

PROGRAMMES FOR MAY 12—MAY 18

THE

RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 293.

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

MAY 10, 1929

Every Friday. TWO PENCE.

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May 12—18

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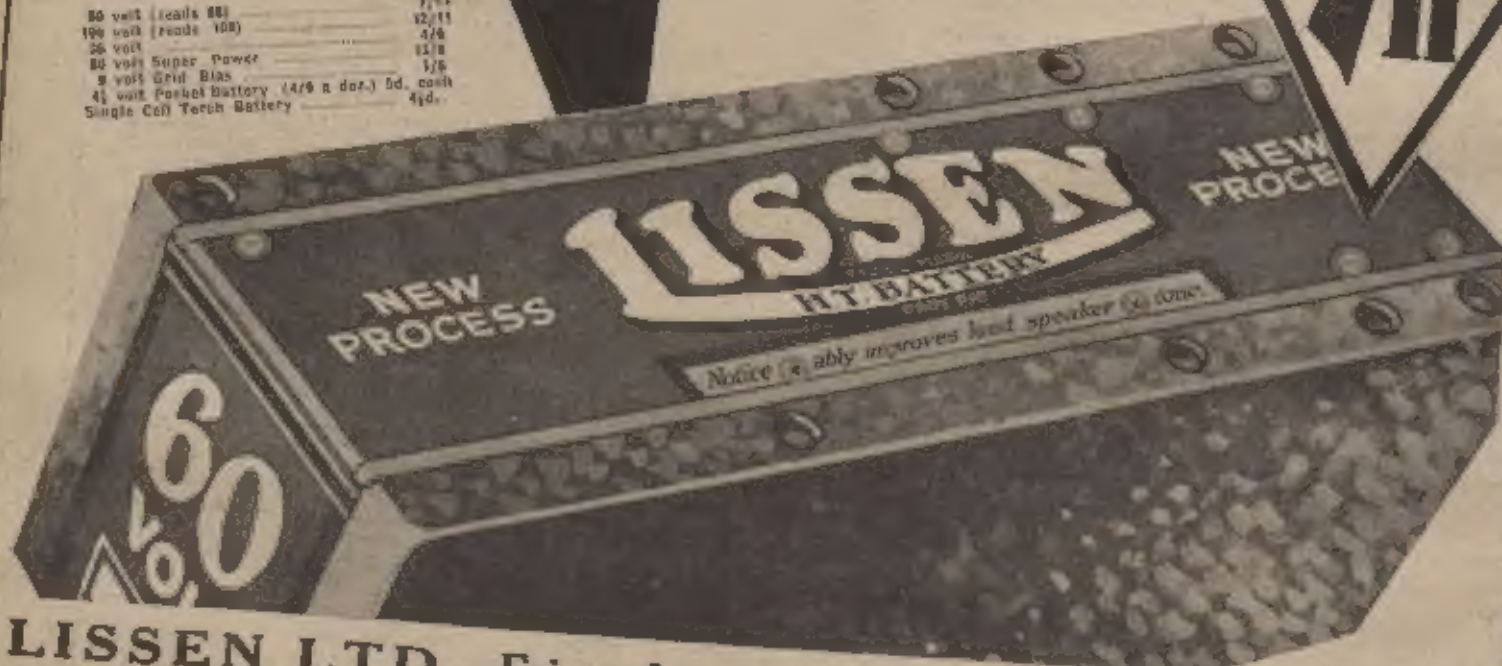
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MAY 10, 1929.

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THE MAGIC OF THE NEW CONCERT ROOM.

IF, in earlier years, I had been told that music would one day be brought to me, instead of my having to go to music, I should have thought it a dream too good to come true. I have never been a very happy concert-goer. I am too easily distracted: for the eye claims equal rights with the ear. The unavoidable confusion that precedes a concert, the crowding, the chatter, the tuning up, and then, when the music begins, the conflicting movements of the players—the sawing of the bows, often in cross rhythms, the downward swoop of the double-basses, the cheek-puffing of the brass, not least, the erratic gestures of the conductor—all combine to distract my attention. I am not alone in this.

In my old student days in Germany, I have seen many a well-known musician sit through an entire symphony with his hand over his eyes; and it is told of one of the great German poets, Eduard Mörike, that he used always to carry with him to a concert a black bandage, with which to shut out visual impressions. But not even a bandage can obliterate a fidgety neighbour, the crackling of programmes, the turning of pages, whispers, coughs; and many a time in a concert-hall I have envied Ludwig of Bavaria sitting solitary in his pitch-dark opera house in Munich, to hear a performance of *Tristan* or *The Ring*. Richard Wagner at Bayreuth, with his sunken orchestra, was the first real purveyor of invisible music; and other German opera houses made haste to follow his lead. But experiments in the concert-hall—I remember a concert in Germany where the orchestra was completely hidden behind a bank of flowers—have not won favour.

With the assured feeling that music is meant to be heard and not seen, I am, it is needless to say, a wireless devotee. Give me a comfortable armchair, a shaded light, and solitude, and rarely would I change places with any concert-goer. None the less, one's thoughts do sometimes stray inquisitively to this new concert-room without an audience, from which music is sent out on the ether; and it was with grateful pleasure that I recently accepted an invitation to go behind the scenes at Savoy Hill, to see broadcast music in the making.

In Continental cities the approach to opera house or concert-hall is usually through quiet, spacious streets. And in Leipzig, even the streets that led to the famous Gewandhaus bore the names of great musicians—in itself a kind of initia-

tion and preparation. Not so the approach to Savoy Hill. The Strand is no Beethoven Strasse. One has to get inside the temple of broadcasting itself before the atmosphere is felt. Here, long, long corridors, some thickly carpeted, some bare, but all wrapt in silence, are our first taste of this other, more ethereal world. Silence is everywhere enjoined; and red electric bulbs glowing above numerous doorways are a constant menace and reminder. These corridors lead to the many studios, of which our courteous guide allowed us brief but interesting glimpses. The studio for the spoken word, for instance—the softest room I have ever been in—its walls inches deep in padding, its carpets

the conductor wore a morning coat, the singer a hat and a high dress.

Suddenly the orchestra strikes up and plays vigorously; but it is only a preliminary canter, and soon over. Then, however, the red bulb above the door flickers furiously. This is the signal to begin. Silence is called for, and the announcer, the living programme, steps forward to take his place under the little mousetrap of a microphone, hung high at the end of the room. Here, inclining towards a sounding-board, and in the most conversational of tones, he utters the familiar words: 'This is London calling.' And, the announcement made, the conductor raises his hands, signs with his head, and they are off. Everything but the music is in dumb show, and I watch the fiery little man control his forces with a play of feature I have never seen equalled. One feels that all concerned have completely forgotten the little suspended 'mike'; perhaps I alone keep my eye on it, and my thoughts on the wonder and mystery for which it stands. Midway in the programme the soloist, a soprano with a fresh, beautifully trained voice, sings a group of old French

ariettes, for the better transmission of which we file at her heels like a row of Chinamen, to an adjacent studio, where the microphone is more favourably placed to receive the voice. And the song over, back we troop, to listen to an arrangement by Stravinsky of a suite by Pergolesi.

Altogether a most interesting evening. It was not my armchair by the fireside; but even in the making of this music there seemed something more intimate and personal than if it had been performed in the publicity of the concert-hall. Orchestra and singers were alike a family party, playing for themselves, oblivious to the countless thousands who listened, and undisturbed—also, of course, unrewarded—by distracting bursts of applause. Is it fanciful to think that something of this intimacy reaches us over the ether?—reaches us, too, amid familiar surroundings, where what we hear can become part of our everyday lives. We once were a great musical people; and it is my belief that this bringing back of music to the home will do more than anything towards reawakening a love and understanding of good music in England.

HENRY HANDEL RICHARDSON.

[In these days of widespread journalism it is interesting to note that this is Miss Richardson's first contribution to the Press, though she has been writing novels for the past twenty years.]

'HENRY HANDEL RICHARDSON'

who in the accompanying article describes a visit to 'the other side of the microphone,' is the author of 'Maurice Guest,' perhaps the finest of all novels of musical life. Her latest book, 'Ultima Thule,' is one of the outstanding successes of the present season.



thick as moss, walls and ceilings hung with the heaviest of drapery. In this room one's own voice sounded strangely small and clear. Off it, separated by a glass partition, the 'effects room'; a place like a modern torture-chamber, from which emanate at need storms and breaking seas, flying aeroplanes, departing trains and taxis.

Then to the musical studios. As we went, we heard of experiments that are constantly being made in the acoustics of transmission—a ceiling has been raised ten feet, the draperies are gradually giving way to a combination of padding and sounding-boards. We heard, too, what particularly interested me, that over a dozen different makes of piano are in use, and the pianist chooses the instrument that suits him best. And so to the studio where the concert of the evening was to be given: a large room this, heavily swathed in green and grey. Here we found assembled the orchestra, the conductor, the announcer, and some half-dozen listeners. Gone was the somewhat chilly and mechanical impression left by the empty studios; the only visible machine was the ubiquitous B.B.C. clock, with its third hand measuring off each second. Nor was there any trace of the stiffness and ceremony associated with the public concert-hall. The players were comfortable in costumes of all kinds, from short, black office coats to 'plus fours';



Our Whitsun Number.

NEXT week's issue will be a special Whitsun Number. Though it will cost no more than the usual tuppence, it will contain a number of special articles and stories for holiday reading. Elmer Mordeant contributes a powerful short story of East End life entitled 'The Watcher.'



'Seaside Music of the Past'

Harry Graham applies his genius for ingenuity to a set of verses on Broadcasting. Compton Mackenzie writes in romantic vein of 'Seaside Music of the Past.' Ralph de Rham ('The Wicked Uncle') is represented by a modern fairy story entitled 'The Witch of Westminster.' 'The Ring of the Nibelungs' tells in a new form the story of Wagner's great cycle of operas, excerpts from which we are hearing from Covent Garden. 'The Blackbird's Mate,' by Liam O'Flaherty, is one of the most exquisite and touching nature stories I have ever read.

Empire Day.

IT is good news that Sir Henry Newbolt is arranging the special programme that will be broadcast from London on Empire Day, May 24. A happier choice could hardly have been made than the poet of the famous *Drake's Drum*, for example, or *Admirals All* or *He Fell among Thieves*, and I am told that we may expect an unusually good evening. That the empire of the future must be welded together by ideas and not by force is the focal point of Sir Henry's programme: the Fredericks and the Charlemagnes belong to the past, and the future is with the Shelleys and the Einsteins of the world. The trouble with such feature-programmes as this is, of course, the difficulty of finding a plausible and adaptable idea round which to build the often widely-diverse episodes and 'features' it contains; but I understand that Sir Henry has hit upon a thoroughly ingenious device that should please even the most critical among us.

Madame Kallas on Estonia.

ON Thursday afternoon, May 23, Madame Aino Kallas is to give a talk on Estonia in the series, 'Life in Foreign Lands.' Madame Kallas, who is the wife of the Estonian Minister in London, is a distinguished novelist whose books are much read over here. For the benefit of listeners who are not quite sure of the geographical complications of Northern Europe, Estonia is one of the three Baltic republics which have come into being since 1918; the others are Latvia and Lithuania. Until 1917 Estonia was a province in Russia. Following the Revolution the little country endured two years of invasion and counter-invasion until in 1919 it concluded a peace with the Soviets and was left free to develop its hard-won independence. Estonia is bounded on the north by the Gulf of Finland; on the west by the Baltic Sea; on the east by Russia; and on the south by Latvia. Its capital and principal sea port is Reval (Tallin).

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



From the Cenotaph.

THERE is a peculiar and touching solemnity about the relays from the Cenotaph. In some mysterious way the microphones convey the presence of the great crowds in Whitehall, even when voices and movement are hushed. At 5 p.m. on Whit Sunday, May 19, the British Legion Memorial Service will be relayed from Whitehall to all Stations. This will be conducted by the Very Rev. W. Foxley Norris, Dean of Westminster. The service will open with the striking of Big Ben and end at 5.30, with the Last Post, the Reveille, and the National Anthem.

Foundations of Music: Debussy.

THE rapidity with which our ears grow accustomed, today, to new tonalities in music, now discords, is well illustrated in the case of Debussy, whose compositions, twenty years ago, were considered not only difficult, but incomprehensible, whilst today they are perhaps the favourites among recent music and the easiest to comprehend. With the majority, however, Debussy's popularity still rests with his pianoforte pieces, pictures most of them, almost all in their delicacy, and all of them conceived in that individual timidity evolved by Debussy and by him exploited to its furthest possibilities. The songs of this composer, though less known, are not less beautiful. Debussy was among the first of the modern song-writers to give equal prominence to voice and piano: the one, as it were, fulfilling the other. His songs cover a wide range—love songs, such as *La Fille de Pau* and *La Chanson*; songs of fantasy, such as *Fantoches* and *Le Faisan*; and the *Villon Ballades*—and make him an admirable choice for a week's 'Foundations' of songs (week commencing May 20). Anne Thorpe will be the singer.

The Lighter Side.

THERE will not be much Interstellar Space in next week's vaudeville, for the programmes appear, at a rough glance, without a telescope, to consist entirely of 'stars.' On Whit Monday, May 20, Leslie Barony, Geoffrey Gibson (the saxophone soloist), Bert Copley, Heather Thatcher, and Lawrence Anderson; on Saturday evening May 25, Yvette Darnac, Dorrie Dean, Fred Dupree, Billy Thorburn, the Mouragorsky Quartet, Florence Bayfield and Harold Kimberley. The Russian Quartet (their full title is 'Quatuor Vocal Russe') are newcomers to broadcasting. Listeners who have heard the Kedrov Quartet or the Don Comacks will know what sort of singing to expect.

The Eloquent Dean.

IT was a characteristic gesture of Dr. Donne, poet and divine, that, nearing his end, he should have sent for a carver to carve him an urn, and for an artist to draw him, his winding-sheet tied in knots at head and foot, his lean, pale face peeping from the shroud, posed in the attitude of death. This picture he had set by his bedside, the hourly object of his contemplation, while he lay in an ecstasy awaiting his death. For all his days Donne had applied himself to the riddle of mortality, the Why and Wherefore of life and death, the body and the spirit. All his poetry was born of the discord between the two, and his sermons were a magnificent commentary upon the same theme. His youth was a leap into the pit of sensuality, his middle age a renunciation, and his maturity a long ecstasy of looking forward. It is from his sermons that the fourth extract in the 'English Eloquence' series (Sunday, May 19) will be taken.

How They brought the News.

THOUGH we were denied the usual running commentary on the Cup Final, the substitute was exciting enough in all circumstances. This was carried out from a flat within view of the Stadium, each of the eye-witnesses 'covering' fifteen minutes play, and then covering five hundred yards in their dash to the microphone. Participation in the venture entailed considerable heroism. The stalwart six were without seats. They had, therefore, to stand at the back of one of the enclosures, craning their necks for a glimpse of the field and using the shoulders of the crowd in front as desks on which to make notes on the play. To extricate themselves would have been difficult indeed, had not the crowd, getting wind of what was afoot, helped to clear their path to the gate. The average time between the Stadium and the microphone was seven minutes, though one of the six sprinted the distance in five minutes.

