivity at Sheffield Manor. This chapel also contains an ancient stone altar, which, though it has at some time been cut in two, retains still its five incised crosses. At a later date a chapel was built on the North side, and for a time the cruciform shape of the church was quite lost. The nave was almost entirely rebuilt in the early years of the nineteenth century, but in a manner which to some extent retained the appearance of the former Perpendicular nave. About 1880, transepts were added and an extra bay built to the West. These additions are clearly defined, being designed in what is known as the "decorated" rather than the Perpendicular style. A good deal of fine stained glass was added about the same time, which has tended to make the Church rather dark.

Since its elevation to Cathedral rank the Church has been enriched by one very notable gift. The Freemasons of Sheffield, as a War Memorial, repaired the Sanctuary in Portland stone, erected a fine English altar and reredos of carved and gilded wood designed by the late Mr. Temple Moore, and set up sixteen finely carved Canons' Stalls East of the Choir. The added dignity thus given to the church is very noteworthy. Some further colour and dignity is added by the laying up of a number of Colours of the York and Lancaster Regiment, the latest having been placed in position last July.

Sheffield Cathedral has for many years been famous for its music. A tablet in it commemorates Sir William Sterndale Bennett, who was born at Sheffield, where his father was organist of the church. For the last thirty years the music has been under the capable direction of Mr. T. W. Hanforth, P.R.C.O., who brought to Sheffield the inspiration of York Minster, where he was trained.

A Service from the Cathedral will be relayed from Sheffield tonight at 8.0.

A Service

from

Sheffield Cathedral

—Requiem (Tenor)

Avenge thee, O Lord, my soul whom Christ redeemed!
To Him the homage pay!
A hush be at His service lay!
When the work of His name is done,
His love and goodness,
Thy goodness as a sign see me in truth
To be put to rest at a time in His service lay!
O God, have mercy on His soul!
His name, O Lord, thy name in the church
His name, O Lord, thy name in the church
His name, O Lord, thy name in the church

4. Kyrie
Kyrie eleison
Kyrie eleison
Kyrie eleison
Kyrie eleison
Kyrie eleison
Kyrie eleison
Kyrie eleison

—Requiem (Soprano)

As members by their Lord
Are called all and led
To the place of their rest
To the place of their rest
To the place of their rest
To the place of their rest
To the place of their rest
To the place of their rest

Life's last moment, quickly come
To the place of their rest
To the place of their rest
To the place of their rest
To the place of their rest
To the place of their rest
To the place of their rest
To the place of their rest

5. Gloria
My course is set to heaven above
To Christ I have betokened
To Christ I have betokened
To Christ I have betokened
To Christ I have betokened
To Christ I have betokened
To Christ I have betokened
To Christ I have betokened

8.0 A Religious Service

from Sheffield Cathedral

N.B. from Sheffield

I. A THANKSGIVING FOR THE GOSPEL

Hymn, "Come ye faithful, raise the anthem" (English Hymnal, No. 389)

Short Lesson, Titus iii, 4-7

Lesser Litany

Lord's Prayer

The Magnificat (Walsley in D)

2. AN ACT OF WORSHIP

Hymn, "Ye watchers, and ye holy ones" (English Hymnal, No. 519)

Short Lesson, Revelation vi, 11-13

The Salutation

An Act of Worship

Antiphon, "Light of the World"

Esper

3. THE SERVICE OF WITNESS

Address by the Venerable J. Russell Darrbyshire, Archdeacon and Vicar of Sheffield

Hymn, "Judge Eternal, throned in splendour" (English Hymnal, No. 423)

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OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

"His Master's Voice" RECORDS

SYMPHONY No. 3 in C Major
(Bruckner) Royal Albert Hall, On Tuesday at 8.53 6.6 each. From Daventry - Sunday at 4. London, Thursday at 8.30

TRISTAN & ISOLDA, Act 3
Wagner. Artists Conductors and Orchestra of international repute as Wagnerian interpreters. D 1317 6.6 each. London, Monday at 8.45

TRIO in G Major - (Haydn) - Cantor
Thibaud & Co. Ltd. D 895 6.6 each. London, Tuesday at 7.45

SPANISH DANCE Thibaud & Co. Ltd. D 895 6.6 each. London, Tuesday at 7.45

ISLAND CYRUS B 2194 3.1 each. London, Tuesday at 7.45

TWENTY FOUR PRELUDES
Chopin. Cantor D 975 6.6 each. London, Wednesday at 2.30

LEONORA OVERTURE, No. 3
(Beethoven) Vienna Philharmonic. On Tuesday at 8.53 6.6 each. London, Thursday at 8.

SIX SLIPS THE CRIMINAL
P 141 1.1 each. Monday at 8.35

CURTAIN FALLS Peter Dawson. B 2916 3.1 each. Friday at 7.15

COTTEDAMMERUNG (Twilight of the Gods) (Wagner) - Artists Conductors and Orchestras of international repute as Wagnerian interpreters. D 577-87 6.6 each. Daventry Ex. Sunday at 7.45

SECOND HUNGARIAN Rhapsody (Liszt) - Philadelphia Symphony Orchestra. D 1296 6.6 each. London, Saturday at 5

NAILA WALTZ Rockhaus. D 926 8.6 each. London, Saturday at 6.30

NOCTURNE Quartet in D Major (Borodin) - Budapest Spring Quartet. D 144 6.6 each. Daventry Ex. Sat. at 10.55

HIMOROSQUE Dvorak. Kreisler. D 8 09 6.6 each. Daventry Ex. Sunday at 9

HENRY VIII DANCES - New Symphony Orchestra - B 2981 3.1 each. Daventry Ex. Sunday at 9

SYMPHONY No. 1 in C Minor (Bruckner) - Philadelphia Symphony Orchestra. D 129 5.0 6.6 each. Daventry Ex. Thursday at 3

LA PLUS QUE LENTE - Holst. D 945 5.6 each. London, Sunday at 5

SCHERAZADE Rimsky Korsakoff. D 136 4.0 6.6 each. London, Monday at 3

FINEST RECORDINGS



SUNDAY, APRIL 28 5GB DAVENTRY EXPERIMENTAL

(482.2 M. 621 MC.)

TELEVISION FROM THE 5.00 PM TO 7.00 PM WHEN OTHERWISE STATED.

3.30 "SAUL" by ROBERT BROWNING
Read by V. C. CLINTON BARNLEY

4.0-5.30 Symphony Concert

From Birmingham

THE LITTLE NINTHO AUGMENTED

FRANK CASTELL

FRANK CASTELL

FRANK CASTELL

MICHAEL MULLINAR (Pianoforte)

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career throughout was a happy one. He held several posts as conductor, of which he might have made produce his own works, but made himself responsible rather for the best possible performances of the great classics.

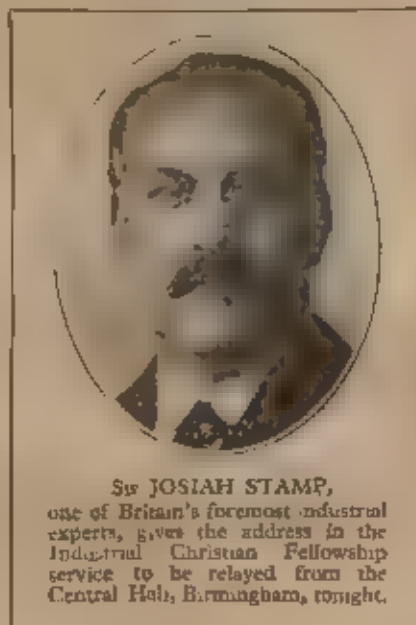
This Overture is made up principally of music from the third act of the opera, in which the scene is laid in Windsor Forest, where P. and the rest join in a crazy fancy dance. The quiet tone of the opera at this point has begun, suggests the mood of the forest, and all the other light-hearted even themselves with the merryman dance which the opera ends.

DORA LABETTE

A Bird Song

Waggoned

Devonshire Park



Sir JOSIAH STAMP,

one of Britain's foremost industrial experts, gives the address in the Industrial Christian Fellowship service to be relayed from the Central Hall, Birmingham, tonight.

5.0 7nd Annual Christian Fellowship Service

Relayed from the

Hall, Birmingham.

Order of Service

1. Hymn, 'Judge Eternal'

Quoted in splendour

Song of Praise, No

284

Reading, Luke xii, 32

3. Hymn, 'The Crown of Roses'

Prayers

Hymn, 'When thro' the whirl of wheels'

Song of Praise, No 399

Address by Sir JOSIAH STAMP

Hymn, 'Rise up, O men of God'

Song of Praise, No

100

At the Organ, M. L. WOSTENHOLM

4. The Week's Good Cause

'See 1'

5. WEATHER FORECAST, GENERAL NEWS

B. JEFFES

9.0 A MILITARY BAND CONCERT

DORA LABETTE (Soprano)

PARRY JONES (Tenor)

THE WINDSOR MILITARY BAND

1. The Merry Wives of Windsor

Overture, The Merry Wives of Windsor

2. The Merry Wives of Windsor

3. The Merry Wives of Windsor

4. The Merry Wives of Windsor

5. The Merry Wives of Windsor

6. The Merry Wives of Windsor

7. The Merry Wives of Windsor

8. The Merry Wives of Windsor

9. The Merry Wives of Windsor

10. The Merry Wives of Windsor

11. The Merry Wives of Windsor

12. The Merry Wives of Windsor

13. The Merry Wives of Windsor

14. The Merry Wives of Windsor

1892. The first is a Morris Dance, in the sturdy robust rhythm traditionally associated with that old time measure of the country. There is an introductory section of sixteen bars before the dance begins.

The second, which is a 'Lullaby' in its light-footed movement, graceful and dainty, in which the same spirit of brightness pervades as in the first more boisterous dance. In this movement, too, there is an introductory section before the dance begins.

The third dance has the name of 'Troll Dance,' and is much the most energetic and vigorous of the set. In the same time-measure as the first dance, it is built up on a rushing, at which hurries along without a pause in its close played on the full strength of the orchestra.

