

PROGRAMMES FOR MAY 5—MAY 11
THE

RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 292.

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

MAY 3, 1929.

Every Friday, TWO PENCE.

FOUR OUTSTANDING PROGRAMMES OF THE WEEK

*From London, etc., at 7.20 p.m.,
on Monday, May 6.*

'THE PRISONER OF ZENDA' *An Adventure*

By ANTHONY HOPE

The Famous Story of Ruritania,
re-told for Broadcasting in
Thirty-six Scenes.

(First London Performance)

*From London, etc., at 9.45 p.m.,
on Wednesday, May 8.*

'THE MASTERSINGERS OF NÜRNBERG'

By RICHARD WAGNER

Relayed from
The Royal Opera House
COVENT GARDEN.

(The Third Act)

*From London, etc., at 7.30 p.m.,
on Saturday, May 11.*

'THE ISLAND PRINCESS'

A New Musical Comedy

By Guy K. Austin and Hubert W. David

Act One: The Aero County Club
Act Two: Paradise Island
Act Three: Canning Towers

(First Performance)

*From 5GB at 8 p.m.
on Wednesday, May 8.*

'PASTORAL'

A Choral Fantasia

By ARTHUR BLISS

Based on poems by Robert Nichols
and others and sung by

THE HAROLD BROOKE CHOIR

(First Performance)

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"Yes, we must have sampled pretty nearly every programme on the Continent in the last few minutes."

"I know. And didn't you say it was only three valves?"

"Rather. Good enough for five, eh?"

"Those logging dials are such an excellent scheme, too. It won't take a second to find a station now—and, hello! here's another! . . . How wonderfully clear those guitars are. It must be Madrid. Let's jot it down."

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THE PRONUNCIATION OF PLACE NAMES.

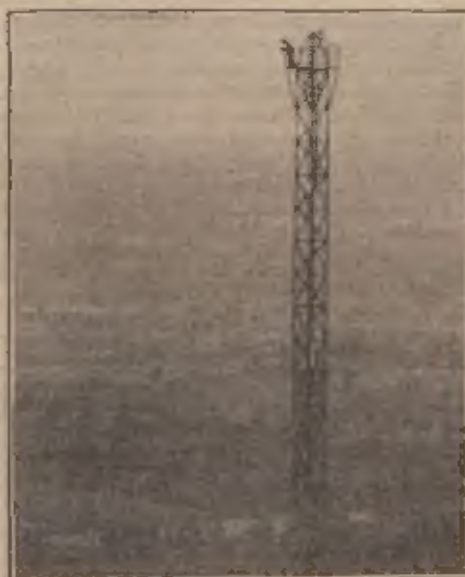
IT is one of the oldest characteristics of the human animal that he is vastly more concerned with the world around him than with the world within him. He becomes aware of the world around him by means of his sense organs; he is, and for ever has been, so elated with the discovery of 'Nature' that he has, as yet, hardly had time to inquire into the much more elusive part of 'Nature' that enables him to become aware of his environment. He takes it all for granted; he accepts the miraculous act of hearing without a question, until he is deprived of it; he never bothers his head about the wonderful mechanism of sight, and never stops to ask what constitutes colour, or smell, or taste. He can weigh distant planets, and discover new elements in the sun; he can send speech round the earth and discover phenomena in Nature that are not perceptible to his senses. But he cannot tell you, with certainty, why sugar and vinegar taste differently, or why a saxophone sounds unlike a concertina. He can give you all sorts of facts about nerves and vibrations; he can tell you all about these things up to the moment when they arrive at the appropriate sense organ. But after that, nothing! The world outside is an open book, but the world within is closed—or nearly, for modern research is busy.

Speech, the crowning achievement of the human mind, is nearly as great a mystery today as ever it was; nevertheless we accept it as natural, and never think about it, except on the rather frequent occasions when we choose to be pontifical about somebody else's variety of it. And the less we think about it, the more pontifical we are, as a rule; nobody is as satirically critical of the Announcer as the man who has never advanced beyond the point of view that what he himself says is, *ipso facto*, right—a point of view that may be the result of inferior digestion, but is certainly not arrived at by thought. What is Speech? We might as well ask, with Pilate, What is Truth?

Speech is, first and foremost, an aspect of human behaviour. It is not a sense, like hearing, touch, and sight; it differs from these things in many ways, the most important of which is this: Sight and Hearing belong to the individual, but Speech belongs to the community. Speech is not possible, or rather, is not necessary unless and until there are two people gathered together, and the behaviour of the speaker then is conditioned by one and only one circumstance—he must make himself intelligible to his listener. If he does that, he has done all that Speech was intended for.

Then we have to remember that Speech is one thing to the speaker and another to the listener. To the speaker it involves

hundreds of quick muscular adjustments of the tongue, lips, soft palate, and vocal chords, movements which are directed by the brain with a rapidity that is oftentimes quite beyond the mobility of these organs. And, after all, we must remember that these organs were not made for speech. They were made for the primary purpose of maintaining or protecting life: Man has adapted them to his ends, but they are really rather clumsy, and never move as fast or as accurately as the brain wants them to.



'DAVENTRY' OR 'DAINTRY.'

Despite the local variant of the name, the B.B.C. has kept to the phonetic pronunciation of Daventry in order not to confuse foreign listeners. In the accompanying article Mr. Lloyd James, secretary of the B.B.C. Committee on Spoken English, asks listeners to help him compile a list of place names the pronunciation of which presents difficulties to the uninitiated.

To the listener, Speech is a congeries of noises; he is made aware of them by means of his Ear, the window through which his mind looks out upon the world of Sound. His ear is a wonderful instrument; it can, like all his sense organs, be trained to a remarkable degree of discrimination and perception. But it seldom is. It just does its minimum—with the average man: merely reports to the brain just as much as is necessary and no more.

Those are the simple facts concerning Speech, but simple facts are of little value in discussing Man as a social animal. As an aspect of Man's social behaviour Speech is by no means the simple thing we imagine it to be. It has become the measure of a man's education, of his environment, of his social status, his birthplace, his nationality, and his character. No longer is it considered

sufficient for the speaker to make himself intelligible; he must achieve intelligibility, in a certain way, that is dictated by a hundred conventions. He must conform to certain general standards of taste, and he must not depart too appreciably from what society feels to be the line of historical tradition. I am not going to attempt to define these factors, which, with many others, must be understood if we are to know anything about Speech. Of the visible form of Speech, if we can so call the written language, we can say nothing at the moment. That is a story in itself, no less fascinating, no less complex, no less difficult to handle intelligently. It is enough for us to consider at the moment the aural language, and to attempt to grasp all that lies within the meaning of the word 'Pronunciation'—a word that is on everyone's tongue. What is a 'right' pronunciation and what is a 'wrong' one? Who is to decide? What are the standards? Are they ethical, esthetic, social, geographical, or historical? If the Announcer at 7 p.m. pronounces the 'l' in 'golf' and his colleague at 9 p.m. doesn't, does it matter? Is one 'right' and the other 'wrong'? I don't know, but I do know that people all over the country will notice it, and some will even get angry about it, and abuse the unhappy Announcer who says the word in the way they dislike.

Readers of *The Radio Times* know by this time that English is almost unique in the world of languages by reason of the lack of uniformity in its pronunciation; they also know that he would be a bold man who would undertake to do an Announcer's work for a month without making a mistake. After several years of experience the B.B.C. has gathered a great deal of useful information for the benefit of Announcers, and, indeed, for the world at large. But there is one side of the question about which information is urgently needed, and for which I appeal. That is the pronunciation of unfamiliar English place names. The B.B.C. Advisory Committee on Spoken English will shortly publish its second booklet, and this will contain the pronunciation of such unfamiliar place names. Listeners have already sent in several hundreds, but more are required. Therefore, if any reader knows of a place name, be it river, hamlet, lake or hill, the local pronunciation of which is not easily gathered from its spelling, he will be doing a service to the English language if he takes steps to have the local pronunciation permanently recorded. If he puts the name on a postcard, with as clear an indication of the local pronunciation as he can invent, and sends it in to me at Savoy Hill, it will be included in the forthcoming booklet.

A. LLOYD JAMES.



The Neglected North.

THE third of the 'Holidays at Home and Abroad' series of talks is to be given on Tuesday, May 14, by H. V. Morton. Mr. Morton will talk of 'The Neglected North.' Is the North neglected? Has some change of fashion rubbed it of its holiday crowds? I have a dreadful



'A perfect stick of Blackpool rock'

vision of a Blackpool as silent as Pompeii, with lichens and barnacles growing about a rusted pier, the Tower Ballroom a ruin overgrown with wild flowers, empty except for the ghosts of dead dancers and some aged man, older than a ghost, who for the sum of tuppence will show to the casual adventurer a museum of antiquities among which is about a perfect stick of Blackpool rock, bearing the date A.D. 1828!

Old China.

MOST of us know little about China beyond the fact that the men wear skirts and the women wear trousers, that hot water is drunk by the poor as a substitute for tea, that the staple diet (as our geography books would say) is rice and millet, that chop-sticks take the place of our knives and forks, and that the women walk tottering on feet deformed from foot-binding. Yet what country in all the world has a history more appealing, more incredible to Western minds? Before Europe was born out of the forest, poems were being written in China that for delicacy and artistry are unsurpassed today; and the social and political systems that were practised reveal a civilization complicated in the extreme. It is of these early stages of Chinese civilization that Dr. Lionel Giles will tell in his broadcast on Thursday evening, May 16, when he gives the third talk in the series on 'China.' Dr. Giles is Deputy-Keeper in the Department of Oriental Printed Books and Manuscripts of the British Museum.

The Reversed Gramophone.

MANY listeners seem to have been amused and intrigued by the Surprise Item of April 19, when Mr. C. K. Ogden, Major Christopher Soame, and Mr. Compton Mackenzie demonstrated the 'reversed gramophone,' which plays records backwards. The mystery of this 'surprise' was heightened by the fact that, owing to a misunderstanding, no announcement reached listeners before the first record. What seemed to many to be a Russian vaudeville act in full swing turned out to be Tom Clare in 'Cohen on the Telephone.' The following artists were then heard, forwards and backwards: Frank Crumitt, Lotte Lehmann, Martinelli, John Barrymore, and Cortot—and we had Compton Mackenzie's assurance that there had been no deception. The reversal of Cortot was almost the most interesting, the piano sounding like some sort of supernatural harmonium. These remarkable effects were the work of a machine built (from an E.M.G. model for fibre needles) for psychological experiments which are now being carried out by Mr. Ogden, who is a Fellow of Magdalene College, Cambridge.

'The Broadcaster's' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



Spare Your Machine

MR. OGDEN, as he explained on April 19, is carrying out researches on 'Basic English,' an adaptation of English to about 500 words for use as an universal language for Talking Pictures. By hearing words and sentences backwards, much can be learned about national characteristics in speaking, apart from the obvious value of these experiments for the science of phonetics. Those who are interested in these strange new developments will find more news of them in Mr. Ogden's 'ABC of Psychology,' published by Hegan Paul a few days ago. Mr. Ogden warns listeners that an ordinary gramophone cannot be adapted to play backwards. Our youthful experimenters should, therefore, spare their machines. The motor must be reversed in the first instance, as well as the tone-arm, but the chief difficulty is with the sound-box and the track alignment; nor would it be easy to get good results for comparative purposes with steel needles. A ten-foot logarithmic horn is desirable for language experiments—and few but scientists are prepared to manipulate so fearsome an object. Those, however, who are prepared to persevere will be able to enjoy some extraordinary musical effects and to verify Mr. Ogden's statement that while a Frenchman always remains a Frenchman, Mr. Bernard Shaw, when he speaks backwards, is recognized by some as a Russian, though others are convinced that they are hearing Eric.

The Eccentric Christina.

SWEDEN is to be represented in next week's programmes by Strindberg's comedy, *There are Crimes and Crimes* (May 14 and 15), and a talk by Baroness Margareta Palmstierna in the 'Life in Foreign Lands' series (3.45 p.m., Thursday, May 16). The Baroness is daughter of the Swedish Minister in London. *The Radio Times* for May 10 will include an article by Faith Compton Mackenzie on Christina, Sweden's most famous queen. Christina of Sweden was one of the most astonishing of history's astonishing women. After becoming queen at the age of six, she ruled Sweden until she was twenty-eight, when, wearying of the intrigues of her courtiers, she abdicated in favour of her cousin, Charles Augustus, and set out to tour Europe in the guise of a man under the name of Count Bohan. She became a Catholic, and after a career of wandering adventure, died in Rome, poor, abandoned, and forgotten.

An Innovation in Opera Broadcast.

IT is the disadvantage of extract-relays from opera that listeners who are unacquainted with the particular opera concerned cannot envisage the context in which the extract occurs. And opera is, after all, primarily a musically dramatized version of a story. Particularly is the loss a considerable one in the Wagnerian operas, where each separate number, whatever its own intrinsic beauty, takes an added beauty from its place in the whole; in fact, all the 'gems' of Wagner's Ring demand their setting before they can be fully appreciated. At a forthcoming extract-relay from Covent Garden an attempt will be made to overcome the unfortunate deficiency. Before the chosen act (the third act, let us suppose) is relayed from the Opera House, there will be a short broadcast of gramophone records of extracts from the preceding acts, linked together by some useful commentaries; thus the listener, however unacquainted with the opera, will slip into Act III in a more appreciative and receptive frame of mind.

Wanted—a Drama of Musical Life.

WHEN shall we hear a play of musical life in which concerts and rehearsals will appear as an integral part of the plot? It would be very effective. The Bohemian life of the world of music has not often been used by novelists or dramatists. There is, of course, Rolland's immense saga, 'Jean Christophe' and 'Maurice Quent,' by Henry Handel Richardson, one of the half-dozen finest English novels of this century. For a while I thought of attempting to make a play of 'Maurice Quent' along the lines laid down by Cecil Lewis, Holt Marvell, and the rest—but the canvas is too vast and the psychology of the story a trifle too tough. 'Henry Handel Richardson' (the pen-name conceals an Australian woman writer who was for a long time connected with music) contributes an article to next week's issue of *The Radio Times*. While on the subject of the microphone play, let me register a pious hope that we shall hear still more adaptations of famous novels. Next season's programmes might include 'Pendennis,' 'Pleasant Papers,' 'Pride and Prejudice,' and 'Under Two Flags.' We might hear *Trilby* again—though not in the old stage version. I should like to hear an adaptation of one of Talbot Baines Reed's stories played by a cast of enthusiastic schoolboys. There is plenty of material to hand. All we need is a corps of adapters. Those who are contemplating writing or adapting for the microphone will be interested in a series of articles, entitled 'How to Write a Radio Play,' which the Productions Director of the B.B.C. is soon to contribute to these columns. These articles may lead to the birth of a Shakespeare of the ether.

A Massenet Opera.

ON May 27 and 28 we are to hear Massenet's opera *Le Jongleur de Notre Dame*—the title of which is usually translated as 'Our Lady's Juggler,' though poor Jean in the opera does not juggle, but dance (this is perhaps a concession to our tenors, who, though they are usually able to trip it more or less lightly, are not too good at keeping six Indian clubs moving in mid-air). The story is adapted from Anatole France. Jean (he was a juggler in the original version, but *jongleur* can mean also a troubadour) becomes a



'The fury of the monks'

monk in order to win the Virgin's pardon for having sung an irreverent drinking song outside the Abbey de Cluny. All the other brethren practise their arts in honour of Our Lady; some are poets and musicians, others sculptors and painters. So Jean, anxious to show his devotion, proudly performs his repertoire of songs and dances before the holy image. The performance arouses the fury of the monks, who are about to expel him from the Abbey, when the Mother of God smiles and miraculously stretches out her hands to bless the mountebank, who dies in an ecstasy of joy.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Dance Music—and 'Requests.'

THE director of the B.B.C. Dance Orchestra receives many hundreds of 'request letters' each week asking him to play certain items. While welcoming this correspondence, which, he says, is of great assistance to him in compiling his programmes, he is quite unable to find time to



A listener's request.

reply to each letter, or, of course, to play every dance number that is asked for. He has asked me to explain all this so that listeners may not think he does not pay attention to their 'requests.' These, and letters of appreciation, are warmly welcomed. Few people realize how much work goes to the preparation of dance music. The numbers selected for broadcasting are specially chosen from among many hundreds. Seventy-five per cent. of the tunes played by Jack Payne's band have been specially orchestrated by a highly-skilled 'arranger.' However, as Jack Payne explains, the fact that his band is playing from the Studio, and not for dancing, without any of the atmosphere of the ballroom to take the edge from any possible sameness or inaccuracy, means that he must give his critical audience something original and something accurate. Each hour's broadcasting demands at least two hours of rehearsal.

The Organist of Sainte-Clotilde.

THE music of César Franck may not appeal to all the critics: but to the generality of men and women such works as *The D Minor Symphony*, *The Violin Sonata*, and *The Symphonic Variations* have an appeal that is beyond the power of critics to undermine. One of Belgium's most famous composers, Franck spent his most fruitful years as organist of the church of Sainte-Clotilde in Paris, where his playing and his marvellous improvisations became an attraction to all music-lovers of the city. A quiet, likeable figure, and a wise and inspiring teacher, the composer was familiarly known as 'Father' Franck. His organ music stands alone—being, for the most part, quite uneccelesiastical in feeling. For 'The Foundations' for the week commencing May 12, his organ works will be played by Joseph Bonnet, who has been termed the 'ideal interpreter' of César Franck.

Organ Recital by Joseph Bonnet.

JOSEPH BONNET is also to give a recital (London) on Sunday afternoon, May 12. This well-known French organist and composer won, by unanimous vote, the first prize (1906) for organ at the Paris Conservatoire, and in the same year was appointed in open competition organist of Sainte-Eustache. His virtuosity and sensitive interpretations of Bach and, particularly, César Franck, have won him a universal reputation: he has played in all the European capitals, in the United States, and in Canada.

Children's Hour 'Request Week.'

I HAVE written before of my little weakness for listening to the Children's Hour—a happier way of unburdening myself than by telling my Aunt Agatha, whose icy comment would probably be: 'I should have thought at your time of life there were better ways of gleaming a little amusement; but you always were so childish in your tastes.' More than once I have wished to write to Columbia suggesting the inclusion of a classic for which I have always had a great partiality, *The Siege of Mowbray*; but somehow I have always refrained. I need refrain no longer. There is to be a Children's Hour 'Request Week,' from June 17 to 22 inclusive. Listeners are asked to make a definite request for six Children's Hour items which have been broadcast since January 1, 1919. Requests should be written on a postcard and must reach Savoy Hill between April 29 and May 13.

A Forgotten Classic.

OF the ancient divines who are neglected today, Lancelot Andrewes, Bishop of Winchester, possibly least deserved such treatment. 'His sermons,' says Mr. T. S. Eliot, who has recently revived an interest in Andrewes, 'are too well-built to be readily quotable: they stick too closely to the point to be entertaining; yet they rank with the finest English prose of their time, of any time.' His place, too, in the history of the formation of the English Church has not been fully appreciated; and there, again, it is because of the vigorous, unemotional nature of his declarations and sermons. Mr. Eliot—the poet in him obviously impressed by the picture latent in Andrewes's words—quotes, among other passages, the following vivid description of the journey of the Wise Men from the East: 'It was no summer progress. A cold coming they had of it at this time of the year, just the worst time of the year to take a journey, and especially a long journey in. The ways deep, the weather sharp, the days short, the sun farthest off, in *solitudo brumalis*, the very dead of winter.' Lancelot Andrewes is the third among the Sunday series, 'English Eloquence' (May 12), the sermon chosen being one preached before King James I on Christmas Day, 1619.

A Tune Nobody Has Heard.

SIR EDWARD ELGAR'S *Enigma Variations* were almost the first work in which the composer's full genius showed itself. The term 'enigma' implies, according to Elgar himself, that another and larger theme 'goes with' the theme we hear in each of the Variations. What this enigmatic tune is nobody knows; and if the composer does not reveal it, nobody ever will know. The complete work is dedicated 'To my friends pictured within, each variation being a kind of musical portrait of one or another of the composer's friends, indicated in the score by a pseudonym or initials. Although the full list of those friends is known only to Elgar, and some of his intimate acquaintances, it is not difficult to find among the gallery portraits of Lady Elgar, the late 'Three Choirs' organist, and a London admirer of Elgar's work. Another 'clue' is provided in one of the variations, in the shape of a quotation from Mendelssohn's 'Calm Sea and Prosperous Voyage,' a friend of the composer being, at the time of the writing of the variation, on a sea journey. The work, which still remains among the best-liked and loveliest of Elgar's music, is included in the People's Palace Concert for Thursday, May 16 (5GB). Astra Desmond is singing some of Elgar's songs, and his *Prelude to The Dream of Gerontius* is also included. Sir Landon Ronald is the conductor.

Amar and Ramin.

AMAR, the leader of the famous Amar Hindesmith Quartet, is to broadcast from MGB on Tuesday, May 14, in conjunction with Ramin, the organist of St. Thomas's Church in Leipzig. Both of these artists have specialized in old music, examples of which will be included in their concert. One very interesting item is the organ solo *Prelude and Fugue in F Major*, by Buxtehude (1637-1707), who was at one time the organist at Bremen. Bach once walked all the way from Lüneburg to hear this famous old master play the organ, and we are told that the journey took him so long that he got into considerable trouble, when he reached home, for over-staying his leave as Kapelmeister. On the following day, Amar and Ramin will be heard from London in various old works of the same period, Ramin playing the cembalo and Amar, of course, the violin.

Vaudeville.

FROM the constellation of next week's vaudeville, two comets brilliantly emerge—Jack Hulbert and Percy Hurrell. The former is no stranger to the microphone, which admirably conveys his nonchalant personality. We have not heard him, though, since the clowns left the clover. Mr. Hulbert will be heard from London on Thursday, May 16. Percy Hurrell has never previously broadcast, though he and his concertina are well known in every music-hall in the country. He heads a bill of Tuesday, May 14, with Julian Rose, Mabel Marks, and Scott and Whaley.

A Speed Record.

REVUE by Ernest Longstaffe, entitled *A Year in an Hour*, will be broadcast on Friday, May 17 (5GB), and Saturday, May 18 (London and other stations). Longstaffe's shows usually have a swing to them; this new one bears the sub-title 'Another Speed Record.'

The Inspiring Bathroom.

I NOTICED last week on our page 'What the Other Listener Thinks' that the question of singing in the bath is again exciting popular interest. Why do we sing in our baths? I fancy it is because the acoustics of the bathroom are very flattering to the vocalist: his vocal cords, relaxed by the warm water, send the echoes flying round



'Echoes flying round the tub.'

the curves of the tub. Sometimes, to the accompaniment of the marmarous hot tap and the gentle bass gurgle of the overflow, I sing *Oye gelida manina* and fancy myself a Caruso—though I have really less than no voice. It would be interesting to read a scientific explanation of this. If the B.B.C. would instal a special bathroom studio at Savoy Hill I believe I should create a furor.

'The Broadcaster'

The Midlands Calling!

A MUSICAL TOUR BY CARAVAN.

Trio that Hopes the Police will be Kind—A Small County with Large Hospital Responsibilities—Organ Recitals from Coventry Cathedral—Another 'First Broadcast' at Birmingham.

The Ideal Concert Hall.