Chamber Music.

EUGENE GOOSSENS' opera, *Judith*, written to a libretto by Arnold Bennett—a queer combination, one must think, and full of the strangest possibilities—is to have the honour of being performed during the present season at Covent Garden. It is greatly to be hoped that listeners will have the opportunity of hearing it relayed from the Opera House. The composer is in England, at the moment, superintending rehearsals, prior to his return to America, where he at present holds an important conductorship. He will be represented at a Chamber Music Concert (London) on Wednesday, May 22, by a chamber music composition which many consider among his best work, the *Fantasy Quartet*. This, together with Beethoven's *Quartet in F Minor* and Jongens's *Serenade*, will be played by the Virtuoso String Quartet. Antra Desmond will sing two groups of songs.

Dried Grass Cakes.

WHEN I heard that on Wednesday, May 22, there was to be a talk on 'Dried Grass Cakes,' I suspected this must be a household talk by my old friend, Beatrice Pickership. I only once had tea with Mrs. Pickership (she is the widow of Dante Gabriel Pickership, the humanist). We sat in a dim room with a creepycrawly wallpaper surrounded by busts of herself



'She read me sixteen Cantos'

hewn out of marble by sculptors who have long since committed *hara-kiri*. My hostess wore a long salmon-pink shroud with a belt of uncut cornelians. She read me sixteen cantos of her late husband's unpublished epic, 'Dathan and Abiram'; then a parlourmaid, who looked as though, if you picked her up by her tail, her eyes would drop out, served us with Russian tea and what surely must have been Dried Grass Cakes; they taste like puff crackers and wire mattresses. However, I now learn that the talk on the 22nd is by Dr. H. E. Woodman, of the Ministry of Agriculture; the cakes in question must therefore be those intended for cattle.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Alice Books.

LISTENERS who heard, in December last, Cecil Lewis's clever adaptation, *Through the Looking Glass*, will be glad to hear that this is shortly to be 'revived.' The play will be broadcast, in necessarily shortened form, in the London and Coventry Children's Hour, on Monday, May 20.



'Our Sophisticated Children'

The original music, by Victor Hely-Hutchinson, will be used and many of the former cast will, it is hoped, take part. Children who were in bed when the play was first broadcast will now be able to listen to their classic. The appeal of the 'Alice books' is perennial. One of the most touching scenes in *Journey's End* is when Osborne, the schoolmaster, is chided by Trotter, the ranker-officer, for reading 'a kid's book' before the attack. The book is 'Alice in Wonderland.' There is a magic in these stories which is lacking in 'The Water Babies' and other Victorian tales. They appeal as strongly to our sophisticated children as they did to 'Master George' and 'Miss Jane' who were allowed to read them 'for a treat.'

A Neglected Eighteenth-century Composer.

INCLUDED in the programme of string orchestral music from SGB on Sunday, May 19, is one of the newly-discovered symphonies of William Boyce, an English composer of the early eighteenth century of whom little music had survived (beyond some favourite anthems, church services, trios, and an oratorio) until Mr. Constant Lambert recently edited these forgotten, tuneful symphonies for strings. The particular symphony to be played at this concert is the Third. Boyce has been hitherto chiefly ranked as an ecclesiastical composer—he was an organist of considerable repute in his day at St. Michael's, Cornhill, and at All Hallows the Great and Less, Thames Street—but his music has a vigorous English note in it that is beyond the specific purpose for which it may, accidentally, have been composed. At the same concert Tom Bromley will play Bach's *Concerto for Piano-forte and Orchestra in F Minor*, and Mary Pollock will sing.

An American Visitor.

MANY listeners will have heard the recent broadcast by Mr. M. H. Aylesworth, President of the National Broadcasting Company of America, and many will have noticed how closely the ideas and ideals of the chief of America's largest radio organisation coincide with those of the B.B.C. During his stay in London, Mr. Aylesworth visited every department at Savoy Hill. According to his own statement he was most impressed by the development of the educational side of British broadcasting, the plans for alternative programmes, and the advances made over here in the technique and presentation of broadcast drama—a side of radio work which is almost unknown 'over the other side.'

'Kaleidoscope.'

AS first announced in these columns last week, we are to hear, on May 31, a programme entitled *Kaleidoscope No. 2—the Woman*. This has been designed and will be produced by Louise Sievking, who was responsible for the first 'Kaleidoscope' last autumn, when we were told the story of a man's life in terms of the various influences which directed it. The rival influences of Good and Evil were represented by poetry and music. The kaleidoscopic effect, obtained by fading and cross-fading from one studio to another, occurred at certain crises in the story from which either Good or Evil emerged triumphant. This was the first attempt at what might be called an 'abstract' technique of broadcasting. The new story, of the life of a girl, begins at the time of the Boer War, when the subject is a child, and ends during the Great War, when she is involved in an air raid on London.

Poetry Reading.

THE awakened interest in the broadcasting of poetry-readings has in it something of the nature of a reward for those who, despite early failure, have always believed that in the end wireless would infuse new life into the (apparently) falling interest of the general public. Letters and conversations reveal the plain fact that poetry-readings, although naturally some of them still fail to please in all and every direction, are widely appreciated and are, moreover, getting nearer by degrees to the desirable perfect rendering. What is most hopeful and interesting of all, in this matter, is the fact that, by these increasingly numerous and gradually improving broadcasts, a poetry-audience is being created—as was the case, of course, with the continued broadcasting of good music. Meanwhile, listeners will perhaps like to know some of the names of those poets whose work, it is hoped, will be broadcast in the near future, during the Tuesday 8 o'clock readings: G. K. Chesterton, James Stephens, W. B. Yeats, Gordon Bottomley, Edmund Blunden, J. C. Squire, W. J. Turner, and Osbert Sitwell.

Colour Blindness.

PROFESSOR F. H. NEWMAN, who broadcast on 'Colour and Colour Blindness' on April 15, has asked me to correct an accidental error which he made in the course of his talk. Dealing with the tests for colour blindness used by the Board of Trade, he stated that the wool test, in which candidates were required to sort out different coloured wools, was still in use. Actually the Board of Trade now use the lantern test in which different coloured lights have to be distinguished.

People's Palace.

AN attractive and well-varied programme is offered for the last of the People's Palace concerts on Thursday, May 23. The two conductors of the season will 'share the honours,' and will, in addition, be represented as composers—Sir Landon Ronald by his vocal scene, *Adonais* (with Doris Vane as the soloist), and Mr. Percy Pitt by his *English Rhapsody*, founded upon a number of well-known English tunes. Effie Kalisz, whose piano-forte playing is of extraordinary brilliance, revealing as well a fine, clear intelligence, will play the Hungarian Fantasia for Piano-forte and Orchestra by Liszt. Berlioz's *Damnation of Faust* and Dvorak's *Carnival Overture* are also included in the programme.



Precocity in Music.

THE history of no art embraces so many child prodigies as does music. I do not think that either literature or the plastic arts can show us such early flowering as was that of Mozart, Mendelssohn, or Liszt, to quote only three instances. Mozart and his sister Marianne gave two concerts before the court at Versailles when they were seven and twelve respectively; Mendelssohn, after playing at concerts when he was nine, began to compose three years later. Liszt made his first concert appearance when he was but twelve. And now we hear of Jehudi Menuhin, the twelve-year-old violinist, who has convinced audiences in Dresden and Berlin that America's verdict on his playing was not mere 'publicity dope.' What is even more astonishing than his flair for music is that at so tender an age he should possess sufficient muscular control for such a performance. Only a week or so back Sir Frederic Cowen revealed that at the age of eight he composed an operetta entitled *Garibaldi*, which was given a gala performance before the great Italian liberator when he visited London.

Gramophone Records.

AMONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, May 2, were the *Rosenkavalier Waltz* (B. Strauss), Berlin State Opera Orchestra, Parlo, E10832; *Le Boutique Fantasque Selection* (Rossini-Raspighi), B.B.C. Wireless Symphony Orchestra, Regal G1085; the *Allegro* from Mozart's *Five Kleine Nachtmusik*, John Barbirolli's Chamber Orchestra, H.M.V. G1085; the *Barcarolle* from Offenbach's *Tales of Hoffmann*, Bettendorf and Branzell, Parlo, E10836; the *Prelude to Act III* of Wagner's *Lohengrin*, National Military Band, Zono, A359; *Carmen's Here in the quiet Hills*, Robert Poole (baritone), Col. 5318; *Nocturne* (Albeniz), Arthur Rubinstein, H.M.V. DR1257; *Stephen Foster Melodies*, Nat. Shiffrin and the Salon Group, H.M.V. C1857; Albert Whelan, Imperial 2063, and the Pall Arnold, Radio 937.

Renovation.

AT 10.45 a.m. on Saturday, May 26, Miss Ida M. Todd, will talk on 'Renovating Last Summer's Wardrobe.' This is intended for those home dressmakers who have little experience of renovation and are yet anxious to make last season's dress 'do.' Here is one hint which



'A neat little Hat for a Horse'

may be useful. It is my own—and I think it works. Last year's straw 'boater,' if well soaked in water till soft, then dented in the middle and left to dry, will make a neat little Tyrolean hat for a horse. If your horse doesn't care for it, it might do for the statue of the late Mayor at the corner of the High Street.

'The Broadcaster.'

The Midlands Calling!

IN PRAISE OF THE CHILDREN.

Over 12,000 New Members for 5GB's Radio Circle—A Fine Charity Effort—From 'Jazz' to 'Highbrow'—Seven Birmingham Hospitals with NO Radium—Sir Henry Wood to Conduct Symphony Concert.

5GB's Cot Fund.

LISTENERS will remember that in October last the Cot Fund of the Birmingham Children's Hour reached the £1,000 mark, and a cheque for that amount was handed over to the Birmingham Children's Hospital. The statement of accounts for the year ended March 31, 1929, just issued, makes satisfactory reading. The great interest shown in this particular Children's Hour is proved by the figure of Sale of Badges, 12,747 at 6d., £478 10s. 0d., in other words, some 12,700 new members joined 5GB's Radio Circle during the year. Every day from young listeners come packages, large and small, by post or by hand, to the Broad Street Studios. They contain silver paper, the sale of which during the year brought in the excellent sum of £105 6s. 3d. The balance shows a sum in hand of £269 7s. 3d., which represents profit since the £1,000 cheque was handed over in October last—a splendid result of only six months' work!

'Cabaret.'

IN January last, 5GB broadcast a revue with the title of *Cabaret*, by Dorothy Leves and Charles Brewer. The revue was so popular that it has been decided to repeat the dose on Wednesday, May 22, when the original cast will wait listeners off to a Night Club. Those responsible for its presentation are Phyllis Jones, Edith James, Brian Victor, Harry Bennett, Alfred Butler, and Harry Saxton, with Jack Venables and Gerald Ames at the pianos. A programme of light music has also been arranged for the same day. Frank Lester (baritone) and Dorothy Wilson (pianoforte) being the soloists. The latter artist in 1922 won the Senior Bronze Medal at the Tobias Matthay Pianoforte School and the Gold Medal in the London Musical Festival in the following year. She is including amongst her solos Chopin's *Variations Brillantes* which are not often heard these days. They are elegant variations based on a theme from *Ludovic*, an opera by Hérold.

'Jazzing the Classics.'

LISTENERS will remember a short feature recently broadcast entitled *How Dare We?* in which it was shown how many of the modern dance tunes and music-hall songs have an uneasy way of revealing some classical melody as their original sources. A somewhat similar programme is to be given from 5GB on Monday, May 20, when three well-known broadcast artists—Tom Farrell, Jean Harley, and George Barker—present 'Jazzing the Classics.' The chief difference, however, will be that these artists will not show the classical blood in the veins of modern tunes, as the relationship is sometimes somewhat distant, but will definitely set out to make present-day dance melodies of the old masters. They will also go a step further, and taking the modern syncopated effort, will try and soothe the outraged feelings of any simmering 'high-brow' by turning them into preludes, tone poems, overtures, and other musical items.

The Midland String Orchestra.

THIS Orchestra, conducted by Joseph Lewis, is to provide the evening programme on Sunday, May 19. One of the soloists is Mary Pollock (soprano), a singer who was 'discovered' through the medium of 5GB's auditions. Miss Pollock will include amongst other items a song cycle, *A Sprig of Shamrock*, which might be termed a Gloucestershire work. The words are by F. W. Harvey, a Gloucestershire poet, and they were set to music by Sir Herbert Brewer, the late organist of Gloucester Cathedral. I think I am also right in saying that this will be its first broadcast performance. The other artist in the programme is Tom Bromley, who will play Bach's *Pianoforte Concerto in F Minor*, and Liszt's *St. Francis of Assisi—The Sermon to the Birds*.



QUEEN'S HOSPITAL, BIRMINGHAM.

is one of the largest hospitals in Birmingham, and one of those that will benefit by the appeal for radium that Sir Gilbert Barling will broadcast on Sunday, May 19.

Vaudeville.

A VAUDEVILLE programme, on Tuesday, May 21, includes items by F. W. Wilson (mirimbaphone solos), Nan Ellis (syncopated puns), and Stainiosa Stephen. Nan Ellis started her piano career at an early age, but after ten years was given up by her music master, a famous Doctor of Music, as hopeless for the concert platform, for she actually had the temerity to compose a fox-trot. In her programme on May 21 she is including Gershwin's *Rhapsody in Blue*. Philip Brown's Original Dance Band will be in support.

'The Invention of Dr. Metzler.'

THIS one-act play from the pen of John Pollock will be given a second broadcast from 5GB on Tuesday, May 21. It deals with the Austro-Hungarian War of 1849, and depicts the conflicting emotions of a man of science when faced with the alternative of loyalty to his country or service to the enemy in the capacity of a medical practitioner. If he takes the latter course—that of alleviating human suffering—he risks his life and the consequent loss to posterity of an invention which he has recently perfected, but the details of which he has not yet put on record. His decision and its immediate result form the climax of the play.

The Healing Power of Radium.

RADIUM in the treatment of cancer has passed beyond the experimental stage, and its value as a remedy has been fully demonstrated. It is imperative, therefore, that the hospitals in Birmingham should be well equipped with this valuable remedy. Only one hospital at the present time is so provided, and another has a very small quantity. The remaining seven hospitals in Birmingham have none, nor, what is equally important, is there any source in Birmingham from which radium can be procured for the treatment of those who do not seek relief at hospitals. An appeal is shortly to be made for funds to overcome this serious position. Radium is very expensive; one gramme costs about £12,000, and the City requires at least two grammes for its needs. Fortunately, radium retains its powers for about 1,000 years. Given the amount required, Birmingham University will readily help in seeing that the best use is made of it. On Sunday, May 19, Sir Gilbert Barling, F.R.C.S., Pro-Chancellor of Birmingham University, will make an Appeal on behalf of this Fund.

Saturday's Programmes.

THE programmes of Saturday, May 25, open with an Instrumental Hour, during which listeners will hear solos from Georges (violin), Walter Randall (pianoforte), and Harold Mills (violin). The main evening feature is a Symphony Concert which will be conducted by Sir Henry Wood. A Ballad Concert finishes the evening, the artists being Constance Westworth (soprano) and Frederick Lake (tenor) in songs and duets, Blodwen Caslemon (contralto) and Leonard Needham (pianoforte).