DORA LABETTE
I've been roaming
Have you seen but a wayle lillie grow
Twelve days of Christmas, off Frederick And a
BAND
Selection, 'Madame Butterfly'

PARRY JONES
The Hymn of Joy
Windsor Military Band
BAND
Ballet Suite, 'La Source' (The Fountain) 4th Idea
Searl Dance; Love Scene and Variation;
Caribbean Dance

10.30 Epilogue



MONDAY, APRIL 29

2LO LONDON & 5XX DAVENTRY

438 KC.

(1,582.5 MC. 192 KC.)



10.15 a.m. The Daily Service

10.30 *(Daily only)* THE SIGNAL SERVICE: THE WEATHER FORECAST

10.45 *(Daventry only)* Mrs. MARGARET M. KILLIP: 'Planning the House' and 'Budgeting the Family Budget on a Wiser Way.'

(A table which listeners will find useful in following this talk appears on page 175 of this issue.)

11.0 *(Daventry only)* Gramophone Records

12.0 A BALLAD CONCERT
KATIE DANIELS (Soprano)
ARTHUR COX (Tenor)

12.30 ORGAN RECITAL
By E. J. GADDALE
From Loeffel's Picture House, Birmingham

10.2.0 LEONARDO KEMP and his PICTORALLY
From the Pictorially House

2.30 Broadcast to Schools:

Miss RUEDA POWER: 'What the Onlooker Saw' (Course III)—Bones and Bones in Bath

3.0 Musical Interlude

3.5 Miss RUEDA POWER: 'Stories for Younger Pupils—The First Narcissus (Greek)

Musical Interlude

3.30 JACK PAYNE and THE B.B.C. DANCE

4.15 ALFONSO DE CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:

The Queen Cook's from 'The Phoenix and the Carpet' (J. Nesbit)

Five Songs of Eiland' (Folk Songs), sung by EVA NEALE

'Pompée Valante' (Folk Song), and other Piano Solos, played by CECIL DIXON

Bowling, by A. E. R. GILLMAN, the Sussex County Cricketer

6.0 Talk

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

BEACH—KLAVERSTUENEN AND NOCKENHORN
Played by
GORDON RYAN (Pianoforte)

WHEN Bach's eldest son, Wilhelm Friedemann, was about ten years old, the great master compiled for him a little book of pieces for the klavier (as we should now say, for the pianoforte), mainly his own compositions, but including one or two taken from other sources. The instruction of the lad, and his practice, were no doubt what John Sebastian had in mind, but almost without exception, the little pieces are music which we treasure now for its own sake,—melodious and compactly knit with all the master's deft skill. Many of the pieces were afterwards included in other collections of his pianoforte music, a number of them, for instance, in the 'Well Tempered Klavier,' that assemblage of keyboard music. Sometimes the pieces which they are denoted in Friedemann's little book are not those which Bach gave them; some, for instance, to which he afterwards gave the name of 'Invention' he calls here 'Præambulum.' Some are dance movements such as we find in the French and Italian Suites—Adornances, Minuets, Courantes, and Gigue; some are simple chorales, and one or two are little choral preludes.

The pieces to be played in Foundations of Music from Monday to Thursday inclusive are all taken from Friedemann's little book, those for Friday and Saturday come from one of two similar books which Bach compiled for his second son, a Magdalena. She also had the book of pieces for her own use, and it is not known whether she ever read it, or if it was ever used, but it is a fine work, making beautiful copies of some of his music, eventually in a handwriting so like his own that experts are often in some doubt whether it is hers or the master's. All the pieces to be played on Friday and Saturday are Bach's, except one little Rondo which Bach copied from Couperin.

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude

8.00 Monsieur E. M. STATHAM: French Talk—Reading from 'Petite Châteaufort' (Contemporary) by Jules Claretie, page 1, to 'Un essai de la faire dire,' no 16, p. 3



The Second Act of
TRISTAN
will be relayed from the
Royal Opera House, Covent Garden,
between 8.40 and 9.50 tonight

7.45 Vaudeville

KIDD STARITA, Nylphon and Vychrophon (Songs)

DAVID JENKINS and SUZETTE TARRI (In Popular Duets)

WISH WYNNE (Character Studies)

by Mrs. Hamblitt Records Her Voice

by HERBERT C. SARGENT

8.40 'Tristan and Isolda'

Act II

Relayed from the Royal Opera House, Covent Garden

TRISTAN and PARAFAT were both running in Wagner's mind while he was at work on the Nibelung's Ring, and in the summer of 1857 he put the big work aside, partly because he had begun to doubt whether there was any chance of its ever coming to performance. Just then he was visited on by an envoy from the Emperor of Brazil with a request that he would compose an opera specially for Rio de Janeiro. Taken somewhat by surprise, Wagner gave no definite answer, but began work nevertheless on Tristan. He has left it on record that the poem and the music were written with 'an artist's perfect abandonment in his task,' and he had no doubt himself that the union of poetry and music was the most completely satisfying of any he had achieved. But some years elapsed before the opera was produced, one disappointment

after another delaying the performance, and only gradually did it win its way to the stage, it now holds

The story of Tristan is known to every good Briton; the germ of it is in our Sir Thomas Malory's 'Morte d'Arthur.' In Wagner's opera the second Act is chiefly given to a long love duet between Tristan and Isolda at night in the garden of the King's Palace.

At the beginning, Brangäne, Isolda's maid, is restraining her patient mistress from signalling to Tristan, a lover King and his Court are safely out of the garden, and the King suspects the Knight, Melot, of having betrayed the hunt as a ruse, and, at the end of the Act, her fears are justified. The King and his followers return to find the lovers together, and Tristan is mortally wounded by Melot's sword.

9.50 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Local A. G. (Daventry only) Shipping Forecast and Fat Stock Prices

10.10 Miss REBECCA WEST: 'The Zoo Controversy'

10.25 A MacDowell Programme

JOHN TURNER (Tenor)

ETHEL WALKER (Pianoforte)

ETHEL WALKER

Melodie, Op. 29

Midsummer (New England Idylls), Op. 42

From a Wandering Iceberg (Sea Pictures), Op. 35, No. 5

JOHN TURNER

Thy Beaming Eyes

The Swan bent low

A Maid Sings Light

O Lovely Rose

Slumber Song

ETHEL WALKER

From the Depths (Sea Pictures), Op. 35, No. 6

To a Wild Rose (Woodland Sketches)

Polonaise, Op. 46, No. 12

11.0 A Hand at Auction Bridge

Mr. GEORGE PLAYFAIR.

♠ 10, 5, 4, 2

♥ 3, 4, 3

♦ Q, K, 10, 8, 2

♣ K.

COL. OLIVER

♠ K.

♥ A, Q, 9, 8

♦ A, 7, 1

♣ A, K, 10, 7, 3

MR. HENRY PLAYFAIR.

♠ K, 8, 7, 6, 3

♥ 10, 9

♦ 3, 4

♣ Q, 8, 6, 4

MR. A. J. ALAN

♠ A, Q, 9

♥ K, K, 7, 6

♦ 4, 9, 6

♣ 10, 9, 8

Score: Game 2-1

Col. Oliver and Mr. H. Playfair, 12

Mr. A. J. Alan and Mr. G. Playfair, 14

11.15-12.0 DANCE MUSIC: JAZZ MUSIC from the Carlton Hotel

12.0-12.15

Experimental Transmission of Sound Pictures by the Photograph Process

482.3 M 522 HE.2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

Conducted by E. A. PARSONS

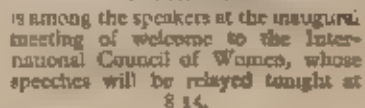
Overture, * Russian and Latin in 1875

Sable, "Where the Rain"

(Святым Духом)

(By permission of THE COMMANDANT and
HIS OFFICE)

Conducted by Lieut. P S G O'DONNELL, M.V.O.
Relayed from the National Trades and Industrial
Exhibition at Singly Hall, Birmingham



Speeches by Lady EMONT,
the Prime Minister, the
Rt. Hon. STANLEY BAL-
WIN, M. P., and THE MAR-
CHIONESS OF AMERBURY
AND TOWERS.

Relayed from Westminster Congregational Church,
Buckingham Gate

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
13.0000

9.15 MELVILLE GIDEON
(In his own Compositions)

9.30 Vaudeville
(From Birmingham)

ARTHUR ACKERMAN and JERRY WYSE in
"Ye Old Time Songs"
GEORGE BUCK (Comedian)
CHRISTINE SILVER (Character Studies)
CAROLINE THOMAS and her Musical Glasses
THE TWO M's (in Light Songs and Duets)
PHILIP BROWN'S DORSEAN DANCE BAND

10.30 DANCE MUSIC: *Ciro's Club Band*, directed by RAMON NEWTON, from *Ciro's Club*

110-1115 JAY WHIDDEX'S BAND, from the
Carlton Hotel

Monday's Programmes continued on page 185.

6.30 **Light Music**
(From *Birmingham*)

THE SYMPHONY SOCIETY OF NEW YORK
 'TWO SYMPHONIES' BY THE SYMPHONY SOCIETY

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Monday's Programmes continued (April 29)

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AGENTS

ADDRESSES

5WA 328.2 M. 020 KC.

11.5-2.0 An Orchestral Concert

Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES (Cardiff's Genedlaethol Cwrt)

Overture, Berlioz's 'The Marriage of Figaro' (Weber)

Andante, 'The Merry Wives of Windsor' (Weber)

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Andante, 'The Merry Wives of Windsor' (Weber)

fat Knight, and at the end the Merry Wives graciously escort him their pardon

RAMEAU'S father, the organist of Dijon Cathedral, had no intention that his eldest son, should follow in his own footsteps. From a very early age, however, the youth decided the matter for himself. It was of him that, when only seven years of age, he played the harpsichord well and could read at sight any piece of music set before him. He had already won for himself the undoubted position

of a prodigy. At the point of being raised to noble rank in 1764 when he was of the age of 17.

The Ballet pieces to be played this evening have been collected from his own compositions. Arranged for modern orchestra by the conductor Mottl, who has performed a number of his own works in good effect for some



SKYSCRAPERS OF THE WINDY CITY.

A view over the great buildings of Chicago, the metropolis of the Middle West, about which Mr. A. K. Little will talk from Cardiff this afternoon.