BARRARA FREWING (contralto), a 5GB discovery, and Una Chererton (violin) are the soloists in a Concert of Light Music on Wednesday, May 15. The latter artist is embarking shortly upon a somewhat novel tour. She feels that the widespread mistrust of 'high-brow' music is due to the fact that few people really troubled to listen to it. She tells me that she has formed a trio which is shortly starting upon a tour in a caravan. These three artists will play in the streets, on village greens, on sea beaches—anywhere, in fact, where the police will allow them. They intend playing the very best music that their listeners can bear, but that does not mean that they will not sometimes help the Beethovens down with spoonfuls of fox-trot. This tour is not merely for amusement, as the artists will have to live on the pennies of passers-by. They will practise their thirds under the trees, which after all is the world's ideal concert hall. Miss Chererton's last words to me were: 'I am sure that all my friends will be upset, but this does not worry me. Like the Buddhists, I feel that nothing matters!'

Herefordshire General Hospital.

THIS Hospital was built in 1776, and occupies an ideal position overlooking the River Wye. The original building still forms the greater part of the present Hospital, but having been in existence for 153 years, it is antiquated and in a dilapidated condition, and it would be quite impossible to convert several of the present parts of the building, used as wards, into efficient and up-to-date units, properly lighted, ventilated and economically administered. In view of the increasing number of cases, the authorities have decided to build new wards, new out-pat out department, and new kitchens. The present building, after internal alteration, will be used to provide administrative offices and increased accommodation for medical, nursing, and domestic staffs. Provision is also to be made in the extensions for a maternity department—a great necessity, owing to the fact that there is no up-to-date maternity ward in the whole county of Herefordshire.

Its Service to Wales.

THE cost of the proposed alterations and extensions, together with equipment, will be approximately £55,000, of which £25,000 has been raised in the county during the past seventeen months. The difficulty of raising the required amount is increased owing to the fact that Herefordshire is a small county, without any really large towns or industries, and is dependent chiefly upon agriculture. It is also situated upon the borders of the distressed areas of Wales. Not only does the Hospital serve Herefordshire, but is the only fully-equipped hospital of any size which affords easy access to large areas in the counties of Radnorshire, Breconshire, and Monmouthshire. An Appeal on behalf of the Hospital will be made from Birmingham on Sunday, May 12, by Mr. H. K. Foster, well known as a county cricketer.

Light French Music.

AN attractive programme of light French music winds up the programme on Thursday, May 16. Massenet is represented by his *Neapolitan Scenes* Suite and an air from his opera *Manon*, sung by Dorothy Bennett (soprano); Saint-Saëns by the Entr'acte from *Prise de Paris*, and Debussy by the Ballet Music, which is but rarely performed in this country, from *Kavaleri*.

Coventry Cathedral—

THE three tall spires of Coventry are known throughout the world—as well-known as the spires of Oxford. This ancient city is proud of them, and thus we find them used as trademarks of its many industries. The tallest of the three, 208 feet is its exact height, is that of St. Michael's Church, now known as Coventry Cathedral. St. Michael's steeple is one of the glories of England. Made up of a tower and octagon, with flying buttresses, and spire, it consists of nine stories in all. The church is first mentioned in Stephen's reign, when Ranulf, Earl of Chester,

COVENTRY CATHEDRAL,

with its famous tower and spire. A series of broadcasts of the Cathedral organ begins on Thursday, May 16.



gave 'the chapel of St. Michael' with fourteen dependent chapels to St. Mary's Priory, Coventry. The present St. Michael's owes its magnificence to the prosperity of the woollen industry in the fourteenth and fifteenth centuries. Traditionally, it is said to have been built by the merchant family of Rotonar, whose members served seven times as mayor between 1360 and 1385.

—And Its Organ.

ON Thursday evening, May 16, 5GB begins a series of weekly organ recitals relayed from the Cathedral, and given by Dr. Harold Rhodes, the organist. The organ has been rebuilt within recent years by Mr. J. C. Lee, of Coventry, and is specially distinguished for its noble diapasons and tubas. Dr. Rhodes is a native of Banley, Staffordshire, and was at one time assistant to Sir Walter Parratt at St. George's Chapel, Windsor. Thence he went to Lancing College and St. John's Church, Torquay. He is no newcomer to broadcasting, having appeared in concertos with the Birmingham Studio Symphony Orchestra.

A First Broadcast Performance.

AN interesting Symphony Concert programme has been arranged by Mr. Joseph Lewis for Saturday, May 18. The artists are Roy Henderson (baritone) and Ethel Walker (pianoforte). Schumann's *Symphony No. 4 in D Minor* is one of the chief items. This work belongs to the very happiest time of the composer's career, and is popularly regarded as inspired by his happiness in winning the bride who had been hedged about by many obstacles, obstacles which only patience and perseverance succeeded in surmounting. Hence the *Romance* which forms the third of the four movements, which lead one into the other without a break.

Performed at a 'Prom.'

THE chief attraction of the evening, however, is the first broadcast performance of Kathleen Bruckshaw's *Pianoforte Concerto in C*. It was first performed at a Promenade Concert in 1914 with the composer as soloist, and it is interesting that this, the first broadcast, should be given from Birmingham to whose audience Miss Bruckshaw was so well known. Another point of interest is that the soloist on May 18 is Ethel Walker, a pianist who for several years studied under Miss Bruckshaw. Miss Walker, who is already known as a broadcast artist, is an enthusiastic organist and possesses a charming 3-manual pipe organ in her home at Westminster. One of her hobbies is improvisation on the organ, and she believes in both professional and amateur musicians finding self-expression in music by improvisation.

'A Pleasant and Easy Life.'

WHO would not be a singer? No one could wish for an easier life. That is what some people think, or at least what Harry Brindle thinks that some people think. Harry Brindle sings in the Light Music programme on Monday, May 18, and he tells me that after his appearance last year at the London Studio in Stravinsky's *Oedipus Rex* he received a letter from a listener, telling him how much she had enjoyed his performance, and that she herself was contemplating taking up a singing career, as she thought it such a pleasant and easy life. That week, in order to fulfil engagements and attend rehearsals, Mr. Brindle had spent four nights in the train. I wonder if this listener was indulging in the gentle art of leg-pulling, or whether it was unconscious humour.

A Ballad Concert.

THE evening programme on Sunday, May 12, consists of a ballad concert with Arthur Cranmer (baritone), Rispah Goodwin (contralto), Tom Pickering (tenor), Eileen Andjelkovich (violin) and the Birmingham Studio Chorus. Eileen Andjelkovich is the possessor of a beautiful violin—a Ferdinando Gagliano—which was lent to her for a recital at the Wigmore Hall. On returning it she was told that 'anyone who could make it sound so utterly beautiful deserved to have it to play on always'—this, although the owner had been several times offered very large sums for it. Miss Andjelkovich is including amongst her solos Harry Farjeon's *Keltic Lament*, which has been dedicated to her by the composer.

'MERCIAN.'

August STRINDBERG

BY
JAMES
AGATE

Journalist,
Alchemist,
Medical Student,
Actor and

DRAMATIST

In this invigorating article Mr. James Agate, the well-known dramatic critic, writes of Strindberg, the Swedish dramatist, whose masterly play of passion and moral complexities will be broadcast from 5GB. on Tuesday, May 14, and from other stations on Thursday, May 16.



AUGUST STRINDBERG,
the Swedish dramatist whose play *There are Crimes and Crimes*, is soon to be broadcast in the series of 'Great Plays.'

AUGUST STRINDBERG was born at Stockholm in Sweden on January 22, 1849. His father was a small tradesman who went bankrupt—or whatever may be the Swedish form of that pastime—shortly before his son was born. Mrs. Strindberg had been a barmaid, and August was their third child. Several other children followed, nearly all of them dying early. The boy's early years were passed in that kind of poverty which is the most abject—the pretentious kind. For the father had sufficient pluck to make a fresh start after his bankruptcy. He became a steamship-agent, and this time did quite well. But he had to keep up some kind of outward appearance, with the result that the pinching and scraping at home were truly formidable. August was probably one of the unpleasantest of children. He certainly grew up to be one of the most unlovable of men, though three wives tried to love him. He spent his early youth quarrelling violently with his two elder brothers. Being an almost superhuman egoist, always thinking himself in the right, he naturally believed that his brothers had what we should call a 'down' on him. The same thing continued when he went to school, so that we can trace back to the very earliest years that persecution-mania to which he was to fall a victim.

THE boy's mother died when he was thirteen, and less than a year later his father re-married, choosing for his second wife his former housekeeper. So, at least, I have read. But since the family was living in extreme poverty, I don't believe in the pretentious word 'housekeeper.' In plain English, when Strindberg senior married again he married his cook. We are told that 'that occurrence made the boy's isolation at home complete.' Anyhow, he brooded for five years, then, at the age of eighteen, went to the University at Upsala. He was still so poor that he could buy no books to read nor even the wood necessary to heat his garret. After this he returned to Stockholm as a teacher in the very school in which as a boy he had been so miserable. Whether as a teacher Strindberg made life any happier for the unfortunate wretches placed under his control is a matter of considerable doubt. Let me give an example of the kind of thing which made life so miserable for the boy. At the age of eight he was accused of stealing and drinking some wine. On the whole, so far as the drinking part is concerned, this is rather a manly crime to have imputed to one. Only he didn't do it! They thrashed the poor child and said that if he didn't confess they would thrash him again. Now, Strindberg was no fool, and he promptly confessed. But the injustice of the whole

business rankled, and he never forgot it. When he grew up he constantly recurred to the theme of unjust punishment. If one wanted to compress into two words the whole of Strindberg's attitude towards life, one might perhaps say—things rankled. He was a kind of male Mrs. Gummidge who hated being miserable but, one feels, would have hated not being miserable very much more.

THEN one day while he was teaching he suddenly found himself writing poetry. Being drawn to the stage, he began to write plays. Of his first piece nothing is known. His second play was written on the Danish sculptor, Thorvaldsen. This was actually put on at the Royal Theatre, Stockholm, and achieved some kind of success. His next effort was a historical prose-play called *The Outlaw*. The critics said this was no good. The public said it was no good. But King Charles XV said it was very good indeed and, what was more to the purpose, put the royal hand in the royal pocket and helped the poor playwright. So back to the University at Upsala Strindberg went and there read every subject in which he was not going to be examined and none in which he was, quarrelled with every professor in the university, waved his royal allowance in everybody's face, and, of course, made himself universally disliked. Then the king died, and once more the young man had to earn his living. In turns he became a medical student and heaven knows what, if he had ever graduated, would have happened to his patients!—then an actor, next the editor of a trade journal, and finally sank to being a hack-writer for the most obscure Swedish newspapers. The story of all this can be read in his autobiographical novel, 'The Red Room.' At the age of twenty-three he had arrived at complete despair and in this state withdrew to a small island, where he wrote a vast historical play entitled *Master Olof*, after a famous archbishop who was the Luther of Sweden. That play had three main figures who were designed to represent three phases of the author's own character. There was King Gustavus Vasa, the opportunist, Olof, the idealist, and Gert, the printer, whom Strindberg called the impossibilist. Which looks very much as though Strindberg at this early age had got what we should call the length of his own foot. He was impossible as a young man, impossible as a middle-aged man, and impossible to the last—facts which do not prevent him from having been at all ages a genius. Well, the play failed, and to console himself Strindberg betook himself to the study of Chinese! At the age of twenty-six he met the woman who in

marrying him was to make him the unhappiest of men; or perhaps it would be fairer to say that he was to make her the unhappiest of women. However, at the beginning things were very happy, and it was owing to the unwonted stimulus of happiness that the young man again turned his attention to the stage. But he was soon to become unhappy again and, it is to be imagined, entirely through his own fault—unless we may attribute some of the blame to Nietzsche, with whose writings and spirit he became imbued. It must be remembered that at this period, which is round about 1886, the movement known as the Emancipation of Women was in full swing, having received enormous encouragement seven years earlier from Ibsen's *A Doll's House*.

STRINDBERG now set himself to contradict everything that Ibsen was preaching. Strindberg said that woman was not only morally and mentally but also biologically inferior to man. He elaborated this and said that woman was an intermediary biological form standing between the man and the child. Now I do not know the woman who is going to tolerate this sort of thing, and if you ask me to look further for the cause of disagreement between Mr. and Mrs. Strindberg I shall refuse. Strindberg, with almost fiendish ingenuity, now wrote a play called *The Father*, in which he makes the woman pretend that man is merely an intermediary biological form standing between the woman and the child. Whereupon, to put the matter vulgarly, the fat was in the fire—and plenty of it. Strindberg was divorced in 1891, after which he left for Germany, going two years later to France, where he became so fashionable a success that at one time he had half a dozen plays running simultaneously in the Parisian theatres. While at Berlin he met an Austrian lady, who became his second wife. As to this marriage, I will content myself with quoting a sentence from his official biography: 'Their marriage lasted only a few years, and while it was not as unhappy as the first one, it helped to bring on the mental crisis

(Continued at foot of col. 2 and 3 overleaf.)

The Critic from his Hearth.

WHAT DOES STRAVINSKY MEAN?

Percy A. Scholes on the Russian composer whose *Firebird* he recently introduced to 5GB audiences in the 'New Friends in Music' series.

THIS is a question that has been asked by thousands—while other thousands have not troubled even to ask such a question, really and uncharitably assuming it to be unanswerable.

Well, I happen to be in the way of meeting Stravinsky occasionally, and I use assure you that, for himself, at any rate, all his music does 'mean' a great deal. The last theory that is worth even a moment's glancing consideration by anyone who knows this simple-minded, earnest man is the theory that he is seeking the applause of the would-be wise by writing incomprehensibly, or trying to acquire notoriety by a mystification of the innocent.

There was a recent occasion when, to a 5GB audience, a work of Stravinsky suddenly came to 'mean' a great deal. Their letters are on my desk as I write. All but three of them are filled with such unexpected testimonials as 'Most enjoyable,' 'Most interesting,' 'Most fascinating,' 'Of the greatest interest and pleasure.' It is difficult to say what a pleasure we enjoyed. 'I had failed utterly to understand anything of his up till now, but at last I've got it.' 'I began to listen out of intellectual interest, but as I did so I got the love of it as music.' 'Hitherto I had not been a lover of Stravinsky's music, but now I feel a budding affection.' After listening very intently my views are definitely transformed to those of amazement at Stravinsky's marvellous inspiration. 'I marvelled at his clever ideas and shall now take notice of him whenever his compositions turn up in the programmes.' 'I intend to further my acquaintance with the composer at every opportunity.' 'It was so beautiful; please do it all over again.' 'That hour's broadcast was worth the licence fee for the whole year.'

Now the receipt of letters containing such expressions concerning Stravinsky, of all composers, is a new phenomenon so far as my B.B.C. experience is concerned, and, for the sake of any readers who are not members of the 5GB constituency, I will describe the nature of the broadcast that brought them.

Stravinsky himself had recorded one of his compositions in the form of 'Don Art Pianola' rolls which exactly repeated his performance. Then along the margin of these rolls he had supplied laterpieces explaining the 'meaning' of every phrase of the music. Representative portions of these rolls were played, the composer's explanation being read through the music. Then they were played again without this interruption, and, in some cases, by means of gramophone records, an orchestral performance followed. The composition in question is not one of his latest and most enigmatic works, but it is, nevertheless, a hard enough nut to crack for the teeth that have mostly been exercised on nothing tougher than Beethoven and Wagner. One ingenious listener describes the clearing of his mind in this way. 'In previous performances,' he says, 'I seemed to be hearing "D-R-E-F-I-R-B" or "R-I-E-F-B-R-I-D," and what the diables that meant I couldn't make out; then Stravinsky's own twin performance-explanation was broadcast, and behold—"FIREBIRD"!'.

Now, if this incident had been enlightening to a number of B.B.C. listeners, I hope it may be enlightening to Stravinsky, too. He holds a theory concerning his own work which I, personally, have never been able completely to grasp. I will try to explain it briefly and simply.

It will be recalled that the output of Stravinsky, so far as any large public has ever come to know it, is of the nature of stage music—opera or ballet—such as *The Firebird* (1910), *Petrushka* (1912), *The Rite of Spring* (1913), *The Nightingale* (1914),

Renard (1915), *The Wedding* (1917), *The Soldier's Story* (1917), *Mavra* (1921), *Apollo Musagets* (1928), etc. But after these works have had their first series of stage performances Stravinsky has (in many cases, at any rate) released them as purely instrumental works. *The Rite of Spring* is an example known to most B.B.C. listeners, who have recently (with mixed feelings, I gather) heard it as a 'symphony.' And when the moment for purely instrumental performance has arrived the composer has not only claimed that the music could be listened to as 'abstract music' (i.e., as music with no 'meaning' at all, in the literary sense), but has even gone farther and said that, despite their descriptive titles, and the opera or ballet scenarios formerly attached to them, his compositions were originally actually conceived abstractly. As he put it to me once (and I wrote down the words and got him to sign them, so they can be taken as authentic):—

I have always felt the same. I have never made 'applied music' of any kind. Even in the early days, in *The Firebird*, I was concerned with a purely musical construction.

Suppose I am a painter. I paint, say, a portrait of a lady in *toilette de bal* with her jewels. My portrait resembles the person painted. None the less, it is painted for the pleasure of painting, despite its subject. Or I paint a picture of a street fight. The fight is my pretext for the picture, but the painting of it may be pure painting. The same thing applies to all my works. In *The Rite of Spring*, for instance, the pretext of the prehistoric birth of spring has suggested to me the construction of the work that I have called *The Rite of Spring*. The 'pretext' I choose is but a pretext, like the painter's pretext for painting. If anyone objects, and prefers anecdote to a simple musical movement, they are surely in their mental infancy.

The Rite of Spring exists as a piece of music, first and last.

My own difficulty in reconciling this theory with the facts as I know them is just this. I have first made acquaintance with such works as *The Firebird* and *The Rite of Spring* in their stage performances, when I have observed with admiration the glove-like fitting of the music to the minutest details of the scenario. It has seemed to me (as I gather it seemed to some of my 5GB listeners the other day) that Stravinsky is perhaps the cleverest composer the world has yet known in making the music fit the deed. His music has seemed to me to be perfect illustrative music. It has its own beauty also, and of how high a quality that can be I was more than ever convinced as a result of my repeated hearings of Stravinsky's performances of the music of *The Firebird*, preparatory to the broadcast just mentioned. But that Stravinsky's stage compositions are as symphonies I cannot perceive. They are to me, primarily, works of musical dramatic genius, and to win through to an appreciation of them as music (as I personally find and as so many listeners have confirmed) one wants, first of all, a thorough understanding of their dramatic significance.

Let us frankly admit, if necessary, that we are in our mental infancy... or at any rate that, in our present stage, the 'anecdote' forms the best pathway to the 'movement.' And when there appears in the arena a composition of Stravinsky hitherto unknown to us let us not turn down our thumbs until we are quite sure that we have penetrated to his 'meaning.'

*In justice to Stravinsky I must, perhaps, to say that this conversation can be found in fuller form in *The Observer* for July 2, 1921, in a book called 'Conversations' (published by John Lane), or in the third volume of 'The Listener's History of Music,' shortly to appear.

AUGUST STRINDBERG.

(Continued from previous page.)

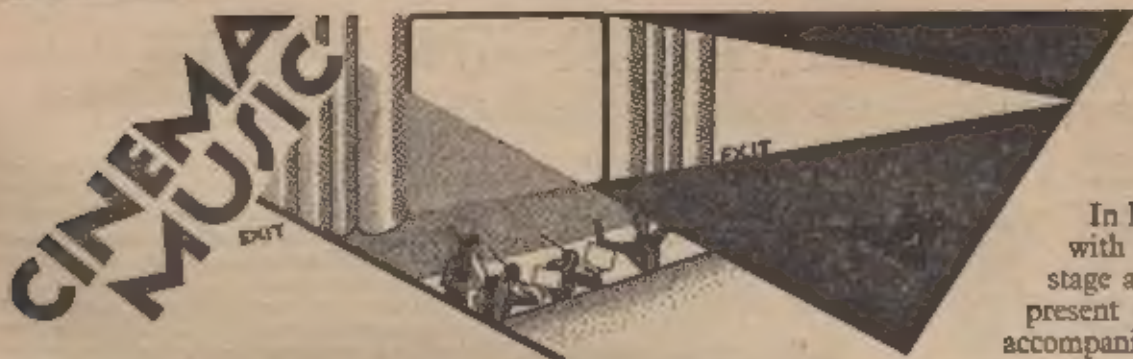
for which Strindberg had been heading since 1884.

He now entirely ceased to write and plunged into something which was the equivalent of his previous excursion into the Chinese. He unprovoked a laboratory and set himself out to prove the transmutability of the elements. After which we are told that the reading of Balzac led to his discovery of Swedenborg. Now I happen to know that book of Balzac's which deals with Swedenborg. It is called 'Séraphita,' and I am inclined to say, after having read every word of it, that it is of all novels, even of the philosophical sort, the most unreadable. How far it is sound as philosophy I do not know. But the book brought about a complete volte-face in Strindberg's attitude. From being a materialist sceptic he became a believing mystic and, says his biographer, the crisis took him to a private sanatorium kept by an old friend in the southern part of Sweden. But it would be far from safe to assume that he ever reached a state of actual insanity. I think it would be equally fair to say that it would be far from safe to assume that this great genius ever reached the state of actual sanity.

In 1897 Strindberg returned to what was for him the normal state of health, and the next ten years marked the period of his

greatest literary activity. He contracted a third marriage in 1901, which was dissolved three years later. Strindberg died on May 14, 1912. Mr. Ashley Dukes has said finely of him: 'He may never be appreciated at his worth, for all the causes he embraced were unpopular. He was an anti-feminist in the age of *A Doll's House*, an epic dramatist in the age of social drama, a mystic in the age of fact and argument. He was at once poet and logician, realist and idealist, sceptic and passionate believer. He was not only a man, but a multitude; not only a world in himself, but an elemental chaos. His life was a great subjective drama, his art an eruption of vital forces.' I am pulled up here by the word 'chaos.' This is the word used so often, you remember, by Captain Jackie Boyle in Mr. Sean O'Casey's *Juno and the Paycock*. 'The whole world,' says the Paycock, 'is in a terrible state o' chaos.' Only he doesn't pronounce it like that. What he says is: 'I'm tellin' you, Joxer, the whole world's in a terrible state o' chassiss!' We may say, then, that Strindberg's life began in chassiss, continued in chassiss, and would have ended in chassiss if he had not been mentally exhausted. But the chassiss when he was at the full height of his powers was, as Mr. Dukes says, tremendous and elemental.

JAMES AGATE.



By EDWIN EVANS

In last week's issue Mr. Evans dealt with 'incidental music' as affecting stage and microphone drama. In the present article he considers the musical accompaniment as applied to the film.

DISCUSSING the other day the future of the cinema from the musical point of view, I remarked that the advent of mechanically reproduced music would act as a stimulant to improvement in the ordinary orchestral accompaniment of the film. Today I am considering, not the future of the cinema, but the cinema as it exists, and especially those aspects of it in which this stimulant should prove beneficial.

The present practice is to accompany the film with a kind of pot-pourri, a mosaic of from fifty to a hundred brief extracts selected from the library as being appropriate to the story as unfolded on the screen. The wide margin in the number of these snippets represents the difference between close and loose fitting. The former regards separate scenes as calling for individual treatment; the latter takes scenes in groups and selects music to fit the dominant mood. But the choice between these two methods is not always governed by the nature of the story. The personal factor enters into it. Some fitters lean one way, some the other. There is also another factor which exercises despotic power over cinema music in general. This is the factor of time. Often the fitting is loose, because there has been no time to make it a close one.

The Problem of the 'Fitter.'