High-Power Short Waves.

THE service on Sunday, May 19, will be relayed from the Central Hall, Birmingham, the address being given by Principal W. Lofthouse, of Handsworth College. John Leak (tenor) and Rosie Groves (soprano) sing in the relays from Lozels Picture House on Monday and Thursday, May 20 and 23 respectively.

The Light Music on Monday, May 20, will be provided by Jan Boronska's Pianoforte Quintet, with Marjorie Playle (contralto) and Tom Freeman (violin).

Marie Wilson (violin) and Herbert Cave (tenor) are the artists in an afternoon orchestral programme on Tuesday, May 21.

An Orchestral Programme by the Birmingham Studio Symphony Orchestra on Tuesday, May 21, has Herbert Simmonds (baritone) as soloist.

Mildred Watson (contralto), who took part in *The Beggar's Opera*, at the Lyric Theatre, Hampden, for the whole of the run of three and a half years, appears in the City of Birmingham Police Band Concert on Wednesday, May 22. Her fellow artist in the programme is Ben Lawce (entertainer).

'MERCIAN.'

THE QUEEN WHO WENT DRESSED AS A MAN.

By FAITH COMPTON MACKENZIE

Sweden is represented in this week's programmes by a talk by Baroness Margareta Palmstierna and two performances of Strindberg's famous comedy, *There are Crimes and Crimes*. In the accompanying article Mrs. Compton Mackenzie tells the strange story of Queen Christina (1629-1690), one of the most remarkable figures in Swedish history.

I WAS born covered with hair; my voice was strong and harsh," says Christina in her biography, dedicated and addressed to God. She began life masquerading as a male, and throughout her career she continued to do so as often as possible. Her birth was celebrated as the birth of the heir to the throne, and she was educated as a prince.

She was the only child of Gustavus Adolphus the Great, who fought and died for the Protestant cause. He was killed in battle at Lutzen in the fourteenth year of the Thirty Years' War, and at six years old Christina was Queen, with a regency in charge until she came of age at eighteen. By that time her learning, her precocious understanding of statecraft, her wit and unconventionality had made her the talk of Europe. When she was fourteen she was intimately acquainted with the classics—Cicero, Livy, Tacitus (whom she knew by heart), and the rest of them. She could speak and write a dozen languages perfectly. Science was her recreation, and learning her delight. Yet though she was a blue-stocking she was not a prig: she never had a snug moment. If Minerva occupied one side of the medal, on the other was Diana.

She was the finest rider in Sweden. There was no horse she could not master. She spent hours in the saddle, in man's habit, pistols in holster and her gun slung over her shoulder. She would throw herself on the bare ground for rest, regardless of heat or cold, drinking a little spring water for refreshment. She ate little, drank less, and slept only five hours of the twenty-four, not because she did not need sleep, but because all her hours were precious. So many were occupied with state business, which she never shirked, that there was never enough time for her books, her dogs, and horses.

She was a little woman, with the brilliant eyes of genius set in an aquiline face, and one shoulder crooked, the result, she declared, of accidents contrived by her mother, who disliked her for being a girl. Her usual dress was a plain grey coat of masculine cut, a black mariner's tie, a velvet cavalry cap which she put on and off like a man on ceremonial occasions, ink-stained ruffles at her wrist, and, her only concession to femininity, a short grey skirt. She utterly refused to marry, though an alliance was expected with her cousin, Charles Augustus, son of the Prince Palatine. All she would do finally was to nominate him her heir, and so keep the succession in the Vasa family. She declared that Magnus de la Gardie, her first important favourite, had prejudiced her not only against Charles Augustus himself, but against marriage with anyone. This is a matter for speculation; her views on marriage are expressed at length but

without sincerity. She was by nature a bachelor, and her favourite motto was *Libero natus, e vixi, e morro sciolto*. To be tied to a man, a throne, a people was abhorrent to her.

Meanwhile, the war still went on, and Christina had had enough of it. She saw the national resources being poured out in what she considered a senseless fashion; peace must be established as soon as possible. She was largely responsible for the Peace of Westphalia which ended the Thirty Years' War in 1648. No sooner was the war finished than Stockholm was overrun with philosophers, savants, singers, dancers, wax modellers, enamel workers and musicians from all over Europe, bidden by Christina to her court. Gold chains, copper pensions, and honours of all kinds were lavished upon these foreigners. Envoys were sent scouring the Continent for rare books and manuscripts, sculpture and pictures for the Queen's collection. 'The royal library,' says Huet, 'is stuffed full; four large rooms won't hold it.' Descartes was summoned from his Dutch retreat, and the exposition of his philosophy at five o'clock on cold winter mornings killed him. Christina was blamed for his death. He disapproved of her passion for reading; the study of man is man, he thought; but her studies were now more concentrated than ever, under the inspiration of the flock of savants with their ceaseless panegyrics and flattery. So much so that her health broke down, and she would lie for hours as though dead.

Her doctors were bleeding her to veritable death when the barber of Sens appeared on the scene—Bourdelot the charlatan, who understood psychology. The savants were swept away like a plague of beetles. Christina learned to play. Her days were filled with occupations in which there was not a grain of dust from heavy tomes nor a breath of stuffiness from learned beards. Bourdelot taught her to make perfumes, they dabbled in alchemy, he sang to her with his guitar, he told her of Rome and sunny winter days; he gave her some splendid new oaths which



CHRISTINA IN WOMAN'S DRESS.

Bourdon's famous portrait of the subject of this article, which hangs at Versailles.

she added to her already unusual collection. As her doctor he denied audiences to his enemies. "The Queen must rest!"

Bourdelot was certainly the turning point in Christina's life. He gave impetus to the gesture that had been lurking at the back of her mind for a long time. She saw through his eyes the dullness of the stern path of duty. She longed for the warm South. When public opinion demanded that Bourdelot should be dismissed, his place was filled by Don Antonio Pimentelli, the ambassador from Spain. She fell in love with the Latin temperament, and from this moment she was dominated by it to such a pitch that everything Nordic became hateful to her. Pimentelli also kept alight the torch that had been lit by Pierre Chanut, her first French ambassador, a fine character whose sincere faith had impressed Christina, bored as she was with the dullness of Lutheranism. She determined to give up the throne and become a Catholic, and announced the former intention to the Senate, but kept the other dark until she was sure of her revenues. Though her reign had been a series of shocks to her ministers, the worst one was this resolution. But nothing would turn her from it, and on June 6, 1653, she formally handed over the throne to her cousin, Charles Augustus, who became Charles X.

(Continued on page 266.)

FINDING THE LISTENER—IN SCOTLAND.

Scotland is a stronghold of listening, and our Correspondent encounters several amusing examples of the hold broadcasting has on Scottish life.

THE professor was on his way back to London the morning after his broadcast on *Earlier Civilizations* and he heard two porters at Glasgow Central Station discussing the previous evening's programme.

"Was ye listenin' to the wireless the night, Jock?" the one asked. "Aye," was the reply, "that mon telling Aberdeen stories was gran; but when th' old skeekle started haverin' about the Feenickions and sichlike I just clappit th' earphones on th' bairn."

When Miss McCulloch last took tea with us, the good lady was denouncing modern musical tendencies, with particular reference to the dance music of today.

Suddenly from the very back of her chair, it seemed, a mellow, jovial voice declaimed:—

"I can't give you anything but love, Baby!"

It was Malcolm, of course, who had switched on the wireless from the next room, and caused the loudspeaker on the bureau to function, so opportunely, as he maintained afterwards.

The old road-man seemed our only hope. We were a long way from anywhere, and evening was coming on apace.

"How far are we from Ayr?" I asked him.

He smiled a dry smile. "Mony a hundred mile," he said, "unless ye turn the wee car round and follow the telegraphs."

Some puckish sense of humour persuaded my wife to bring the switch of the portable set into operation and a series of magnificent chords broke on the still of the evening air. The old road-man stared in amazement for a moment, and then began to run up the road in the direction in which Ayr was said to lie. I turned the car round, admonishing my wife, gently but firmly the while. As we overtook the old man I began a few words of apology for startling him.

"Startle?" he queried a trifle breathlessly, but without breaking his jog-trot. "Dinna fash yersel, mon," he went on. "Onderstand, will ye, that Ah'm for hame to tune in on our ain set before your man is awn' frae his gran' pinna!"

Granny smiles a "I dare say—you're right" smile when one tries to explain the "works" of the five-valve set the grandchildren sent her for Christmas. Her every faculty is sound, even if she is a little bit hard of hearing—a disadvantage the wireless has a gracious gift of surmounting.

The Philharmonics are playing in Glasgow the noon, she said the other evening. "Was ye mind turnin' the wee wheels so that I can listen to their music?"

She maintained silence through three items and then her critical fancy was caught. "Dougal,"



"I can't give you anything but love, Baby!"

she ordered her eleven-year-old great-grandson, "put it on again, laddie."

"But it's on the air, grannie," he said, speaking as one who has small hope of achieving his object.

"Aye, and it's a fine air, laddie," the sweet old lady said with an answering smile. "Let me hear it again, Dougal!"

The modern child is modern the country over, and Jeannie is no exception even if her father is the well-loved minister of a wee kirk in the Highlands. The minister is a wireless enthusiast of the first order; but the three-valve set stands silent one day of the week.

Last Sunday, Jeannie's mother, also an ardent listener, took advantage of the silence to remind her small daughter of a number of minor sins of omission and the child answered never a word. But when household duties called the lady of

the house elsewhere, Jeannie was heard to murmur—

"It's a real pity mother cannot have the wireless on Sundays."

"What is the capital of Afghanistan?" was the question asked during geography in a school not ten miles from Glasgow.

Jeannie welcomed the opportunity with both hands. "Gorbals!" she answered, eagerly.

"What nonsense are you talking, Jeannie?" Teacher wanted to know. "Gorbals is in Scotland, and Afghanistan is—"

"But they said so on the wireless," the disgraced Jeannie insisted, forlornly. Was the source of so much knowledge failing him at last?

"How? What?" Teacher murmured in a puzzled way. Then light broke, for she too listened regularly.

"Listen a little more carefully next time, Jeannie," she admonished, "and you will find that the name of the capital of Afghanistan starts with a K and does not end with an S."

Old Andy is a night-watchman at one of the big shipyards, and the nights used to be long and very silent, with the scuffle of the ranging rats to make the night hours eerie.

Another thing began to trouble Andy recently. "Tis wi' deefaulty, Mr. Macfarlane, that I fens off the sleep when the wee stove is gangin' weel and the hot tea is warmin' me body."

"That's a serious matter," Mr. Macfarlane said, pseudo-seriously. He and old Andy had known one another, man and boy, for close on fifty years, and the bonds of common loyalty to the firm united them in real companionship. "I'll talk to the management, Andy, and see what can be done about it," he promised.

The management, urged thereto by Mr. Macfarlane, "took steps." But Mr. Macfarlane, pretending that he is not thoroughly enjoying the rôle of *deus ex machina*. "The management, Andy, have a suggestion they would like to make to you. Will a five-valve wireless set help to pass the night-time, think you?"

Andy's eyes glistened, and then a sad thought crossed his mind. "But the stations close down at midnight, Ah'm told," he said.

"What's wrong with listening to America?" asked Mr. Macfarlane jovially. "You'll get the cream of American programmes between three and five in the morning of our time."

Nowadays you can hardly persuade Andy to go home when morning comes, he is so anxious to tell all and sundry about his night-time adventuring through the ether!

SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN.

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

April 19.—Primrose Day and a most fair warm day, my wife will have us goe primrosing to Ockley in honour of it. So, the car being a-mending, took rayl from Victoria, but going amies at Epsom, find ourselves, contrary to expectations, at Eppingham. Whereby, after a great wait, we back to Leatherhead; here, after another great wait, catch a train to Dorking; and soe—after yet another great wait, my wife side-wiping at me all the while, the way I have begged matters—did come at last to Ockley.

Away into the woods to our primrosing and both soon hard at it, I finding and showing my wife the best primroses, and she picks them, being devilish niggly picking by the shortness of the stalks through the drought. However, had (after 2hr) the reward of our toil in a full basket, albeit mighty dry from it both of us. Soe on to the *King's Arms*. Here, for my wife 1 stone ginger (4s), for myself 2 gins with pollices (2s 6d). But Lord! How nobly these goe down, and how richly earned!

In the way back to the station, here was a parson that mows the grass-plot outside his church-yard gate and his car stands near. Who did most civilly leave his mowing to run after us, having observed our foot-weariness, and to insist upon carrying us in his car to the station. I find him a most pleasant well-spoken parson as ever I met, not like old Blick, and of infinite good discourse about the locality, which he praises, only wishes the District Council would not dump their sand-heaps on the Church's grass-plot.

A very observable thing, both coming and going, is that every house almost, down to the meanest, is fitted with an aerial. Made me ask myself: If the generality be so disgruntled of the wireless programmes, as the grocers say, why do 3 of every 4, even the poorest, goe to the trouble and expence of having setts?

April 20.—A black day. *Impressis* broke my top-plate at breakfast on a crusty toast. *In secundis* the dentist cannot mend it till Monday; so leaves me with only my emergency top-plate that falls down whenever I stretch my mouth. *In tertius* hardly home from the rascal's when to me my wife with a letter from old Martha's lawyer that she leaves my wife 2s, having, it seems, sunk the most of her money on annuity. Which is the slyest basest thing ever I did hear, Martha's never telling us, but letting us all believe her a snug woman. Truly such horrid deceit be hard to forgive after the way we always trusted Martha and 2s 2d for a wreath to her burying and 2s 17d 6d for my wife's black.

Come in our new neighbours the Bilbains and did dance awhile to Ambrose's Band from the Mayfair Hotel. She is a saucy pretty little piece and smiles into my eyes most roguishly in dancing with me. But the vexing thing is I cannot smile back at her without my emergency plate falling down; so must needs keep my lips all the while pursed; which troubles me to the heart, the forbidding look it gives me, as if I would cheek her off; albeit there be nothing, God knows, that do desire less.

The accompanying character-study by Mr. interest to listeners in view of the fact that the consists of Franck's organ works played by

HARVEY GRACE

of Beethoven's most famous composer is of special 'Foundations of Music' for the current week the well-known French organist, Joseph Bonnet

CESAR FRANCK

CESAR FRANCK was not merely a far-seeing and lucid teacher, but a father—and I have no hesitation in using this word to characterize the man who gave birth to the French Symphonic School, for we, his pupils, were drawn instinctively by a unanimous, but independent, agreement to call him "Father Franck."

His nose was rather large, and his chin receded . . . His face was round, and thick grey side-whiskers added to its width. Such was the outward appearance of the man we honoured and loved for twenty years . . . There was nothing in his appearance to reveal the conventional artistic type according to romance . . . Anyone who happened to meet this man in the street, invariably in a hurry, invariably absent-minded and making grimaces, running rather than walking, dressed in an overcoat a size too large and trousers a size too short for him, would never have suspected the transformation that took place when, seated at the piano, he explained or commented upon some fine composition, or, with one hand to his forehead and the other poised above his stops, prepared the organ for one of his great improvisations. Then he seemed to be surrounded by music as by a halo . . .