Berlioz was also enthusiastic in its praise, calling it 'art that is divine.' The central point of the story is a contest of marksmanship, and the plot turns on an old forest legend. It tells of an evil spirit which, in exchange for a man's soul, will give him magic bullets which are bound to hit their mark, irrespective of the aim. The *Sacred Bullet* was the name given to the opera on its first performance here in London in July 1824, two years before Weber died.

The Overture is a fine example of Weber's romantic music, and the supernatural basis of the tale is vividly suggested in the note of foreboding which makes itself heard as an undercurrent to the main joyous tunes. The principal of these is the great song which the heroine sings and the way in which it closes the Overture, leading to triumph over the sombre hints of evil, foreshadows the happy ending of the opera.

PROFESSOR BANTOCK'S career has taken him all over the world, and more than 40 years of experience has given him inspiration for his music. In this Suite, produced at the Three Choirs Festival in 1912 (it was at Hereford that year) he makes use of several well-known American and Negro tunes such as 'Way down upon the Swanee River,' 'Yankee-doodle,' and 'Johnny get your gun.' There are four movements, all bright and melodious.

ALTHOUGH not so often played as the Overture, Nicolai's Ballet Music must sound almost as familiar to listeners, consisting as it does, mainly of tunes which make their appearance in the Overture too. The Ballet occurs in the last act where Falstaff, the Merry Wives, and all the others join in a crazy fancy-dance frolic in Windsor Forest at night. The reels are designed for the discomfiture of the

and it has some of the best art galleries and libraries in the States.

5.0 JONY 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

10.5 West Regional News

10.10 11.15 S.B. from London

11.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.45 London Programme relayed from Daventry

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.5 S.B. from Cardiff

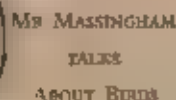
10.10 11.15 S.B. from London

6.0 BOURNEMOUTH. 204.1 M. 1.020 KC.

2.30 London Programme relayed from Daventry

6.15-11.15 S.B. from London (10.5 Local A. Programme)

A. I. Cresswell, 100 St. John's Lane, London, N.E.



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AN ADDRESS
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CECIL BORVALY
Duo N. 1. 1904

Noturne Scherzo

L'invitation au voyage + Départ

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Mr. NORMAN WALKER: "Next Steps in Biology—I, Life with Oxygen"

90 W. 11th St. FORT ST. ST. LOUIS NEWS
EX-117-5

9 15 Poetical Broadcast
 The D... ..

 Character of the

\$45 I use a good one for the purpose of the day.

9.50 De Courville's Hour
Gay Sparks
F. R. L. M. P. S. (1980) C. P. S.

10 50 12.0 DANCE MUSIC

20 225 *Photocopy*
 100 copies (approximately) of 100 copies
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30 Broadcast to Schools:
Six Weekly Parties
of A Little More of Jesus
by the same author as the Story of the
Life of Jesus A Sunday School Course

3 30 Western, Portland
3 35 American, Portland, Freemasonry

4.0 Louis Levy & ORCHESTRA
duction by ARNOLD BAILEY
by ST. CHARLES R. de PORTIER

4 5 B... .. to Schools
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430

\$ 15 THE CHILDREN'S HOUR
 To celebrate the Centenary of the Zoo, the pro-
 gram will feature a special fund-raising dinner

60

6.15 T VIL 22 AT 4 05 AM ALEX-THRE 1
 F B 27 5 00 PM S E 2 9 13 00 00 00

630 THE FOUNDATIONS OF MUSIC

6.45 THE FOUNDATIONS OF MUSIC

715 1 1000 111 1000 111

7 25 Mr. H. J. MASSINGHAM: "Adventures among
the Indians of the Pacific Northwest."

[illegible]

7.45 Chamber Music

Andante: Adagio cantabile: Rondo all.
Allegretto

1. The first step is to identify the main components of the system. This includes the hardware (CPU, memory, storage) and the software (operating system, applications).

2. The second step is to determine the requirements for the system. This includes the performance requirements (speed, capacity) and the security requirements (data protection, access control).

3. The third step is to design the system architecture. This involves determining the overall structure of the system, including the data flow and the interaction between components.

4. The fourth step is to implement the system. This involves writing the code, configuring the hardware, and testing the system to ensure it meets the requirements.

5. The fifth step is to maintain the system. This involves monitoring the system's performance, updating the software, and addressing any issues that arise.



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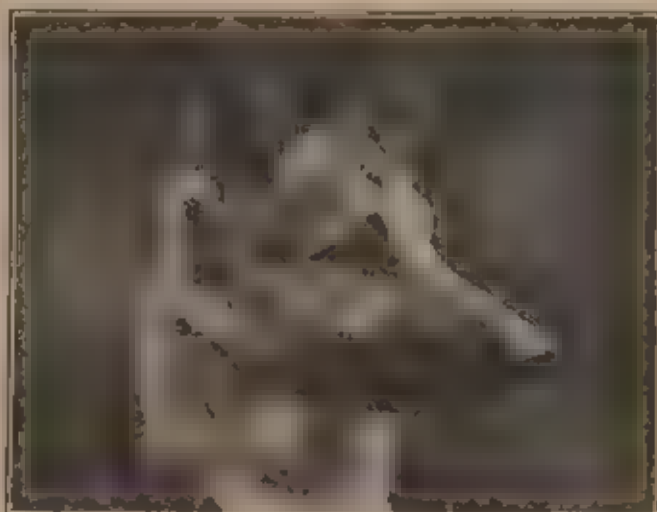
Tuesday's Programmes continued (April 30)

5WA CARDIFF. 823.7 M. 928 KC 6BM BOURNEMOUTH. 288.8 M. 1,040 KC

7.30 Rev. E. ENRIED REES: 'Welsh May Day Customs'

MAY DAY used to be the great day in Wales for a dance parade. During the dark winter months the women were spinning and weaving, and May Day, and more particularly on the first Sunday in May.

5.15 The Children's Hour
5.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 S.B. from Swansea
7.25 S.B. from London
7.45 S.B. from Swansea
8.0 S.B. from London
9.45 West Hospital News
9.50-12.0 S.B. from London



A 'CLOSE-UP' OF 'FLOSSIE'

a beautiful specimen of the Algerian breed, and one of the heroines of the stories that Mr. R. H. Spurrier will tell in his talk from Bournemouth this evening.

5SX SWANSEA. 284.1 M. 1,020 KC

2.30 London Programme relayed from Daventry
5.0 S.B. from London
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Egwyl Gymnast
P. D. JONES (Pianoforte): MORGAN LLOYD (Violin): GWILLYM THOMAS (Violoncello)
Yr. Athro E. ENEST HUGHES.
A. C. LAVIS (Baritone)
and
THE STATION TRIO.

7.45 An 'Afan Thomas' Programme
Relayed from his unpublished Compositions and arranged by GWILLYM THOMAS
P. D. JONES (Pianoforte): MORGAN LLOYD (Violin): GWILLYM THOMAS (Violoncello)
7.0 S.B. from London
9.45 S.B. from Cardiff
9.50-12.0 S.B. from London

12.0-1.0 Daventry

2.30 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Mr. R. H. SPURRIER (Chairman of the National Council of the Animals Welfare Society)
7.15-12.0 S.B. from London (9.45 Local Announced events)

5PY PLYMOUTH. 288.8 M. 1,040 KC

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 The Children's Hour
The Seven Ages put into Three Acts—Yesterday, Today, and Tomorrow

6.0 London Programme relayed from Daventry

6.15 S.B. from London
7.0 Mr. F. S. H. (Plymouth): Life in Tropical Seas—I, The Great Barrier Reef of Australia
7.15-12.0 S.B. from London (9.45 Local Announced events)

375.3 M. 1,040 KC

MANCHESTER.

12.0 Gramophone Records
1.15-2.0 The Manchester Tuesday Midday Society's Concert

Relayed from the Bournemouth

A Pianoforte Recital by LLOYD PUGH

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WIRELESS ORCHESTRA

Santa, Stars of the Desert... Woodford's

4.15 S.B. from London

4.30 ORCHESTRA (Continued)
Overture, 'Orpheus in the Underworld'
Waltz, 'Tango'
Selection, 'The Damsel of the Sea'
Chanson, 'Moulin Rouge'
The Irish Dances
March, 'The Children of the Regiment'

5.15 The Children's Hour
6.0 Miss PHYLLIS BENTLEY: Books for Children, S.B. from London

6.15 S.B. from London
7.0 S.B. from London
7.15 S.B. from London

7.45 A BAND CONCERT
THE BAND AND PIPERS OF THE QUEEN'S OWN CAMERON HIGHLANDERS
Conducted by CHARLES W. GIBSON
(By kind permission of Lieut.-Col. J. S. DREW)
Relayed from the Brigadier's Hotel, London at the City Hall
March, 'The Red Clock'... Ma. field

Programmes for Tuesday.

8.15 **APRIL** **1940**
Apino Fantasy, 'A Night in Swi' **And'**
Des **The Battle of Waterloo**

8.30 **BAND**
London Road
Prélude, Down in the Forest Spring), I
I have won you (Summer); T
calling (Autumn) Drip

8.45 **SB** **From London** **8.45 Local Announc**
France, Scotland, Spain, Germany, Ireland,
I have won you

Other Stations.

5NO **NEWCASTLE**
12.0 **10** **4.30** **2.30**
5.15 **6.0** **6.15** **7.0** **7.45** **8.0** **11.30**

5SC **GLASGOW**
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2BF **BELFAST**
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Some Famous Oratorios.

On Sunday evening of this week, the following Oratorios is to be broadcast from the better-known Oratorios are

Mendelssohn's 'Elijah.'

MENDELSSOHN was always happily at home the early one which produced the Fugate's Overture, and the Scotch Symphony, to his last work, in 1846, when he came over specially to see the work. The work was a triumph. He had to be roped in by the audience. Writing home after the performance, Mendelssohn himself told his brother: 'No work of mine has ever been so warmly at the first performance. I wish such enthusiasm both by the audience and the public at large. I never in my life heard a better performance—no, so good, as to be able to hear it if I can ever hear it again.'

Haydn's 'The Creation.'