It is, in fact, a characteristic of the cinema that whilst it is a lavish spender of costly time in the making of a film, it reaches the extreme of niggardliness in allotting time to the preparation of the music. One would think that, since everyone recognizes that the film when completed must be shown with a musical accompaniment, it would occur to those concerned to devote some attention to it at an early stage. This very rarely happens. The instances in which the producing firm issues either a score or a list of suggestions for the use of musical directors are becoming more numerous, but they are still exceptional, and even in these the work is nearly always left to the last. Still, though by then there is a natural eagerness to market the film as quickly as possible, the 'fitter' has usually sufficient warning to enable him to devote some time to the problem presented by the accompaniment.

The great majority of fittings are provided either by the renter at his trade-show, or by the exhibitor when the film reaches his picture theatre. It is becoming more usual than formerly for the renter to afford the exhibitor the opportunity of following the

lead given him at the trade-show. The local musical director can then, if he has the music in his library, repeat the same accompaniment, as a whole or in part, or he can make his own selection. He has a change of programme at least once, and often twice, weekly. The films do not reach the theatre until a day or two before they are to be shown. He sees them once, and takes notes, watch in hand. As a rule, he has no rehearsal. A satisfactory solution of the problem is impossible in the time. He has to be content with a plausible one. An emergency repeated at constant intervals becomes a habit. Thus a plausible 'fitting' becomes a matter of routine in which musical directors excel in proportion to their experience and the libraries at their disposal.

Ill-Considered Accompaniments.

Trade-shows, on the other hand, are commonly regarded as lying entirely within the province of the renter's publicity experts, who make all the arrangements, including those concerning the music. In London they engage one or other of perhaps half a dozen conductors known to be adepts in this business of fitting the film. Usually they are able to give him longer notice than that of the exhibitor to his musical director, but not all of them appear to realize the importance, even from their own publicity point of view, of an effective musical accompaniment, and one often hears of trade-shows that are sprung upon a conductor at two days' notice, occasionally even overnight. It is, in fact, one of the strange features of the industry that, although those engaged in it must have had many experiences of a good film marred, or an indifferent one saved, by its music, many of them still fail to draw the conclusion that the music is an important factor, to be treated as such. Exhibitors—some of them—are even more stubborn. Sometimes they book a film which impresses them favourably at the trade-show, and disappoints them when shown on their own screen; and though they may dimly suspect that the music helped to sell them the film, they still fail to draw, or at least to act upon, the obvious conclusion.

A Mere Jig-Saw Puzzle.

Thus the great majority of the film accompaniments you hear, if you are a frequenter of picture theatres, are more or less improvised at high pressure, against time. Quite unnecessarily, through an inveterate lack of foresight, the conditions under which they are prepared are such as to preclude any attempt on a conductor's

part to make them into something which, if not art, would at least be good theatre-craft. Any musical director who set out with ambitions in this direction would quickly have his spirit broken. He would either be compelled to scrap his ideals or be left high and dry. The best men, at present, are those who, without any illusions concerning it, face the problem as it stands and do what is expected of them to the best of their ability. In doing so they have evolved a kind of technique in the use of which some of them display considerable ingenuity. Under the circumstances, it is really remarkable how plausibly they do contrive to fit a film with a series of scraps from here, there, and everywhere. Though there is little to be said for the process itself, it is impossible to withhold a measure of admiration for the skill of those who, with everything against them and scant hope of recognition, succeed thus in literally making the best of a bad job. It is no small thing to be ready at the shortest notice with a string of musical suggestions to fit, plausibly if not perfectly, the variety of incident occurring in even an average film, and some films tax ingenuity to the utmost.

A system evolved in such haphazard fashion was bound to develop many weaknesses. Some are inherent, such as the practical impossibility of ensuring the accurate synchronization of any rhythmical movement on the screen—dancing or marching, and so on—though it does not often happen that one sees girls dancing two-four time to three-four music, as occurred at one of last year's trade shows. It would be possible to compile a glossary of film music solecisms, but for today we will confine ourselves to weaknesses which are not inherent to the principle, but have developed in practice. And of these three will suffice.

The well-worn 'Misterioso.'

The first is the excessive repetition of the same music. Of course we know that the aggregate consumption of music by the cinema must be enormous. All the more reason to cater for it on the large scale, pressing all music into its service. (I am assuming for the sake of argument that we condone the pot-pourri system.) From that point of view all cinema libraries, large as some of them are, are too small. Certain compositions are worked until, metaphorically speaking, they are worn threadbare. The Great Romantic Movement of the last century which has now run its course, produced a vast quantity of symphonic music which, being 'programme music,' is rich in

(Continued on page 228, cols. 2 and 3.)

FINDING THE LISTENER—IN WALES.

Vignettes of listeners our travelling correspondent encountered in the Principality.

SALLY ROWLANDS, poor girl, has spent twelve weary years in bed at home in the little house in a Welsh village. Rheumatic fever has claimed her as a permanent victim.

She is powerless to lift an arm even, and somebody must hold up the newspaper or a book whenever she wants to read. But Sally has the gift of joy and she makes light of her affliction.

Mrs. Rowlands has skimped and saved all these years to bring something of the sunshine of life into that sick-room, and she has now achieved success beyond her fondest hopes with the three-valve set she bought last Christmas—bought with these haply-won and carefully hoarded sixpences and shillings, every one of which represented some definite, personal sacrifice made on the altar of mother-love.

'There's pleasure, indeed, you've give me, mam; here's the whole world in my lap,' Sally says with a ring of gladness in her voice—and the tears that insist upon coming into Mrs. Rowland's eyes are tears of thankfulness for the miracle that is wireless.

Gwilym never was one to be daunted by difficulties, and when conditions began to go from bad to worse in the Rhondda he looked around to good purpose. Had he not built his own two-valve set and made a fine job of it? So he studied wireless with the zeal of an enthusiast and soon he found himself called in whenever something was amiss with other people's sets. 'Yes, indeed, he's a fine fellow on wireless is Gwilym,' his friends and neighbours were soon saying.

Why not capitalise this goodwill and turn his knowledge of radio into business directions? Thus he might hope to find a method of earning a living now that the pit was putting so many men off.

His success was almost instantaneous, and soon his prowess spread far beyond his own area. In fact, his own people take a great pride in his ability.

'Our Gwilym is the finest wireless doctor in all the world, indeed he is,' they say with sincere conviction.

Twyn has a voice of such charm and range that his leadership of the choir at the pit was inevitable. He carried his choir from triumph to triumph, and all through the valley spread the fame of Twyn and his colleagues.

The wireless took the Welsh valley by storm, and Twyn hated the newcomer as an all-powerful rival. He believed that his choir would leave him. 'There's years of my life wasted.'

But one day there came to the post office a letter for Twyn, and through the envelope were clear for all to see the words 'British Broadcasting Corporation.' The 'Wireless' writing to Twyn Jones now. What could it all be coming to?

Twyn kept his power until the night for choir practice, although he knew that the village was egot to know the contents of the mysterious letter.

At the properly chosen minute, he broke his silence and there was a ring of victory in his tones. 'You remember, boys, when I told you to sing up to entertain the gentleman who was staying at the Blue Lion, Little did you know he was one of the wireless people indeed. And now they are writing to ask us to broadcast from the Studio next month. Well, come on you, what about it?' he announced, with a transparent effort at casualness. Verily the reward of all his efforts was at hand!



One after another the notables came in.

The choir—his choir!—was to sing to Wales and maybe to the whole of the British Isles!

'Ay, ay,' came the ringing response, and the leading bass stepped forward and added, 'We'll show 'em how to sing *Owen Rhondda*.'

He was a well-known figure at 'first-nights' in London before the war. Family ties took him back to South Wales and then came the war. The theatre faded into the distance and he returned to the little town after the second Mons, quite reconciled to the activities of the small world in which his lot had fallen, for his eyes were giving him growing trouble, and the coaliers were grave.

When radio and the drama came into happy union, all his old love of the theatre came back; but with a difference. Let him explain his point in his own words.

'I believe,' he told me, 'that the future of much drama is in the air. On the air there is no straining for realistic scenic effects, that bogbear of the intelligent producer. The greater the expense of canvas to be filled, the greater the opportunity for the mind of the listener to fill in the background, to supply mentally the scenic effects required, to visualise the picture that the spoken word is conveying. For my own part,' he concluded, 'I am quite reconciled to the fact that I shall never see another "first night".'



THE CORONATION AT STRELSAV, from 'The Prisoner of Zenda.'

Rex Ingram's famous film which is to be repeated next month by Metro-Goldwyn-Mayer.

I wish you could have been with me that morning at Evan Evans' the Shop. One after another the notables came in—not to buy rods of cotton or yards of thread or any of the thousand and one things that a village store in Wales must stock.

Oh dear no! The matter was vastly more intriguing than that. A J. O. Francis play had been broadcast from the studio the night before and its merits were the subject of hot argument.

But Thomas Shon couldn't have been really converted now or he wouldn't have gone back to the poaching. Evans the Shop was insisting. 'For why?' asked the schoolmaster. 'Men are but children after all when it comes to their pleasure, and the more I see of children the more I wonder if it's any use it is, indeed, trying to reform bad characters.' 'If all the converted sinned no more the world would be a simpler place,' said the minister, thoughtfully, for he reckoned the schoolmaster was a bit of a pedant.

'Well and anyway,' said the postman, defiantly, 'who made rabbit-catching a game for the rich alone? Wasn't it Dickie was saying in the play we heard last night. "Grand things there are in the world, Thomas Shon. There's the pheasants going up with a whirr-r-r like that and the rabbits—tap—tap—and off to go with their little white tails in the air".'

'Oh, to go off with you,' said Evans, 'or it's late you'll be with the letters?' But he sighed heavily as he turned to attend to a customer, and I learned that his wife's ambition had made him a big man in the Chapel, and so he dare not sympathise with poachers.

There is no punishment quite so severe, according to Jimmy and Teddy Owen, as being sent out of the room when Spic and Span are on the wireless.

Spic is to them the personification of all that a schoolboy should be—never abashed, never short of the appropriate word.

The other evening Mrs. Owen gave the dreaded order, 'Perhaps, indeed, now you'll learn to keep off the ice when it's thawing fast. Coming in like a pair of half-drowned terriers and shaking water over my nice clean kitchen, indeed!' the good lady grumbled with every justification.

But the boys did not return to the snug sitting-room for so long that Mrs. Owen, made wise by experience, became uneasy. She opened the door and discovered them in the throes of the following composition:—

Here Spic and Span,

Miss next time you speak on the wireless will you flick up some punishment in yore tork for mothers who won't let there boys Hason beca they shuk watter from them like two teryers.

You mite say that you hope the watter the boys shuk from them freezer and then the mothers end slip up and then they wud be sorry for punish-ing there sons who shuk watter from them like two teryers.

Yore ad-mirers,

Jimmy and Teddy.

Read

HENRY HANDEL RICHARDSON
FAITH COMPTON MACKENZIE
HARVEY GRACE
HERBERT FARJEON
in next week's issue.

AT THE COURT OF ESTERHAZY.

A portrait of Josef Haydn, a Symphony and a Concerto by whom will be heard from 5GB on Sunday evening next, May 5. The grace, the happiness, and the prosperity of Haydn's life, delicately described here, is reflected in his music.

JOSEF HAYDN, the son of an Austrian peasant and his brother, Dr. Ignaz Haydn, to Prince Nicholas Esterhazy. It is the year 1760, and Haydn is not yet thirty. We receive our vision of history largely from novels and costume plays, and unfortunately our little English stage with its routs and duels and sedan-chairs has no room for such Olympian characters as the Esterhazys. But in Germany and Austria their type prevailed. Their estates were a miniature kingdom, their park a miniature Versailles. They kept up a regiment of soldiers, a vast household of officials. They also kept up (as nowadays a man keeps racehorses or owns a motor) a choir and an orchestra. An intense pride of birth governed all values, and though the palace—with its galleries and great rooms, its theatres, its opera-house—was a temple for the high-worship of art, the artist himself was ranked as a servant.

You picture Haydn, then, in his blue and silver uniform waiting daily in the Prince's ante-chamber to learn whether His Highness is pleased to order a performance of the orchestra that evening, and you can imagine the great chamber where it would perform, the painted ceiling, the walls cream and gold, the glitter of unnumbered candles, the Prince and his guests, brocaded, powdered, jewelled; the elegant uncomfortable gilt chairs, and at one end the players, the choir, the Kapellmeister, all of them in the uniform of blue and silver. Perhaps it is a great occasion: the Prince's birthday or feast-day, or perhaps he has returned from one of his duty-visits to Vienna, or it is the visit of some other serene Highness; or even of the Empress herself. If so, special music has been commanded. There has been hunting-music on the terrace at dawn; music to accompany the royal guest in her tour round the park; music for a show in the marionette-theatre, for the ball, for the fireworks; and, of course, a new opera and a new symphony.

Haydn was a smallish man, with a body too short for his legs and unmuscular. They called him 'the Moor' because of his dark complexion—he was pitted with the small-pox—and his nose was disfigured. He was strong and had a tremendous sense of

method and neatness. He needed this, for his contract was to compose as well as to conduct, and for thirty years he turned himself into a veritable factory of musical composition. His life must have been as regulated as a banker's, and his room as ordered as an office. Listen to his music and see if you do not find evidence there of the things that keep men fit—serenity and humour.

There is no speculation, no angry struggle with fate. There is gaiety, but it is the gaiety of the countryside and of children. Their slow movements are rarely sad; they are warm, they glow with a sort of patient charity. And throughout his music, on the smallest provocation, there is humour. The man who, in the Farewell Symphony, could get a holiday for his long-suffering band by writing a finale in which one by one the players fade out of the score, pack up their instruments and depart, the man who, in the Surprise Symphony, could deal with the perennial problem of how to keep audiences awake by witty device of a sudden loud chord in a slumberous movement such a man can parry the pricks of life with humour and has half the secret of longevity.

And, indeed, when his thirty years with Prince Esterhazy is over, and he is fifty-eight, the best part of his life is still before him. He had turned out music by the volume, but the music on which his fame principally rests was still to be written. He has, however, already earned the title, 'the father of the modern orchestra'; he is known all over Europe; he has saved money and is free to live where he will; he is sought for by many princes and in many capitals, but the place that secures him is—London.

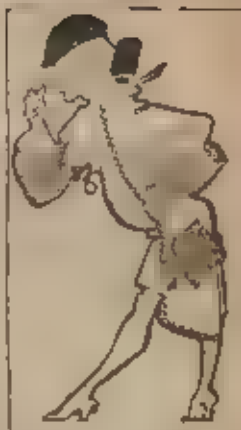
London at the close of the eighteenth century one pictures very much as the New York of today, the place where, for artists, the 'big money' was to be made. Its audiences were enthusiastic and not so knowledgeable in technical matters as to form themselves into factions; an 'advanced' piece of music might be politely even coldly received, but it did not lead to disturbances in the streets. It was for foreigners to take art as seriously as this! Haydn came over as many a celebrity

comes to London or to New York today, with a big contract for so many concerts, but with this feature about it that he was to produce so many new compositions. He was

honored. His lodgings were first Holborn, then Golden Square, then Bury Street; and those whose work lies among the bricks and mortar of Lisson Grove may reflect that it was here, for it was still in then, that he fled for rest from too much London society and for inspiration, too, for the magnificent London Symphonies. Ambassadors waited upon him, the Guildhall saw him at a Lord Mayor's banquet; Hoppner painted him by order of the Prince of Wales. Oxford conferred a degree upon him; and there were innumerable commands to Buckingham Palace.

Haydn was the last of the great musicians to thrive on the system of patronage. It had enabled him to build up a reputation, but it was when he was free to write for a public rather than a patron that his best work was begun. Mozart, whose short life is enfolded within Haydn's, was the first to kick against the old economic conditions—but for composers freedom from patronage meant suffering for a while. Mozart died in penury; Beethoven needed a public subscription; Schubert knew always the sting of want. Haydn's last years were indeed full of honours in Vienna. He died in 1809 at the age of seventy-seven. Napoleon, symbol of all that was to sweep away the Esterhazys of this world, and patronage, and the leisured formal régime of the eighteenth century, had twice invested Vienna. Haydn's last act before he became unconscious, and as Napoleon's shells were falling in the city, was to be carried to his piano and to play over three times a piece which he had composed and which to us who know the course history has taken is also a symbol. It stood for a régime which has now passed away. It was the Austrian National Anthem.

W. ROOKE LEY



(National Secretary Y.M.C.A.)

But wireless lectures are different. By

It is the same in respect of religious teaching. It is unfortunately a fact that youth today is largely outside the church. I believe radio may help to win them back.

(Continued from page 225)

The third weakness is the risk production of

A. E. YAPT.

The last of these evils is liable to be continued in the settings of sound films, for it takes strength of voice to resist the "siren" clamor of publicity with wares to sell. The others, however, should soon receive the same emphasis of the exhibitors. The exhibitor has no right to ignore the fact that the average audience is not a "silent" one. It is the exhibitor's duty to the general public, and at least, is not encouraged to do. With their larger orchestras and facilities for rehearsal, they are in a position to make the best of what the exhibitors of "silent" films will presently find they will have to simulate, or they will be unable to compete with sound films. That the advent of mechanical music makes for improvement all round. Moreover, the exhibitor can make the realization of the ideal blend of a film synchronized with music specially written, and therefore fitting

DOES ENGLAND CARE FOR OPERA?

In the accompanying article, Mr Basil Maine combats a recent assessment in these pages, by Mr Harvey Grace of 'the Future of Opera.' There may be no future for Opera in England, says Mr Maine, because, unlike certain Continental countries, we have no tradition of Opera: abroad it is different.

MR HARVEY GRACE'S recent article on the Future of Opera has greatly interested me and has prompted me to set down my own ideas on the subject not as a contradiction but as a view of another point of view. Mr. Grace should have added 'in this country' to his title. As it stood it was open to a certain amount of misunderstanding, for whatever happens to opera in England, there can be no doubt that on the Continent the development of this much abused form of art will proceed along lines with which the average Englishman will have little sympathy because he is prejudiced by the traditions which inhibit these developments.

The first question to ask is this: Can we create an operatic habit of mind? In order to answer this question, let us ask another: What has made opera a habit of mind in countries where it is run successfully? If we take the case of Germany, the answer is, Tradition and Patronage. In that country opera can point to an honourable history. It is not a sudden craze due to the enterprise of a promoter with an eye for business, but an institution due to an aristocracy with an eye for culture. It is the effect of the beneficent influence of Court life, exercised in a number of centres and the vitality of the culture has been increased by the friendly rivalry between one centre and another.

Here in England there is no such safe foundation for the establishment of opera. Our popular institutions—the music-hall, Association and Rugby football, etc., are democratic in nature and origin, and a great deal of our capacity for competition is spent upon these. Sport is an institution with us chiefly because it satisfies our craze for Frenzied Conflict, and the music-hall turns that can make some reference, either verbally or by a parade of colours, to a popular football team is certain to make a hit.

The average Englishman likes to see a well staged match of skill, but this instinct is not derived from a thwarted passion for revenge or a sneaking lust to kill. That is to say, there must be no obvious danger to life in the Englishman's games. The bull fight could never be popular here. On the other hand, any game that produces reasonable rivalry and at the same time a series of incidents not too subtle for the appreciation of the layman, attracts the English public irresistibly. From this fact we may infer that the Englishman takes up a similar attitude in the theatre. If his interest is to be held, he must be made aware of some kind of conflict, either the kind that intrigues him through a make-believe tragedy or the kind that causes the convulsion of laughter.

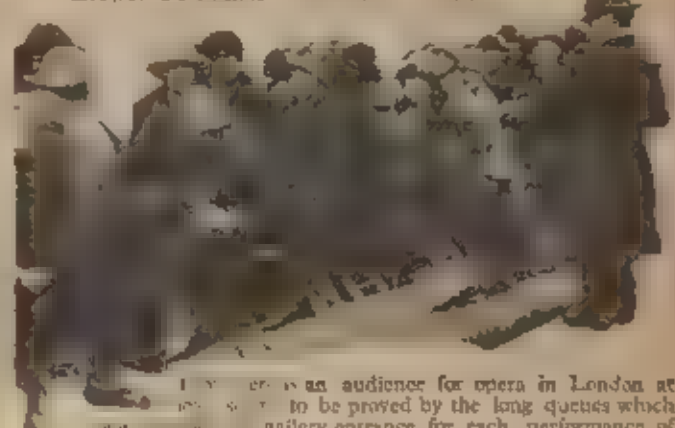
Now this is what the average opera fails to do (unless, indeed, it causes laughter in

the wrong places!). Many of the stories are only too full of tragedy, of course, but they are usually presented in such a preposterous way that the Englishman's sense of humour proves too much for him. I seem to overhear an objection here, something of this kind: 'Granted that the tawdry production of opera no longer appeals to the average Englishman, surely he will be aware of the significance of the music, surely this will satisfy his craze for conflict?'.

This 'surely' is the sign of a Utopian mind. In an ideal state of things the answer would be 'Yes, most surely,' but actual experience prompts the answer: 'Certainly not'; and it is precisely because the average Englishman is so insensible to the full significance of the music of an opera that he misses the whole point of opera as a form of art. Of course, it is possible to analyse for him the functions of music in opera, to show how music was called in to intensify the dramatic situation, to act as an index to the characters and their relationships, to create the atmosphere of the play, but such an analysis would call for a corresponding analytical state of mind in the theatre—and it is well to remember that the Englishman dislikes being given anything in the nature of a problem when he is out to enjoy himself.

Let me refer you to sport again. Is it not true that Association and Rugby football, horse-racing and boxing, where the object is plain, the action swift, and the procedure simple, attract by far the largest crowds and that any game in which the action is retarded and which requires a more intimate

DAWN OUTSIDE COVENT GARDEN



There was an audience for opera in London at this year's season, to be proved by the long queues which gathered at the gallery entrance for each performance of the season. For *Der Rosenkavalier*, which opened the season on Monday, April 22, enthusiasts began to arrive early on the previous day.

knowledge of technique (cricket, for example) is proportionately less popular? The case of opera with us roughly corresponds with that of these more intricate games. The most popular works of the opera repertoire are so because, as with a prize fight the issue is clear. (I am not referring to the result of the fight, of course!) The large public attends these operas knowing quite well the reason for its attendance. It has come to enjoy certain moments which, for a variety of complex reasons, produce a thrill. In a prize fight this thrill can be caused by the knock-out blow, and the tenor in *Rigoletto* knows that he can produce a similar thrill by carefully administering the most resonant of his high notes.

I remember an incident which bears this out literally. It happened during a pre-war performance at Covent Garden. I was sitting in the gallery next to an unshaven, unwashed but pleasant fellow in cap and scarf. He persistently chewed gum, and whenever he was more than usually moved he became very talkative. After 'La donna è mobile,' however, he suddenly became reserved, and instead of joining in with the tremendous applause, he turned to me to make one simple remark: 'That's a knock-out!'

Operas in which these momentary thrills are displaced by a more subtle and continuous appeal and which demand a higher degree of musical intelligence will never (in my opinion) be really popular in this country. As for Comic Opera, for which we are continually told the English have a special gift, there seems to be no reason to believe that the Gilbert and Sullivan tradition will be continued by composers. Whenever we want to show our national talent for this form we are compelled to fall back upon revivals. Few living composers are willing to encourage our belief by producing new examples. They know too well that American competition is too much for them, for the English Comic Opera tradition has been almost completely undermined by the invasion of the fun and the revue. BASIL MAINE

The Listener

THE B B C NEW WEEKLY

Special Feature

Full Text of the
POLITICAL BROADCASTS

by
MR WINSTON CHURCHILL

and

MR PHILIP SNOWDEN

'NEW NOVELS

By V. SACKVILLE-WEST

'BIRD LIFE IN LONDON

By H. J. MASSINGHAM

will appear in next Wednesday's issue

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* Incidentally, since the rapid growth of the 'Unite-the-Festival' movement is closely connected with a wide encouragement of local rivalry

Home, Health, and Garden.