Put these two passages side by side, and you have in a few words the salient characteristic of Franck—his incongruousness. As the peculiarity is hardly less marked in the composer than in the man, it cannot be ignored in any critical estimate of his work. Composers cannot always be at their best, but there is usually a kind of consistency, even in their falls from grace. With Franck the lapses are not merely comparative; often they are entire.

He touches extremes that are as hard to reconcile as are the two portraits sketched by d'Indy—the regenerator of the French Symphonic School 'surrounded by music as by a halo,' and the ludicrous, hurrying, grimacing figure, with overcoat too long and trousers too short. The crowning sartorial absurdity is the latter, for even the sagging bags of a Chaplin are not more ridiculous than trousers that, instead of setting decently round the boot, climb up the lower reaches of the calf. Something of this incongruity is seen throughout the whole of Franck's life. It is worth considering, not only for the light it throws on one of the most lovable of musical personalities, but also because it is (I believe) an explanation of much that puzzles and disappoints us in Franck's compositions.

The history of music is largely the story of conflict between genius and the parent. The parent says, 'Be a lawyer, or a doctor, or a schoolmaster, as the case may be; anything but a musician—and the genius goes his own way. Even in this matter Franck's experience was unusual. His father was a



Cesar Franck seated at the organ of Saint Clothilde, in Paris, where his best years were spent.

Reproduced by permission from "Cesar Franck," by Vincent d'Indy (Paris, France).

banker, and ought to have said, 'Be a banker!' But he was also interested in art, so the banker and the dilettante made a duet of it, and bade the boy become a piano virtuoso—a Liszt or a Thalberg. We can see the parental mind working thus: 'Star' touring pianist—substantial and swelling balance; composer or church musician—overdraft, also swelling. So Franck was set to piano-playing, and did so well that he made his first tour when barely eleven. For the next ten years the virtuoso plan was pursued, young César being compelled also to compose showy pieces for his own concert use. Then both taste and temperament rebelled, and the projected 'star' became a church organist, drudging piano teacher, and composer of serious unlucrative music. And the longer he lived, the more he drudged and withdrew into his organ loft. This may be called the prime incongruity, and it undoubtedly had much to do with two curious facts that stare at us from the chronological list of his works. (1) With scarcely an exception, all the music on which his fame rests was written after his fiftieth year—in other words, he never really found himself as a composer till he lost himself in the dusk of the organ loft; (2) after the early piano trivialities he dropped the instrument as a medium of composition until, about forty years later, he wrote the handful of superb works that have become classics.

From so devout a Churchman and so assiduous an organist as Franck we should expect fine church music. But the truth has to be told: very little of this part of his work was worthy. Even the faithful d'Indy speaks of it as 'music intended for church use,' and adds: 'Observe that I say intended for church use, not actually church music.' There were reasons for this shortcoming, but they cannot be discussed in a short article. Our concern here is with the incon-

THE INCONGRUOUS

gruity—the gap between the devout man and the undevout music.

This discrepancy was, in fact, typical. No composer had more lofty aims than Franck; yet in none do we find such astonishing lapses of taste. Often he wrote and rewrote with a kind of feverish anxiety that recalls Beethoven's painful search for perfection; yet, over and over again, he shows a strange lack of self-criticism. His admiration for Beethoven was profound, and influenced all his best works; yet he held in no less high esteem many contemporary French composers—especially of opera—who were simply not fit to black his boots. The same absence of standard extended from composition to performance, for he was quite content with miserably inadequate interpretations of his own works. For example, his little band of devotees raged over a wretched performance of some extracts from *The Beatitudes*. But Franck

never turned a hair: 'No, no,' he said, 'you are really too exacting, dear boys. I was quite satisfied.' And no doubt he was, for d'Indy gives other instances of the same strange easy-going attitude.

This mild and equable character drew round him a group of the best young musicians in France, who nicknamed him 'Father,' and also 'Pater Seraphicus' (though surely 'Pater Simplicitas' would have been a more apt label). You would have said that such a man could have no enemies. Yet he made plenty. From his early days at the Paris Conservatoire to the end of his life his colleagues were against him. The Conservatoire was unrepresented at his funeral, the Principal (Ambrose Thomas) and chief professors being conveniently taken ill the day before. Perhaps a curiously stubborn vein in Franck, together with his unorthodoxy in teaching methods, caused him to be unpopular in the official world.

Mention of teaching recalls another incongruity. Franck was, as we see, the simplest of souls, yet d'Indy says that his teaching of composition proved him to be 'an unconscious philosopher, who studied the psychology of his pupils in spite of himself.' His method, in fact, was that which made Stanford so distinguished a teacher: he encouraged the pupil's individuality to develop. Hence, says d'Indy, all Franck's pupils received a solid grounding, 'while in their work each preserved a different and personal aspect.'

Nor were some of the main incidents of his life free from this element of the incongruous. Franck disqualified himself at two of the chief examinations at the Conservatoire, not by the normal way of incompetence, but by doing too much and too well. At the first, he was not content with playing the sight-reading test without a slip; he made an already difficult task formidable by

(Continued overleaf.)

(Continued from previous page.)

transposing it a third lower! At the second, he was set to improvise a fugue and a movement in Sonata form on two given subjects. Whereupon he again put himself out of court by doing a far more difficult thing: he combined the two subjects in a masterly manner, and impressed at such length that the weary judges at first refused to award him anything; on the plea of his master, Beethoven, they grudgingly gave him a second prize.

The plodding drudge was unexpectedly adventurous, too.

He flew in the faces of his family by marrying an actress, choosing a time when most of his living as a teacher was gone, owing to the flight of his richer pupils from Paris on the outbreak of the Revolution. The wedding took place in the midst of the upheaval of 1848. To reach the church the party had to climb a barricade, helped by the insurgents massed behind it. A sketch of the audacious Franck and his bride at the barricade would be the best of companions to Jeanne Rogier's well-known painting of him at the organ.

Franck's genius was almost entirely unrecognized during his lifetime. He was awarded the ribbon of a Chevalier of the Legion of Honour at the age of sixty-three. On what grounds? That he was a distinguished composer? No; the official pronouncement said curtly: 'Franck (César Auguste), professor of organ.' Which brings us to the final act in his odd life. His first public success as a composer took place a few months before his death, when his String Quartet was played at the Salle Pleyel and received with acclamation. Franck at first thought that the applause was for the players. When he was hauled thrust on to the platform (shy, and bewildered by

the unaccustomed limelight) he met with an ovation that left him in no doubt. Think of the justifiably bitter utterances of neglected genius, and compare them with the sixty-nine-year-old Franck's pleased and naive remark to his pupils afterwards: 'There, you see, the public is beginning to understand me!'

That was about forty years ago. Do we under-

stand his daily round of lessons at boarding schools and Conservatoires. Remembering this, we may well forget the weak pages and marvel that he wrote so many fine ones. Had Franck been able to drudge all day, and turn out nothing but masterpieces before breakfast, he would have been an even greater incongruity than he actually was.

HARVEY GRACE.

POLITICAL ADDRESSES

Special addresses to women electors will be broadcast this week by a woman representative of each Party. Particulars of these will be found in the programmes on the following days:—

Monday, May 13

LIBERAL

Wednesday, May 15

LABOUR

Thursday, May 16

CONSERVATIVE

studied him fully even now? I doubt it. No composer of his standing needs so much indulgence—so much turning of the blind eye on his worst pages, or, perhaps, so much care in the study of his best. But the first step is to realize how greatly his work was affected, both for good and ill, by the unique circumstances of his life. His composing was mainly done during holidays and before breakfast. Winter and summer he rose at 5.30; at 7.30 he

HOLIDAY PROGRAMMES AND HOLIDAY READING.

You will be listening to the Whitsun programmes, whether you are at home or out on the open with a portable set. Make sure that you have the Special Whitsun Number of 'The Radio Times', which will be on sale everywhere on Friday, May 17, at the usual price of Two Pence; the warning is necessary for there is always a rush for our special issues, and, if you do not order early, you may find that your Newsagent is 'sold out.' The Whitsun Number, which is to have a special coloured cover with a design by E. McKnight Kauffer, will contain a number of stories, verses and articles: 'The Watcher', by Einar Skordam; 'The Witch of Westminister', by Ralph de Rohese; 'The Blackbird's Mate', by Liam O'Flaherty; 'Hans across the Sea', by Harry Graham; 'Scandinavian Music of the Past', by Compton Mackenzie; 'The Ring at the Nibelungs' (a new telling of the story of Wagner's opera-cycle, from which we are often hearing excerpts, though to many the saga of 'The Ring' may be unknown). A special feature of the issue will be the illustrations contributed by Arthur Rackham, Eric Fraser, Arthur Watts, Sheriffs, 'Nish' and Eric Daylish. Don't forget the date—Friday, May 17.

THE PICTURESQUE STORY OF CHRISTINA OF SWEDEN.

Mrs. Compton Mackenzie's Article, continued from page 283.

Free at last, she hastened incognito from Sweden, travelling with a small retinue as a young gentleman of quality. No sooner was the crown lifted from her head than the parricidal became pornographic, and a flood of foul scandal was let loose over Europe and never ceased to circulate as long as she lived. She certainly supplied her enemies with rich material with her unconventional ways, her hard swearing, and her fearless tongue.

At Innsbruck she was received into the Catholic Church, and the journey to Rome began. Her retinue consisted of a motley collection of all nations and only four women. She had an extreme dislike for the average of her sex, though there were certain ladies distinguished for their wit or beauty whom she delighted to honour with her admiration. She readily admitted the utility of women in general, and the ladies in waiting she dragged round Europe with her were mostly homely creatures whom she treated with a generosity worthy of the best slave-owning traditions.

Maria Francesco Santinelli joined her suite at Pesaro. He was the son of a noble impoverished family whose nobility had apparently gone the way of their wealth. He danced, jostled, fenced to perfection, wrote charming poems, and was handsome and amusing. He was one of the many worthless people whom Christina blindly favoured.

The state entry into Rome was a gorgeous affair. Bernini designed a silver coach for Christina, and the Pope warned the Cardinals that behaviour was to be of the strictest, the lady from the North not being accustomed to Southern habits. And behold, Christina appeared at the steps of St. Peter's, not in a silver coach, but mounted on a white charger, booted and spurred, with white satin breeches embroidered in gold, her sword at her side, her head covered with a plumed helmet. Alexander VII must have gasped, but at this time he was ready to accept any eccentricity from the

royal convert with a smile. Very shortly his attitude changed. Christina's mode of life was not worthy of so priceless a convert. The Palazzo Farnese, where she lodged, was soon notorious. Her servants kept a gaming house below stairs, and, led by Santinelli, pillaged and plundered. There was no discipline, and Christina was too intoxicated with what she considered her liberty, to worry about domestic affairs. Money difficulties assailed her from the first—Sweden was always late with her revenue, and not a little grudging with it. Pawning and borrowing were the order of the day. Factions arose in her suite, French and Spanish coming to blows. She was, in fact, surrounded by a dreadful crew.

It was only when Cardinal Azzolino came into

her life that dignity and a certain amount of order was restored to her. She made him responsible for everything, and the first thing he did was to clear out the Santinelli faction and install some comparatively honest people in her household. Azzolino was the leader of the famous 'flying squadron,' a brilliant creature whom Christina loved to the end of her days, which caused the Vatican some concern.

Her freedom was really a disappointment. She missed her crown, and was always intriguing for another, Naples and Poland were seriously considered, but though much money was spent on projects, nothing came of it all. Twice she paid sensational visits to France, visiting once Ninon de Lenclos and discussing love, and on her last visit having her Italian Master of Horse, Monaldesco, put cruelly to death by the sword while she was the guest of Louis XIV at Fontainebleau, for treachery, she said. This was a serious blot on her career, and she never divulged the true reason for the murder.

Finally, after making a faint bid for the Swedish throne on the death of Charles X, which was firmly resisted by Sweden, she settled down to a fairly reasonable life in Rome, with Azzolino always at hand, amusing herself with Vatican plots and writing her biography, which should have had the favour of Casanova, but instead was in insincere justification of herself before a censorious world.

She died on April 9, 1689, leaving Azzolino her heir, and instructing him to destroy all their correspondence. The Cardinal only had time to destroy his own contributions, as he died two months later, leaving Christina's long revealing letters to him for posterity. They have been collected and edited by Baron de Bihl, and make a fascinating volume well worth reading, only one wishes that Azzolino had not had time to destroy his side of the evidence of a very remarkable friendship.

FAITH COMPTON MACKENZIE.

The Listener

THE B.B.C. NEW WEEKLY

Special Features:

'PLOT AND CHARACTER IN THE MODERN NOVEL'

By HUGH WALPOLE

'ACCIDENTS IN INDUSTRY'

By ERNEST BEVIN

'JOAN OF ARC'

By EILEEN POWER

will appear in next Wednesday's issue.

ad.—ON SALE EVERYWHERE.—ad.

WONDERS OF A CITY OF WAX.

The Life of the Bee Hive. ♦ By M. G. Kennedy Bell.

At 6 p.m. on Monday next, May 13, Mr. C. W. Judge is to give a talk on 'Bee-keeping as a Profitable Hobby.'

IF we stand outside a beehive on a warm summer's day, we shall get some idea of the hurrying activity of the waxen city within and to quote the incomparable words of that great authority, Maeterlinck: 'The exterior of the hive gives the best idea of this people, essentially laborious. From sunrise to sunset all is movement, diligence, bustle—it is an incessant series of goings and comings, hundreds of bees arrive from the fields laden with materials and provisions; others cross them again and go in their turn to the country. Here, cautious sentinels scrutinize every fresh arrival, there, purveyors in a hurry to be back at work again stop at the entrance of the hive, where other bees unload them of their burdens.'

All through the long summer day this goes on, there is no lessening in energy, no shirking of labour, no striking. . . . The work is done with orderly precision, each taking his allotted part, and working together for the common good in this well-ordered monarchy.

At this time of the year, your hive consists of one fertile Queen, a few hundred drones, and from 30 to 50 worker bees. The Queen, or Mother Bee, as she is sometimes called, is a perfectly developed female, and she lays all the eggs from which the other bees are developed. These eggs are of two kinds—drones and workers, but the worker eggs, under special food and treatment, can develop into queens. The Queen lives from three to five years, but usually re-queening is recommended after the third year, as then her egg-laying powers begin to decrease. She is easily distinguished from either worker or drone, as she is longer in the body, and of a more slender structure. She is capable of laying about 2,000 eggs a day when in her prime.

The drones are more bulky than the Queen, and larger than the worker, more like an ordinary bumble bee. They are great idle fellows who do no work at all, and live by the labours of the workers, and as is fitting, they possess no sting. They are called into existence at the opening of the season to fertilize the young queens, and at the end of the summer, when the honey flow ceases, food is withheld from them by the workers, and they are driven forth from the hive to perish miserably. The workers are the mainspring of the hive, and upon them devolves all the work of collecting and defending the stores, building the comb, feeding and looking after the Queen, brood, and young bees.