SECOND only to Handel's Messiah in the affections of British music lovers, Haydn's big oratorio deals in picturesque fashion with the Creation of the World, of the growth of herb and flower, and finally with the coming of Man. It can be but few listeners who do not know at least parts of it, and who have not enjoyed its fresh and original setting forth as it is with fine expressive orchestral accompaniment.

Handel's 'Messiah.'

WHEN Handel set himself in the autumn of 1741 at the age of fifty-six to compose Messiah, he was under a cloud of gloom and his first disappointment was when he found that his two operas, 'The Rinaldo' and 'The Triumph of Time and Truth', were taken seriously and

inventions ran high. It is true that Handel's music was not as much better known to our fathers and grandfathers as it is to us. For a good many years he was a pretty regular visitor to the English Festivals; one of the greatest triumphs of his career was won by his oratorio Messiah in 1741.

Spohr's 'The Last Judgment.'

Spohr's oratorio was much better known to our fathers and grandfathers than it is to us. For a good many years he was a pretty regular visitor to the English Festivals; one of the greatest triumphs of his career was won by his oratorio Messiah in 1741.

Sullivan's 'The Golden Legend.'

WHEN Sullivan's 'Golden Legend' was first performed in 1898, it won an immense success. It was the last work of the composer of the 'Pirates' and 'Pinafore' as a master of the operatic art. It was the last work of the composer of the 'Pirates' and 'Pinafore' as a master of the operatic art.

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8.30
Billy Mayerl
on
Syncopation

WEDNESDAY, MAY 1
2LO LONDON & 5XX DAVENTRY
(1.582.5 MHz. 152 K.C.)

9.35
Sterndale Bennett's
'The
May Queen'

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

10.45 Mrs. OLIVEN STRAUBER: 'A Woman's
Commentary'

FROM now until the General Election, many women will be keenly concerned in the why and wherefore of the politics of the moment. In her immediately forthcoming talks, therefore, Mrs. Strauber will treat rather more than usual upon politics, though, of course, from a non-party angle.

11.0 (Daventry only) Gramophones Records

12.0 A Balled Concert

LESLIE FRASER FISHER (Soprano)
WILLIAM BIRDS (Tenor)

12.30 A Recital of Gramophone Records

1.0.20 FRASCATI'S ORCHESTRA
Directed by **GEORGE HAYES**
From the Restaurant Frascati

2.30 Broadcast to Schools
Miss C. VON WYSS: 'Nature
Study for Town and Country
Schools—(Course III). Some
Water-babies (II) Caddis
Worms

2.55 Musical Interlude

3.0 Mr. J. C. STURANT, M.A.
LYA BROADBENT and others
'Foundations of English Poetry
(Course II)

3.30 Professor F. T. G. HORDAY,
C.B.E. F.R.S. F.R.C.S.
'Talks about Animals—I. The
Importance of Good Health in
Domestic Animals'

3.45 A Light Classical
Concert

ELIZABETH RYAN (Soprano)
THE HENRY BROOKMIST Trio
JULIUS ROSTALL (Violon), EL
WARR J. ROBINSON (Violon-
cello), HENRY BROOKMIST (Piano)

Trio
Trio No. 1 in C ('The Gypsy')... Haydn
Andante; Poco Adagio (Cantabile), Fauré
(Ronde all' Ungarese)

4.0 ELIZABETH RYAN
Hoffmann
Wagner
Schubert
Schumann

4.15 Trio
Trios in C... Brahms
Allegro Andante con moto; Scherzo (Trio),
Finale (Allegro giocoso)

4.45 Organ Recital by EDWARD O'HENRY
From **Madame Tussaud's Cinema**

5.15 THE CHILDREN'S HOUR:
'That's the Life!'
—wherein we pitch our camp in the open air
(weather permitting, of course)

5.30 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST; LAST GENERAL NEWS BULLETIN

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
by Mr. J. C. STURANT, M.A.
Played by **GORDON BRYAN (Pianoforte)**

7.0 Talk under the auspices of the Ministry of
Health

7.15 Musical Interlude

7.25 Mr. W. N. FALLAIZE: 'The History of the
English Countryside—I, Early History and Cur-
ious'

MR FALLAIZE'S first talk takes us back to an England earlier even than the Stone Age, to an England of which, indeed, nothing



'THE MAY QUEEN'—Tonight at 9.35

survives to us today but a few buried remains and a few history-hiding customs. In these customs Mr. Fallaize will take us back up the thin fabric of our island-history, through Stone and Bronze Age, to the glimmerings of civilization as we understand it today on rural life. Mr. Fallaize, who, in conjunction with Sir John Russell is giving this series each Tuesday of May as Hon. Secretary of the Royal Archaeological Institute, Recorder of the Archaeological Section of the British Association, and was formerly a member of the Council of the British Association.

7.45 A Concert
ELLEN PITCHER (Contralto)
THE GERRARD PARKINGTON QUINTET

Overture, 'Night Birds'... Strauss

ELLEN PITCHER
'Time's Garden'... George Thomas
Blackbills from the Clearing... Ernest Walter
Morning Hymn... Henschel

QUINTET
Brick Music from 'Etienne Marcel'... Saint-Saëns

ELLEN PITCHER
At the Mid Hour of Night... Concert
Shaphard's Cradle Song... Some, an

QUINTET
Soprano (Dorothy)... Fantasia
Violoncello, Rose Mousse (Moss Rose)... Rose
Serenade... Gounod
Lutescent (Love's Grief)... Kreisler

8.30 Can You Syncopate?
A further instalment on an increasingly popular topic by **BILLY MAYERL** with illustrations by himself

9.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

9.15 Mr. HENRY WALTON Plot and Character
in the Modern Novel

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

9.35 'The May
Queen'
A Pastoral
Written by **HENRY F**
CHURCH
Composed by **SIR WILLIAM STERN**
DALE BENNETT

The May Queen OLIVE GROVES
The Queen... DORIS OWEN
Lover... JAMES ARMSTRONG
Captain of the Foresters
(Robin Hood)

SIR ARTUR BENNETT

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA

Conducted by STANFORD
LEIGH

SIR WILLIAM STERN DALE BENNETT was a leading figure in the Victorian world of music, and did more for his generation than we are apt to remember now. He was one of the first students at the Royal Academy of Music, which, those days was in comparatively humble quarters off Hanover Square. It was boarding school then. He had the good luck to play at one of the Academy concerts at which Mendelssohn

was present, and from that time began a friendship which had a considerable influence on Bennett's career. He visited Leipzig more than once at Mendelssohn's invitation and played and conducted his own music in the famous Gewandhaus. Schumann was also keenly interested in the young Englishman and spoke very warmly of him in the columns of his own paper.

In the course of his long and busy career, Sir William held many important appointments, chief of which was at the Royal Academy, whose Principal he became in 1886. He was Professor of Music at Cambridge and founder of the Bach Society.

For many years the most popular work in his own class, *The May Queen*, is still a favourite Cantata, especially with choral societies of modest size and attainment. Thoroughly melodious and grateful to sing throughout, it is as good an example as we possess of the music of its day—a day before problems and revolutionary tendencies began to seek expression in terms of sound. It sets forth the joyous spirit of May Day in its freshest and most wholesome way, and its popularity is very easy to understand.

It was composed for the Leeds Festival of 1888, at which Sir William was the conductor.

11.0-12.0 DANCE MUSIC: ALFREDO and
his BAND from the New Princess Restaurant

(Wednesday's Programmes continued on page 104.)

EMPIRE SHOPPING



Empire Apples all the year

In October, when the last of the Home apples are gathered, New Zealand orchards are bursting into flower.

All through our cold winter months, New Zealand apples grow and ripen in a summer sun.

With the first days of February they are ready to be picked, and the work of sorting, grading and packing begins.

Only the best fruit passes the government inspection for export to British markets.

On March 24th, the first ship-load of New Zealand apples arrived in the London Docks on board the ss. *Port Hobart*.

Now they are in the shops; every apple perfect in growth and quality, and as fresh as on the day on which it was picked.

Look for apples marked 'New Zealand', and then ask for some of the New Zealand favourites, 'Delicious', 'Sturmers', 'Jonathans', 'Dunns', and try their quality for yourself.

Empire Quality
From April to August buy
NEW ZEALAND APPLES



'New Zealand Apples'—a leaflet with new recipes—will be sent post free on application to the EMPIRE MARKETING BOARD, Westminster, London, W.1, to which the notice is issued.

Does YOUR Syncopation Lack Rhythm?

Can you add those extra notes which make all that and as you hear it played on the radio or record? Don't spoil your playing for lack of rhythm. Billy Mayerl himself will teach you through the post, and after one lesson, in your spare time, you will see how simple it is.

No big fees—no heartrending exercises.

A grateful student says: "It is the only one I have ever undertaken, and has been exactly what I wanted."

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At the end of the first lesson, you will receive a free copy of the "Syncopation" book, which contains many more exercises and examples of syncopation.



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WESLEYAN GENERAL ASSURANCE SOCIETY
OFFICES BIRMINGHAM

W & G

WEDNESDAY, MAY 1 5GB DAVENTRY EXPERIMENTAL

TRANSMISSION FROM 7.15 P.M. TO 11.15 P.M.