RECIPES FOR DELICIOUS BISCUITS, ETC., QUICKLY AND EASILY MADE

Digestive Shortbread Biscuits.

4 ozs. wholemeal, 1 egg,
1 oz. ground rice, Teaspoonful of self-
2 ozs. medium oatmeal, raising flour, or $\frac{1}{2}$ tea-
3 ozs. castor sugar, spoonful baking pow-
4 ozs. butter or mar- der,
garine, Pinch of salt.

Cream butter and sugar, then add well-beaten egg. Mix wholemeal, ground rice, oatmeal, flour, and pinch of salt and add slowly to the mixture. Roll out about $\frac{1}{4}$ in. thick (rather a lot of wholemeal is required when rolling), and cut into rounds or ovals. Put on well-greased tin and bake about a quarter of an hour in a moderate oven. (Mrs. H. Trimm, St Helena, Hythe Road, West Worthing.)

Almond Quaker Oat Biscuits.

1 breakfastcupful Quaker 1 tablespoonful baking
oats, powder,
1 ditto sugar, 2 eggs,
1 tablespoonful butter, 2 or 3 drops of almond
Pinch of salt, essence.

Beat the butter and sugar to a cream, then add the other ingredients. Place on a greased baking sheet in little lumps, and allow for spreading. Bake about ten minutes. (Miss H. M. Collins, 2 The Rectory, Tonbridge.)

Aunt Emma's Biscuits.

1 lb. flour, 6 ozs. butter,
 $\frac{1}{2}$ lb. white sugar, Little grated lemon
2 eggs, rind.

Mix dry ingredients, add eggs well beaten and sugar. Form into a roll. Place on a greasy board and roll out $\frac{1}{4}$ in. thick with a knife. Bake in a medium oven on greased tin. (Miss Seabrook, Marks, Braintree.)

Delicious Biscuits

3 ozs. self-raising flour, $\frac{1}{2}$ oz. custard powder,
2 ozs. plain flour, 2 ozs. butter or other
1 oz. rice flour, fat
 $\frac{1}{2}$ oz. cornflour, 4 ozs. castor sugar,
1 small egg

THIS WEEK IN THE GARDEN.

ALTHOUGH May is here, if there are still a few frosty mornings, it is not too late to plant many places at this season, and it is well to secure the young growths of climatis and other climbers lest they be broken or crippled.

Wherever they have been planted, the following crabs and cherries are among the most gorgeous sights, and many who admire these lovely trees will be regretting that they did not plant some during the past winter. It is, of course, too late to plant them now, but note should be taken of the more desirable kinds such as the crabs *Pyrus floribunda* and *Pyrus parviflora*, and the cherry called *Prunus serrulata Yedoensis*, with a view to ordering them for next year.

Now, after growth has commenced, is a good time to move evergreens such as hollies, evergreen oaks, Portugal laurels, and the strawberry tree, but the work should be carried out without delay.

Sweet peas which have been raised in pots should be planted out if the weather is favourable. A few twiggy growths being inserted around the plants to support them until the larger stakes are in place.

On the herbaceous border vigorous perennials such as Phloxes and Heleniums should be drastically thinned, for if all the shoots are allowed to remain, the plants will become very crowded. Over having seen thinning overdone. The surface soil between the plants should be stirred to encourage growth, and stakes should be prepared for the next season.

Cream butter and sugar, then add well-beaten egg. Mix any ingredients. Beat egg; add egg and dry ingredients alternately to butter and sugar. No milk must be added, for mixture must be dry. Roll out thinly and cut into shapes as desired. Bake slowly in a moderate oven from twenty to thirty five minutes. By substituting cocoa for cornflour, a good chocolate biscuit may be made. (Mrs. J. Frothing, Balaclava Common, Coventry.)

Bosworth Jumbles (A.D. 1485).

This recipe is said to have been picked up on the battlefield at Bosworth, having been dropped by the cook of Richard III.

$\frac{1}{2}$ lb. sugar, 6 ozs. butter,
 $\frac{1}{2}$ lb. flour, 1 large egg.
Put all together in a basin and stir in the egg. Cut into pieces the size of a walnut, make into the shape of an S; put on a hot tin and bake in a moderate oven a pale brown. (Mrs. E. M. Cox, 163, Park Road, Brighton.)

Household Talks in May.

From and after May 1 the 10.45 a.m. talks will be given from London as well as from Coventry. The series of talks given during the last three months, have been very popular and will begin in May. On Monday, May 1, Mrs. M. V. Melver will talk on *Economic the Home and Miss Spielmann on Domestic Fatigue*. Tuesdays and Fridays will continue the series of economical recipes, and Wednesdays the Women's Commentary by Mrs. Oliver Strachey. On Thursday a new child welfare series, *The Growth of the Child*, will be opened by Dr. George F. Suchan and continued by Dr. C. W. Sainsbury and the Hon. Mrs. Sainsbury. Saturdays will, as before, be devoted to *Home Decoration Handicrafts*, etc. Other Household Talks will also be given fortnightly on Fridays at 6 p.m., beginning on May 3.

Last summer many people complained that their peaches were badly cracked. The cracking is due to the disease known as peach scab, and as explained in the winter, scabbed shoots should have been removed when winter pruning. Then, just before the flowers opened, these trees should have been sprayed with Bordeaux mixture. This spraying should be repeated as soon as the petals have fallen and again in a month's time.

Successional sowing should be made of such crops as peas, lettuce, spinach, radishes, mustard and cress. In the case of the last two, remember that it is cress which must be sown first if it is to be ready at the same time as the mustard.

If not already done, celery trenches should now be prepared. It is possible to grow either one or several rows of plants in a trench. Perhaps the best plan is to have two rows to a trench, and in this case the trenches should be 18 in. wide and 3 ft. 6 in. from centre of one trench to the centre of the next. A good dressing of well rotted dung should be dug into the bottom of the trench. It is a common mistake to make the trenches too deep. They should not be more than 8 in. deep when ready for planting. The earliest plants should be ready to go out now. (Royal Horticultural Society's Bulletin.)

Copies of the *Nut and Fruit Recipes* broadcast from 5XK on April 30 can be obtained by sending a postcard to the Empire Marketing Board, Queen Anne's Gate (Buildings), Whitehall, S.W. 1. The *Household Booklet* is now ready, and copies will be found on all bookstalls, price 1/-, or it can be obtained from the B.D.O., Savoy Hill, price 1/8.

HOW TO GROW DAHLIAS.

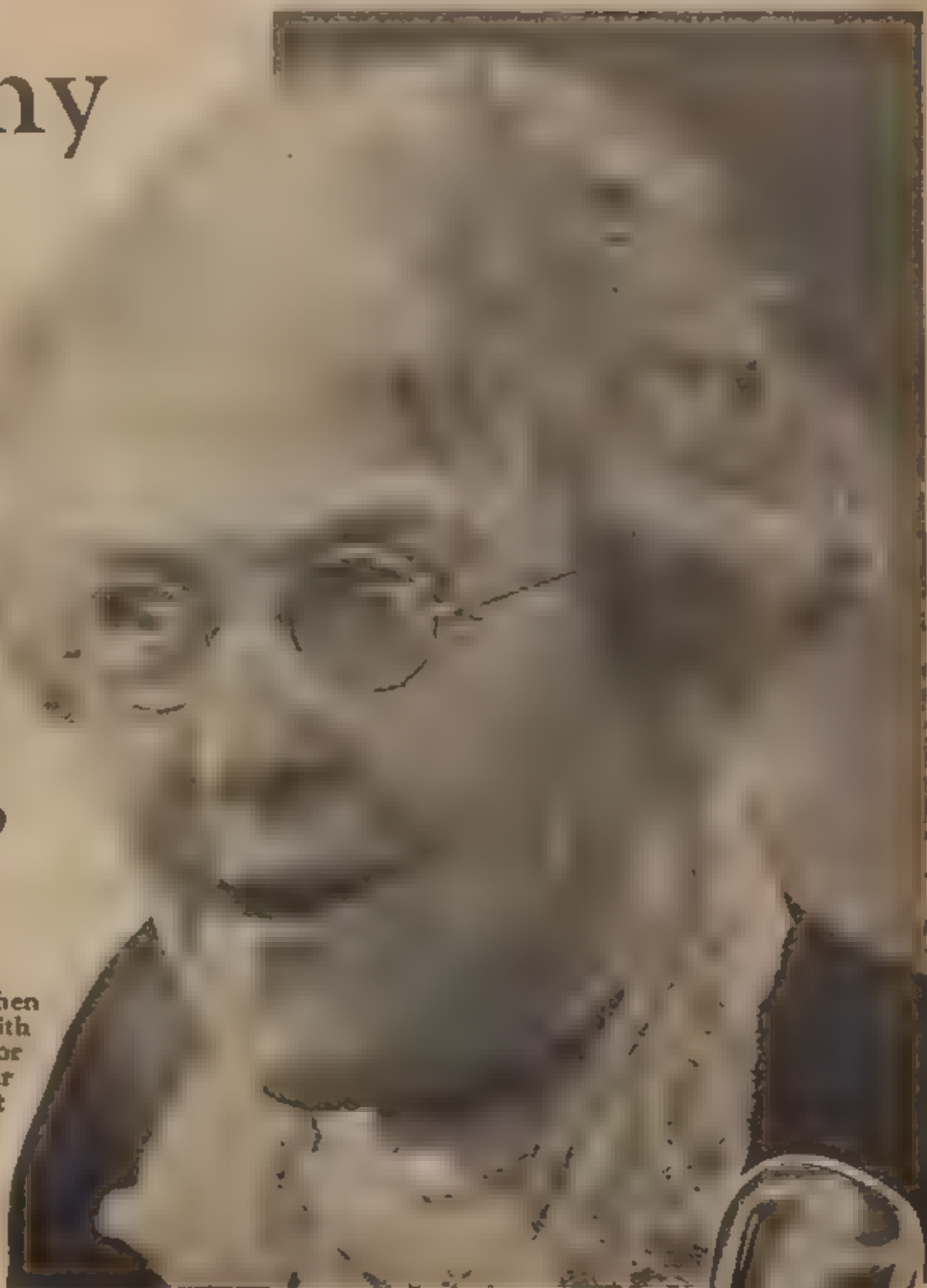
DAHLIAS are not hardy, as you no doubt know, but the fact that we should plant them out of doors until the end of May at the earliest, is rather an advantage—it is to clear and prepare the beds and borders for them which have contained our spring flowers. Most of the plants sold are rooted cuttings. One of course, plant the old potato-like tubers, or raise them from seeds, but cuttings are the usual method of propagation. Dahlias are not fastidious subjects; everyone who has a garden may grow them successfully with very little trouble. Contrary to the generally-accepted idea, they do not require a very rich feeding medium and are not gross feeders. Undoubtedly they are thirsty plants, particularly during their period of rapid growth, but if you just remember that they like a fairly deep root-run and enough light and ground space for each individual to properly develop, then you have grasped the essential points. Give them a sunny position and move the soil 18 inches deep if possible, working in a dressing of animal manure and bone meal. If the ground is already fairly rich, the incorporation of bone meal alone will be quite sufficient.

Plant out between the end of May and the middle of June according to your locality. The Dwarf Bedders may be placed 18 inches apart, but at least double this space should be allotted to those types which grow between 3 and 6 feet in height. You will, of course, arrange them according to height and not, for instance, plant a three-foot Collarette behind a six-foot Giant Double Decorative; their heights should grade down nicely from the backs of the borders or from the centres of beds. The many different colours should also be so arranged to give a pleasing colour blending. It is surprising what a vast difference a well-thought-out colour scheme will make in general effect to beds or borders planted entirely with Dahlias. Any odd vacant spot in the kitchen garden may be filled with Dahlias for cut bloom purposes.

In dry weather, it is wise to water after planting and to take immediate precautions against slugs. At first, growth will be slow, but as soon as the plants commence to go ahead, all but the dwarf varieties will need staking. Much as one dislikes the sight of stakes in the garden, these are necessary; they can, however, be made neat and unobtrusive, particularly if painted or stained. A stout 4 ft. cane is usually sufficient for all but the very tall growers, and these should be given a wooden stake. From this time onwards, all that one need do is to tie side growths in loosely, to prevent the wind snapping them off, and to water occasionally. Make a good soaking rather than just moistening the surface, and use soft water in preference to cold tap water whenever practicable. A periodical feeding with weak, liquid manure is usually beneficial, and, to conserve moisture, place a surface mulch of spent hops or loose strawy manure round the plants. Disbudding will improve the quality of individual blooms in the larger-flowered types, but this is unnecessary for the smaller such as the Dwarfs, Charming or Stars. It is perhaps late to talk about raising Dahlias from seeds, but Dahlias are, if anything, easier to grow from seeds than asters and stocks. Sow them fairly early in heat give them the same treatment as you would half-hardy annuals, and they will flower profusely in the late summer and autumn. The Dwarf Bedders and Charming are eminently suited to this procedure. There is just one disadvantage, however, but this is double-sided. We can never be sure about the colour of seedlings, and even height and type are doubtful points. Be this as it may, if seed of good strains is sown, you may rest assured that the results will not be disappointing, and there is always the chance that a batch of seedlings may contain a plant or two which are better than existing named varieties.—From a talk by Chas. W. J. Travis.

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conducted by

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PROGRAMME

1. Overture, "Daughter of the Regiment" G. Donizetti
2. "Gold and Silver" Waltz Fr. Lehar
3. "Caucasian Sketches," Suite in 3 parts M. Ippolito-Lvanoff
 - I. In the Mountain.
 - II. In the Mosque.
 - III. Procession of the Sirdar
4. In a Monastery Garden Kersley (By Special Request)
5. Selection from "Rose Marie" Friml
6. Loin du Bal. Waltz Movement E. Gilet
7. Spanish Dances M. Moszkowski
8. Alice Blue Gown Tierney
9. Selection from the Opera "Traviata" G. Verdi

SUNDAY, MAY 5 5GB DAVENTRY EXPERIMENTAL

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3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WARELL

ETHEL BARKER (Contralto)

ELITE HALL (Pianoforte)

War March of the Priests ('Athalie')

Mendelssohn

Overture, 'Des Freischütz' ('The Marksman') Weber

E. BARKER

St. Louis

Bonus George Campbell

HAND

St. Louis

Elgar, arr. Rappay

ELITE HALL

Rustling Woods

Chopin

4.12 BAND

In the Mosque (Cav)

Procession of the Sirdar (Sketches)

Ippolito-Lvanoff

arr. Godfrey

THE BARKER

Procession of the Sirdar

Sketches

Humiliation Party

Love's Philosophy

Quilter

BAND

Suite, 'Egyptian Scenes'

Cuthbert Harris

ELITE HALL

Barcarolle

Rhapsody, No. 4

(Johann)

5.4-5.15 BAND

Solemnity, 'The Works of

God' arr. Godfrey

8.0 A Religious Service

(From the Birmingham Studio)

Conducted by Canon E.L. COCKBURN, M.A., of
Vardley Old Church, Birmingham

Order of Service.

Psalm 'My God, how wonderful Thou art'
(English Hymnal, No. 441)

Prayers

Psalm 24

Lesson: St. John xvi, 23-33

Hymn: O Christ, our hope, our heart's desire'
(English Hymnal, No. 144)

Address

Hymn: 'The Head that once was crowned with
thorns' (English Hymnal, No. 147)

Prayer

Blessing

8.45 The Week's Good Cause:

An Appeal on behalf of the Radium Fund for the
Wolverhampton Royal Hospital, by Mr. W. H.
BARKER (Secretary and House Governor).
Donations should be forwarded to the Secretary
of the above hospital

8.50 WEATHER FORECAST, GENERAL NEWS

9.0 A Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

Conducted by JOSEPH LAY

DENNIS NOBLE (Baritone)

ARNOLD THOWELL (Violoncello)

ORCHESTRA

Overture, 'Prometheus' Beethoven

DENNIS NOBLE and Orchestra

Arnold Thowell and Orchestra

ARNOLD THOWELL and Orchestra

Concerto, No. 1 in D

Haydn

Although

A wrote six Violoncello

Concertos, only one is at

all well known, so that

broadly speaking it is

the Violoncello

concerto by any of the

great classical masters

which is a pity

as it is a very fine

concerto

It begins with a full

sized orchestral piece

in which we hear both the

main tunes of the first

movement before the solo

instrument has them.

Mr. Lay in their sense of

fresh energy, they are

very much to be

commended for the

whole movement is clear

and straightforward.

The slow movement

begins at once with a

theme which is

played by the soloist, and

there is afterwards a new

tune in the key of G

The last movement is

a form of Rondo. It

begins with the principal

tune, one which suggests

as many of Haydn and

Mozart's tunes do, a

merry old English folk song. Later on

even find themselves humming the words 'Here

we go gathering nuts in May.'

DENNIS NOBLE

I have Prayer Rug

for sale

At a cost but express in the

Crumpston

Buff

Unusual

9.50 ORCHESTRA

Symphony in G (The 'Military') . . . Haydn

Adagio-Allegro; Allegretto; Menuetto-

Moderato; Finale-Presto

Finale from Ballet Music, 'Prometheus'

Beethoven

Of the set of Symphonies which Haydn

wrote for Salomon's London concerts,

The 'Military' owes its name to the use in the

orchestra of a rather larger array of brass

instruments than was usual in Haydn's case.

The big drum, cymbals, and triangle, are all

energetically employed. There are but four

movements, all perfectly clear and straight

forward. The first has a slow Introduction

before the light-hearted movement of the quick

section begins. The second is an air on which

two variations are built up; the third is a

Menuetto and Trio in the customary form, and the fourth

is again bright and merry like the first.

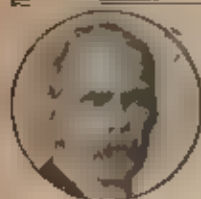
10.30

Epilogue

Kolster-Brandes
LIMITED.
CRAY WORKS, SIDCUP, KENT

Sunday's Programmes continued (May 5)

[illegible]



9.30
A TALK BY
MR.
PLUNKET
GREENE.

MONDAY, MAY 6

2LO LONDON & 5XX DAVENTRY

538 KC. (1,502.5 KC. 187 KC.)

9.40
CHAMBER
MUSIC WITH
BEATRICE
HARRISON.



10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREEN
WITH WEATHER FORECAST

10.45 Miss SPIELMANN: 'The Problems of
Domestic Fatigue'—I

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
HEBE SIMPSON (Soprano)
MERYN LAMBERT (Baritone)

12.30 Variety
HECTOR GORDON (Scottish Entertainer,
ELLEN and IRENE HAYES
(A Musical Entertainment)

1.0-2.0 ORGAN RECITAL
by EDGAR T. COOK
From Southwark Cathedral
MARGARETA ROOSES (Soprano)

2.30 Broadcast to Schools
Miss REODA POWER: 'What the Onlooker
Saw' (Course 8), II, An Eighteenth-Century
Lithograph

3.0 Musical Interlude

3.5 Miss REODA POWER: 'Stories for Younger
Fupils—The Herdsman and the Weaver-Girl'
(Chinese)

3.20 Musical Interlude

3.30 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
JEAN MELVILLE (Songs at the Piano)

4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR
'Stonebreaker John' and other songs sung by
JACK LAMBERT

The Story of 'The Two Bannars' from 'The
Hornet and the Carpet' (E. Nesbit)

Various Piano Solos, including 'Shepherd's
Boy' (Grieg), played by Cecile DIXON
'Preparing for School Sports,' by R. M.
ABRAHAM

6.0 'Summer Days'

by A. BONNET LAIRD
(The first of a series of six
fortnightly talks)

6.15 TIME SIGNAL, GREEN
WITH WEATHER FORECAST
AND A FEW NEWS ITEMS

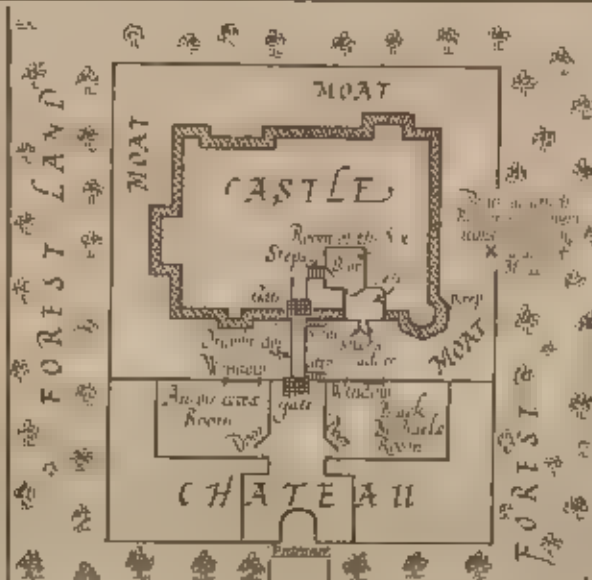
6.30 'What the Younger
Generation Thinks'—I, The
Conversation between Mr. H. A.
BETANS, Oxford and Her-
ford Mission, and a Club
Meeting

6.45 THE FOUNDATIONS
OF MUSIC

EARLY ITALIAN AND SPANISH
MUSIC

Played by JULIETTE ALVIN
Sonata (Grieg)

THE violin that is very
much less well off than
his little brother, the violoncello,
in the music provided by the
class masters for his instru-
ment. Compared with pianists,
he is in that respect a very
beggar. And so for genera-
tions, violoncellists have had to
make good the deficiency as
best they might by stealing



A plan of the Castle and Chateau of Zenda, from which
Rassendyll and Fritz rescued the King.

7.20

THE PRISONER OF ZENDA

by ANTHONY HOPE

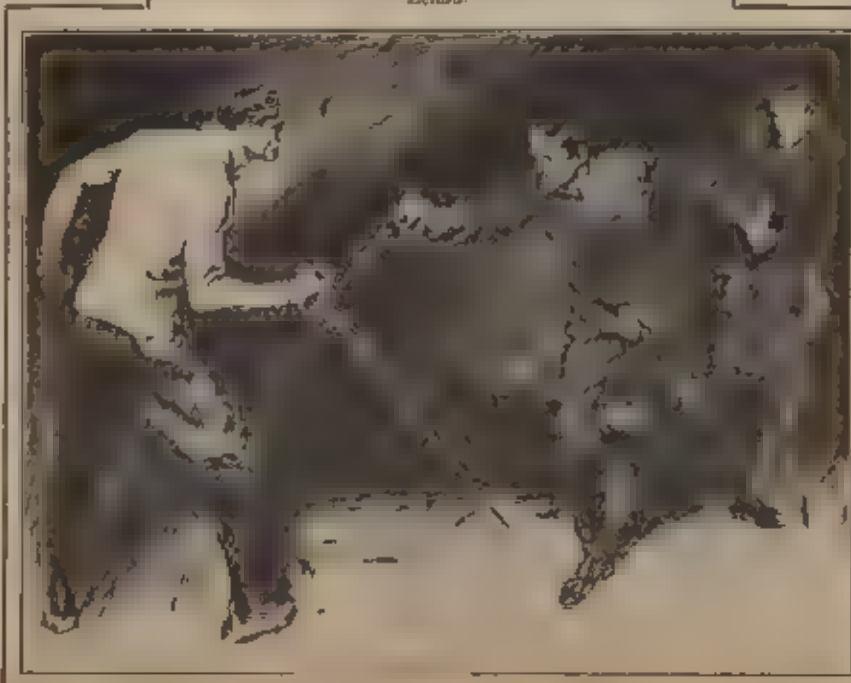
Being the story of three months in the life of an
English Gentleman

Adapted for broadcasting
by HOLT MARVELL

This radio-dramatic version of the famous romance is told
in 36 scenes without introductory or connecting narrative

Produced by Peter Creswell

The picture below is reproduced by courtesy of Messrs
Arrowsmith, the original publishers of 'The Prisoner of
Zenda.'



from the other instruments and in arranging
music not originally made for violin. And
the old Italian masters there is a wealth of
delightful music which is not only
not in the hands of the modern
violinists, but, indeed, often gains, by being
transferred from the violin to one of the other
instruments, to the hands of a violinist. I
can give you some examples of this work in
the hands of such a violinist. Let us now
turn to the modern violinists. The modern
violinists are not so much interested in the
old music as the old violinists were. They
are more interested in the new music of the
last few years, and in the new techniques of
violin playing which it would be difficult to
over-estimate.