In fact they do all the work of the hive except that of actually laying the eggs. During the summer they work so hard that



THE RULER OF THE HIVE.

A glimpse of court life among the bees—the Queen surrounded by a crowd of her assiduous 'ladies-in-waiting.'

they seldom live for more than six weeks. It is their marvellous brain and intelligence that regulates all the work of the hive, that wonderful 'Spirit of the Hive,' of which we really know so little. Even Maeterlinck, who has an almost uncanny insight into the doings of that waxen city, the hive, says: 'Beyond the appreciable facts of their life, we know but little of the bees and the closer our acquaintance with them the nearer is the appreciation of our ignorance brought to us.' But for all that, in his wonderful book, 'The Life of the Bee,' he does manage to lift the veil, and show us something of the busy life that is going on in the hive all through the day, and I cannot do better than quote this in his own words:—

'There are the nurses who attend the nymphs and the larvae; the ladies of honour who wait upon the Queen, and never allow her out of their sight; the house bees who air, refresh or heat the hive by fanning their wings, and hasten the evaporation of the honey that may be too highly charged with water; the architects, masons and wax-workers who form the chain and construct the comb; the foragers who sally forth to the flowers in search of the nectar that turns into honey, of the pollen that feeds the nymphs and the larvae, the pro-

polis that welds and strengthens the buildings of the city, or the water and salt required by the youth of the nation. . . . The orders have gone forth to the chemists who ensure the preservation of the honey by setting a drop of formic acid fall in from the end of their sting; to the capsule makers who seal down the cells when the treasure is ripe; to the sweepers who maintain public places and streets most unapproachably clean; to the bearers whose duty it is to remove the corpses; and to the amazons of the guard, who keep watch on the threshold by day and by night, question comers and goers, recognize the novices who return from their very first flight, scare away vagabonds, marauders, and loiterers, expel all intruders, attack redoubtable foes in a body, and, if need be, barricade the entrance.'

Such is the continual, daily life going on in every hive, and then we humans thank we are the only living creatures who know the meaning of work.

If we study our little friend, the Bee, she is, quite apart from her marvellous industry and honey-producing arts, we are lost in admiration for her wisdom and construction. For instance, have you ever considered how she can see to do her work in the dim darkness of the hive?

If we examine this question we find that the organs of sight in the bee consist of a large pair of compound eyes, and the simple eyes. The compound eyes really consist of a number of separate eyes, united together, and directed to different points, thus allowing the bee to have a wider range of vision in all directions than would otherwise be possible. The worker bee spends much of her time in the open air, and accurate and powerful vision are essential to the success of her labours. The simple eyes, of which there are three, are very convex, and they are adapted to short distance sight, so these eyes function somewhat like a strong cataract lens, I imagine, and are used for the work inside the hive, and for all near sight purposes. The compound eyes are used for all long distance work. . . . So while we humans have to resort to opticians and have spectacles of different strength Nature has endowed the bees with eyes of varying strength and power for their various duties.

Throughout all the centuries, no other insect associations have more excited the attention and admiration of mankind in every age than the colonies of bees, and many of the ancient Greek and Roman writers are loud in their praises. Aristotle and Pliny had quite up-to-date ideas con-

(Continued on page 390.)

Home, Health, and Garden.

SOME APPETISING SAVOURIES.

From a talk by Miss E. Randall.

THESE are two kinds of savouries—first the after-dinner savoury, which is literally only a mouthful and should, therefore, be small but very dainty; secondly, the more substantial savoury which can be served at a luncheon or supper, and can even take the place of an entrée when the dinner consists of a few courses only.

Those of you who have had to do with the preparation of dinners have doubtless found that many people have a great deal of trouble with them, and they are in more general use than they were formerly. Remember that it is often the simplest savoury that is most appreciated—it is the seasoning and serving which count. Remember, too, that if the savoury is meant to be hot, it should be really hot, otherwise it will lose much of its value.

Eggs, as a rule, are not served as savouries, but rather instead of a fish course at a dinner or luncheon. The foundation of a great many savouries is cheese biscuits or cold aspic jelly.

As cheese biscuits are so commonly used as a foundation, I will give you a recipe for making them.

Cheese Biscuits.

2 ozs. flour. 1 lb. cheese.
2 ozs. butter. Pepper and salt.

Roll the butter into the flour, add cheese, pepper and salt. Mix till it forms a dough. Roll this out and cut thinly on a floured board and cut into various shapes—rounds, ovals or fingers. These biscuits can be made in a large quantity and kept in a tin—just re-baked before using.

Cheese Wafers.

1 oz. grated cheese. Pinch of salt.
1 oz. butter.
10 plain ice water biscuits.

Melt the butter, add cheese, pepper and salt. Spread this mixture evenly on both sides of the wafers. Place on a baking sheet and bake in a cool oven for ten minutes, or until crisp and light brown colour.

Prunes à la Montpelier.

1 lb. prunes. 1 hard-boiled yolk of egg.
1 oz. butter. 1 oz. sugar.

Wash and boil the prunes, add the parsley finely chopped, sugar. Add the butter and the yolk of egg. Remove the stone from the prunes and pipe this mixture into the prunes. Place on the cheese biscuits and decorate.

Cheese Creams.

Rounds of toasted bread. 1 lb. butter.
Pepper, salt, mustard.
1 oz. grated cheese. Squares of bacon.

Toast the bread on one side only. Melt the butter, add cheese, mustard, pepper and salt, and spread on the untoasted side; place a square of bacon on top. Put in a warm oven or under the grill till a golden brown colour.

Marguerite Caviare.

Rounds of beetroot. Steamed white of egg.
Caviare.

Put the white of egg in a small greased basin and steam carefully. When cold use.

Cut a round of beetroot and cut thin slices of white of egg with a small cutter the shape of a petal and place round the beetroot. Put caviare in the centre.

Mousse of Ham.

This is a more elaborate cold savoury and can be made in a china soufflé dish or small moule. Chicken or any other cold meat can be used instead of ham.

3 ozs. ham. 1 oz. gelatine.
1 tomato (sliced). 1 white of egg, stiffly
1/2 gill cream. beaten.
1/2 gill aspic. Pepper and salt.

Mince the ham, add sieved tomato, and the cream, slightly beaten. Season well. Carefully fold in the beaten white of egg. Dissolve gelatine in the aspic and add; season well. Pour into the china soufflé dish and when set pour on a little aspic and decorate.

Cheese Soufflé (Hot).

1 oz. butter. 1/2 yolk of egg.
1/2 oz. flour. 2 whites.
1/2 gill milk. 1 lb. cheese.
Pepper and salt.

Grease a china soufflé dish. Melt the butter and add the flour and cook for a minute. Add the milk and beat till the mixture forms a soft ball. Remove from fire and cool. Add yolks of eggs, cheese, pepper and salt. Carefully fold in the stiffly beaten white of egg. Season. Turn into the dish and bake in a cool oven 20 to 30 minutes. This mixture can be varied by leaving out the cheese and adding anchovy essence, chopped oysters, etc.

A DINNER FOR FOUR PEOPLE
FOR 5s. 6d.

Menu

Grape Fruit Cocktail,
Roast Mutton
Baked Potatoes
Asparagus (steamed),
1 Apple Trifle
Coffee.

One grape fruit, 4 lb., 2 shillings 6 pence; 1 lb. N.Z., 2s. 1d.; 1 lb. mutton, 1s. 6d.; 1 lb. potatoes, 1s. 6d.; 1 lb. asparagus, 1s. 6d.; 1 lb. apples, 1s. 6d.; 1 lb. trifle, 1s. 6d.; 1 lb. coffee, 1s. 6d.; 1 lb. sugar, 1s. 6d. Total, 5s. 6d.

The original menu provides for New Zealand mutton, but those who prefer home produce can substitute a cheaper and suitable.

Grape Fruit Cocktail.

Take a ripe grape fruit and cut in half. Take out centre, and carefully remove all pith, leaving only the juice and pulp. Break pulp into pieces about the size of a walnut. Take a little juice from the tin of pineapple and about half a dozen cherries. Cut the cherries in small pieces, and put these, together with the juice and grape fruit, into a small bowl. Mix in a little caster sugar but it should not be very sweet. Leave some hours and serve in cocktail glasses with a cherry at the bottom.

Pineapple Trifle.

Take about ten tins of pineapple and put them in a trifle dish. Sift the sponge cakes, spread with raspberry jam, and cut into about four pieces. Take the remainder of the pineapple chunks, and cut in halves. Put these on top of the sponge cake. Pour the juice over the sponge cake and biscuits, seeing that the latter are properly soaked. Make a thick custard with half pint of milk, and fill the dish as far as possible, pressing down the fruit and cake. Leave overnight. This can be decorated with split almonds, tinned raisins and tins of jam, or a little cream and white of egg whipped together with a little sugar and piled roughly on top. It is, however, an excellent sweet just as it stands.

Coffee

Put one heaped tablespoonful of coffee in a earthenware jug, and pour on half a pint of boiling water. Leave to steep for ten minutes, then strain off the coffee. Leave another three minutes and strain off the coffee. The essential points are, that the water is boiling and that the coffee is strained off.

And now, these have been prepared, we come to the joint. A half shoulder of 2 lb. is sufficient for four persons, but if you want any left over you will have to get a little more. Wipe the meat with a cloth, and put into a very hot oven. Cook for one hour and a half. When the meat is cooked, take it out of the oven and put it on a hot dish with potatoes round and keep it hot while making gravy. Pour off most of the fat into a jar, and make gravy with a little flour or gravy thickening.

If you have a good deal of fat collected from various joints, it can be quickly rendered down by putting it in a tin and heating it over a fire. Leave to stand, and when cold you will have a thick cake of pure fat which can be used for cakes, puddings, etc., or is excellent for the children spread on bread.

And lastly, the asparagus should be thoroughly heated in its tin, and turned out just before it is wanted. Have a dish thoroughly warmed and put in a piece of butter a few minutes before serving. Be careful in opening the tin, as the steam is apt to burn the face. Served on May 5.

THIS WEEK IN THE GARDEN

SOME who are not fortunate enough to have a garden can derive a great deal of pleasure by having well planted window boxes. Now is a good time to overhaul these, and fill them with fresh soil ready for planting out the summer flowering plants. The possibilities of this kind of gardening are very great indeed. Window boxes well planted and managed add considerably to the brightness of our towns. It is important to see that the boxes are well drained. A piece of crock should be placed with the concave side downwards over each hole, and the remainder of the bottom of the box ought to be covered with small stones, crocks, or large cinders. A layer of turfy loam or half-decayed leaves should then be placed over the crocks, to prevent the finer soil from choking the drainage. The remainder of the box can then be filled with a mixture of two parts of good loam, one part of leaf soil, and one part of sharp sand, the whole to be thoroughly mixed before being placed in the boxes. Many bedding plants can be used for this form of gardening. Amongst those that have been found useful are fuchsias, ivy-leaved geraniums, begonias, antirrhinums, and many of the commoner hardy bedding plants. It is very

important to give close attention to watering, especially after the boxes have become full of roots. When such a time has arrived, frequent watering with weak liquid manure or occasional applications of some approved fertilizer will be advisable. The removal of decaying leaves and flowers will also considerably prolong the flowering period.

Seeds of wall flowers, Canterbury bells, sweet Williams, and polyanthus should be sown for providing plants for next spring and summer. The last three mentioned are best sown in boxes and placed in a cold frame where they are under better control.

Take every advantage of dry, sunny weather to see all vacant ground and also between growing crops. Those who have not tried it should adopt a system of constant hoeing to keep a loose mulch of soil on the surface. This prevents evaporation and gives far better results than the constant use of the watering-can or hose during dry weather.—Royal Horticultural Society's Bulletin.

The B.B.C. Household Talks, 1928, is now ready and can be had from any bookseller, price 1/-, or from Savoy Hill, price 1/3, post free.

PIANISSIMO

FROM the quick, light touch of the fiddler playing a jig to the rich melodious music of the Masters played on a Stradivarius, the voice speaks to us with almost human tones.

Extremely high notes and the very low notes are difficult to reproduce faithfully.

The violin often relies on these high, sweet, bird-like notes for its most expressive effects. Yet because of a poor set of an inferior battery, notes thus sounding drift away gently and so are unpleasant, clear and destroy our enjoyment.

With the sure FOUNDATION of a Siemens Battery, a good set and a good loud-speaker, these high, sweet notes will be translated in a better purr and then fade away gradually—very softly (PIANISSIMO).

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5.0 An Organ Recital from Bishopsgate

10.30 a.m. (Day only) TIME SIGNAL, GREEN
WIDE WAVE, 1 FOUR LAST

3.30 A MILITARY BAND CONCERT

DORIS VANE (Soprano)
JOHN THORNE (Baritone)
THE WIRELESS MILITARY BAND
Conducted by H. WATSON O.D.S.E.F.
Overture, 'La Comtesse' (Choderlos)... Rossini
DORIS VANE
Voi che sapete (Ye who know) (Figaro) ... Mozart

May Day Strakosky
CHERUBINO, the page of the household
to the Count and Countess, cannot make
up his mind, poor lad, whether he is more in
love with his mistress or with the maid Susanna.
He finds it impossible to speak to either of them
without blushing and sighing. He has at
last confessed to Susanna that he has
written poetry in honour of his lady, and the
two shall him mercifully. The Countess com-
mands him to sing his ballad, while Susanna
accompanies him on the guitar. That is the air
which is to be sung now, one of the most wholly
delightful of all Mozart's seductive melodies.
The gist of the poem is a request to be told what
nature of thing love is, so that the singer may
know whether that really is the melody from
which he suffers.

BAND
Selection, 'Lohengrin' ... Wagner

JOHN THORNE
All through the Night
Simon the Celibate ... arr. Lily Cover

BAND
Five Pieces
Impromptu
Bear's Dance
Evening Song
Idle and Seek
March, 'In Volcan' (in folk
song style)

DORIS VANE
If there were diamonds to sell ... Ireland
Fairy Lutes
Love has Wings

BAND
Second Polonaise

JOHN THORNE
Bonnie George Campbell ... Keel
Sea Fever
The Two Corbiers ... Hely Hutchinson

IT has always been a temptation to com-
posers to make new settings for traditional
folk songs. It is a risky adventure, even
when a folk song is not of itself a really good tune,
it very often has so firm a hold on the popular
affections that it is not easy to displace it.
Indeed, and to relate, it is often the worst tunes
which are the best loved. Here are two examples
by present-day composers, of old songs furnished
with new music, and listeners must decide for
themselves whether or not they think the modern
tunes such as to oust the older ones from the
positions they have held so long.

BAND
Three Irish Pictures Ansell

5.0 ORGAN RECITAL

By JOSEPH BONNET
Relayed from the Bishopsgate Institute

Trumpet Tune and Air Purcell
Aria, 'Popolare del Paese di Ath' ... Enrico Bonni
Fantasy and Fugue in C Minor Bach
Poemes d'Automne, (a) Lied des Chrysanthemes,
(b) Matin Prevencal Joseph Bonnet

5.30 'English Eloquence'

(See centre of page)

(For 5.45-6.15 and 7.55-8.45 Programmes see
opposite page)

SUNDAY, MAY 12

2LO LONDON & 5XX DAVENTRY

(250 ML. 255 MC.) (1402.5 ML. 142 MC.)