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

The Birmingham Military Band
Conducted by W. A. Clarke

- Overture, "Post and Pousant" Suppl
- MIRANDA SUGGERS (Soprano)
- The Nightingale Bollen
- Happy Little Dream Mischke Leo
- Gathering Daffodils Duffin
- A Thrush's Love Song .. Alison Travers
- BAND
- The Voice of the Bell .. Lupton
- FORER WILLIAMS will Entertain
- BAND
- Selection, "Cavalleria Rusticana" Mascagni
- MIRANDA SUGGERS
- The Valley of Languish .. Anderson
- Honoured to You .. Eric Carter
- Everywhere I Look .. Maddy Curlew
- BAND
- Down South.....Myddleton
- Suite, "La Folia".....Lacoma
- FORER WILLIAMS
- In further Entertainment
- BAND
- Selection, "The Yeomen of the Guard" .. Sullivan

4.30 JACK PAYNOR and THE BIRMINGHAM SYMPHONY ORCHESTRA
FLORENCE CLETON
(Synopsed Numbers at the Piano)

5.30 The Children's Hour:
(From Birmingham)
"May Day"—a Sketch by VERNON and MERVY BARNETT, as read by MARJORIE PALMER (Soprano) and HAROLD GASKY (Baritone) MARGARET SHELTORNE (Pianoforte)

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

6.30 Light Music

(From Birmingham)

- PAYNOR & SALKIN ORCHESTRA
- Directed by NORMAN STANLEY
- Relayed from the Café Restaurant, Corporation Street
- Overture, "Coriolanus" Beethoven
- Song Transcription, "She is far from the Land" Lambert
- FLORENCE CLETON (Soprano)
- A May Morning Danz
- O. HESTRA
- Fantasia, "Rigoletto" Verdi, arr. T. van
- NORMAN STANLEY (Violin)
- Ave Maria Schubert
- ORCHESTRA
- On the Rhapsody Linck
- FLORENCE CLETON
- Down in the Forest .. Linton Ronald
- CHARLES HATHAM (Pianoforte)
- Concert Study in G Flat Morikowky
- ORCHESTRA
- Three Ode Dances Haydn Wood
- FLORENCE CLETON
- Tell me, Gipsy .. Day
- O. HESTRA
- Serenade .. Brown
- Business Patrol .. Lupton

8.0 Herman Finck's Music

8.0

Herman Finck's Music

The Birmingham Symphony Orchestra
Conducted by JOSEPH LEWIS

- Overture, "The Sorcerer's Apprentice" .. D. Shostakovich
- Finck's "The Sorcerer's Apprentice" .. D. Shostakovich
- Finck's "The Sorcerer's Apprentice" .. D. Shostakovich
- Finck's "The Sorcerer's Apprentice" .. D. Shostakovich
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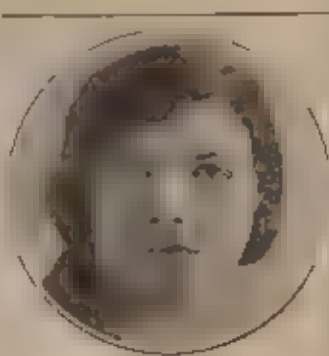
9.0

Way Down South

(From Birmingham)
A Programme of Plantation Songs and Negro Songs
by
THE BIRMINGHAM STUDENT CHORUS
Conducted by JOSEPH LEWIS

O. HESTRA

9.30 A Recital



HILDA BOR
will broadcast a pianoforte recital between 9.30 and 10.0 tonight.

- HILDA BOR (Pianoforte)
- Mortify us by Thy Grace (Chorale) .. Bach, arr. Hummel
- Aminta .. Leonardo Leo, arr. Pacanbo
- Occato in A Paradies
- Four Preludes, Nos. 7, 20, 21, 22 .. Chopin
- Concert Study in F Major .. Liszt
- Dance Espagnole (V. arcos) (Spanish Dance) .. Granados
- Dance Ritornelle de Feu (4 re Ritornelle Dance) .. De Falla

IN the first half of the eighteenth century Leo held a foremost position in the musical world of Italy, a composer of church music and of comic operas. Many of these latter were by

as beautiful, really humorous, with the music as well as the texts contributed. They are thus among the earliest examples in a long line of distinguished work which reached its highest point in Verdi's "Falstaff". Leo was no less distinct here as a teacher, numbering among his pupils Puccini, who is best remembered today by his quarrel with the great Gluck. He was a strict master, but one who earned the sincere affection of his pupils, and at least one happy instance of that is recorded. Leo had dedicated one of his works to King Charles Emmanuel of Savoy, and had refused to allow other copies of the music to be made. His pupils, however, succeeded in writing it out without his knowledge, and performing it for their master's benefit. A number of his Comic Operas are preserved in Italian libraries, and our British Museum has several examples of his sacred works. But he left also a considerable volume of purely instrumental pieces, and as listeners will hear for themselves in this one, he had a very happy gift of fresh and joyous melody.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC JAY WILKES'S BAND from the Carlton Hotel

11.0-11.15 ALFREDO and his BAND from the New Prince Restaurant

11.15-11.45

Experimental Transmission of Still Pictures by the Faltograph Process

(Wednesday's Programmes continued on page 194.)

Wednesday's Programmes continued (May 1)

SWA CARDIFF. 873.2 M. 978 KC

1.15-2.0 An Orchestral Concert
 1.15-2.0 The National Orchestra of Wales
 (The Llanelli Genealogical Society)
 1.15-2.0 The National Orchestra of Wales
 1.15-2.0 The National Orchestra of Wales
 1.15-2.0 The National Orchestra of Wales

2.30 Broadcast to Schools:
 1.15-2.0 The National Orchestra of Wales
 1.15-2.0 The National Orchestra of Wales
 1.15-2.0 The National Orchestra of Wales

2.55 London Programme relayed from Daventry
3.45 The Beethoven Trio, No. 11
 The Beethoven Trio, No. 11
 The Beethoven Trio, No. 11
 The Beethoven Trio, No. 11

4.5 A Concert
 SEYMOUR COLLINS
 In Light Songs
THE STATION TRIO
 Songs
 Songs
 Songs
SEYMOUR COLLINS
 In Light Songs
 Trio
 Two Old English Tunes

4.45 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London

7.45 Fashion Plates
 NATIONAL ORCHESTRA OF WALES
 NATIONAL ORCHESTRA OF WALES
 NATIONAL ORCHESTRA OF WALES
 NATIONAL ORCHESTRA OF WALES

March, 'Queen of Sheba'
'The Greek Vase'
 A Ten-minute Drama by MAURICE BARRING
 Characters:
 Characters:
 Characters:
 Characters:

8.0 S.B. from London
9.30 West Regional News
9.35-11.0 S.B. from London

SSX SWANSEA. 794.1 M. 1070 KC

1.15-2.0 S.B. from Cardiff
 2.30 Broadcast to Schools
 Professor E. Ernest Hughes 'Great Leaders
 and Movements in Welsh History—II, St. David
 of the Work of the Great Monasteries'


2.55 London Programme relayed from Daventry
3.45 S.B. from Cardiff
4.45 London Programme relayed from Daventry
6.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.45 S.B. from Cardiff
8.0 S.B. from London
9.30 S.B. from Cardiff
9.35-11.0 S.B. from London

6BM BOURNEMOUTH 288.5 M. 1040 KC

2.30 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Local Announcements)

SPY PLYMOUTH. 808.2 M. 787 KC

2.30 London Programme relayed from Daventry



ST. DAVID,
 the patron saint of Wales,
 whose connection with
 the work of the great
 monasteries Professor E.
 Ernest Hughes will de-
 scribe, in his series of talks
 on Great Leaders and
 Movements in Welsh
 History from Swansea
 this afternoon. This
 picture shows the statue
 of the Saint in St David's
 Cathedral.

Photo by
 Aubrey Gough

5.15 The Children's Hour
MAY DAY REVUE
 Songs and dances
 Songs and dances
 Songs and dances

6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 M. Local Sports)

2ZY MANCHESTER. 878.3 M. 783 KC

2.30 London Programme relayed from Daventry
3.0 Broadcast to Schools:
 Mr R. E. Southworth 'The Mid-
 summer Night's Dream and Songs from the
 Plays—II, 'Midsummer Night's Dream'
 Act II'
 S.B. from Sheffield

3.30 London Programme relayed from Daventry
3.45 THE NORTHERN WIRELESS ORCHESTRA
 ANNIE PICKERING (Soprano)
4.45 London Programme relayed from Daventry
5.15 The Children's Hour:
 S.B. from Leeds
 Mrs. BARR gives us another Radio City Compo-

6.0 London Programme relayed from Daventry

6.15 S.B. from London
6.30 Royal Horticultural Society's Bazaar
6.40 S.B. from London

7.45 An Orchestral Concert
 The Musical Society of the City of London
 Musical Director, GERALD BRIGHT
 (By kind permission of the Lord Mayor, Sir
 Anne St. John)

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

9.35 11.0 A May-Day Programme
 'The First Walpurgis Night'
 A Ballet for the City of London
 Words by GOSSET, translated by
 W. B. RICHARDS
 Music by MENDELSSOHN
 DOROTHY VERNY (Contralto)
 ANNE B. WILKINSON
 FREDERICK FREDERICK (Soprano)
THE NORTHERN WIRELESS ORCHESTRA
 (Conductor: T. J. M. BARRING)
 Overture: 'A May Night'
 'Spring's Message'
 A Ballet for the City of London
 (Up, 35)
 Words by GOSSET, translated by Mrs. CHARTERIS
 ORCHESTRA
 Overture: 'The May Queen'
 Overture: 'The May Queen'

Other Stations.

5NO NEWCASTLE 848.5 M. 798 KC
2.30 London Programme relayed from Daventry
3.45 S.B. from London
4.15 S.B. from London
4.45 S.B. from London
5.15 S.B. from London
6.15 S.B. from London
6.30 S.B. from London
6.45 S.B. from London
6.55 S.B. from London
7.0 S.B. from London
7.15 S.B. from London
7.30 S.B. from London
7.45 S.B. from London
7.55 S.B. from London
8.0 S.B. from London
8.15 S.B. from London
8.30 S.B. from London
8.45 S.B. from London
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9.30 S.B. from London
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9.55 S.B. from London
10.0 S.B. from London
10.15 S.B. from London
10.30 S.B. from London
10.45 S.B. from London
10.55 S.B. from London
11.0 S.B. from London

5SC GLASGOW. 401.1 M. 798 KC
2.30 Broadcast to Schools: Mr. George Burnett 'The Mid-
 summer Night's Dream and Songs from the
 Plays—II, 'Midsummer Night's Dream'
 Act II'
2.55 London Programme relayed from Daventry
3.30 S.B. from London
4.45 S.B. from London
5.15 S.B. from London
5.50 S.B. from London
6.0 S.B. from London
6.15 S.B. from London
6.30 S.B. from London
6.45 S.B. from London
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7.0 S.B. from London
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9.0 S.B. from London
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10.0 S.B. from London
10.15 S.B. from London
10.30 S.B. from London
10.45 S.B. from London
10.55 S.B. from London
11.0 S.B. from London