In the early days and the first days before
the violin made his appearance on the stage
of musical life, when the task of the artist was
to be a perfect technician, to play with
force and with the most perfect of an
instrument. About 1800, I think, the violin
became an instrument of the whole art of
violin playing which it would be difficult to
over-estimate.

7.0 Mr. K. N. BELL: 'Some New Books'

7.15 Musical Interlude

7.20 The Prisoner of Zenda
(See centre of page.)

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 Mr. A. LLOYD JAMES, Secretary of the
B.B.C. Advisory Committee on Spoken
English, will ask for some suggestions

9.20 Mr. H. PLUNKET GREENE: 'Are We a
Musical Nation?'

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

9.40 Chamber Music by Delius

ELISE SEDDABY (Soprano)

ALBERT SAMMONS (Violoncello)

BEATRICE HARRISON (Violoncello)

HOWARD JONES (Pianoforte)

ALBERT SAMMONS and HOWARD JONES

First Sonata (1874)

With easy movement, but not quick. Slow

with vigour and animation

ELISE SEDDABY

The Violoncello

In the Seraglio Garden

Cradle Song

HOWARD JONES

Dance for Harpsichord

Five Piano-forte Pieces

Naxos: Waltz for a little

1. 11. Waltz; Lullaby for a

Motherly Baby; Toccata

ALBERT SAMMONS and HOWARD JONES: Second Sonata

(1905-16) (in One Movement)

ELISE SEDDABY

Four Elizabethan Songs

1. 6. 6

It was a Lover and his Love

1. 6. 6

Spring, the Sweet Spring

(Thomas Nashe)

Daffodils (Robert Herrick)

So Sweet is She (Ben Jonson)

BEATRICE HARRISON and

HOWARD JONES: Sonata

(1917) (in One Movement)

11.0-12.0 DANCE MUSIC
Teddy Brown and his Band
from Ciro's Club

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

Monday's Programmes continued (May 6)

SWA

CARDIFF.

825.2 M.
825 KC.

15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cardiffia Genedlaethol Cymru)

Ballet Music, 'Romeo and Juliet' Schubert
Ballet Music, 'Faust' Gounod

THE play of *Romeo and Juliet*, Princess of Cyprus, was by Madame von Chezy, remembered also as the authoress of the libretto of Wagner's opera, *Euryanthe*. Her son, who was one of Schubert's friends, has left it on record that the music for the play—eleven separate numbers—was completed in five days, and that the opera was performed in the theatre in less than two hours.

Not the least, the reception given to the music on the production of the play was so cordial that the Overture had to be repeated. At the end of the play Schubert himself had to appear and make his acknowledgments. But the play itself was a poor stuff that even Schubert's music could not keep it alive, and the music was purchased and lost for many years. In English people are proud to remember it was rediscovered and given back to a grateful world by Sir Arthur Cresswell and Sir Arthur Cresswell, who in the journey to Sweden in 1887 specially took for it and other ballet or operas.

IN the original version of the play, *Romeo and Juliet*, produced at the Théâtre Lyrique, the only ballet was in the second act, where Faust and Mephistopheles made the people dance a gale day. Ten years later the power reverts, the work for production at the Grand Opera, and the traditions of that theatre demanded something more elaborate in the way of ballet. The two authors of the libretto accordingly made corrections into the second part of Goethe's *Faust*, untouched for Gounod's original opera, and made use of the revels of the Walpurga night. There, in Goethe's play and in this revised version of Gounod's opera, Faust is the lover of the famous woman of old, Cleopatra, the Trojan Women, and of other famous myth and legend. The ballets in the opera are 'The Nubians,' 'Cleopatra and the Cornet,' 'The Trojan Women,' 'Variation,' and 'Phryne's Dance.' When the opera is given in this country this scene is almost always repeated.

2.30 Broadcast to Schools

Professor W. M. TATTERSALL, 'Plant and Animal Life by the Sea Shore—III, Borne Sea Shore Nurseries'

IN this talk Professor Tattersall will tell of mothers who carry their eggs and fathers who act as nursemaids. He will also tell of the habits of Sharks, Rays, Gobies and Sticklebacks.

3.0 London Programme relayed from Daventry

4.45 Counsellor PETER FREEMAN: 'Animals' Welfare Week

FOR many years a campaign has been going on for the welfare of animals. It is an effort to

arouse public opinion on the important matter of kindness to animals.

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA From the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.35 West Regional News

9.40-11.0 S.B. from London

SSX

SWANSEA.

704.1 M.
1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.35 S.B. from Cardiff

9.40-11.0 S.B. from London

GBM

289.5 M.
1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

6.45 11.0 S.B. from London 9.35 Local announcements

5PY

PLYMOUTH.

386.3 M.
757 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour TOM PRISONER OF LAON & 'True Story' Play (Una Broadbent)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.35 Local Announcements)

2ZY

MANCHESTER.

378.3 M.
792 KC.

2.30 London Programme relayed from Daventry

3.20 A Concert From Manchester

THE NORTHERN WIRELESS ORCHESTRA
BERTHA PADEFIELD (Contralto)

From Leeds

KEVIN WATSON (Pianoforte)

Manchester Programme continued on page 229



The man
who
smokes
Player's
gets
Quality



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24, LAMHAM STREET, LONDON, W.1.
Telephone: MAYFAIR 6178.

Programmes for Monday.

(Manchester Programme continued from page 238)

5.15 The Children's Hour
Laurie's U.T.V.
Songs sung by DORIS GAMMILL and HARDY

6.0 Local Programme relayed from Daventry
6.15 S. from London 9.30 Local Programme

9.40 NORMAN LONG
Entertainer at the Piano
9.55-11.0 'Here is the Weather
Forecast!'

THE Weather Forecast has been held at the usual hour. Our forecast for the day is: A fine day with a few clouds in the afternoon, but extremely useful for the purpose. For this purpose we have chosen the following four typical Weather Forecasts:—

I Here is the Weather Forecast! The weather, which has favoured this country for the last forty-eight hours, is likely to continue a continuance of bright sunshine and be

II Here is the Weather Forecast! The stormy weather over the Atlantic is likely to reach these shores, and to-morrow will be stormy. A strong south-westerly gale is likely in the Irish Channel, and sea passages will be rough.

III Here is the Weather Forecast! Extremely hot, dry weather is probable for the next forty-eight hours, and the attention of farmers is drawn to this. The continuance of summer weather is all in favour of the successful gathering of the heavy crops of hay.

IV Here is the Weather Forecast! A depression is on its way from Ireland, and rain and cold winds may be expected in all districts within the next twenty-four hours.

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
TOM CARR (Baritone)

Other Stations.

3NO NEWCASTLE.
2.30-3.00 P.M. from London 6.30-7.00 P.M. from London
6.15-6.30 P.M. from London 6.30-7.00 P.M. from London

3SC GLASGOW.
2.30-3.00 P.M. from London 6.30-7.00 P.M. from London
6.15-6.30 P.M. from London 6.30-7.00 P.M. from London

3BD ABERDEEN.
2.30-3.00 P.M. from London 6.30-7.00 P.M. from London
6.15-6.30 P.M. from London 6.30-7.00 P.M. from London

2BF BELFAST.
2.30-3.00 P.M. from London 6.30-7.00 P.M. from London
6.15-6.30 P.M. from London 6.30-7.00 P.M. from London

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IF you are living in a rented house costing, say, a hundred a year, you will have paid away £1,000 at the end of ten years. In other words, you will have given back to your landlord enough money to buy the house all over again. Why should you buy a house for your landlord when you can buy one for yourself, and pay for it by monthly instalments in the same way as you pay your rent?

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You deal with a Co-operative Society, a body associating itself with us for ten, fifteen or twenty years. Be sure that all your relations will be pleasant. Come to the Co-operative Permanent Building Society.

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2.30 and 9.15
Sir Walford
Davies's
New Series.

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH.
WEATHER FORECAST

10.45 Mrs. E. M. STEPHENSON: 'Folding and
Unfolding Letters'

11.0 (Daventry only) Gramophones Records

12.0 A Concert in the Studio
(INSTANT MELLOR (Soprano)
GEORGE DUKY (Baritone)
VERA TOWSEY (Pianoforte)

1.0-2.0 ALFRED DUFFY: 'The Old Theatre'
From the Hotel Cecil

2.0-2.25 (Daventry only)
Experimental Transmission of St. B Pictures
by the Postgraph Process

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

3.30 Musical Interlude

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

4.0 Louis Levy's ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

4.15 Broadcast to Schools—
Mrs. KATHLEEN E. JONES: 'The Bible as
Literature—The Poetry of the Old Testament'

4.30 Louis Levy's ORCHESTRA
(Continued)

5.15 THE CHILDREN'S HOUR:
'Southward Ho' (Franklyn Kealey)—Aboard the
good ship Jane Welsh, a full rigged three-master
bound for Sydney, Australia

6.0 Poetry Reading

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF
MUSIC
EARLY ITALIAN VOCALISED
Music

Played by JULIETTE ALVIN
and

IN the early eighteenth century Vivaldi was a leading figure in the Italian world of music, and both as violinist and as composer for the church he left his mark on the music of a good many generations to come. For many years he was in charge of the music at one of the four great schools which gave Venice of that day a pre-eminent place in Europe. His pupils were all religious novices and the choir and orchestra in each was composed entirely of girls. Dr Burney, in one of his letters from Venice, writes of such a school as 'nightingales who poured balm into my wounded ears.'

TUESDAY, MAY 7
2LO LONDON & 5XX DAVENTRY
(355 M. 830 KC.) (1,602.5 M. 192 KC.)



A FAMILIAR LONDON SIGHT.
Feeding the pigeons in Trafalgar Square. Mr H. J. Massingham, in the second of his 'Adventures Among Birds' talks, will tell of the many varieties of birds to be found in London.

Vivaldi's music was counted as of such importance that the great Bach himself studied it thoroughly and transcribed no fewer than sixteen of his concertos for pianoforte and four for organ, besides the one which he rearranged as a great piece for four pianofortes and strings.

None of his music was actually written for solo violoncello. Indeed, the violoncello had not then begun to be regarded as a possible solo instrument, being still merely bass voice in the orchestra or in chamber music. It was not until much later that the skill of performers advanced to such a pitch as to make the playing of effective solos possible and so to induce composers to write them. The piece by Vivaldi to be played now is thus an arrangement or transcription, but, as listeners will hear, there is nothing in the music itself to suggest that Vivaldi wrote it originally for any other instrument.



AN OLD GREEK SEAPORT
A view of the harbour at Corfu showing the Citadel tower in the background. This evening Mr Robert Byron gives the second of the talks in the Holidays at Home and Abroad series, and describes the many attractions offered by the Greek seaboard.

7.45
A Military
Concert

7.0 Holidays at Home and Abroad—17, Mr.
ROBERT BYRON: Exploring the Greek Seaboard

7.15 Musical Interlude

7.25 M. H. J. MASSINGHAM: 'Adventures Among
Birds'—1, London

7.45 A MILITARY BAND CONCERT

RISPAE GOODARRE (Conductor)
HERDOL NASH (Trombone)
The Walsley Band
Conducted by H. WALTON O'DONNELL
Overture to Shakespeare's 'Macbeth'—Britten
March—Nash
March—Nash
March—Nash

8.0 BAND
Characteristic Suite, Op. 9
Introduction and Dance—Grieg
Scherzando, and Trio; Carnival

RISPAE GOODARRE
Unmindful of the Roses—Nash
Big Lady Moon—Nash
Life and Love—Nash

8.25 HERDOL NASH
A Feast of Lanterns—Nash
The Dream Song ('Manda')—Nash
Serenade—Nash

8.40 BAND
Theme and Variations, Op. 26
H. Walton O'Donnell

RISPAE GOODARRE
The Star—Nash
4.18 (a) Sun—Nash
Comedy—Nash

BAND
Hungarian Dance (No. 1 in A)—Nash

8.40-9.30 (Daventry only)
Mr. NORMAN WALKER: 'New Reports in Biology'
—Oxygen and Living Things'

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 Sir Walford DAVIES: 'Music and the
Ordinary Listener, Series VIII—Harpsichord

FOR his eighth series of talks on 'Music and the Ordinary Listener' Sir Walford is breaking fresh ground. Two of the talks at 1.0 and 2.0 heard Overtures by Handel will be analyzed at the piano and then played over on the harpsichord. The old but temporary 'cut-line' version of these overtures will be used so that the listener may more readily follow the music in the simple harpsichord style in which Handel worked.

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

9.40 De Courville's
Hour—VI

A Series of broadcasts arranged
by ALBERT DE COURVILLE
well known revue producer
at the Palace Theatre, London

10.40-12.0 DANCE MUSIC
JAY WARDEN'S BAND from the
Carlton Hotel
(Tuesday's Programme continued
on page 242.)

Enjoy your Cigarettes at WHOLESALE PRICES
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2007 12 14
 10:10

3/8

Page 32

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 2000. 1st. post 7th

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Programmes for Tuesday.

(Continued from page 242)

5WA CARDIFF 822.2 M.
822.2 K0

2.20 London Programme relayed from Daventry

5.0 Miss CONSUMERS DE RYER: 'Masques and Pageants—III, Reliquaria'

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg

(A WELSH INTERLUDE)

Mr. IORWEDD C. PEATE of the Department of Archaeology, National Museum of Wales
'Hen Gristiau Cymru—IV. Y Ceryglwr'
'Owl Welsh Crafts—IV. The Cornice Makers'

7.25 S.B. from London

7.45 A Celtic Programme

AFTER St. Andrew's Day, St. David's Day and St. Patrick's Day have been celebrated on the respective patron days, we are at last presenting a movable feast day in honour of all the Celtic countries.

NATIONAL ORCHESTRA OF WALES
(Cerddurfa Genedlaethol Cymru)

Kellic Suite Foulds

JOHN HERBERT FOULDS, a native of Manchester, began his musical career as a member of the Hallé Orchestra. Since leaving it, he has had considerable experience as conductor and concert organizer, holding such posts as Musical Director at the London Central Y.M.C.A., and conducting the University of London Musical Society. He has been a prolific composer, though comparatively few of his better works are as yet at all well known. The most of his work has been made the greatest composition is his *World Requiem*, a choral work on a large scale, produced at the Albert Hall on April 12, 1923. He has invented, or at least in part, the English music score, and the new orchestra, the use of which is an innovation which presents difficulties no less to the performer than to the listener. Here, however, he is a fighter for a cause which he has found turning on his more than once, to Celtic lore for inspiration. In this Suite he does achieve some resemblance to the Celtic muse as far as anyone may hope to do who is not himself a Gael.

PARRY JONES (Tenor)

The Snowy-Breasted Peart Robinson
Believe me, if all those endearing young charms

Molly Brannigan arr. Stan. arr.

ORCHESTRA

Irish Tune from County Derry } Grainger
Molly on the Shore }

IN these two settings of Folk Songs, Percy Grainger shows not only his keen interest in the old lore of the Motherland—he is a Colonnade by birth—but the very deft hand which he has in arranging light-hearted and good good tunes. The first is by now one of the best-known tunes in the world, thanks to its many enthusiastic arrangers. The second is made up of two traditional Irish Reel tunes—the one which gives the piece its name, and another called 'Temple Hill'.

PARRY JONES

Two Gals arr. Robert Bryan
Mentha Given arr. Somerville
O na byddian iaf o' hyd arr. D. J. J.

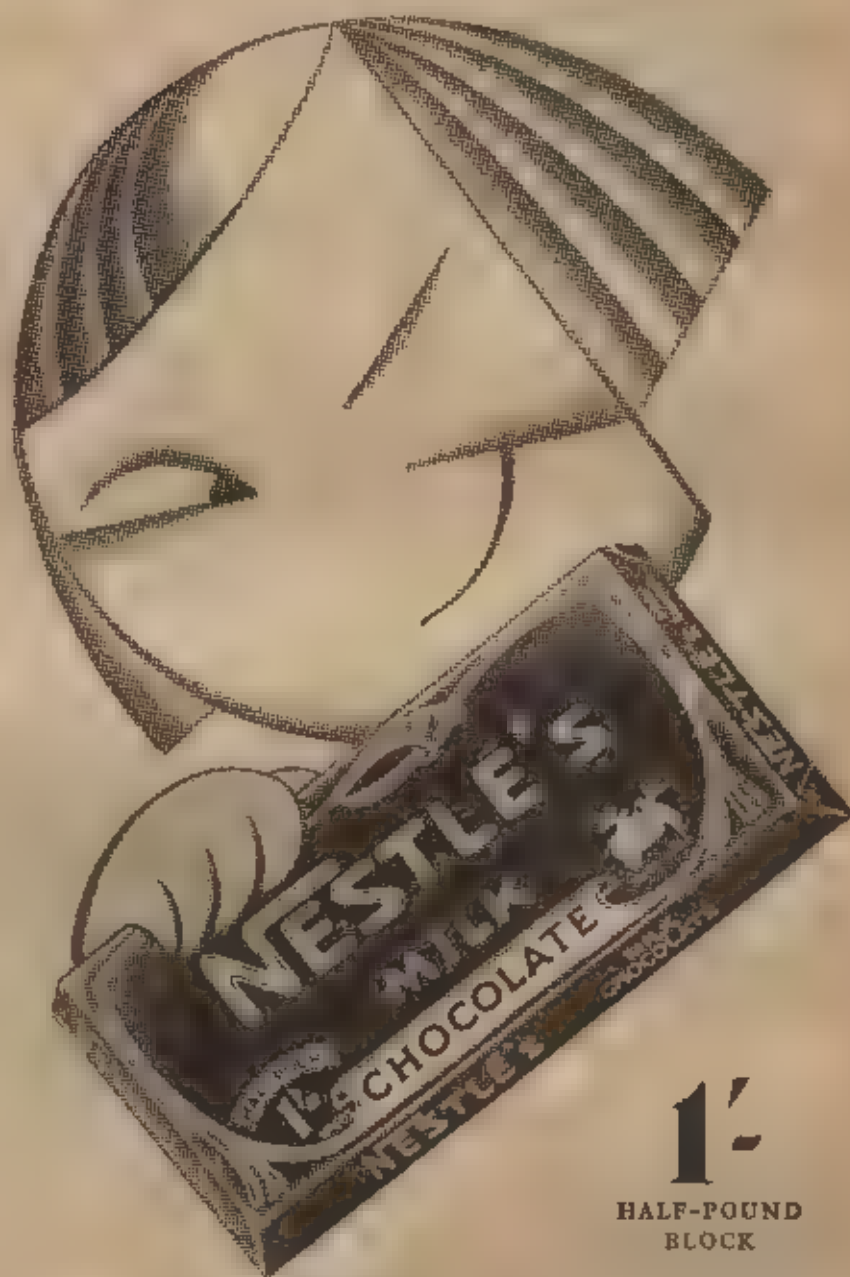
ORCHESTRA

Two Welsh Tunes arr. Bedouin

PARRY JONES

Oh, Caper the Door } Anon.
Ychydig o Ffynnon }
An Eusky Love Lull arr. Kennedy Fraser

(Cardiff Programme continued on page 244.)



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Programmes for Tuesday.

5 NO NEWCASTLE

12.15 Camouflage **12.30** Trading Partners
1.30 Ma...
3.15 ...
4.30 ...
5.15 ...
6.30 ...
7.45 ...
8.15 ...
9.15 ...
10.15 ...
11.15 ...
12.15 ...

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ME480

11:40	12:00	Programme delayed from Thursday	12:10
12:10	12:30	March, "Boys of the Empire" (Queen)	
12:30	12:50	Le Bon Vivant (Musical) Selection, "The Merry Widow"	
12:50	1:10	Ad-A-Berrington (Musical-Burlesque) University	
1:10	1:30	Music Dances (Eric Central), Military (Dorothy)	
1:30	1:50	Two Doodle August	
1:50	2:10	Marieette, "The King's Rival"	
2:10	2:30	Ad-A-Berrington, "The King's Rival"	
2:30	2:50	On Wings of Song (Radio)	
2:50	3:10	Two Doodle August	
3:10	3:30	Marieette, "The King's Rival"	
3:30	3:50	Ad-A-Berrington, "The King's Rival"	
3:50	4:10	On Wings of Song (Radio)	
4:10	4:30	Two Doodle August	
4:30	4:50	Marieette, "The King's Rival"	
4:50	5:10	Ad-A-Berrington, "The King's Rival"	
5:10	5:30	On Wings of Song (Radio)	
5:30	5:50	Two Doodle August	
5:50	6:10	Marieette, "The King's Rival"	
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7:10	7:30	Marieette, "The King's Rival"	
7:30	7:50	Ad-A-Berrington, "The King's Rival"	
7:50	8:10	On Wings of Song (Radio)	
8:10	8:30	Two Doodle August	
8:30	8:50	Marieette, "The King's Rival"	
8:50	9:10	Ad-A-Berrington, "The King's Rival"	
9:10	9:30	On Wings of Song (Radio)	
9:30	9:50	Two Doodle August	
9:50	10:10	Marieette, "The King's Rival"	
10:10	10:30	Ad-A-Berrington, "The King's Rival"	
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4:10	4:30	Two Doodle August	
4:30	4:50	Marieette, "The King's Rival"	
4:50	5:10	Ad-A-Berrington, "The King's Rival"	

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NEW BOOKS

THE following novels were reviewed by Mrs. M. A. Hamilton on April 18: "All Quiet on the Western Front," by Erich Maria Remarque (Putnam); "Red Cavalry," by I. Babel (Knopf); "Dark Hester," by Anne Douglas Sedgwick (Constable); "Gaah," by Ellen W. Jackson (Harraps); "The Raven Pail," by Ronald Gomer (Dent); "The Laughing String," by Hildegarde Huntman (Butterworth); "The Crime of Saint Creswell," by E. F. Spence (Ber); "Newcomer to Indian Parva," by J. S. Commington (Tames); "The Web of Destiny," by Seasmith (Hodder and Stoughton).