8.45 The Week's Good Cause.

Appeal on behalf of the Children's Health Centre
for S.W. London

THE Committee responsible for the Ante-
natal Work, Infant Welfare, and School
Treatment in Putney, Roehampton, Wand-
sworth, West Fulham, and Southfields have had
to fight difficult conditions for many years.
The growth of the neighbourhood and the
increasing demand for advice and treatment
have compelled them to take action. Their



LANCLOT ANDREWES.

9.40 'English Eloquence'

A Sermon by the Right Rev. LANCLOT
ANDREWES, Bishop of Ely, preached before
the King's Majesty at Whitehall Tuesday
the Twenty-fifth of December, A.D. 1610,
being Christmas Day

ALTHOUGH, as one of the Chaplains
to Queen Elizabeth, Andrewes had
already won a reputation as an outspoken
divine, it was during the reign of James I
that he became the important leader he
was. In earlier days he had sought the
society of such learned Elizabethans as
Raleigh, Sidney, Stow, and Camden; the
result was that his sermons were perhaps
the most erudite of his time. The sermon
that is being read today was preached
before King James and a Court Con-
gregation, the result being that, before
such a mentally congenial assembly,
Andrewes was able to give full rein to his
erudition. His position is typically that
of an Anglican, equally removed from the
Puritan and the Roman positions.

work is at present carried on in a converted
butcher's shop. The object of the appeal,
therefore, is to get money for more adequate
accommodation and equipment for all medical
work from ante-natal days until the child
leaves school. It is acknowledged that only the
continuance and expansion of such work can
reduce the tragically high rate of mortality in
maternity and improve the health of the children.

Donations should be addressed to the Hon.
Treasurers of the Appeal: H. D. Wood, Esq.,
and W. S. Toon, Esq., at Barclays Bank Ltd.,
145, Upper Richmond Road, Putney, and
marked 'Wireless Appeal.' Cheques should
be made payable to the Children's Health Centre
and crossed 'Barclays Bank, Ltd.'

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

An Appeal For London Children

A CONCERT

LOUISE MARSHALL (Contralto)
THE WIRELESS STRING ORCHESTRA
Conducted by JOHN ANSELL

Concerto for Strings

John Humphries, Ed. Ludwig Lebel

JOHN HUMPHRIES has often been mistaken
for one J. S. Humphries, and even the
historian Hawkins confused them. It is to the
enthusiastic researches of Alfred Moffat that we
owe anything we know about John.

Born in 1707, he died about 1730—still 'a
young man of promising parts and a good
performer on the violin.' He left in all three
volumes of violin music, and the first is called
in the preface, 'The first fruits of a young
gentleman now not above nineteen.' It was six
solos for violin with a bass; the second volume
consisted of twelve Concertos for two violins.
They include a good deal of fresh and noble
music which is well worth rediscovering and
offering to present-day audiences.

Toccata

Benedetto Marcello (1686-1739), arr. Esposito
Suite in G Purcell, arr. Harrison
Quintet in B Minor for Piano-forte and Strings

Robert Chignell
(Piano-forte, BENJAMIN MASON)

LOUISE MARSHALL

L'Invitation au Voyage
Entrée
Largo

DUPARC, although entering the ranks of
music first of all as an amateur, was a
pupil of César Franck's, and enjoys the rare
distinction of having had one of his pieces
arranged in two different forms by such dis-
tinctive hands as Saint-Saëns and César Franck
himself. With a stern self-criticism which the
creative artist does not always show towards his
own works, Duparc has destroyed quite a number
of his earlier pieces, but a number of those which
he has given to this world are rich in a beauty of
their own. As yet he is best known to us as a
song composer, and as listeners can hear for
themselves in those three songs, he has a fine
sense of the dramatic as well as the lyrical value
of the poems he is setting, and a real skill in
finding the right musical expression for it.

ORCHESTRA

Andante Granoso and Capriccio ... Robert Fuchs
Musetta
Berceuse and Valse

LOUISE MARSHALL

Sleep, Wayward Thoughts ... John Dowland
P. the was a Fair Maid
So Sweet is She

Cradle Song

ORCHESTRA

Concerto in C

(First Performance)

Andante

FRANK WHITE is one of the present-day
English composers who owe allegiance to
no established school. He began his musical
studies at the early age of five, under the guidance
of his own mother, but, apart from that, has
practically taught himself. His first work to be
given a hearing was an Overture 'Shylock,'
played by Sir Henry Wood at one of his Prom-
enade Concerts in September, 1907, when the
composer was only twenty-three. Since then he
has produced much orchestral music, some in
the most serious vein, and some more light-
hearted, as well as many smaller incidental pieces
and close on three hundred songs.

The 'Arietta' appeared originally as a Trio
for violin, viola and violoncello, and the last named
instrument has interested him so much that he
has composed a Study for twelve of them. In
many ways he is among the most original of
modern English musicians.

10.30

Epilogue

5.45 Bach Cantata from Birmingham

(For 3.30-5.45 Programmes see opposite page)

5.45-6.15 app. Church Cantata (No. 2) Bach

Relayed from the Church of the Messiah, Birmingham

Chorus: **VON HINDEL STEIN**

Soprano: **MARY LONN**

Contralto: **TOM PROBERT**

Tenor: **ARTHUR CLAYTON**

Bass: **D. GUNTERMAN**

Organ: **BIRMINGHAM SYMPHONY ORCHESTRA**

Conductor: **JOSEPH LEWIS**

The first of the Cantata for the second Sunday after Trinity is taken from Luther's version of the Mass.

The arrangement is for soprano, two voices, four trebles, and the organ. The organ is used for the most part to reinforce the voices.

For the first Recitative, by the organ, the arrangement is for treble and bass, for the bass Recitative and organ it is for strings, while the alto and tenor are a solo voice part.

The aria which precedes the final chorus is thought by Dr. Schweitzer to have been taken from some other work for inclusion in this Cantata.

The first chorus is in motet form, the voices being apart, the organ acting as a motif. The chorale melody is given throughout to the voices, the other voices imitating the melody, like as psalm and accompaniment to it, the tenor begins, followed with the same melody, by basses and soprano.

Chorus:—Ab God, in mercy look from heav'n, and save us by Thy favour. How few Thy saints among us now, abandoned we poor wretches, For faithless we deny Thy word, and true belief is perished quite among the sons of Adam.

Soprano (Tenor).—Their doctrines are to make an evil sign, and a life eternal truth, but man's imagination is a shadow, that the Church thus wrong should suffer, while the Scriptures can sustain. True makes his choice of this, one holds that; they shape their course by Reason's faithless rays, and dead men's graves they do resemble, which the eye are fair to see, but foul within their mouldering chambers with dead men's bones and all unclean.

Tenor (Tenor).—Let the doctrine perish, the Word pervetish, May we keep from false belief, and a false spirit, for in ancient days they speak, and date defy the Almighty.

Bass (Bass).—The poor for peace lie, their sighs, their weeping, their many pains and needs, whereby the feeble pious soul sitteth, the gracious ear of God Almighty now hath heard. Wherefore faith God, I trust their helper be, I have

THE DAY OF REST. Sunday's Special Programmes.

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ST. MARY-LE-BOW

from which an organ recital is relayed by London and Daventry every Friday at 12.30 p.m.

By the Rev. S. GORDON PONSONBY, M.A., Vicar of St. Mary-le-Bow

ST. MARY LE-BOW, Sancta Maria de Arcubus, stands within the ancient Roman Londinium on the site of a basilica, some fifteen feet below the present level of Cheapside. The spire stands on an ancient Roman causeway running east and west. Underneath the present church the ground is covered by an ancient crypt, said to be of the eleventh century; it contains a good many Roman bricks in its walls and the pillars may be of an earlier date. When supported his church with a concrete covering on the arches of the crypt.

We do not know when the Roman basilica became a church, but if it did so during the Roman occupation, the site is probably one of the earliest places of Christian worship in Britain. It is not certain when the Court of Arches, the principal court of the Archbishop of Canterbury, first was held in the church, but in 1272 the Bishop of Rome issued instructions to the Archbishop of Canterbury and the Dean of Arches to submit new regulations and rules for their Court, as the existing ones were old and obsolete.

In 1647 this church was the principal of the Archbishop of Canterbury's fifteen Pecoraries in the City of London. In that year Bishop Howley held his last Lophyma on in the church for his thirteen parishes.

The tower of one of the earlier churches stood at the south-west corner of the present site, but it was blown down in the thirteenth century. A new tower, of which a picture may be seen in the vestry, was built in 1320 on the site of the inner porch to the church.

The older church and the tower of 1320 were all burnt down in 1666, and Wren built the present spire on a site to the north of the older one.

The church itself is a smaller reproduction of the basilica of Constantine in Rome.

When built a gallery inside at the west end in which he placed the organ and choir. This was, unfortunately, removed some sixty years ago and the organ was put in the north-east corner. Above Wren's organ there was a model of an Archbishop's mitre in wood which now stands in the vestry. There is also a good bust of King Charles II, in whose reign the church was rebuilt.

The pulpit is a fine piece of woodwork, contemporary with the building of Wren's church. If it is not Grindling Gibbons' work, it is certainly of his school.

The font is a solid piece of Sicilian marble of the late eighteenth century, replacing one given by Mrs. Frances Dashwood in 1675, which is now in St. Alban's Church, Westcliff-on-Sea.

It is thought unsafe to ring the famous peal of twelve bells, so they can be only chimed for the present. It is estimated that about £10,000 will be required to put the spire and bells in good ringing order.

St. Martin-in-the-Fields Special Service

their crying heard, the Star of Hope shall rise, the brightness of the Sun of Righteousness shall lighten all their path, shall be their Comforter to quicken and to guide. Myself their sad distress will pity; my saving Word shall be their strength to

Tenor.—Thou' art the silver ore becomes, and by the Cross God's word is established so Christian men throughout their lifetime in pain and grief must patient be.

Chorus.—Grant us, O Lord, to keep the faith amid a faithless nation, tho' men took part with Satan take, no power of hell can ever shake the Church's sure foundation.

The words (English version by Dr. E. W. Naylor) are repeated by persons of Messrs. Driskopf and Hart.

7.55 A Religious Service from

ST. MARTIN IN THE FIELDS
THE BELLS

Order of Service
Prayer for the Living
Hymns: No. 110 (A. and M.)

Collect for the Day of Thanksgiving

Prayers

Hymn, 'Jesus, Lover of my Soul' (A. and M., No. 110)

Ad Libitum, The Rev. R. H. L.

Hymn, 'Abide with me' (A. and M., No. 110)

Blessing

SINCE his retirement from the field, Mr. R. H. L. Sheppard, the Fields, listeners will agree that opportunities for hearing the Rev. R. H. L. Sheppard have been all too infrequent the greater pleasure, therefore, to find him once again occupying the pulpit he has so long and famous all over the world. The number of friends made by Mr. Sheppard, even his broadcast sermons, must be incalculable; he himself wrote in these pages, a year ago, that the broadcast preacher, with only fifteen minutes at his command, has a wider scope than Wesley who travelled England fifty years preaching the Word. Not even the newspaper or the book can hope to reach, with the same power and authority, as wide an audience as the broadcast preacher, which Mr. Sheppard will do on the evening when he returns to the field.

For 8.45-10.30 Programmes see opposite page

10.30 Epilogue 'Hallelujah'

(For details of this week's Epilogue, see page 200)

Daventry only
10.40-11.0 5be Silent
Followed by
St. Paul's Church

The Road-User's Guide—



ENGLAND, WALES and SCOTLAND

New and enlarged Edition
giving the best roads; quick-
est routes; distance between
principal towns; together
with a host of other useful
information for motorist,
cyclist and pedestrian.
Scale 10 miles to the inch.

HöVIS

(Trade Mark)

ROAD MAP

Obtainable from leading booksellers or direct
post free 2/- from Hövis Ltd., Macclesfield,
Wholesale, E. J. Larby, Ltd., London.

SUNDAY, MAY 12 5GB DAVENTRY EXPERIMENTAL

622 KC.)

TRANSMISSIONS FROM 5.30 AM TO 11.00 PM. THEREAFTER STATED.

3.30 Chamber Music

STILES ALLEN (Soloist)

THE CHARLES WOODHOUSE STRING QUARTET

CHARLES WOODHOUSE (Viol.), HERBERT K. NEEV
Violin), EDWERT YOUNG (Viola); CHARLES
CHAMBER (Violoncello),

Quartet for Strings in A (Op. 41 No. 3)

Andante espressivo, Allegro molto moderato;
Adagio agitato, Adagio molto; Finale
Allegro molto vivace

STILES ALLEN

Devotion
The Almond Tree
H. H. H.
I will not grieve

Schumann

QUARTET

Minuet and Trio } Back, arr. Chopin
Bourrée } (From the Notebook for Anna Bach)

STILES ALLEN

Berceuse
The Swan Song
The Song of the Lark
Schubert's Waverly Song

Schubert

4.30 QUARTET

Quartet for Strings in F (Op. 90) Dvorak
Allegro ma non troppo; Lento, Molto vivace;
Finale—Vivace ma non troppo

LIKE the New World' Symphony, this
work made its appearance soon after
Dvorak's short stay in the United States. He
had shown a good deal of interest in the Negro
melodians, wondering whether there was not in
them the germ of a truly national American
music, and the Symphony, this Quartet and
other works, were immediately claimed by the
United States as having been inspired by Negro
tunes.

Dvorak's fellow countrymen resented the
suggestion furiously; to them this music was as
thoroughly Bohemian as the rest of Dvorak's,
and for some years a regular battle was waged.
The world has long ago realized that it matters
very little what the origin of the tunes was, being
content to enjoy them for their own melodious
sake. And in America and in our country this
Quartet is always affectionately spoken of as
The Nigger. It is certainly Dvorak in his most
popular vein, and each of the four movements
has its own individual charm, its own strong hold
on the affections of string players everywhere,
and of all who enjoy the homeliness and comfort-
able intimacy of the string quartet.

Several of the tunes are in what is called the
Pentatonic five-note scale, the scale which can
be played on the black notes of the pianoforte
alone.

The first main tune of the first movement
is like that, leaving out the fourth and sev-
en notes of the scale. It is a merry tune with more
than a hint of laughter in it. The second chief
tune is more sedate. These are set forth in the
usual way with development section and a final
part in which they are repeated. The slow
movement comes next, dreamy and a little
sad. It has been spoken of as embodying
the composer's home-sickness in America.

The next is like a Bohemian Trio in form, the
first section merry and mischievous, the second,
merely the same tune in a slower and smoother
mood.

The last movement skips about from merriment
to a thought of sentiment, in a capricious
and wayward style, though the movement is
really in the usual form with two main tunes.