2BD ABERDEEN 848.5 M. 798 KC
2.30 London Programme relayed from Daventry
3.45 S.B. from London
4.15 S.B. from London
4.45 S.B. from London
5.15 S.B. from London
5.50 S.B. from London
6.0 S.B. from London
6.15 S.B. from London
6.30 S.B. from London
6.45 S.B. from London
6.55 S.B. from London
7.0 S.B. from London
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7.30 S.B. from London
7.45 S.B. from London
7.55 S.B. from London
8.0 S.B. from London
8.15 S.B. from London
8.30 S.B. from London
8.45 S.B. from London
8.55 S.B. from London
9.0 S.B. from London
9.15 S.B. from London
9.30 S.B. from London
9.45 S.B. from London
9.55 S.B. from London
10.0 S.B. from London
10.15 S.B. from London
10.30 S.B. from London
10.45 S.B. from London
10.55 S.B. from London
11.0 S.B. from London

2BE BELFAST 848.5 M. 798 KC
11.0-11.30 'The Children's Hour' 11.30-11.45 'The Children's Hour'
11.45-12.0 'The Children's Hour' 12.0-12.15 'The Children's Hour'
12.15-12.30 'The Children's Hour' 12.30-12.45 'The Children's Hour'
12.45-1.0 'The Children's Hour' 1.0-1.15 'The Children's Hour'
1.15-1.30 'The Children's Hour' 1.30-1.45 'The Children's Hour'
1.45-2.0 'The Children's Hour' 2.0-2.15 'The Children's Hour'
2.15-2.30 'The Children's Hour' 2.30-2.45 'The Children's Hour'
2.45-3.0 'The Children's Hour' 3.0-3.15 'The Children's Hour'
3.15-3.30 'The Children's Hour' 3.30-3.45 'The Children's Hour'
3.45-4.0 'The Children's Hour' 4.0-4.15 'The Children's Hour'
4.15-4.30 'The Children's Hour' 4.30-4.45 'The Children's Hour'
4.45-5.0 'The Children's Hour' 5.0-5.15 'The Children's Hour'
5.15-5.30 'The Children's Hour' 5.30-5.45 'The Children's Hour'
5.45-6.0 'The Children's Hour' 6.0-6.15 'The Children's Hour'
6.15-6.30 'The Children's Hour' 6.30-6.45 'The Children's Hour'
6.45-7.0 'The Children's Hour' 7.0-7.15 'The Children's Hour'
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11.45-12.0 'The Children's Hour' 12.0-12.15 'The Children's Hour'

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Programmes for Thursday.

SWA CARDIFF. 327.2 M.
920 KC.

2.30 London Programme relayed from Daventry

3.45 **MR IRAN KYRLE FLETCHER:** 'Experiment in the Theatre—II. The Repertory Theatre and the Amateur Movement'

4.0 **ORGAN RECITAL** by **EDGAR H. DANIELS**
Relayed from the Parish Church, Pontypridd
Toccata and Fugue in D Minor Bach
Gloria and Answer Handel
Sonata No. 2 Beethoven
Sonata No. 1 Chopin
March Grieg

4.45 **BIRD SONG** from this
Relayed from Hauby'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

10.0 West Regional News

10.5 12.0 **S.B.** from London

SSX SWANSEA. 294.1 M.
1,020 KC.

2.30 London Programme relayed from Daventry

3.45 **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

10.0 **S.B.** from Cardiff

10.5 12.0 **S.B.** from London

6BM BOURNEMOUTH. 389.5 M.
1,040 KC.

12.0 1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 **MISS MARGARET SIMONS:** 'Market Places of the South'

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 (10.0 Local Announcements)

Thursday's Programme continued on page 202



"Don't Spoil the Ship for a Ha'porth . . ."

Of course it is a great nuisance to spend money on paint—there are so many more interesting ways of spending it; and it is a nuisance to have "the painters" in the house.

But if your house needs painting, and you don't have it done now, it will have to be done later and then it may cost you a good deal more, because decay may have done its worst work. It will have to be repaired and replaced as well as painted.

If you are about to have any property repainted, you will be interested in this Illustrated Booklet on the care of property, which will be sent you post free.



WHITE LEAD PAINTS



Lead Paints Protect



tried every kind of ointment

October 8, 1928.

"I HAD nearly the whole of my leg very badly scalded. I was in agony for three weeks, sometimes screaming out with pain; meanwhile trying every kind of ointment and dressing. At last I saw a Germolene advertisement in a paper and got a tin. After two dressings of Germolene it was simply wonderful how the pain went. After using three tins my leg was nearly better, and now it is completely cured. Wishing Germolene every success." Mrs. W. MIDDLETON, 6, Princes Terrace, Dymchurch Rd., Hythe.

Germolene is Aseptic—germproof, the most up-to-date method of surgical cleansing. Germolene is non-smarting. Germolene instantly soothes the pain or itching and cools the burning wound. Germolene has wonderful tissue-building properties. Germolene leaves no scars. Germolene is the best and most economical ointment for the home—always have a tin handy.

Germolene

ASEPTIC SKIN DRESSING

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*Yes! wherever you go
you'll find that —*

*Player's
please*



N.C.C. 21

Players "Medium" Navy Cut Cigarettes 10 for 6s 20 for 11s 4



EVERYTHING

The
G.E.C.
your guarantee

ELECTRICAL

It has been proved—

that the use of an OSRAM
Screen - Grid Valve adds in
performance another valve
to your set. This is exempli-
fied in portable sets by the
GECOPHONE "Screen-Grid 4"
and in aerial sets by the
OSRAM "MUSIC MAGNET"



OSRAM
S2.5
SCREEN-GRID
VALVE

Osram
SCREEN-GRID
Valves
with the

"TENACIOUS COATING"

MADE IN ENGLAND.

SOLD BY ALL WIRELESS DEALERS.

Agents of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2.

Friday's Programmes continued (May 3)

5WA **CARDIFF.** **822.2 MC.**
12.0-1.0 L. Ion Programme relayed from
2.30 London Programme relayed from Daventry
5.0 J. r.
ORCHESTRA
 Relayed from the Carlton Roofs
5.15 The Children's Hour
6.0 Mr. W. H. Jones & V. Mass H.
6.15 S.B. from 1
9.45 West Regional News
9.50-11.30 S.B. from 1

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

2.30 London Programme relayed from Daventry
5.0 S.B. from Cyn



THE ANCIENT MACE OF KENFIG

Mr. W. H. Jones this evening gives from Cardiff the second of his talks on Village Histories. His subject is the old Glamorganshire village of Kenfig.

60 London Propagating school, from Davenport
615 S.B. from London
745 S.B. from Cardiff
1120 S.B. from London

6BM BOURNEMOUTH. 288.5 M
1,040 KC

2.30 London Programme relayed from Daventry
4.15-11.20 S.B. from London (2.45 Local An-

SPY PLYMOUTH. APR. 3 1957

2.30 London Programme relayed from Daventry

5.15 The Children's Hour -
Another Helping - A Mixed School
The ingredients will be absolutely fresh with new
drinking

8.0 London Programmes relayed from Darenty
 8.15-11.20 S.B. from London (9.45 Forti-
 coming Events, Local Announcements)

| | | |
|-------|---|-------------------|
| 22Y | MANCHESTER. | 579.8 M
783 MC |
| 2.30 | Broadcast to Schools - | |
| 3.0 | M. L. J. P. Sample: "Experiments with
Flowers II. How a Plant Manufactures its Food" | |
| 2.55 | London Programme relayed from Daventry | |
| 3.0 | THE NORTHERN WIRELESS
ORCHESTRA | |
| 3.15 | "A Day in May" | Fr 10 |
| | DOREEN IDALL (Recitations) | |
| 3.30 | "The Day After Tomorrow" | |
| 3.45 | "Kutja the Dancer" | Fr 10 |
| 4.00 | "The Day After Tomorrow" | |
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HAS INFLUENZA LEFT YOU DEAF?

HERE IS YOUR REMEDY

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The only method of its kind, creating a
entirely different and uncopyable small, sharp
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and **7%** for the

SMALL INVESTORS

THE FIRST MORTGAGE CO-OPERA-
TIVE INVESTMENT TRUST offers to send you
an unequalled opportunity to obtain a high rate
of interest with absolute security.

The funds of this Trust are invested in First Mortgage secured on income-producing properties and in Bonds and Debentures issued on similar security.

The Trust issues its **Investment Ordinary Shares** at \$100 each, upon which dividends of at least 7% will be paid.

The 100th anniversary of the founding of the United States is a time of reflection and celebration. It is a time to look back at the challenges we have overcome and the progress we have made. It is a time to look forward to the future and the opportunities that lie ahead. It is a time to remember the sacrifices of our ancestors and the sacrifices we must make today. It is a time to reaffirm our commitment to the principles of liberty, justice, and equality. It is a time to celebrate the diversity of our people and the strength of our nation. It is a time to hope for a better future for all.

THE DENIAL OF FURTHER INCOME TAX

This Bill was introduced by the Government of India in 1918 under the Industrial and Provident Societies' Act, and the total value of shares applied for by each individual must not exceed £200.

Fall particular with our hotel, for
 some of the things we had to do
 for the first time.

To the Secretary,

**FIRST MORTGAGE CO-OPERATIVE
INVESTMENT TRUST LIMITED,
7, Pall Mall East, London, S.W.1.**

Large Wind and Wave Deck (4) * For Small Inshore

Name _____

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Radio Times, 20th July 1982

7.30 Military Band Concert

10.15 a.m. The Daily Service

10.30 The Daily Service (GREENSWICH)
WALTER R. BURGESS

10.45 11.0 The Daily Service (GREENSWICH)
MISS JANE H. STEER, Organist for the Organ and
Winds

10.20 THE CARLTON HOTEL ORCHESTRA
Directed by RENE TATPOUNTE
From the Carlton Hotel

2.30 The Rugby League Challenge Cup
Final

Wigan v. Dewsbury

Community Singing

Conducted by A. G. C. (The
and)

THE BAND OF H.M. WELSH GUARDS
By kind permission of Colonel R. E. N. LEATHAM,
D.S.O.