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WEDNESDAY, MAY 8

5GB DAVENTRY EXPERIMENTAL

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3.0 A MILITARY BAND PROGRAMME

From Birmingham

THE BRISTOL MILITARY BAND
Conducted by W. A. CLARK

Italian Capriccio *Chalkovsky*
 Walse in D Major (No. 1) *Quilter*
 The Wood and the Tabor *Robert Liden*
 Spring goes a-Rooming *Katherine Heyman*

Band *Thomas*
 Suite, 'Yankona' *Thomas*
 Suite, 'Yankona' *Thomas*
 Suite, 'Yankona' *Thomas*

3.45 WINDFRED PATHE

A Summer Night *Guilty Thomas*
 What's in the Air To-day? *Robert Liden*

Band *Thomas*
 Suite, 'Yankona' *Thomas*
 Suite, 'Yankona' *Thomas*
 Suite, 'Yankona' *Thomas*

4.30 THE PATHE AND THE B.B.C. DANCE

MAMA MABOVA

Russian Folk Song

Band *Thomas*
 Suite, 'Yankona' *Thomas*
 Suite, 'Yankona' *Thomas*

5.30 The Children's Hour

Who's been sitting in my nest? by MARGARET

by EMILIE WALDRON (Soprano)

Tradition and Sayings and Supper Songs—A Roland

for an Oliver, by WILLIAM HUGHES

Songs by ALFRED BLISS (Baritone)

6.15 TIME SIGNAL GREENWICH: W. WHEEL FORT

6.30 Light Music

From Birmingham

Conducted by FRANK COTTELL

Portico, 'Carnival of Venice' *Thomas*
 Arabian Suite *Thomas*

Band *Thomas*
 Suite, 'Yankona' *Thomas*
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8.0 Harold Brooke Choir

ORLETTE DE FERAS

As When the Dove ('Acta and Delata'), Handel
 When I am solo in Earth ('Dido and Aeneas')

CHOIR

First performance of Pastoral for Choir: Solo
 Soprano, Strings, Solo Flute and Drums

ARTHUR BLISS' position among present-day composers is now so firmly established that a new work from him is an event of some importance. Thus has the further interest of having been composed specially for the Harold Brooke Choir, which is now singing it for the first time. The work is dedicated to Sir Edward Elgar.

There is a short orchestral introduction, beginning dreamily, and leading to the vigorous mood of the first number, 'The Shepherd's Holyday,' a poem of Ben Jonson's. It is followed by 'A Hymn to Pan' whose words are by John Fletcher. The voices sing this with great vigour and energy until, at the very end, they breathe the name of Pan himself softly as if in a rush of awe. And, as though the god himself heard them and answered, there is a little tune like his own piping. It leads into 'Pan's Saraband,' an innocent little Pastoral

The next number is 'Pan and Echo,' whose words are by Poliziano, translated by E. Geoffrey Dunlop. Tenor and bass in turn sing Pan's message, joining emphatically towards the end, while women's voices are the echo, changing the words with pathetic effect. It is rounded off by a brief return of Pan's Saraband. 'The Nymph's Music' with words by Robert Nichols, is a delicate piece mainly for women's voices, the men breaking in as fauns here and there.

The next number is the one solo part in the Pastoral. Its text also is by Robert Nichols.

'The Pigeon Song,' It is a duet for flute and mezzo-soprano voice, the two combining, along with a capricious and intriguing accompaniment. 'The Song of the Reapers,' to Andrew Lang's translation of Theocritus, is a bold, vigorous hymn to Demeter.

The last movement, which will be a solemn orchestral Prelude to a text from Elgar, which is not sung, invoking bright Hesperus and the Night. It leads into 'The Shepherd's Night Song,' whose words are again by Robert Nichols.

9.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O' DONNELL

March, 'Pomp and Circumstance,' No. 4 .. Elgar

Overture, 'Le Dieu et la Bavarderie' .. *Arthur*Phyllis (Soprano) (Soprano) .. *Mozart*Alleluia .. *Schubert*The Girl King .. *Traditional, arr. Malcolm Lawson*Band .. *Thomas*Second Sullivan Selection .. *arr. Dan Goffrey*Pentecost (The Spring) .. *Richardmaning*My Dearest Heart .. *Sullivan*Band .. *Thomas*Ballet Suite, 'Pantomime' .. *Lacoma*

Lancelot and Isabella, 'Sensationalism and

Columbine; Pantomime; Valse

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

11.15 DANCE MUSIC: BILLIE FRANKS and his BAND, relayed from the West End Dance Hall, Birmingham

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

11.15-11.45 Experimental Transmission of Ball Pictures

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(Wednesday's Programmes continued on page 249.)



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Wednesday's Programmes continued (May 8)

5WA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Carduorfa Genedlaethol Cymru)

1. Don Giovanni No. 2 in D

2.30 Broadcast to Schools

Professor E. ERNEST HUGHES: Great Leaders and Movements in Welsh History—III. Hyddu Eidda and the Making of Laws for all Wales

IN this talk Professor Hughes will tell of the House of Cunedda Wledig and of the progress towards the nation of Wales. He will also tell how Hywel, the Good, summoned a national assembly and proclaimed laws for all Wales.

2.55 London Programme relayed from Daventry

3.45 The Beethoven Trio—No. XI

THE STATION TRIO
FRANK THOMAS (Violin)
RONALD HARDING (Violoncello), HERBERT PANGELLY (Piano)
Trio, Op. 97, in B Flat
Finale
Trio in B
One Movement

4.5 LILIAN KEVES

My Mother
My Father
Trio
LILIAN KEVES
Early in the Morning
Cherry R
Trio
Trio in D Major
Slow Movement and



THE PRINCE OF WALES
in his robes as Prior for Wales of the Order of St. John. A programme in honour of the Priory of Wales is being broadcast from Cardiff tonight.

4.45 London Programme relayed from Daventry

5.15 S.B. from Swansea

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 The Knights of Saint John

A Programme in Honour of the Priory of Wales
By FREDERICK T. N.

In the eleventh century, certain merchants of Amalfi founded a hospital for pilgrims at Jerusalem, and so began the Venerable Order of the Hospital of St. John. Dedicated to Saint John the Baptist, the Order was in its early days, a peaceful, unassuming brotherhood, but it took a valiant part in the Crusades.

In 1291 the Christians were driven out of Palestine and the Knights of Saint John were expelled from their headquarters at Rhodes. They were expelled from Rhodes in 1522, and next settled at Malta, where, in 1565, they resisted a terrible siege by the Turks. In 1877 the ancient Order, having been revived in England, found a way to carry on, in a practical manner, its traditions as a healing brotherhood, and so was founded, as a department of the Order, the St. John Ambulance Association.

The first centre of the St. John Ambulance Association in Wales was established in 1887. A Priory of the Order was founded in Wales in 1918, with the Prince of Wales as Prior.

Tonight's programme presents four scenes illustrating the history and work of the Order.

I. The Holy Land, 1191

In the tent of Richard Coeur de Lion
Andrew } Knights of Saint John
Albert }
Richard Coeur de Lion

II. Malta, 1565

Down on the ramparts
Gilbert } Knights of Saint John
Pedro }

III. France, 1918

In No Man's-Land during a British Offensive

A Soldier
A Modern Knight of Saint John

The Spirit of Gilbert
The Spirit of Pedro

IV. A Street in Cardiff, 1929

Among the traffic

A Old Man
A Passer-by
A St. John Ambulance Man
The Spirit of Gilbert
The Spirit of Pedro

9.0 S.B. from London

9.30 West Region News

9.35-11.40 S.B. from London

5SX 994.1 M. 1,028 KC.

11.15-2.0 S.B. from Cardiff

2.30 R.B. from Cardiff

2.55 London Programme relayed from Daventry

3.45 S.B. from Cardiff

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

5.30 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

9.35-11.40 S.B. from London

6BM BOURNEMOUTH. 223.3 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15-11.40 S.B. from London (9.30 Local Announcement)

Wednesday's Programmes continued on page 250.

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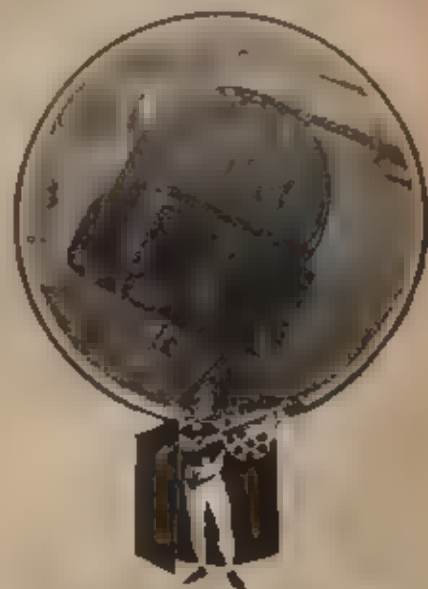
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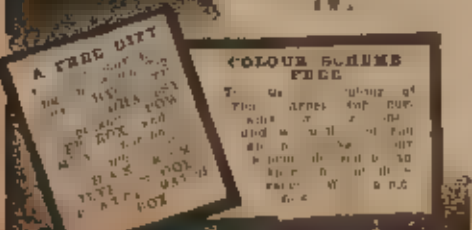
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Wednesday's Programmes continued (May 8)

5PY PLYMOUTH. 290.2 M 787 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
A New Revue
'Old and New'
Queer Scenes and Peculiar Draperies
- 6.0 London Programme relayed from Daventry
- 6.15-11.45 S.B. from London (9.30 Mid-Week Sports Bulletin, Local Announcements)

2ZY MANCHESTER. 274.3 M. 799 KC.

- 2.30 London Programme relayed from Daventry
- 3.0 Broadcast to Schools
Mr. R. F. Roberts: "Hark! Hark! A Mid-Week Night's Dream" and Songs from the Play—III, "A Midsummer Night's Dream," Act III. S.B. from Sheffield
- 3.30 London Programme relayed from Daventry
- 3.45 THE NORTHERN WIRELESS ORCHESTRA

- 'Occasional Overture' Handel
Mozart on the Works of Weber. arr. Tuxford
- MARY MOON (Soprano)
Hark! the evening air Purcell
My Mother has a hand my hair Handel
Come, then, pillow peevish lover Purcell
The Forsaken Man Thomas Smart, arr. Lane Wilson

- ORCHESTRA
Waltz, 'Land of Roses' Purcell
Souvenir of the Apollo Mancini
April's Lady Ancliffe
- MARY MOON
Twilight Fancies Delius
I know a bank Martin Shaw
Over the land is April Quiller

- ORCHESTRA
Serenade Borodin
Irish Suite Elgar
March, 'Sons of the Empire' Olsen

- 5.15 The Children's Hour
'Once Aboard the Lugger'
Songs sung by DORIS GAMMELL and HARRY H. POWELL

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Royal Horticultural Society's Bulletin
- 6.40 S.B. from London

7.45 A BAND CONCERT

- THE BAND and PIPERS
of
THE QUEEN'S OWN CAMERON HIGHLANDERS
(By kind permission of Lieut.-Col. J. S. DREW, D.S.O., M.C., and OFFICERS,
Conducted by CHARLES W. GIBSON
Relayed from the Brighton House Exhibition at the City Hall
March, 'Hoch Heidecksberg' Herzog
Descriptive Piece, 'In a Clock Store' Norik

- 7.50 SARA BUCKLEY (Contralto) (From the Studio)
Wonderer's Song Martin Shaw
With a swan-like beauty gliding Schubert
Wonderer Schubert

- 8.15 PERS
Suite, 'The Royal Guard' arr. Grogan
March, 'Pibroch each Donal Dubh' Strath
Smy, 'London's Bonnie Woods' Reed, 'The High Road to Linton'

- BAND and PIPERS
Marches from 'Virginia' Walter

- 8.30 SARA BUCKLEY (From the Studio)
The Ash Rubinstein
Silent Noon Williams
Serenade Liszt

- 8.40 BAND and PIPERS
Pizzicato Solo, 'The Picnic' Green
Descriptive Fantasia, 'A Hunting Scene' Rubinstein

- 9.0-11.45 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243 P.M. 1280 KC.

- 2.30 London Programme relayed from Daventry 2.45 -
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- B.1. Everything Baby needs from 1 month to 1 year (Crisis, High Chairs, Play Pens, Children's Clothes, Hoops, &c.).
- D.1. Everything for Children from 1 to about 7 years.
- P.1. Baby Carriages (From Rugs, Sun Canopies, &c.).
- X.1. Children's for Children.

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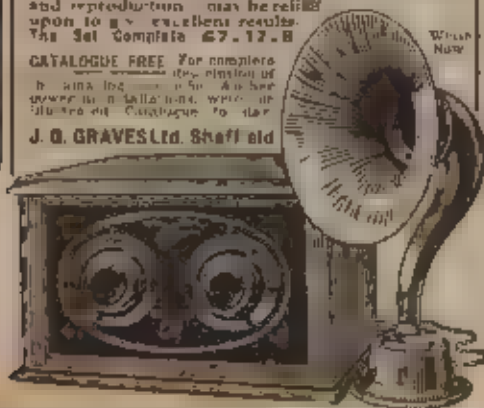


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BRIEF SPECIFICATION Cabinet of polished Oak, beautifully finished with binned high Melwood Du. Finish. Valves, anti-microphonic valve holders, R.F. By type 2 Valve Accumulator, Tuning Dial of exceptional capacity, and complete Aerial. **LOUD SPEAKER** specially constructed to co-operate with the Set, and Oak-grained, match the Cabinet. In both reception and reproduction, may be relied upon to give excellent results. The Set complete £27.12.6.

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Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff

Goodwill and its Response.

AT Whitstable, 1929, an Adolescent Conference of the Welsh Branch of Social Service adopted a proposal that a Message of Goodwill from the Children of Wales should be sent to the children of every other country. The first message was sent out that year by the courtesy of the Postmaster-General from the Station at Llanfair, in Oxfordshire, and the Director of the Eiffel Tower Station in Paris repeated it on the same day. Every year the message has strengthened its hold upon the schools of Wales and in the response it has won from schools in other countries. In 1928, replies to the message were received from twenty-nine countries. It is interesting to note that France has generally headed the list in the number of replies. This result might be expected, for there is a traditional sympathy between the French and the Welsh. Last year seventy-two replies came from Yugoslavia alone, some of them in the form of illustrated addresses.

The Message this Year.

THE message will be given on Saturday, May 18, at 4.15 p.m., by the Rev Gwilym Jones, Hon. Director of the Welsh Branch of the League of Nations Union. It lays particular stress on the fact that next year will be the tenth birthday of the League and resolves will be made to help it in its great task. The message will be broadcast from Cardiff and Swansea.

The Land of Cherry Blossoms.

LAST year wireless replies were sent by the elementary and secondary schools in Geneva through the Radio Gerève, by the youth of Holland through Hiversum, from Japan through Tokyo, there came this picturesque greeting: "We, the children of the land of Cherry blossoms and snow-capped Fujiyama, wish to join, on this International Goodwill Day, the children of Wales... in the cheer and prayer for a better and more peaceful world."

Welcome to the Railway Queen

ON Monday, May 13, at 3.30 p.m., a welcome will be extended to Miss Ena Best, the Railway Queen of Great Britain, at a specially arranged entertainment to take place in the Theatre Royal, Barry. The Remilly Boys' Choir and String Band and Amalgamated School Choirs will give vocal and instrumental music, and the Swindon G.W.R. Ladies' Prote Choir will sing, after which Miss Best will, arrive, attended by Maids of Honour and escorted by the G.W.R. Paddington Pipe Band. Mr Howell Williams, on behalf of the Barry townspeople, and Sir William James Thomas, on behalf of the G.W.R. Social and Educational Union, will welcome the Railway Queen, who will reply. The proceedings are to be broadcast from the Cardiff Station.

Organ Recital from Pontypridd.

THE Pontypridd Church from which Mr Daniels, the organist, gives a recital between 4.0 and 4.45 p.m. on Thursday, May 16, was built in 1868, and is considered to be one of the finest in the Denbigh. Mr. Daniels has prepared an exceedingly varied programme, including Bach's *Prelude and Fugue in B Flat*

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Sole Manufacturers of Patented The Water Wall-pot.

7.25 The Second Talk on China

10.15 a.m. The Daily Service

10.30 (Dauntney only) TIME IN AT GREENWICH
A. E. F. BICKHAM

THE GROWTH OF THE CHILD—II, Dr. GEORGE
F. BICKHAM: The Health of the Child

IN this, the second talk of his series, Dr. Bickham
deals with common colds and various
childhood ailments.

11.0 (Dauntney only) Gramophone Records

12.0 A CONCERT
DOROTHY HAYES (Contralto),
THE GLADYS NOON TRIO

10.20 A RECITAL OF GRAMOPHONE
RECORDS
By CHRISTOPHER STONE

2.25 (Dauntney only)
Experimental Transmission of
Still Pictures by the Photo-
graph Process

2.30 Broadcast to Schools
Mr. A. LLOYD JAMES: Speech
and Language

2.50 Musical Interlude

3.0 EVENING
From Westminster Abbey

3.45 Topical Talk

4.0 A Concert
VIOLET JACKSON (Contralto)
HOWARD FRY (Baritone)
MAURICE BLONDEL (Violin)
IVAN ENGEL (Pianoforte)

IVAN ENGEL
Sonata in G Minor, Op. 49
In the evening

VIOLET JACKSON
Snow Song
Snow is now (The snow falls)
Camera

MAURICE BLONDEL
Ballads and Polonaises
HOWARD FRY
A Song to the Sea
The Song of the Sea
The Song of the Sea
IVAN ENGEL
Scenes from Childhood
Schumann

4.50 VIOLET JACKSON
My heart is like a singing bird Parry
When daisies nod Parry
MAURICE BLONDEL
Valse du pas des fleurs Delibes, arr. Mungo
HOWARD FRY
A Song to the Sea
Why do you love me? Parry
A Lover's Garland Parry

5.15 THE CHILDREN'S HOUR
'Snowdrop and the Seven Dwarfs,' adapted for
broadcasting from 'Grimm's Fairy Tales,' by
M. H. Allen
With Incidental Music by THE GEORGIAN TRIO

6.0 Musical Interlude

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

THURSDAY, MAY 9 2LO LONDON & 5XX DAVENTRY (384 M. 488 KC.) (1,521.5 M. 102 KC.)

6.30 Market Prices for Foreigners

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
EARLY ITALIAN VIOLONCELLO MUSIC
Played by JULIETTE ALVIN

Sonata Sammartini
THE name of this composer which is scarcely a form
of St. Martin, is very common in Italy, and
no one can say how many San Martin there have
been in the world of music throughout the ages.
But there were two who established a real contact
with the country and one of them, Giuseppe,
lived here for many years, playing and composing
for a time in the position of Director of the
Music in the household of the Prince of Wales
and was evidently a welcome guest to him.



THE TROY SISTERS AND HELEN
will be heard in 'Songs in Harmony' during the hour of Vaudeville
which starts at 9.35 tonight.

Society and in musical circles. We call him
Sammartini of London to distinguish him from
his brother.

Giovanni, some seven years younger than the
London one, is called Sammartini of Milan.
Although he himself, so far as we know, was never
in London, many of his Sonatas were published
here by the old London firm of Simpson. Our
Dr. Burney speaks of Sammartini's producing
an 'incredible number of spirited and agreeable
compositions,' adding that in 1770 he was master
of the mass 'of more than half the churches in
the city, for which he furnished Masses upon all
the great Festivals.'

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

7.15 Musical Interlude

7.25 COMMUNICATOR STEPHEN KING-HALL: 'China
—II, The Place of China in the Post-War World'

CHINA and the East are not the same subject
for marvel, here in the West, that they were
even a couple of decades ago; increased and
speedier means of communication have made us
all but neighbours. One of the results of this
new contact has inevitably been the partial
industrialization of China, and it is this indus-
trialization that has started so many of the
new problems China has now to face.

9.35 Old and New Vaudeville Favourites

A CONCERT

WILFRED DAVIS (Mezzo-Soprano)

OWEN BRYNDAWN (Baritone)

THE GERSON PARKINGTON QUINTETT

Neuro Melody, 'Deep River' Coleridge-Taylor

WILFRED DAVIS
Everywhere I go Easthope Martin
Maiden's Song Fennell
Birds in the Nest Chaceaux

QUINTETT
Phonograph Broome
Aubade Lala
Wind in the Trees George Thomas

OWEN BRYNDAWN
I am a Fair of Orders Guy Bree
Ho! Jolly Jenkin Sullivan

7.20 WILFRED DAVIS
Familiar Things Wright
The Tea Caddy; The Tail
Clock; The Old Chair
Falling Blossoms Sawyer
The Dandelion English

QUINTETT
Selection, 'Mignon Lescout' Purcell

OWEN BRYNDAWN
The Jolly Miller
Drink to me only
Over the Mountains Qu. Ter

QUINTETT
Song 'Rustic Revels' Fletcher

9.0 WEATHER FORECAST SECOND
GENERAL NEWS BULLETIN

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


9.30 Local Announcements:
(Dauntney only) Shipping Forecast

9.35 Vaudeville

HARRY HEMSLEY (Child Impersonator)
THE TROY SISTERS and HELEN (Songs in
Harmony)
HAYMAN and FRANKLIN (in 'Coben
Commercial Traveller')
MARIO DE PIETRO (Mandoline and Banjo
Solo)
JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
and
A Variety Item from the
ALHAMBRA

10.35 12.0 DANCE MUSIC JACK PAYNE and
the B.B.C. DANCE ORCHESTRA
(Thursday's Programmes continued on page 25)

Rates of Subscription to 'The Radio
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Sixth Concert
Thursday 9th May
at 8.0c

Relayed from the
Peoples Palace
Mile End Road

Overture, 'Mireille'

GOUNOD'S Overture *Mireille*, which is perhaps we call 'Mireille,' was produced in France in 1865 and is a very popular success. It has now fallen rather into oblivion, and only its melodious Overture is at all well known. The opera tells of the course of true love running far from smoothly, and ending in the lovers' union too late. The tragic end of the story would hardly be guessed from the Overture.

Funeral March of a Marionette

GOUNOD very seldom essayed as thing like humorous music, though here he is eminently successful with a piece of mock solemnity. The little piece needs no further description nor analysis than the title which it illustrates so aptly.

Garden Scene ('Faust')

THE scene is the garden of Margaret's house. She and her youthful admirer, comes in to gather a nosegay for his beloved, but Mephistopheles has laid a curse on his hands, and so soon as he touches a bloom it withers. He has the happy idea of fastening his hands in holy water, and then all is well; he gathers a little bouquet which he lays on Margaret's doorstep. Faust and Margaret come in, and Faust bids the other to go before singing his beautiful address to the dwelling where the maiden lives. Mephistopheles returns, bringing a handsome bouquet and a casket of jewels, with which he replaces Schel's humble posy. He and Faust then retire to a corner of the garden.

Margaret comes home, dreaming of the handsome stranger who had spoken to her; sitting down at her spinning-wheel, she sings the simple old ballad of the King of Thule, interrupting it with meditations on her unknown gallant. Then, on the point of entering the house, she finds the casket and, with some hesitation, opens it, doubtful whether so rich a gift could really be meant for her. She ends by decking herself with the jewels and admiring the effect in a hand-glass which was with them. There follows the famous Jewel Song, making its effect not only by its own brilliance, but partly by contrast with the simple ballad which she sang before. Martha, her neighbour, comes in, and Faust and Mephistopheles appear. Mephistopheles takes charge of Martha, flattering her adroitly. Faust and Margaret join in two impassioned love duets, and finally part with a promise of another meeting on the morrow. As he and Mephistopheles are about to leave the garden, Margaret opens her window, and, thinking herself alone, sings to the night, of her beloved. Faust rushes to the window and, sinking on his knees,

embraces her passionately once more, while Mephistopheles, at the gate, shakes with Satanic laughter.

Danse des Bacchantes

THIS effective Ballet music has very little to do with the story of 'Philemon and Baucis' but in the age in which it was produced no French Opera dared dispense with a

which pervades Carmen unmistakably can be felt no less surely in the music which he wrote for Dardet's play *L'Arlesienne*.

The first movement begins with a few bars of introduction, in which a powerful unison figure alternates with a delicate phrase on the winds. It leads without a break into the Menuet, which flute and harp begin with a dainty duet; other instruments are added gradually, and there is a brief emphatic section, after which we hear again the flute and harp melody from the beginning with the saxophone now playing a counter-tune of its own. Other voices are added, but it is flute and harp which close the movement with an echo of the strain with which they began it.

The second movement is in vigorous march tempo, and, like the introduction, begins with a sturdy unison passage.