Poetry Reading

7.50 H Religious Service

In connection with the Birmingham

Missionary Congress

Conducted by Canon GUY ROGERS

Relayed from St. Martin's Parish Church
Birmingham
THE BRILL

Order of Service:

Hymn, 'Fling out the Banner' (English Hymn)
No. 548)

Prayers

Lesson, Acts xxi, 16-31

Anthem, 'How lovely are the Messengers'

Address by the Rev W. WILSON CASE, M.A.,

Secretary of the Church Missionary Society

Hymn, 'God is working His purpose out'
English Hymn, No. 548)

Prayers

Benediction

Minister of Chancery, RICHARD WILSON

8.45 The Week's Good Canto

(From Birmingham)

An Appeal on behalf of the Herefordshire General
Hospital by Mr H. K. FOSTER
(Donations should be forwarded to the Secretary,
The General Hospital, Hereford)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Ballad Concert

(From Birmingham)

THE BIRMINGHAM SATURDAY CHORUS

Conducted by JOSEPH LEWIS

On the Banks of Allan Water arr. B. H. H.

ARTHUR CHAMBER (Baritone)

The Lake Isle of Innisfree Muriel Herbert

The Shepherd Boy sings in the Valley of Humili-
tion J. H. H.

As ever I saw Peter Warlock

I know a Bank Martin Shaw

EILEEN ANDERSON (Violin)

Prelude, The Deluge Saint-Saëns

Le Bavolet Flottant (The Waving Ribbon)

Couperin, arr. Burmeister

CHORUS

O Lovely May German

RICHARD GOODRICH (Contralto)

What's in the Air To-day? Robert Eden

The Wedding Del Rio

A Birthday Song Mao F. H.

CHORUS

The Seal Woman's Cross (Hebrew Melody)

arr. Burmeister

TOM PICKERING (Tenor)

The Passionate Shepherd to his Love

Stanley Taylor

Phyllis has such charming graces Lana Wilson

Now sleeps the crimson petal Quilter

CHORUS

O Happy Eyes Elgar

9.55 ARTHUR CHAMBER

When Icicles hang by the Wall

Vaughan Williams

Life Ernest Austin

Song of Mounse to Mounse Boyce

EILEEN ANDERSON

Romance Scandinavian

Minuet Paganini, arr. Kreisler

Keltic Lament Harry Farjeon

RICHARD GOODRICH

Fierce Games are raging ('Il Trovatore') Verdi

Trees Brahms

Alleluia O'Connor Morris

TOM PICKERING

Where'er you walk ('Semele') Handel, with Diack

CHORUS

In this hour of softened splendour Pinet

10.50

Epilogue

Sunday's Programmes continued (May 12)

SWA - CARDIFF.

3.30 Festival of Song

Arranged by the Great Western Railway Social and Educational Union

Relayed from the Romilly Park, Barry

G.W.R. SOCIAL AND EDUCATIONAL UNION PRIZE HAND

Conducted by J. LENNON

MARCH MARCH .. Schuberl
Introductory Remarks by

Sir WALFORD DAVIES, Mus.Doc. (Hon. Director of Music to the G.W.R. Social and Educational Union,

THE MARCH G.W.R. CHORUS of Aberystwyth, Barry, Breck, Caerphilly, Cardiff, Carmarthen, Newport, Port Talbot, Romilly, and Swanton. Conductors: W. M. WILLIAMS, and H. HEMFORD. GRIFFITHS

Integer Vitas From the
Play of Bussy Do by
The Cloud-Capt Towers Stevens

BAND
Overture, "Napoleon"
Mussel Choirs

Breathe with ye winds
Loudly Proclaim
Welsh Melody

The Poetess
The English Tune

BAND
Fantasia
Men of Harlech
Mussel Choirs

Relayed from the Park Hall
National Orchestra of Wales
Conducted by WARWICK BRAITHWAITE

5.0-6.15 app. S.B. from London

7.55 S.B. from London

8.45 The Week's Good Cause
An Appeal on behalf of the Bridgend and District Hospital Wireless Fund by the Rev. Canon DAVID PHILLIPS, Vice Chairman of the Hospital

8.50 S.B. from London

9.0 West Regional News

9.5 A CONCERT

Relayed from the Park Hall

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Petite (Lullaby) Suite Debussy

JOHN COLLINGS (Tenor) Propertius

The Roadside Pine Vaughan Williams

Maxims Berg

ORCHESTRA

Introduction, Act III, "Lohengrin" Wagner

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

Relayed to Daventry

SSX - SWANSEA.

3.30 S.B. from Cardiff

5.0-6.15 app. S.B. from London

7.55-8.45 S.B. from London

8.50 S.B. from London

9.0 S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

6BM - BOURNEMOUTH.

3.30-6.15 app. S.B. from London

7.55 S.B. from London

8.45 The Week's Good Cause

Appeal on behalf of the Halimann Convalescent Home Jubilee Memorial Fund, by the Rev. EDWARD MOOR, M.A., Rural Dean of Bournemouth and Hon. Chaplain to the Home

8.50 S.B. from London, 9.0 Local Announcements

10.30 Epilogue



A RAILWAY PRIZE BAND.

The Great Western Railway Social and Educational Union Prize Band plays during 'The Festival of Song' which will be relayed from Barry by Cardiff Station this afternoon.

SPY - PLYMOUTH.

3.30-6.15 app. S.B. from London

7.55-8.45 S.B. from London

8.50 S.B. from London, 9.0 Local Announcements

10.30 Epilogue

2ZY - MANCHESTER.

3.30 A Massenet Programme

The NORTHERN WALES ORCHESTRA

Conducted by T. H. NORMAN

Heroic March of Mabel

Ballet Music from 'Le Cid'

HAMILTON HARRIS (Bass) with Orchestra

Segment, regis mon amo (Lord, receive my spirit) ('Don Quixote')

Elyse

Vision Fugitive (Fleeting Vision) ('Hérodiade')

ORCHESTRA

Berceuse (Cradle Song) and Entr'acte, from

'Don César de Bazan'

HAMILTON HARRIS

Chanson de Don César (Don César's Song) (With

a heart bounding gaily)

Don. amo (Sleep, friend)

Le. av. sateur (Look down that lane)

ORCHESTRA

Relayed from the Park Hall

5.0-6.15 app. S.B. from London

7.55 S.B. from London

8.45 The Week's Good Cause

An Appeal on behalf of the North Wales Home Teaching Society for the Blind, by Mrs. NORMAN DAVIES

Donations should be sent to the Manager, the Midland Bank, Bangor, North Wales

8.50 S.B. from London, 9.0 Local Announcements

10.30 Epilogue

Other Stations.

5NO - NEWCASTLE.

3.30-6.15 app. S.B. from London. 7.55-8.45 from London. 8.45 The Week's Good Cause. Appeal on behalf of the Herwick Infirmary by Mr. Francis Douglas Blake, Bart. C.B., D.L., J.P. 8.50 S.B. from London. 9.0 Epilogue

5SC - GLASGOW.

3.30-6.15 app. S.B. from London. 7.55-8.45 from London. 8.45 The Week's Good Cause. Appeal on behalf of the Herwick Infirmary by Mr. Francis Douglas Blake, Bart. C.B., D.L., J.P. 8.50 S.B. from London. 9.0 Epilogue

10.30 Epilogue

10.40-11.0 S.B. from London

10.50 S.B. from London

11.0 S.B. from London

11.10 S.B. from London

11.20 S.B. from London

11.30 S.B. from London

11.40 S.B. from London

11.50 S.B. from London

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4.10 S.B. from London

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4.30 S.B. from London

4.40 S.B. from London

4.50 S.B. from London

5.0 S.B. from London

5.10 S.B. from London

5.20 S.B. from London

5.30 S.B. from London

5.40 S.B. from London

5.50 S.B. from London

6.0 S.B. from London

6.10 S.B. from London

6.20 S.B. from London

6.30 S.B. from London

6.40 S.B. from London

6.50 S.B. from London

*Stand up, stand up for Jesus
Relayed from the Park Hall
National Orchestra of Wales
Conducted by WARWICK BRAITHWAITE

2BO - ABERDEEN.

3.30-6.15 app. S.B. from London. 7.55-8.45 from London. 8.45 The Week's Good Cause. Appeal on behalf of the Herwick Infirmary by Mr. Francis Douglas Blake, Bart. C.B., D.L., J.P. 8.50 S.B. from London. 9.0 Epilogue

2BE - BELFAST.

3.30-6.15 app. S.B. from London. 7.55-8.45 from London. 8.45 The Week's Good Cause. Appeal on behalf of the Herwick Infirmary by Mr. Francis Douglas Blake, Bart. C.B., D.L., J.P. 8.50 S.B. from London. 9.0 Epilogue

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London, W.C.2.

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MONDAY, MAY 13

5GB DAVENTRY EXPERIMENTAL

(487 & 822 KC.)

TRANSMISSIONS FROM 4.0 TO 11.15 P.M. ONLY. OTHER STATIONS ARE OFF.

3.0 LOVELL'S PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

Overture to *La Princesse Jeune* (The Yellow Tresses) *Saint-Saëns*JONATHAN BERRILL *Soprano*Overture, *Nightingale* *Lehmann*Love the Jester *Philips*Overture *Capella*Children's Suite *Debussy*Dance de la Baronne *Falvard*Suite *Monteclair*Ballet *M. S. G.*

4.0 A Ballad Concert

W. N. A. HILL

Soprano

BOOTH UNWIN (Bass)

WYNNE AJELLO

My Wonderful Garden..... *Dorothy Bigelow*Yes and I Say *arr. A. E.*

BOOTH UNWIN

Bass Solo (Soprano Words) *Little*Lullaby *Boysen-Treharne*

WYNNE AJELLO

By the Waters of Minnetonka... *Laurance*Bird Songs at Eveatide *Eric Coates*

IMMEDIATELY

The Whistler's Song *Wolsey Charles*At Grandeur Fair *Paul Mure*

4.30 JACK FAYNE

THE B.B.C. DANCE ORCHESTRA

IDA SANDERT (Songs at the Piano)

5.30 The Children's Hour

(From Birmingham)

J. A. TON by Juliette R. Heel. Songs by

PETER JACK (Soprano) and JOHN HOBSON

(Baritone)

The Old Tower Tells—What I've Heard, by

T. G. Lawton

6.15 TIME SIGNAL, GREENWICH. WEATHER FOR

AND FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by JAMES LEWIS

Overture: *Hayward*..... *Ambrosius*

HARRY BRINDLE (Bass)

Myself When Young (A Roman Garden) *Lea*The Yeoman's Wedding Song... *London*

ERNEST WHITFIELD

gives a Violin Recital from 5GB 10-nights, at 9.45

9.15

Political Broadcast

Women's Series—Liberal Address

9.45

A Violin Recital

by ERNEST WHITFIELD

Sonata in E Minor *Francisco Maria Veracini*, *arr. J. S. Bach* 1696-1750Andante in C..... *Bach*Gavotte Rondau in E..... *Bach*Nigun (Improvisation)..... *Bach*Simcha Torah (Rejoicing) ('Heal Shema')..... *Bach*

Pictures of Classical Life

10.15

DANCE MUSIC. TEDDY BROWN and

his BAND from Ciro's Club

11.0

11.15 RED BAYN and his BAND, from the

New Prince's Restaurant

(Monday's Programmes continued on page 298.)

NEW WAVELENGTHS

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A Key to all European and some American Stations

Frequency	Distance
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Post free 1/-

N.B.—These panels embody the new agreement in regard to wave-lengths, under the Pan Am

8.0 An Hour of Requests

HARRY BRINDLE

The Rebel

*William Wallace*Tommy Lad *Margelton*

Learner

T. G. Stenard Bennett

7.28 JOYCE ROLLITT

Three Novels, Op. 17

Medley

ORCHESTRA

Pot Pourri

Tangled

Tunes

Key-Boys

8.0 An Hour of Requests

(From Birmingham)

THE BIRMINGHAM

STUDIO ORCHESTRA

ORCHESTRA

(Leader)

FRANK LANTELLI

Conducted by

JOSEPH LEWIS

BERNARD ROSS

(Baritone)

9.0 WEATHER FORECAST

SECOND GENERAL NEWS BULLETIN

THE "BEST WAY" OF LEARNING LANGUAGES

Giving Tributes to New Pelman Method of Learning French, German, Spanish and Italian.

I find that the Pelman Method is the best way of learning French without a teacher."

So writes General Sir Aymer Haldane, G.C.M.G., K.C.B., D.S.O., of the new Pelman Method of learning languages without using English.

Thousands of similar tributes have been received from men and women who are learning French, Spanish, German, or Italian by this most wonderfully interesting plan. Here are a few examples:—

"I can read and speak with ease, though it is less than six months since I began to study Spanish." (S. M. 181.)

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at a school." (S. 382.)

"I am enjoying the (Italian) Course tremendously and think it is a wonderful way of learning, as you unconsciously absorb all sorts of rules of Grammar as well as learning the words." (L. L. 124.)

"In sending in the last paper to the Institute I must congratulate it on its splendid method. I have only been learning German for five months; now I can not only read it, but also speak it well." (G. M. 148.)

"I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction, and am most grateful to you for it." (M. L. 894.)

A striking feature of this method is that it enables you to

- learn French in French
- learn German in German.
- learn Spanish in Spanish.
- learn Italian in Italian.

Even if you do not possess the smallest acquaintance with any one of these languages you can now learn them without using a word of English. There are no vocabularies to be learnt by heart. There is no translation from one language into another. Best of all, perhaps, these grammatical difficulties, those pages and pages of exercises, which are the most tedious part of the old method, are dropped. You learn the language itself from the very beginning, and you start learning to speak, read, write and understand it from the first day.

The method is fully described in a little book entitled "The Gift of Tongues." There are four editions of this book—one for each language—and you can have any one of these free of charge, by writing for it to-day.



When writing, state which of these four—French, German, Italian or Spanish—particularly interests you and a copy of "The Gift of Tongues" describing the Pelman Course in that language will then be sent to you by return, gratis and post free.

Write for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Square, London, W.C.1., or call.

Overseas Branches: PARIS, 35 Rue Bonaparte d'Anglais. NEW YORK 77 West 45th Street. MELBOURNE, 355, Flinders Lane. DUBLIN, 10, Alford Road.

7.12 ORCHESTRA

A. J. H. H. H.

Tchaikovsky

Monday's Programmes continued (May 13)

5WA CARDIFF 522.2 M.
528 K.C.

11.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
(Cardiff and General Welsh Cyman)Slav March Tchaikovsky
Prelude 'The Bells' Saint-Saëns
Overture, 'A Midsummer Night's Dream'

Sung: 'The Swan'

2.30 Broadcast to Schools

Presents: W. M. Williams, J. P. and
Plan: 'The Microscope'

IN this talk we shall hear of the very small animals which swim and float. Professor Williams will also talk of animals which make the light, and of floating life.

3.0 London Programme

3.30 Welcome to the Railway Queen

Arranged by W. M. Williams
Sung: 'The Swan'

Theatre Royal

By permission of the
The Railway QueenHAND
and
ANALYSTED
SCHOOL CHORUSConducted by
of W. M. Williams
Vocal and Instrumental MusicTHE SWANSON G. W. R.
LADIES' PRIZE BANDConducted by
CHARLES K. WATKINS

Where the Bee Sings

Rosebuds

THE RAILWAY QUEENS of Great Britain
Miss ENA BEST, Manchester,
attended by Maids of Honour, artists,
escorted by

THE G. W. R. PADDINGTON PIPE BAND
Arr.