(Under the auspices of the Daily Express)

2.50 A Running Commentary on the Match
Relayed from Wembley Stadium

SID PHILLIPS

Tonight at 9.35

4.35 A Concert
MILDRED WATSON (Soprano)
THE J. H. SQUIRE CELESTE ORCHESTRA

1. Rondo Capriccioso
Mendelssohn, arr. Squire
2. Bolero
Bizet, arr. Squire
3. Andalousa
4. The bottom of our garden
Liza Lehmann
5. The March
Liza Lehmann
6. The March
Liza Lehmann

From Love Song
Nocturne and March of the Dwarfs
J. H. Squire

5.15 THE CHILDREN'S HOUR
ROBERT TAKES HIS FAMILY TO THE TOWER
by C. E. HODGES

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENSWICH WEATHER FORECAST
FIRST USE OF NEW BULLETIN: AN
D. B. B. and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
JACH: KEAVERTSCHKEW AND NOTENBUCH
Played by
C. BROWN BRYAN (Pianoforte)

YVONNE AND THE ALEXIS BROTHERS

Tonight at 9.35

SATURDAY, MAY 4 2LO LONDON & 5XX DAVENTRY (958 M. 838 KC.) (1.562.5 M. 121 KC.)

7.0 M. HARRIS (Soprano) N. K. W. A. (Soprano)
M. HARRIS

7.15 C. H. P. TRENOR (Soprano) N. K. W. A. (Soprano)
C. H. P. TRENOR

CLAPHAM AND DWYER

Tonight at 9.35

7.30 A MILITARY BAND CONCERT

RUSSELL OWEN (Tenor)

ETHEL KALIB (Pianoforte)

THE WIRELESS MILITARY BAND

Conducted by B. W. W. (Soprano)

Overture, "The Bohemian Girl" ... Rolf

MICHAEL WILLIAM BALFE, though counted as one of our English composers, was really Irish, born in Dublin in 1806. At the early age of six he was playing the violin for his father's dancing classes, and a year later was able to score the dance music for a band. In 1811, he appeared as solo violinist and in the same year made his debut as a composer with a ballad which was afterwards sung by Madame Vestris. After several years of varied experience, which included playing in the orchestra at Drury Lane, travelling in Ireland and meeting (Cherubini, Rossini and other masters, singing too as an operatic baritone with decided success, he began his career as a writer of English Operas in 1835. For some time he continued his activities in that direction with singing, and among the parts in which he made successful appearances was that of Pagano, in the first performance of *The Magic Flute* in London in March, 1838.

In 1841 he removed to Paris, where several of his works were produced with great success. It was during his stay there that he composed *The Bohemian Girl*, the most successful of all his operas, and the only one which maintains its popularity on public affection today. He returned to England and produced it at Drury Lane in November, 1843. Fifteen years later it was given in Italian at Her Majesty's with the name *La Zingara* and in 1860 the Theatre Lyrique,

A Variety Item from the

LONDON PALLADIUM

Tonight at 9.35

Paris, staged it in an enlarged form with several additional numbers by Balfe himself, calling it *La Bohemienne*.

RUSSELL OWEN
1. Bolero
Bizet, arr. Squire
2. The March
Liza Lehmann
3. The March
Liza Lehmann
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18. The March
Liza Lehmann
19. The March
Liza Lehmann
20. The March
Liza Lehmann

THIS was the first Ballet which the Imperial Opera of Moscow commissioned from Tchaikovsky. He had just finished his Third Symphony, and composed this music in the quiet

9.35 Vaudeville and the Palladium

10.15 a.m. The Daily Service
WALTER R. BURGESS

10.45 11.0 The Daily Service (GREENSWICH)
MISS JANE H. STEER, Organist for the Organ and
Winds

In the Ballet, the Swan is a beautiful maiden who has been enchanted by a wicked witch, and who is in the end rescued by her faithful knight. There are six movements in the Ballet, called respectively:

(1) Scene; (2) Waltz; (3) Dance of the Swans; (4) Scene; (5) Hungarian Dance; (6) Scene

RUSSELL OWEN

Martha
The March
On London Bridge
Rhapsody No. 4
FIVE KALIB
Waltz, "Nada"
Rhapsody
Gavotte ("Mignon")
Marche Inconnue

11.0 The Daily Service (GREENSWICH)
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Notes from Southern Stations.

HOW ORDNANCE MAPS ARE MADE.

Bournemouth Talk on a little known Subject Recital by favourite Bristol Singer -The Wonderful Career of a Norman Urchin—Further Notes for 5GB Listeners.

THE shore contributed by His Majesty's Ordnance Survey (the headquarters of which are at Southampton) is those services on which the well-being of the average citizen depends is perhaps not so well known as it might be were the making of maps associated less with remote hills and dales than with the busy haunts of men. On Tuesday, May 7, Captain Withycombe will say something about the work of the Ordnance Survey from the Bournemouth Studio, and among other things he will describe what goes into the making of maps from the air and the use of these handy little folding maps without which no motorist is properly equipped.

MISS LILIAN KEYES (soprano) will give a recital from the Cardiff Studio on Wednesday, May 8, at 4.5 p.m. Miss Keyes has won an amazing number of challenge medals, prizes, and prizes, but what gives her particular pride is the fact that she has sung at every hospital in Bristol and in the district for miles around. She is a great favourite with the audience.

WITH the coming of the summer months a series of local radio programmes will be broadcast from Plymouth. The first will be given in the Studio on Sunday, May 5, and will be conducted by the Rev. Mr. Yodden, Priest-in-Charge of St. Catherine's, Plymouth. The Choir of St. Catherine's will sing.

A NEW revue with queer scenes and peculiar properties entitled *Tricks and Tricks*, will be included in the Children's Hour from Plymouth on Wednesday, May 8.

IN his second talk from the Plymouth Station at 7 p.m. on Tuesday, May 7, on 'Life in the Tropics', Mr. F. S. Russell, of the Marine Biological Laboratory, Plymouth, will deal with Coral Reefs and how they are built. He will describe how a reef grows and takes the form of a solid rock structure of the dead and broken fragments of the coral skeleton.

DR. WINSLOW HALL will give a talk on 'The Founder of Christchurch Priory' from the Bournemouth Studio on Thursday, May 9. In Rannul Flambard we have an extraordinary instance of how 'one man in his time plays many parts.' Starting up as a base-born Norman, he became successively an immigrant adventurer, a man of business, an ecclesiastic, a landowner, the controller of King and finances, the chief administrator of English law, a king's enemy, a prisoner in the Tower, a rebel, a forgiven captive, and a bishop—but wonderful as his career was, he was greater as an architect. We know him now as a poet, a living poet in stone and time. This poetic power first revealed itself in him when the green mounds of Twynham inspired him to design and build our noble Christchurch Priory and Durham. In his later years, gave to his constructive genius even wider scope.

HERE are some brief details of interesting items in forthcoming programmes arranged by the Birmingham Station for 5B Listeners.

Irma Botwin (soprano) and David Lillman (violin) appear in the Light Music Concert on Wednesday, May 8, while Dorothy D'Oraay (contralto) is singing in a similar programme on Friday, May 10.

A programme 'For the Old Folks' is being given by the Birmingham Studio Chorus and William Berrett (bass) on Saturday, May 11.

A Violin and Piano Recital by Daisy Shorrocks (violin) and Nigel Dallaway (pianoforte) opens the programme on Saturday afternoon, May 11.

THE Children's Hour from 5GB on Monday, May 6, will contain a story of 'Japa', 'The Feast of Flaga', by L. S. Y. T. C. Lawton will give the first part of 'The Old Tower Talks', entitled 'What I've seen'. Tony and Jacko will be heard in duets, and there will be banjo solos by Victor Sheath.

On May 9 there will be an Historical Play by Betty Keane entitled *Piel and Conterplot*, written round the adventure of a Jacobite rebel. There will be selections by Philip Brown's Dominions Dance Band.

On May 10, Maurice K. Foster will start a series of Cricket Talks with 'Let's prepare for Cricket'. This series, by a speaker who formerly played for Worcester, should interest all young cricket enthusiasts.

B.B.C. PUBLICATIONS.

'JONGLEUR DE NOTRE DAME.'

On May 27 and 29 there will be broadcast the ninth of the series of twelve well-known operas, this time *Jongleur de Notre Dame*, by Massenet. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Jongleur de Notre Dame* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining four of the series for 8d.

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'THERE ARE CRIMES AND CRIMES.'

There are Crimes and Crimes, by Strindberg, to be broadcast on May 14 and 15, is the ninth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *There are Crimes and Crimes* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining four of the series for 8d.

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WHAT THE OTHER



LISTENER THINKS



An Old Musician finds New Joys—The 'Vox Humana' Organ Stop—In Praise of Talks—Should there be Surprise Items?—Age and Dance Music—Parodying Schubert.

THE OLD PLAYER LISTENS.

AFTER over forty years of varied experience as an orchestral horn, in my twenties I became a listener to wireless B.B.C. programmes. Some unexpected things resulted. I found that long familiar works were astonishingly full of quite fresh charm. No longer absorbed to a single part in the thick of things, I hear in my quiet room every alternative of balanced tone implied by composer and conductor. Every difference of interpretation is noted. For instance, here passages from London D.D., orchestra come through with truth and sincerity; from Manchester with scarcely less clarity, but from Birmingham, although other instruments are quite good—the horn has to be heard. Are the players gripped alike in each case, or can it be that 'Birmingham horn' no longer shines as of yore? Of the woodwind, the clarinet is—beyond any source—almost perfectly rendered; the oboe is often a delight, but not always—as its best it is delicious; bassoon and flute come through equally well. But the tone of mixed strings is hardly ever so satisfying as that of a solo violin, viola or cello. The drums?—I wanted to have a bang at them, but the London Wind Quintet is just now visiting the provinces in this room, and my loudspeaker is speaking for all. Allow me to insist. How the drums! An object lesson in progress. Ah! now it is the Agular Quartet of Lutes. Dolmetsch sounded here recently and used a lute. One chance to compare is most interesting. Excellent! Glad I did not go out tonight.—CORN, Leicester.

THE PEOPLE'S PALACE CONCERTS.

It may be that the acoustic properties of the People's Palace, Mile End Road, are exceptional, or that in other, in some way, unusual facilities for successful broadcasting, but the reception during the excellent concert on April 24th seemed to me to attain more nearly to perfection than during any previous 'outside broadcast' of a similar nature. In this respect one noticed in particular the remarkable clarity of the double-basses during the playing of the first movement of the 'Peer Gynt' Suite—and these instruments usually seem to provide the microphone with one of its sternest tests. In every way a most enjoyable and notable occasion.—E. Dumas.