The march tune is repeated anon with full accompaniment, but this movement also dies away softly at the end. Another Menuet follows in a joyous allegro, the strings beginning alone, to be enforced very soon by the winds. In the section corresponding to the customary 'Trio' the clarinet and saxophone have a melody against a soft string accompaniment; the other woodwinds join later, and the whole orchestra is vigorously employed for a time, but, like the first movement, and the opening section of the second, this must also finish very soon.

The third movement, Adagio, is a short and very effective piece for strings alone; they play it muted throughout. A return of the march tune from the second movement introduces the fourth, a Farandole. When we reach it a favourite tune from the opera *Carmen* will be recognized as furnishing its principal motive. The movement ends with a boisterous energy.

Micaela's Song ('Carmen').

Prelude and Three Entr'actes ('Carmen').

THE Prelude, as everyone remembers, begins with the stirring march music of the bull ring, from the last act, passing on to the Torador song, and introducing stretches of chorus music from the first act, as well as the sombre theme which accompanies the final tragedy.

The first of the three Entr'actes is the Prelude to the second act, where the bassoon has a march like tune at first, answered by violins and woodwinds. The second is the Prelude to the third act, opening with the beautiful solo for flute with harp accompaniment, in which the melody is afterwards shared by flute, clarinet, and strings. The third is the ballet music from the fourth act.

PROGRAMME

PART ONE

- 8.0 Overture, *Mireille* Gounod
- 8.9 Funeral March of a Marionette Gounod
- NOEL EADIE, HEDDLE NASH
LINDA SEYMOUR, ROBERT EASTON
- 8.16 Garden Scene from 'Faust' Gounod
- 8.58 Intermezzo, *Danse des Bacchantes* ('Philemon et Baucis') Gounod

INTERVAL

PART TWO

- 9.20 Suite, *L'Arlesienne* Bizet-Ronald
- LINDA SEYMOUR
- 9.39 Micaela's Song ('Carmen'). Bizet
- 9.47 Prelude and Three Entr'actes ('Carmen') Bizet

NOEL EADIE
(Soprano)

HEDDLE NASH
(Tenor)

LINDA SEYMOUR
(Contralto)

ROBERT EASTON
(Bass)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Kneale Kelly)

Conducted by

SIR LANDON RONALD

Bolton, and this strikes on the action of the tale appropriately enough. Listeners will remember that the little Opera tells how Jupiter and Vulcan come down from Olympus, and, overtaken by a storm of Jupiter's own devising, seek shelter in the house of the aged couple Philemon and Baucis. In gratitude for their hospitality Jupiter grants them a renewal of their youth, with results which not even he had foreseen. Baucis becomes so charming a maid that the god loses his heart to her until Philemon, foreseeing disaster to his happiness, begs that they may once more be made old. Jupiter consents to leave them in happiness, with their newly-regained youth.

Suite L'Arlesienne

BIZET known and loved the wide world over as the composer of *Carmen*, had, among his many great gifts, a particularly happy knack of lending his music what is called 'local colour.' In a way, the *L'Arlesienne* Suite

[illegible]

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Thursday's Programmes continued (May 9)

5WA	CARDIFF.	223.7 M. 920 KC.	5SX	SWANSEA.	224.1 M. 1,020 KC.
2.30 London Programme relayed from Darenty			2.30 London Programme relayed from Darenty		
3.45 Mr F. O. MILES - 'The Film and the other Arts: A Contrast—III. Film and Prose'			3.45 S.B. from Cardiff		
THIS is the third of a series of talks in which place of the film is discussed in relation to other arts.			6.0 London Programme relayed from Darenty		
4.0 ORGAN RECITAL by EDGAR H. DAVIES			6.15 S.B. from London		
Relayed from the Parish Church, Pontypool			6.30 S.B. from Cardiff		
Airs and Allegro Bach			6.35 S.B. from London		
Melody Coleridge-Taylor			7.45 S.B. from Cardiff		
... .. Schumann (E. Flat Minor)			8.0 S.B. from London		
... .. Rhapsodischer					
... .. (Evening Bell)					
... .. Choral, arr. Goss-Cusack					
Prelude and Fugue in E Minor Bach					
Minuet and Trio Fuglers					
Meditation					
Evening Song					
For					
4.45					
From					
5.15 'The Children's Hour'					
6.0					
6.15					
6.30 Market Prices for Farmers					
6.35 S.B. from London					
7.45 NORMAN LONG					
Entertainer at					
8.0 A Choral Concert					
by THE MERTHYR TOWN CHORAL SOCIETY					
Conducted by W. J. WATKINS					
Relayed from ZOAR CHAPEL, MERTHYR TYDFIL					
The Choir					
And the Children of Israel sing of ('Israel in Egypt')					
But as for His People ('Israel in Egypt')					
And the Glory of the Lord ('The Messiah')					
W. J. WATKINS (Organ)					
First Sonata Mendelssohn					
... ..					
Baritone Duet (by Choir), 'The Lord is a Man of War' ('Israel in Egypt')					
Songs to the Lord ('Israel in Egypt')					
W. J. WATKINS					
Spring Song Hall					
... ..					
Hallelujah Chorus ('The Messiah')					
Worthy is the Lamb and Amen ('The Messiah')					
9.0 S.B. from London					
9.30 West Regional News					
9.35-12.0 S.B. from London					

9.35
Symphony Concert
Conducted by
Sir Henry Wood

April 14 (Lord's Day).—Listening in to St Martin's, they began with my favourite Easter hymn 'The strife is o'er, the battle done.' Set me thinking how this fits Martha's time was always at strife with someone, neighbours and others, and never kept a maid above a maid, but now finds merciful rest from her life's battles. Service over, I did, for the first time, delicately sound my wife about Martha's will, but knows no more of that than I do. So can only hope and pray a good issue to it which Heaven send!

Experimental Transmission of Still Pictures by the Electrophoretic Process

FRIDAY, MAY 10

5GB DAVENTRY EXPERIMENTAL

(492.3 MHz 622 kHz)

TRANSMISSIONS FROM THE LONDON STUDIO BY 7.30 WEDNESDAY EVENING 1949.

3.0 ORGAN RECITAL

By E. G. POWER BROS
From St. Mary de Bow
KATHLEEN RODDY

E. G. POWER BROS
Chorus: Joy of Man's 47 Jesus, Joy of Man's
Boch, arr. Harcey
Chorus: From Cantata, N 70, 'Awake us, Lord,
we pray Thee' Boch, arr. Alan Gray

KATHLEEN RODDY
If I had a know...
By the Short Cut to the Rose...
Has sorrow thy young days...
Hug...

E. G. POWER BROS
Sonata on the 94th Psalm (Introduction and
Figure)
Prelude and Fugue in G Minor Marcel Dupré

KATHLEEN RODDY
A Soft Day... Stanford
The Lorelei... Lind
Where the Bee Sucks...
Sun...

E. G. POWER BROS
Bereaves and Finale
L. G. Power Bros
Finale, Symphony No. 1
Louis Veuillot

4.0 JANE PAYNE and
BILLY DANIEL
(in concert)
MARA MAROVA
(Russian Folk Songs)
DAVID QUENSHAW and
VICTOR STEPHENS
(Light Comedy) (in concert)

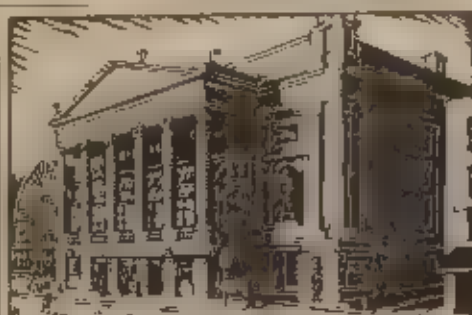
5.30 The Children's Hour
(From Birmingham)
'The White Moth,' by Agnes Taunton
Songs by PRILESS LUMES (Mezzo-Soprano)
SIDNEY HEARD (Flute and Piccolo)
'Let's Prepare for Cricket,' by Maurice K. Foster
6.15 THE SIGNAL, GREENSWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTILL
March, 'Children of the Regiment' Frank
Selection, 'The Jewels of the Madonna' Wolf Feryar
DOROTHY D'ORSAY (Contralto)
The Laver's Curo...
Down by the Sally Gardens
The Ballymore Bada...
ORCHESTRA
Valse, 'A Little Dutch Girl' R. duan
Lasy Dance... Ring
DOROTHY D'ORSAY
The Silent Lover...
The Retort...
I'd wed if I were not too young. Wicks-1707
ORCHESTRA
Selection, 'The Pearl Fishers' Bird

7.30 'Lohengrin'
Act 1
Relayed from the Royal Opera House, Covent
Garden

LOHENGRIN was produced by Liszt at
Weimar in 1850, while Wagner was a po-
litical exile from his own country, and the work

as once made a profound impression. Its story
is linked up with that of Parsifal; at the end of
the work Lohengrin tells the people that he is
Parsifal's son, and a Knight of the Grail; he
came to them from that mystic realm, far from
the haunts of men, where the sacred
is guarded. Its aloofness from the world,
its ethereal atmosphere, are set before us at once
in the very beginning of the Prelude—a beautiful
instance of Wagner's skill in presenting an illu-
sion by tone qualities alone. The action of the
first act is briefly this: Germany is invaded by
Hungarians and the King, Henry the Fowler, has
come to Antwerp to recruit his armies. He
finds the Dukedom of Brabant claimed by Tel-
ramund Godfrey, the rightful heir, has vanished
and his sister Elsa is accused by Telramund of
having murdered him. The King summons her,
so that her case may be tried by combat between
Telramund and a Knight who will stand forth
for her. None of those present offers himself.



FROM COVENT GARDEN TONIGHT
Act 1 of Lohengrin will be relayed by 5GB
this evening at 7.30.

She describes a dream
in which a mysterious
champion appeared to
her, and asks that he
may come to her aid.
With sound of trumpet
a herald calls him, and
upon the river there
comes a boat drawn by
a swan. The King
K...
Before doing but he
and he asks for her...
...
down as a condition that
she must never ask who
he is nor whence he
came. If she does, he
must leave her. She
agrees, and he fights
with Telramund, over-
coming him utterly. At
Lohengrin's request Telramund's life is spared, and
he is consigned to banishment. The King joins
Elsa's and Lohengrin's hands, and the Act ends
with rejoicing.

8.30 A Recital
by
LOUIS and MADAME RÉE
(Duets for Two Pianofortes)
Sonata in D for Two Pianofortes Mozart
Allegro con spirito; Andante; Allegro moderato
Turkish March... Beethoven, arr. Louis Rée
My Lady Luxuriant (A March of Queen Mary)
Len Peter, arr. Louis Rée
The Juggler A Humoresque
Knapack A Wright, arr. Louis Rée
March of the Marionettes... Louis Rée
Prelude and Fugue... Jean Vogt

9.0 Vaudeville
(From Birmingham)
EORTH JAMES (Songs at the Piano)
A & VENABLES and WALTER (in concert) Symo-
nized Pianoforte Duets)
LESLIE WESTON (in concert)
THE OLD TIME S...
DENIS O'NEIL (in Irish Song and Story)
PHILIP BROWN'S DOMINOS DANCE BAND

10.0 WEATHER FORECAST SECOND GENERAL NEWS
BULLETIN
10.15 DANCE MUSIC: TRUDY BROWN and
and BAND from Ciro's Club
11.0-11.15 THE 'PICCADILLY PLAYERS, directed
by AL STARITA, and THE PICCADILLY HOTEL
DANCE BAND, directed by JAMES KELLERER,
from the Piccadilly Hotel
(Friday's Programme continued on page 260.)



"What marvellous
material is this
Melso...
now I'm so glad I sent
for the Melso Book"

WHAT was it the MELSO
Book had taught her? Well,
for one thing—that she could be the
proud owner of charming day and
party frocks, jumpers and wraps,
lovely lingerie in alluring colours and
dainty DESIGNS, at a cost well
within the reach of a slender purse.

Said the MELSO Book—"MELSO is
guaranteed not to ladder, sag, shrink or
fade." That, with a woman's shrewd sense
of values, she knew meant wonderful
economy and greater satisfaction in wear.
Then the MELSO Book also produced the
proof that washing MELSO fifty or a hun-
dred times does not destroy its natural
loveliness. No wonder she was so pleased!
You, too, can enjoy the MELSO Book.
Send the coupon below under a halfpenny
stamp for your copy. It's quite FREE.

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fabrics with a fairly firm stitch



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and also 12 FREE Patterns of MELSO fabrics

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ADDRESS

Fill in your name and address in block letters. Post coupon in
open envelope under a halfpenny stamp.

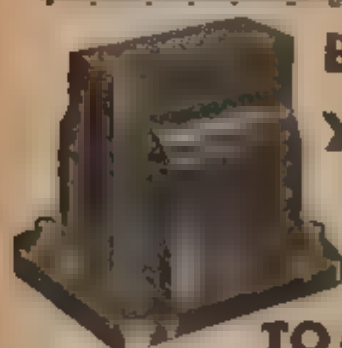
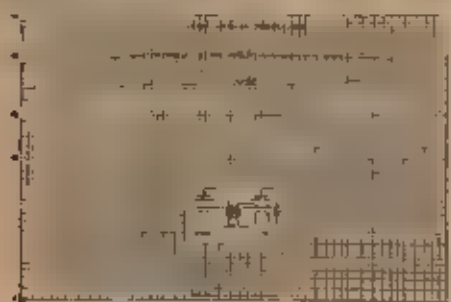
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TO-DATE**

Your Set needs a Brown L.F. Transformer. For the Brown amplifies every note at its true value. Treble and bass you hear them all distinct and clear at their correct strength. National Physical Laboratory Tests prove its even amplification throughout the whole musical scale. Ratio 3.5 to 1.

30/-

with the

Brown
L.F. TRANSFORMER

Ad. 5 G Brown Ltd., Western Avenue, N. Acton, London, W.3

Friday's Programmes continued (May 1)

5WA CARDIFF. 823.2 M 938 KC

12.0 1.0 The Children's Hour

1.30 1.45 The Children's Hour

2.30 1.0 The Children's Hour

5.0 J. N. S. A. S. OULSON
J. OULSON

From the Clifton Restaurant

5.15 The Children's Hour

6.0 Mr. A. R. DAWSON

Prove of the Sea

II Wreckage and Derelicts

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DR. FRANK IS ARNALL
talks on chemistry & a career,
from Cardiff this evening at
6.30

9.0 S.B. from London

9.30 S.B. from London

9.35 11.15 S.B. from London

6BM 288.5 M 1,048 KC

1.30 1.45 Edinburgh Programme

2.30 London Programme relayed from

6.15 S.B. from London

7.45 S.B. from Edinburgh (See London)

8.0 11.15 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 288.5 M 1,048 KC

1.30-1.45 Edinburgh Programme relayed from

2.30 London Programme relayed from

5.15 The Children's Hour
Fanny M.C. listens to Runway Conversations and gives an Eye Witness Account

6.8 London Programme relayed from

6.15 S.B. from London

7.45 S.B. from Edinburgh (See London)

8.0 11.15 S.B. from London (9.30 Fortnightly Review Local Announcements)

2ZY MANCHESTER. 284.1 M 1,020 KC

1.30 1.45 S.B. from Edinburgh (See London)

2.30 Broadcast to Schools

Mr. L. J. F. BAILEY: "Experiments with Plants"
II How the Plant absorbs the raw materials required for food manufacture

2.55 London Programme relayed from

4.15 THE NORTHERN WIRELESS ORCHESTRA

FRANKIE B. LALAND (Entertainment)

5.15 The Children's Hour

Musical by THE S. K. B. T. T. T.

F. FRANKIE CARLSON will tell the legend of 'Lancelot' and the Robin

H. G. MACKAY will give Bird Song Interpretations

6.0 Mr. W. HADLAM: "The Signet of Pigeon Racing"

6.15 S.B. from London

7.45 S.B. from Edinburgh (See London)

8.0 Light Orchestral Music

NORTHERN EXCLUSIVE CHORUS

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. ...

GEORGE HAZ (Bartone)

9.0 11.15 S.B. from London (9.30 Local Announcements)

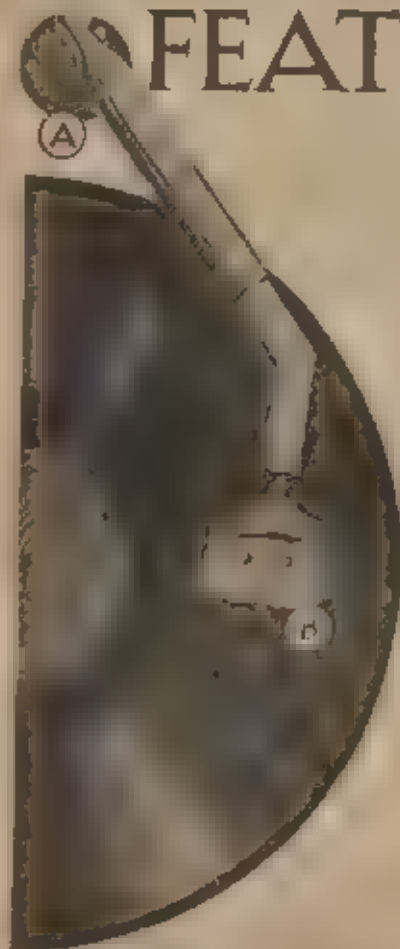
10.00 Programmes continued on page 263.



CLIFTON ARTS CLUB,

from which Cardiff is relaying an hour of Vaudeville and Sketches by The Clifton Art Club Players, tonight at 8.0.

TWO NEW FEATURES



A Ball Bearing Swivel Joint.

reducing friction to a minimum. By pulling on the tone-arm, this feature adds to the life of the record.

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By offsetting the pick-up from the centre of the record, this feature ensures that the tone-arm is always in the correct position for the record.

With the addition of the two new features mentioned above, the B.T.H. Pick-up and Tone-arm reaches a high stage of mechanical and electrical efficiency. With the new B.T.H. Pick-up and Tone-Arm you get better reproduction with a minimum of wear on the record. In a word, your record is being treated fairly and you hear it at its best.

Price £2. 5. 0.

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



PICK-UP & TONE-ARM

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SEVEN OUT OF EVERY TEN CHOOSE "EKCO"

All models are obtainable on any payment plan. "EKCO" one year guarantee.



Know all about "EKCO" by getting the "EKCO" LECTRIC Booklet!

An Ekco-Lectric A Power Set F.C. Model C.T.A. 1. 19. 15. 16. complete Size 11" x 9" x 5" Power for High Tension. Low Tension and Grid Bias

JUST "PLUG-IN—THAT'S ALL!"

No idle boast. We can substantiate fully that over 70% of the electric-mains power radio trade in the British Isles to-day is "EKCO"—first in public favour.

"EKCO'S" astonishing popularity is due to the utter simplicity, safety, and sound efficiency of "EKCO-LECTRIC" SETS AND DEVICES. No more batteries! No more accumulators! Just "Plug-in—That's all!" All you have to do is plug the "Ekco" Adapter into your electric light or power socket, and then switch on. Upkeep costs are negligible when compared with expensive batteries and accumulators. "EKCO" lasts for many years without any question of maintenance renewal. All "EKCO" SETS AND DEVICES are safety-proof and are approved by the Institute of Electrical Engineers.

High Tension Units range from 17.6 D.C. and 52.6 A.C. complete; and the famous "EKCO-LECTRIC STRAIGHT THREE" RECEIVER is 19 gns. D.C. and 21 gns. A.C. complete.

E. K. COLE, LTD., DEPT H, "EKCO" WORKS, FISH-ON-SEA

FREE! Please send me free copy of the "EKCO-LECTRIC" Booklet!

NAME

Address



Programmes for Friday.

(continued from page 204)

Other Stations.

5NO NEWCASTLE 5.45 P.M.
 1.30-1.45 The National Programme relayed from London
 2.30 For a full list of programmes see the Radio Times
 3.15 The Children's Hour
 4.15 The Children's Hour
 5.15 The Children's Hour
 6.15 The Children's Hour
 7.45 The Children's Hour
 8.15 The Children's Hour
 9.15 The Children's Hour

5SC GLASGOW 5.45 P.M.
 1.30-1.45 The National Programme relayed from London
 2.30 For a full list of programmes see the Radio Times
 3.15 The Children's Hour
 4.15 The Children's Hour
 5.15 The Children's Hour
 6.15 The Children's Hour
 7.45 The Children's Hour
 8.15 The Children's Hour
 9.15 The Children's Hour

2BD ABERDEEN 5.45 P.M.
 1.30-1.45 The National Programme relayed from London
 2.30 For a full list of programmes see the Radio Times
 3.15 The Children's Hour
 4.15 The Children's Hour
 5.15 The Children's Hour
 6.15 The Children's Hour
 7.45 The Children's Hour
 8.15 The Children's Hour
 9.15 The Children's Hour

2BF BELFAST 5.45 P.M.
 1.30-1.45 The National Programme relayed from London
 2.30 For a full list of programmes see the Radio Times
 3.15 The Children's Hour
 4.15 The Children's Hour
 5.15 The Children's Hour
 6.15 The Children's Hour
 7.45 The Children's Hour
 8.15 The Children's Hour
 9.15 The Children's Hour

METHOD IN LISTENING.

In the following note a correspondent, who is of necessity 'a full time listener,' explains how best a wireless set may be used to begin its long hours

HOW to get the best from B.B.C. Programmes. Many people have written on this subject, and at great length. In a few of any of this multitude of advisers have seen, perhaps, what I call really 'full-time listeners,' I am a 'full-time listener.' I do not mean to say, of course, that my set is on from dawn till midnight, but that I have no other occupation.

The new year saw the dawn of the seventh year of my most complete confinement, with an illness which disabled me physically, but leaves me mentally very much alert to the need of a stimulating occupation.

Three weary years passed before a friend included some wireless books amongst others sent to me, and from that moment I began to live in the world again. I took about a month to get through the books, and at the end of that time, with the aid of a handy man to do the hard work, I produced my wireless set.

What a period of amazement and joy followed! I, who had thought my days of sport over, was once more among the happy holiday crowds. I rode, matches, the Derby, Boat Race, Grand National, at all of them I was an excited spectator, thanks to the keen eyes watching for me.

Soon I settled down to a methodical system of listening, and I scan the week's programme as keenly now as I did four years ago. First of all, I look for my musical favourites and mark them, then the items that I think I shall like to hear,

and after that I make a note of the forthcoming talks, and put a cross against those likely to interest me.

I am always on the look-out for plays, and I can give listeners a good suggestion about these. Watch for the announcements of the plays and try to obtain the book, many of them can be obtained from the public or other libraries. Do not begin the book until the play commences, and I can assure you that enjoyable revelation will follow.

The oratorios have been a special source of joy to me, as I was once an enthusiastic chorister, and besides having copies of several of the works of my own, I have been able to borrow most of the others from friends. With the music before me I have found the broadcast doubly enjoyable.

Listeners are so repeatedly advised to obtain the Opera Libretti that there is no need to stress how helpful it is to have them before you on the actual evenings of these special B.B.C. events.

Under such conditions as I have described haphazard listening would have very quickly produced weariness and discontent, but even now, after four years of such highly intensive listening, I am as keen as the earliest newcomer in appreciation of the joys of wireless.

Let me, in conclusion, advise listeners to adopt this slogan, which might very well head every page of *The Radio Times*. It is just two words. 'Tolerance and discrimination.'

Mrs. Wood.

ROBINSON'S

"patent"
BARLEY & GROATS

MOTHERS, past and present, testify to the value of two perfect milk-foods—Robinson's Barley and Robinson's Groats. When Bonnie Prince Charlie was the Young Pretender, Robinson's Barley and Robinson's Groats were already enthroned in the nursery. They were no pretenders—they have kept generations of mothers and babies healthy and strong.