THE 'VOX HUMANA' STOP.

Your correspondent, 'R. C. Skirling,' will no doubt be interested to learn that the trouble stop on a pipe organ is not called 'vox humana.' The vox humana in this case is a more or less successful imitative reed, while the stop which gives the tremulant effect is worked mechanically and is generally called 'tremulant.' Full details of both these stops can be obtained from Wedgwood's Dictionary of Organ Stops. Confusion has probably arisen in your correspondent's mind from the fact that it is a common practice of the makers of American organs to label as 'vox humana' the fan tremulant with which these instruments are usually provided—possibly an appeal to a class of performer who is usually musically uneducated.—C. F. Bradshaw, 22, Greenfield Ave., Southall, Middlesex.

Answer others who have replied in similar fashion to the inquiry of 'R. C. Skirling' regarding the 'vox humana' stop are: B.M.J.V.E.P., Southport; J. A. Merritt, Bournemouth; Amos, Birmingham; R. N. Winchester, F. Perri, 60, Eastlands Road, Rugby; J. W. Dunlop, 15, Dent's Road, Harnwell; R. E. London, The Organ Works, London; 'Flute,' Chatterfield, Leicestershire; J. R. Lockhart, 22, The Broomfield, London.

THE BEST IN MUSIC.

THE B.B.C. programmes have this week included more of the best in music than any Continental Station. Their introduction of the Amati-Mingoschi Quartet and of Paul Hindemith's work is epoch making. Here in England we are content, but we are not content to be ignorant, which is a mistake; because if we would study music we would soon be able to convince the B.B.C. that the works of Brahms and Beethoven are what we want, and that endless performances of concertos by Liszt and his school of pianists by trial and his school, please us not. I see the necessity for honest jazz, and for the British ballet, but good musician ought not to be encouraged to waste their talent on trick playing and 'showing off.' The B.B.C. has the future of music in England very largely in its own hands. It has an enormous class of turned off children students, ever-willing to swallow whatever is within their reach, in their desire for 'education'; these people have a strong, inherent sense of the best; they prefer the music of the great—from Bach to Brahms.—Ryghron, Iwer.

'BRAVO!'

I FEEL I must write my great appreciation of the wonderful piano concert by Giesing to which I listened on Sunday evening. Mr. Maurice Giesing's performance was absolutely delightful and the whole piece held me spellbound. I was more than pleased to hear the spontaneous and evidently genuine 'Bravo' with applause from, I presume, the studio. I think this applause spontaneously added into the finish which we listeners wish to give, but cannot.—F. A. C. Elliot, Rockville, Stoke Land, Watlington, Bucks.

A LOVER OF TALKS.

IN a recent issue I notice that a correspondent signing himself 'Murmion,' says he switches off when the Talks come on. On the contrary I switch on for them and consider them the most interesting items on the B.B.C. programmes. I usually switch off for the Vanderville and Jazz—which, perhaps 'Murmion' enjoys—I dislike. I must congratulate the B.B.C. for valuing for all tastes. I particularly enjoy the debates, and think the idea of political discussions by the three parties an instructive and excellent plan. I also enjoy the French and German lessons, as I speak both languages, and find it a very good method of keeping up both, which get rusty in time.—An Appreciative Listener.

THE SURPRISE ITEM.

ONE of the chief attractions of wireless lies in the fact that by studying the programme one can listen to to any item of interest to oneself and can abstain oneself from the set when one is not interested. The inclusion of surprise items in great part destroys this particular advantage. One may wish an interesting item, but who is likely to switch on when I feel to see who can benefit by the inclusion of surprise items, and I know they are a source of annoyance to many. They appear to me to be quite contrary to the whole idea of entertainment by programme.—Charles Russell, Edmund Spenser, Chichester.

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

TREASURES OF CHURCH MUSIC.

MAY 3, a faithful listener, add my very earnest and sincere support to Mr. Henry Taaffe's plea for the performance of the masses composed by the old masters. It is to those mentioned by Mr. Taaffe, the masses of Schubert, Chabrier, Tchaikovsky, and to mention a contemporary, Villiers Stanford are added, want a mass of glorious music we have, and what opportunities for the National Chorus. One more request, may we not have again that wonderful poem, 'The Sound of Heaven,' with the equally wonderful accompaniment by (I believe) Stanford Robinson. It must be almost three years since it was done, but the memory of that Sunday afternoon remains with H. S. Madden, 20, Poplar Grove, Hammersmith.

For the information of our correspondent, Francis Thompson's poem, 'The Hound of Heaven,' was broadcast from London last Good Friday, March 20.

SING BACH IN YOUR BATH.

IN answer to Mr. Bodman Knollys, not only is it possible for a housewife to sing a Bach chorale, a Bach Prelude or a Brahms Symphony, but my wife and I frequently do so as we get up in the morning. The worst of it is, the B.B.C. gives us too little of them. The supposition that Beethoven and Bach are dry and difficult, and that horrible stuff like jazz can be enjoyed by anyone who has not first dined and wisely, but too well, seems to be hard in English-speaking countries. One listener has a chance to pick up Beethoven, Bach, or even Brahms, and they will soon sing them in their baths.—A. H. M. Robinson, 12, Laurel Rd., Wembley.

ULTIMATON.

I SHOULD like to offer the B.B.C. my heartfelt congratulations on their excellent production of Mr. Cecil Lewis's play *Ultimaton*. I can say, in all sincerity, that I enjoyed it more than any other item I have heard broadcast, and I have been a radio listener for many years now.—V. Russell Bell, 150, London Road, Loughborough.

HOW OLD ARE THEY?

I NOTICE that your correspondent, 'B.W.W.' of Cambridge, suggests that correspondents should attach their ages to their letters, and that then 'the effects of age on the acidity of the so-called "insensitive" views would be most marked.' I am nearly three years of age, and make this suggestion: that your correspondent (and others who share his views) should seriously carry out this 'acid' test, i.e. give their undivided attention to the sounds of the jazz tunes as they present themselves to their attentiveness and then ask themselves the question—Is this music?—W. George, 121, Southwood Road, Bristol.

ACTION on 'B.W.W.'s' suggestion that anti-jazz correspondents should attach their ages, I do so. I have reached the 'advanced' age of thirty, but I am not yet conscious of any symptoms of premature decrepitude, nor of senile decay, unless it be a decided 'weakness' for music in preference to jazz. Your correspondent's statement that most of the sympathy for the modern dance is probably due to old age, or its resultant jealousy, is hardly logical; individual taste, I think, generally the governing factor.—Yves, Freetheek.

WOULD you kindly allow me to disagree with your correspondent 'B. W. W., Cambridge'? I myself am only a boy (one twenty-four years), but I enjoy to the full classical music. I should like 'B. W. W.' to read Shakespeare, and perhaps then he will realize the music that lies in nearly every line of his works. I personally cannot see what people like 'B. W. W.' have for if they miss such magnificent music as the Russian Ballet, Puccini's *Butterfly*, and Wagner's *Lohengrin* and *Parsifal*. The last-named is perhaps the significant for me to be able to explain its celestial beauty.—Janet Rothery, Wollington Farm, Ferring Lane, Walsby.

NEITHER OLD NOR INFIRM!

IN answer to 'B. W. W., Cambridge,' I should like to state that I am a ballet dancer aged fourteen and dance jazz. I suppose I must be a so-called 'highbrow,' although I am not old and far from infirm.—J. M. Jackson, Cardiff.

FOR the benefit of 'B. W. W., Cambridge,' I am twenty-five and have given up dancing because I cannot stand the disgusting noise made by the modern dance band. The idea of young as old being jealous of the present-day dancing music is too funny.—G. F. S. Middleton.

TOO OLD AT FORTY!

Your correspondent, 'B. W. W.' of Cambridge, suggests that 'most' of the antagonists of modern dance music would be found to be those who are too old or infirm, etc. I don't think I am very lucky in my dislike for the modern dance-music of the modern dance band; for this music causes nothing of vigorous health, air, the mountains, the woods, nor the gymnasium, but of the dirty, sultry parade ground and sometimes of the dark cave. It is not even worthy of the new music, employed. The latter is splendid, but the former is merely a quivering jelly. Let 'B. W. W.' see Pavlova dancing to Chopin's music and then compare with jazz. I would assure him that age is beside the point. The walls of the bathroom were pale to me at an age when cross-country running was a delight. For his information, I am not yet forty nor too infirm to climb the 'Green Hills of Summer.' All praise to the B.B.C. for catering fairly for all tastes.—Ferry A. Hall, Ramscot, West Town, St. Bristol.

DOING HIS BIT.

I, AND doubtless thousands more of your listeners, have felt grateful to the B.B.C. for the advertisement given to motorists and others to avoid littering the countryside with paper, empty bottles, etc., on holiday times, and I have no doubt your appeals have been fruitful. I felt it ought to be of interest to relate that on the Easter Saturday we were sitting on a suspended bank on Pepper-hill Hill, overlooking Salisbury, a spot where many motorists pull up for a picnic lunch. I had observed the tidiness of this beautiful spot and was shortly to discover one good reason for this. A bright, looking country lad of about twelve went quietly along with a basket and gathered up every scrap of paper, etc. As he was walking away, I approached to congratulate him, and to thank him. He modestly replied: 'It is not much to do, but I thought it would show my guilty adult who saw this beauty and doing his bit towards keeping the countryside tidy and attractive.'—(Rev.) R. Deane, Cooper, 2, Orchard Way, Bishops, Southampton.

ALMOST SACRILEGE?

WITH great regret I heard recently a jazz version of 'The Enchanted Symphony' broadcast. I feel I must express my indignation and disgust at the sacrilege of modern 'composers' who violate such music as this gem of Schubert's. I am very fond of symphonies when original, and delight to listen, and dance to this type of music, but I do think it amounts almost to sacrilege when any person dares the wonderful compositions of the old masters. Surely after this awful treatment of the Enchanted Symphony there can be nothing more to speak unless it is our National Anthem.—J. T. P. Cawston.

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