FOR BABY & MOTHER TOO
 Write for free booklet:
KEEN ROBINSON & CO., LTD.
 DEPT. R.T.S., CARROW WORKS, NORWICH



IT'S NEVER TOO EARLY TO LOOK AHEAD

SAFEGUARD YOUR baby's future by regular weekly investments in National Savings Certificates. If you begin the week he is born, so much the better—it is never too early to start. When money is wanted later for education or for a career, those sixpences and shillings which you don't miss because they are so small, will have become a really useful sum. In ten years all money invested in Savings Certificates increases by 50%.

Savings CERTIFICATES

You can buy Savings Certificates in single amounts representing 1, 5, 10, 25, 50 and 100 Certificates costing 16, £4, £8, £20, £40 and £80 respectively. They can be obtained from any Money Order Post Office or Bank, or through a Savings Association.

SATURDAY, MAY 11

2LO LONDON & 5XX DAVENTRY

(520 M. 525 K.) (0.925 M. 125 K.)



6.45
THE OTTE ALVIN
PLAYS
BOCCHERINI

10.15 The Daily Service

10.30 (Sunday only) TIME SIGNAL, C.F.S.

10.45 11.0 Mrs. Zoe RICHMOND, 'Condor' and Decorations

It was a far more than a mere old overloading of rooms with excruciatingly old furniture. It was a battle about its decorations in a barren affair, the thing is, when to decorate and when to leave well alone. In her talk Mrs. Richmond was

10.20 The Daily Service

3.30 A MILITARY BAND CONCERT

In Love
Le Roi a fait battre tambour
Sourvenir de l'opéra
Valse Triste, Humoresque

4.45 Daily Mirror
GUGNUNG CONCERT
Relayed from The Royal Albert Hall
JACK HYLTON and his BOYS
CORAM and JERRY
UNCLE DICK

5.15 THE CHILDREN'S HOUR
Riddle Me-See!

ALTON The Story of 'The Cherry Sherbards'

6.0 Musical Interlude

6.15 TWO SIGNAL GREENWICH WEATHER FORECAST, First General News Bulletin, Announcements and Sports Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Early Italian Violoncello Music
Played by JULIETTE ALVIN

BOCCHERINI, in his own day in the very heart of the music of the day. It is said of him that he was a fountain of which it was impossible to exhaust. His instrumental works included twenty symphonies, all of them of a high standard of excellence.



Tonight at 7.30

relation of Boccherini's music to that of the more famous master was characterized in the words 'Dinner was not at 11 o'clock'. Unlike most of the works which have been played in this series throughout the week, those of Boccherini for the violoncello were actually composed for it, as was only natural. It was his own instrument. And much of it demands technical skill of such an order that present-day players find it a great deal more difficult to play than the more famous master's. It was an age when Royal or noble patronage was almost necessary for a composer to live, and Boccherini might truly call himself a 'court composer'. But one may not always count on friendships such as those enduring.

7.0 Mr. HARVEY GRAM New Week's Drama

7.15 Sports

7.30 'The Island Princess'
A New Musical Comedy in Three Acts
Book and Lyrics by G. K. A. S. S.
Music by HUBERT W. DAVID

Cast in order of their appearance:
Valerie Murray (Secretary of the Aero County Club)
Tony Martin (Master's mate)
Mac Andrew (Partner)
April Rivers
Lady Evelyn Draper (Aunt)
Sir Herbert (Aunt's Uncle)
Aloysius Skeel
An Inventor
Professor Sebastian River (April's father)
Adams (Mr. Mueser's son)
A Maid
The Wireless Chorus
and
The Wireless Orchestra
Conducted by Miss Ansell

Scenes
The Lawn of the Aero County Club
The Hall of the Pacific Ocean
The Hall of the Towers Herefordshire

8.0 WEATHER FORECAST

8.15 Mr. GERALD BARRY 'The Week's Events'

8.30 Local Announcements (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 Vaudeville
Norman Long
(A Song, a Joke, and a Piano)
Jack Morrison
(In Impersonations)
Ronald Frankau
(Entertainer)
Mabel Marks
The Bear Act

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

10.35 12.0 DANCE MUSIC: AMBER

(Saturday's Programme continued on page 204.)



'Seein's believin', isn't it Mum?'

—says Mrs. Rawlins

"You can't go against what's as plain as the nose on your face, can you Mum? Put Reckitt's Blue in your rinsin' water and anything that started white will be fetched up gleaming white. I've known that all my life, Mum. It was a bit later on I became acquainted, as you might say, with Robin Starch. It's made a wonderful improvement. You work

easier and you see more for what you do. That doesn't always 'appen in this world does it, Mum? but it does 'appen when you're working with Robin. It has the gloss in it. The iron never bothers you with sticking and it gives a grand finish. That's all there is to it Mum—Reckitt's Blue for a lovely white and Robin Starch for a real glossy finish."

RECKITT'S BLUE
AND
ROBIN  *Starch*

RECKITT & SONS, LTD.,

HULL AND LONDON



SOUND ASLEEP!

I've never known Cassell's fail yet.

AN OVER-EXCITED nervous system is like a disobedient child. It will not settle down to slumber, and so spends your night playing hide and seek with every shadow and sound. OVERWORK often results in the nervous system being too tired to go to sleep (just as we are sometimes too tired to go to bed!) INDIGESTION frequently results in restless nights with lurid dreams.

Cassell's Tablets are a well-known remedy for Insomnia. THE TONIC-ACTION steadies and soothes the nerves, thus MAKING SLEEP EASY. Why suffer another night's restlessness and tossing? Get Cassell's to-day and take two tablets just before bed-time.

AND DIGESTIVE COMPLAINTS, including: Neurasthenia, Insomnia, Headaches, Indigestion, Anemia, Flatulence, and Depression.

1/3 & 3/- per box.

CASSELL'S TABLETS

SATURDAY, MAY 11 5GB DAVENTRY EXPERIMENTAL

(483.2 ch. 622 kc.)

TRANSMISSION FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30

A RECITAL

(From Birmingham)

IAN PROCTOR (Violin)

N. DALLAWAY (Pianoforte)

Sonata in C Minor, Op. 45

Daisy Shorrocks

Amaryllis Frank Bridge

Deep River Coleridge-Taylor

N. DALLAWAY

Hark! Hark! the Lark Schubert, arr. Lloyd

Murel on a Ground Bass, Op. 17 Debussy

Prelude in G Minor Bachmann

Daisy Shorrocks

Moon Tchaikovsky

Rainbow From

Georgie Maule

Anthony Bernard

4.30 The Dansant

(From Birmingham)

HILLIE FRANCIS and
his BAND

Relayed from the West
End Dance Hall

MAX D. SELLER

4.45 The Children's
Hour

(From Birmingham)

A. J. PROCTOR

Adventure, by

Phyllis Richardson

D. J. PROCTOR

(Violin)

MARJORIE SENIOR with

her orchestra

6.15 TIME SIGNAL

by N. W. W.

CHINA FORECAST FIRST

CENTRAL NEWS

11.15 A. J. PROCTOR

Comments and Sports

Bulletin

6.35 Sports Bulletin

(From Birmingham)

6.35 Light Music

WESTON'S LEMPIER AND BAND

Conducted by CHARLES MOORE

RICHARD FORD (Baritone)

March, 'Martial Moments' Winter

Valde 'Casino Dance' Gungl

RICHARD FORD

My Love's an Arbutus Stanford

The Snowy-Breasted Pear Robinson

BAND

Selection of Wilfred Sanderson's Songs

Selection, 'The Pirates of Penzance' Sullivan

RICHARD FORD

Two English Folk Songs

The Harkers are Tragedy The Crocodile

JAND

Cornet Duet 'Panorama' Greenwood

Three Dances Wood

8.0 Two Plays by W. W. Jacobs

(From Birmingham)

'The Ghost of Jerry Bundler'

By W. W. JACOBS and CHARLES ROCK

Hart

Penfold

Marvold

Belden

Somers

Le Long

George in Water

Some The summer is long and the fashioned

'The Boatman's Mate'

By W. W. JACOBS and H. C. SARGENT

Mrs Waters Laundry

of The Bessie

George F. and Co

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N. J. and Co

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Mr. W. W. JACOBS,

two of whose short stories are being broad-
cast, in dramatic form, from 5GB tonight

A Legend
To the Forest
For the Harvest
A Harvest Fest

V. J. LAMBERT

Yellow & the Robe for Honour, Katherine Parker

When shall I marry me? Alfred Reynolds

Enchanted River E. E. O. O.

Enchanted River E. E. O. O.

Enchanted River E. E. O. O.

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Enchanted River E. E. O. O.

11.2 11.15 QUINTE

A Colonial Song

Cling Dances, 'Handel in the Strand'

Minuet

Minuet

Minuet

Minuet

Minuet

Minuet

Minuet

Minuet

Minuet

Minuet

11.15 11.45

Experimental Transmission of Still Pictures
by the Holograph Process

Saturday's Programmes continued (May 11)

5WA CARDIFF. 213.2 M. 928 MC.

12.0-12.45 A Wagner Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
(Cardiff) (Cardiff) (Cardiff)

Prelude, 'Lohengrin'
Siegfried's Love Song ('The Valkyrie')
Dramas
Prelude, 'Tristan and Isolde'
Overture, 'Tannhäuser'

9.30 London Programme relayed from Daventry

5.15 The Children's Hour

5.0 London Programme relayed from Daventry

5.5 S.B. from London

6.30 Local Sports Bulletin

6.35 S.B. from London

7.0 S.B. from London

7.15 Mr. LEVIN WOODS: 'Writ of England Sport'

7.30 The

Cardiff University
Madrigal Society
Directed by W. G.

Now is the Month of
Maying
Come again, sweet
Days
Come, Phyllis

April is in my
Maiden's Face
Now I see the
Spring
Spring
Spring

LITERALLY *
Madrigal means
no more than any
secular piece for two
or more voices, and
in its simplest form
it is one of the oldest
kinds of music we
know now. In the
Middle Ages the music
was very closely knit
with the poetry and the literature of Madrigals is
in which has involved us in a world of
complexities. The composition and the singing of
Madrigals flourished in England as early as the
thirteenth century, reaching its flower in the
Elizabethan age. Those of Byrd, Morley,
Weelkes, Wilbye, Gibbons and many others are
still often heard, although the happy custom of
singing Madrigals when friends met together
has almost vanished from modern usage. But
the way in which the Madrigal made itself a
real part of our national life is now small piece
of national history of which England may be
justly proud.

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES

(Cardiff) (Cardiff) (Cardiff)

Leader, PAUL BRAND
Conducted by WARWICK BRATTLEWHITE

Marche Hongroise (Hungarian March) .. Berli
Overture, 'William Tell' .. Rossini

EMIL CRICKMANN (Conductor) and Orchestra
Harvest Then the Land (Mignon)

Embrace Thomas

ORCHESTRA
Pau des Eschapes (Bear Dance) ('Caliche')
Scherzetto
Invitation to the Waltz

ARMED THORNS (Violoncello) and Orchestra
Concerto in A Minor

THIS comparatively slight work is in one continuous movement, although the time and the mood change here and there. The solo instrument begins at once with the first principal theme, an impetuous running figure, and this forms the foundation for most of the first section. There follows a delicate tune in a sort of tripping waltz rhythm which the solo instrument plays with a counter melody in slower time. It gives way to the real slow movement of the Concerto, an unusual movement in which the soloist begins each successive phrase solemnly, gathering speed to reach a climax. It leads straight into the petulant closing section, which finishes the short work in a mood of brilliance and energy.

EMIL CRICKMANN and Orchestra
Air de Lue ('L'Enfant Prodigue') .. Debussy

ORCHESTRA
Rhapsodic Dance, 'The Bamboo' .. Coleridge-Taylor

THIS piece takes its name from a West Indian Negro Dance, the tune of which is used almost throughout as the principal motive.



UNIVERSITY COLLEGE, CARDIFF

The Cardiff University Madrigal Society gives a short recital from Cardiff this evening, at 7.30

The work really forms a series of evolutions of the four-bar theme, even in its contrast of musical section: in the introduction, too, hints of the coming tune can be heard. The piece was commissioned by Mr. Carl Stockel, of New York, and was first played there by the Philharmonic Orchestra in the summer of 1910, when Coleridge-Taylor was thirty-four. Listeners will remember that he died only two years later—a heavy blow not only to British music, but to the music of the world.

9.0 S.B. from London

9.30 West Regional News Sports Bulletin

9.35-12.0 S.B. from London

5SX SWANSEA. 204.1 M. 1,070 MC.

12.0-12.45 S.B. from Cardiff

3.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

5.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

(Swansea Programmes continued on page 268.)

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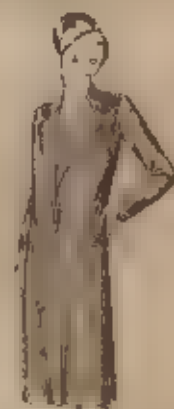
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(Continued from page 251)

Experiment in the Theatre.

IFAN KYRLE FLETCHER takes 'Great Theatrical Influences' as the subject of his third talk on the Theatre on Thursday, May 16, at 3.45 p.m. He will tell of the work of Gordon Craig, Adolph Appia, and Stanislavsky.

Festival of Song.

THE Great Western Railway Social and Educational Union is holding a three days Conference in Cardiff from Saturday May 11, to Monday, May 13. On Sunday, May 12 a Festival of Song will be relayed from The Romilly Park, Barry, at 3.30 p.m. Sir Walford Davies, who is the Hon. Director of Music to the Union, is to make some introductory remarks, after which the Massed G.W.R. Chorus of Aberystwyth, Barry, Bristol, Caerphilly, Cardiff, Carmarthen, Newport, Port Talbot, Rousilly, and Swindon will sing. The conductors will be W. M. Williams and H. Bunsford Griffiths. Men of Harlech and Gwyn Rhonda will be included as Community Singing items.

Scissors for Luck.

A CONCERT arranged by the Society of Somerset Folk will be held at the Clifton Arts Club, Bristol, on Wednesday May 15, at 7.15 p.m. The programme is being chosen and Don't forget to bring a lucky charm. The concert will be in the nature of a fund-raising for the Society, and Kathleen Beer (soprano) will sing. A play by Dorothy Howard Rowlands, entitled 'The Turn of the Mind', which was published last year. Her second novel, also of Somerset, is called 'The Mighty Wind', and will be published this autumn.

A Place of Retreat.

THERE are many church towers in South Wales notable in the long and towered Glamorganshire, which, because of the few towers in the area, appear to have been later built for purposes of refuge or as a place of retreat. The fact that they were placed of retreat is shown by the tower being set apart from the church. One such instance is in Breconshire, at Beulah, but there is another and even more notable example at Llanyfelach, a tower where the tower stands upon an eminence above the church. Mr. W. H. Jones is to tell the traditional manner in which this peculiarity of the Llanyfelach tower is accounted for in his third talk on 'Historic Villages' on Friday, May 17. The church is one of the earliest foundations in Wales. It has two dedications, one to St. Cyfeach, who is well known, and the other to the great St. Llawdd, or Dewi, to whom was given, what was a pilgrimage to Rome a consecration in which the body of Our Lord had lain, and which was brought to Llanyfelach by angels' messengers. The little village has many points of interest, including a well dedicated to 'Y mil meibion' ('The thousand boys'), but in modern times Llanyfelach has been famed for a flannel fair, now nearly defunct, but which in its heyday attracted immense crowds from all parts of South Wales upon St. David's Day and the following day. But the village abounds with most interesting historic and traditional associations.



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A THOUSAND-YEARS-OLD INDUSTRY.

Hampshire Parchment that is Wanted in America Welsh Orchestral Concert - Forthcoming Programmes by the N.O.W.—Birmingham Arrangements for 5GB Listeners.

THE thousand-year-old industry of parchment-making at Havant in Hampshire will be described by Mr. Sydney Allen in a talk from Bournemouth on Tuesday, May 14. It is not generally known that there is a good demand for English parchment, especially from America, and no better material is turned out than that fashioned at Havant by the same methods and the same tools that have served for so many centuries. According to local report, the quality of Havant parchment is due to a hard-water spring, which, having percolated through the chalk of Portsdown Hill, bubbles up again through the gravel of the factory. This talk will comprise the second of the series on 'Rural Industries of Wessex'.

A WELSH Orchestral Concert will be broadcast from the Cardiff Studio on Tuesday, May 14, at 7.45 p.m. Tom Pickering (tenor) will sing both English and Welsh songs, and Gwendolyn Vaughan (pianoforte) will play music by Ravel and Debussy.

THE third talk of the series on 'Life in Tropical Seas,' which Mr. F. S. Russell, of the Marine Biological Laboratory, Plymouth, is broadcasting from the local station, will be heard at 7.0 p.m. on Tuesday, May 14. Mr. Russell will deal with 'Mangrove Swamps,' a typical feature of the vegetation of muddy and estuarine shores in tropical regions. The mangrove is in reality a name given to a number of different kinds of trees which have the power of growing in sea water.

MAY MIDDLETON (soprano) will be the artist at an afternoon concert from Cardiff on Wednesday, May 15, at 4.5 p.m. This will follow the thirteenth of the series of Beethoven Trios by the Station Trio. The Trio will also play at music after May Middleton's two groups of '60s'.

ARRANGEMENTS have been made to broadcast a weekly concert of string orchestra music for Cardiff listeners from Bobby's Cafe, Clifton, Bristol. It will be given every Thursday afternoon at 4.45.

THE 'BRACELET,' a play in one act by Alfred Sutro, will be presented by the Bristol Playgoers in the Cardiff Studio at 10.5 p.m. on Monday, May 13.

ON Sunday, May 12, the fourth of the series of five Popular Concerts arranged to take place at the Park Hall, Cardiff, will be broadcast from the local station from 9.5 till 10.0 p.m. The vocalist will be John Colinson. The Symphony Concert on Thursday, May 16, at the Assembly Rooms, City Hall, Cardiff, at 7.45 p.m., will not be broadcast. The Popular Concert from the City Hall on Saturday, May 18, will be broadcast from 7.45 to 9.0 p.m. Gwladys Nash (soprano) is the vocalist and A. H. Trotman (trumpet) will play Schubert's 'Serenade' with Orchestra. Suzanne Stoneley (flute) and Fred Tilday (oboe), with String Orchestra, will play Hald's 'Fugal Concerto'.

MISS CONSUELO DE REYES takes 'Natural Science in Open Air Acting' as the subject of her fourth talk on 'Manquees' I. I. I. for Cardiff listeners on Tuesday, May 14 at 7.0 p.m.

HERE are some details of future events arranged by Birmingham for 5GB listeners.

The service on Sunday, May 12, is being relayed from St. Martin's Parish Church, Birmingham. It is in connection with the Birmingham Missionary Congress, and the address will be given by the Rev. W. Wilson Cash, General Secretary of Church Missionary Society.

Dorothy Bessel (soprano), and Charles Harrison (bass) sing in the recitals from Lovells Picture House on Monday and Thursday May 13 and May 16 respectively.

An Hour of Requests is due for Monday evening, May 13, when Bernard Ross (baritone) will be supported by the Birmingham Studio Symphony Orchestra under Mr. Joseph Lewis.

Garda Hall (soprano) and Lucy Vincent (alto) are the artists in an orchestral programme on Tuesday afternoon, May 14.

An attractive Vaudeville bill on Wednesday May 15, includes Mabel Constanduros, Olive Groves (in musical comedy songs), Freda Scott (entertainer), Olly Oakley (comedian), and Marks (in humorous duets and stories).

On May 18, opens with the Birmingham Military Band, under Mr. W. A. Clarke, supported by Alice Vaughan (contralto) and Vernon Owens (entertainer).

B.B.C. PUBLICATIONS.

'JONGLEUR DE NOTRE DAME.'

On May 27 and 29 there will be broadcast the ninth of the series of our 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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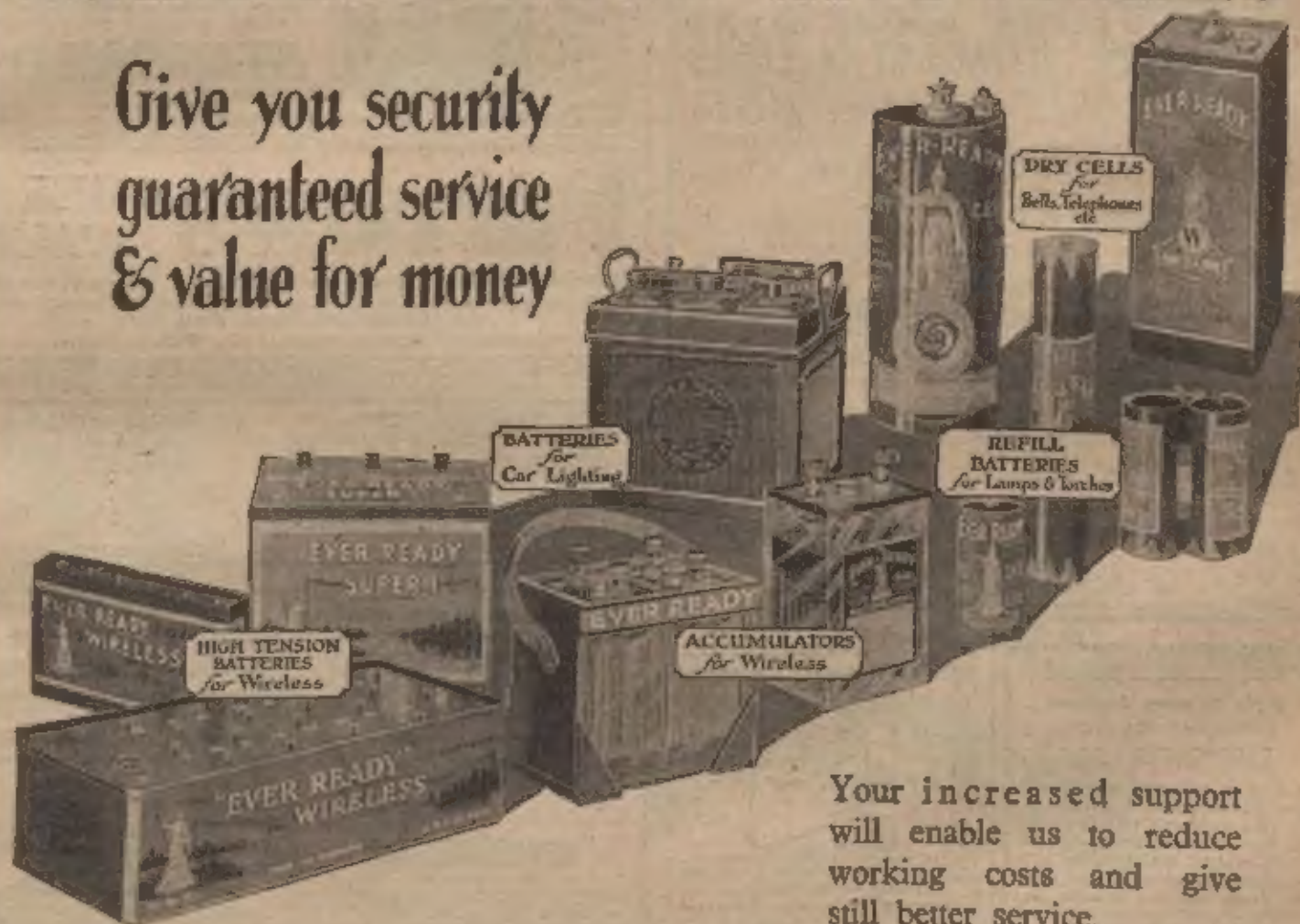
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