Sweet Maid of Glendower
I love a Lassie

Pipe Major, C. CLANCEY
Drum Major, F. HAZELL

Addressee of Welcome to the Railway Queen
by

Mr. HOWELL WILLIAMS, J. P., on behalf of the
Burry Townspeople,

and
Mr. WILLIAM JAMES THOMAS, Bart., on behalf
of the G. W. R. Social and Educational Union

THE RAILWAY QUEENS replies to the Addressee
of Welcome

THE LADIES' PRIZE CHORUS

In the Greenwood Henry Smart
A Song of Rest Wulford Davies

Mr. EDWARD S. RADLEY, Chairman of the G. W. R.
Social and Educational Union, presents the
Queen with a souvenir of her visit

THE ROMILLY BOYS CHORUS AND STRING BAND

and
ANALYSTED SCHOOL CHORUS
Vocal and Instrumental Music
THE RAILWAY QUEENS

Musical by THE G. W. R. PADDINGTON PIPE BAND
Arr. 'The Toy Bridge'

ROMILLY BOYS STRING BAND
Instrumental Music

5.0 Mr. ISAAC J. WILLIAMS: 'The Land of Spain'—I, Travels in Spain

MR. WILLIAMS will start from Gibraltar in
this talk and will go on to Algeiras and
from there to Ronda of the Romans. He will
also tell of a vulture which roams the
mountainous rocks

5.15 The Children's Hour

6.0 London Programme

6.15 London Programme

10.0 London Programme

10.5 London Programme

11.0 London Programme

11.15 London Programme

11.30 London Programme

11.45 London Programme

12.0 London Programme

12.15 London Programme

12.30 London Programme

12.45 London Programme

1.0 London Programme

1.15 London Programme

1.30 London Programme

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TUESDAY, MAY 14

5GB DAVENTRY EXPERIMENTAL

THAT'S THE WAY TO BE A RADIO EXPERIMENTALIST

3.9 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Programme

From Birmingham

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by FRANK CASTLE

Overture, 'Hamlet' E. Bach

GARDA HALL (Soprano) and Orchestra

'Song' ('Romeo and Juliet') Gounod

Long Song ('Marion Leconte') L. Massenet

ORCHESTRA

Pastoral, 'A Midsummer Night's Dream' Mendelssohn, arr. F. Schumann

LUCY VISCONTI (Oboe)

Andante in G Mozart

GARDA HALL

Through the Night Wolf

The Virgin's Slumber Song Reger

Solberg's Song Grieg

ORCHESTRA

Evening in the Mountains Grieg

At the Casino

LUCY VISCONTI

Pavane pour une Infante défunte (Pavane for a dead Princess) Debussy

5.15 ORCHESTRA
Suite, 'On the Rhine' Woodford-F. Schumann

5.30 The Children's Hour
(From Birmingham)

'Brookside Steeds' A Mayday Adventure by Mary Richards

Duets by MARGUERITE PALMER and ETHEL

WILLIAMS (Contralto)

W. A. CLARKE (Bassoon)

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

6.30 JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA
LOUISE SELKIRK (Trumpet Solos)
G. A. DALES (In Norfolk Dialect Songs and

7.45 JACK HULBERT
(The Famous Revue Artist)

8.0 'There are Crimes and Crimes'
(See centre of page)

9.30 A Ballad Concert
(From Birmingham)
ETHEL WILLIAMS (Contralto)
W. A. CLARKE (Bassoon)
In and Out of 'Oude and Ede'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.0 A RECITAL
by LUCO AMAR (Violin)
and GUNTHER RAMIN (Cembalo)
Relayed from the Bishopsgate Institute

G. GUNTHER RAMIN

Prelude and Fugue in F, Dietrich Buxtehude
Toccata in D Minor 1637-1707

LUCO AMAR

Sonata in A Minor for Unaccompanied Violin
by Johann Sebastian Bach (1685-1750)

GUNTHER RAMIN
Prelude and Fugue in A, Bach (1685-1750)

LUCO AMAR, the violinist in this recital of music, as fresh and wholesome as it is familiar, is already well known to listeners as the leader of the Quartet which bears his name side by side with that of Hindemith, the brilliant viola player and composer.

Guntner Ramin is the organist in the Thomaskirche of Leipzig, the Church which the great Bach himself made famous for all time. There is thus a special interest in having a great organ Prelude and Fugue of the master's, played by one who is musically his direct lineal descendant, as well as being a distinguished upholder of his art.

'THERE ARE CRIMES AND CRIMES'

A Comedy by

AUGUST STRINDBERG

will be broadcast from 5GB

TONIGHT AT 8.0.

and from London and Daventry

on Thursday night.

Full particulars of the production will be found on page 309.

If for nothing else, Buxtehude would be remembered as one of the masters whose music was sincerely studied by the great Bach. It formed a very important part of that tradition which Bach made the starting point of his own splendid music. But as an organist himself, and as composer of organ and church music, he has a place of real honour in the history both of the instrument and of music. A Swede by birth, he spent a good part of his life in Germany, dying at Lübeck in 1707.

Pachelbel was a pupil of Corelli, who was master of his instrument at so early an age that when he was only fifteen he became one of the Chapel violinists to the Margrave of Ansbach. He was afterwards Director of Music to the King of Poland, and then spent some years in the suite of the Prince of Saxony, travelling throughout Europe with his master. The last years of his life were spent as leader of the orchestra at the Saxon Court, and in the Opera Orchestra, and he died there, in Dresden, in 1755. He was among the best of the early eighteenth-century violinists, and had a good deal to do with raising the art to a high level in Germany. As late as will hear in this Sonata for violin without accompaniment, he must, indeed, have been a master of his instrument and all its resources.

(Tuesday's Programme continued on page 309).

This Week's Epilogue

'HIS MERCY'

'Father of Heaven whose Love profound'

Psalm 103, vv. 8, 9 and 11-17

'When all Thy mercies, O my God'

Requiescat in pace, v. 13.

A Private Income —Not a Salary

£400

A YEAR FOR LIFE for YOU!

Think of it! Not a salary necessitating daily work at the office, but a private income to be paid to you every year as long as you live.

And while you are qualifying for it—to begin say, at age 55—there's full protection for your family, £2,800, plus accumulated profits, will be paid to them in the event of your death. Should that be the result of an accident £5,600 plus the profits will be paid. Should illness or accident permanently prevent your earning any kind of living, £28 a month will be paid to you until you are 55, when the £400 a year becomes due. (This applies to residents of the British Isles, Canada, and United States.)

Every year you will save a substantial amount of Income Tax—a big consideration in itself.

This can all be accomplished by means of a plan devised by the Sun Life of Canada—the great Annuity Company with Government-supervised assets exceeding £100,000,000. This is the Company which, in co-operation with employers, is responsible for protecting thousands of men and women under its Group Life and Pension Policies.

It is a wonderful plan, adaptable to any age and for any amount. It brings independence within the reach of tens of thousands of men who, otherwise, would be compelled to go on working till the end of their days.

THIS ENQUIRY FORM SENT NOW WILL BRING YOU DETAILED PARTICULARS OF A PLAN WHICH WILL MAKE YOU A HAPPIER AND RICHER MAN. POST IT TO-DAY—NO OBLIGATION IS INCURRED.

To J. F. LUKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House, Corporation Street,
Trinity Square, London, E.C.

Assuming I am 55 and have £1000
on my part—do you think you could give
me £400 a year for life?

Name:

For Mrs. or

A. or

Address:

Post Office:

Signature:



ABOLISH YOUR RENT BOOK

Most people pay away from 10 to 15% of their total income in rent. That means all the money you earn by nearly two months of hard work is poured into your landlord's pocket. Why should you do that when practically the same amount of money paid monthly just like rent will buy a comfortable house for you? In about 15 years the house will be yours. When we ask payment, it means you have a comfortable nest worth hundreds of pounds and at the same time a substantial increase in your income.

A FAIR DEAL

When we ask you to pay for your house, we advance 80% of the value of the house. We will also, if desired, arrange for all the legal details, insurance of the house, and advise you about the value of the house.

FINDING THE MONEY

When we ask you to pay for your house, we advance 80% of the value of the house. We will also, if desired, arrange for all the legal details, insurance of the house, and advise you about the value of the house.

Like rent, repayments fall due monthly. The monthly sum includes repairs, insurance, and interest on the loan. There are no fluctuations, nothing to upset your family budget.

AN IMPORTANT CONSIDERATION

When you pay for your house, you are buying your own home. You are not paying for a house which may be sold at any time. You are buying a house which will be yours for ever. This is the only way to get a house for ever.

YOUR SAVINGS!

When you pay for your house, you are buying your own home. You are not paying for a house which may be sold at any time. You are buying a house which will be yours for ever. This is the only way to get a house for ever.

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Chairman: The Rt. Hon. J. H. Thomas, LL.D., J.P., M.P., Managing Director: Arthur Wake, J.P., F.C.I.B., Sec.: Charles Runcorn, F.I.A.A., F.I.C.A.
Assets Ex. £1,000,000 Reserve Fund £200,000.
150 Branches and agencies in all parts.

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a Please send me your book "Home Owning"
b Please send me your book "Tax Free Investment"

Name

Address

R.T. 10.5.29.

Tuesday's Programmes continued (May 14)

5WA CARDIFF. 322.2 M. 928 KC.

2.30 London Programme relayed from Daventry

5.8 Miss CONSUMERS DE REYES: 'Masques and Pageants—IV, Natural Scenery in Open Air Acting'

THE Citizen House Players on many occasions give plays in the open air and thus they know well how to utilize natural resources. 'The spirit of gathering under the tree is in our very blood says Miss De Reyes. It is the spirit out of which our great folk drama of folk dance and of folk song is made.

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

Series, was given its first performance in February of this year, by the Carl Rosa Opera Company, at Huddersfield.

Its Prelude is a big and impressive tone poem in which there are three important themes, the last is a very old and well-loved Welsh folk song.

TOM PICKERING (Tenor) and Orchestra

There is a lady, sweet and kind
Jillian of Berry

ORCHESTRA

Wells Song

GWENDA VAUGHAN (Pianoforte)

Jonstina (Last Movement)

Mr. Cathelbach F. G. G. (The ...)

ORCHESTRA

Wells Folk Songs, ...

First Part

Phyllis Arnoldwyd on Irish Melody—Welsh



AN ANCIENT HAMPSHIRE INDUSTRY.

Mr Sydney E. Allen talks on 'Parchment-Making at Havant' from Bournemouth this evening. The industry has been carried on at this little town for over a century. This picture shows the finished skins being cut from the drying frames.

7.45 A Welsh Orchestral Concert

NATIONAL ORCHESTRA OF WALES
(Cordderia Genedlaethol Cymru)

Conducted by WARWICK BRATHWAITE

Overture, 'Bronwen'

IN the early stages of his career Holbrooke was regarded by most of his older colleagues as quite definitely the 'bad boy' of English music, and he had to fight hard for anything like adequate recognition of his original gifts. He proved himself to be well equipped for that task too, that he was now was something like an assured position is largely the outcome of his unyielding faith in his own work. Among those who helped him with encouragement and understanding was the poet T. E. Ellis, whose great work, 'The Cauldron of Annwn,' Holbrooke was anxious to compose as an operatic trilogy: the project gradually took shape and was carried to successful completion. The subject, taken from the old Welsh mythology, is one in which Holbrooke's romantic temperament found full scope, and the music is vivid and forceful, in keeping with the tragic, passionate story. The first opera in the trilogy was played in Hammerstein's all-fated London Opera House in 1912, Nkuch and Holbrooke's musical collaboration alternately. Its name is *The Children of Don*. The second, *Dylan*, appeared at Drury Lane in 1913 under Sir Thomas Beecham's direction, and in later years, the first has been heard in Vienna and Salzburg. *Brounch*, the third opera of the

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Cymrag
'PYNCAI A LLYD YSOD
NHYMRO'

Gen:

Yr Athro E. ERNEST HUGHES, M.A.

A WELSH INTELLIGENCE

'CURRENT TOPICS IN WALES'

A Review, in Welsh, by

Professor E. ERNEST HUGHES, M.A.

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 S.B. from Cardiff

9.45-12.0 S.B. from London

6BM BOURNEMOUTH. 204.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. SYDNEY E. ALLEN: 'Rural Industries of Wessex—II, Parchment-Making at Havant'

7.15-12.0 S.B. from London (9.15 Local Announcements)
(Tuesday's Programmes continued on page 303)

Ambrose Wilson's Whitsun Bargains

WONDERFUL NEW BUILDING TO COPE WITH ENORMOUS DEMAND

The magnificent new Building illustrated here has been built, equipped and planned to give you a Service in the supply of Ambron Goods second to none in the world. The latest and most modern devices have been installed to ensure the smooth and rapid handling of your order from its first receipt to its final dispatch.

The enormous new stockrooms provided will enable such large stocks to be carried that, although your order may be received at the busiest hour of the busiest season, it will be possible to execute it immediately.



AMBROSE HOUSE.

Built to give you Supreme Service.

As all roads are said to lead to Rome, so all the Postal routes of this country lead to the new Ambron House, which has been built to serve your interests. It is your Postal Stores, where the latest styles and finest values await your selection at real Bargain Prices and on the easiest of payment terms.

Ambron House is, without question, the best planned and best equipped Mail Order Building in the Kingdom, and the unique organisation and purchasing advantages it offers are entirely at your command.



THIS MATRON'S FROCK IN PRINTED ART-SILK SENT FOR 2/-

WITH ORDER.

The Model Frock shown here has been made especially for the matronly figure and at the Bargain Price of 19/11 should make a strong appeal. It is made in printed Art-Silk with a well-covered pattern of Navy and Brown or Black grounds. The long full skirt is of plain Art-Silk, neatly lined up. The fashionable neck is as broad with plain Art-Silk. There is an all-round Belt finished with buckles.

I will send this Frock to you at once on first payment of 2/- and balance of price may be paid by weekly instalments of 1/- preferred. (See Coupon.)

You cannot fail to be delighted with the Bargain but always, my dear friend, be sure to pay the terms early.

LENGTHS 42, 44, 46, and 48 inches.
HIP MEASUREMENTS 42, 44, 46, and 48 inches.
SHADES Multi-colours on Navy, Dark Green, or Black grounds.

D.R.21 BARGAIN COUPON.

Please send me the Matron's Frock D.R.21 at present Bargain Price of 19/11.

Length

Hip Measure

Colour

I enclose 2/- deposit together with 8/- for postage and will pay balance of price in three or more weekly instalments of 1/- or more. If not required, I return the Frock unopened at once and will refund my deposit. Enclose coupon with name and full address and Postal Order if possible.

Radio Times, 10-5-29. No. 500.

THIS AMBRON — BELTED — CORSELETTE.

Ladies here is your opportunity to have the very latest in white figure flatters a garment. The Ambron Belted Corselette is a triumph in design, especially for the matronly figure. It is made in white Art-Silk with a well-covered pattern of Navy and Brown or Black grounds. The long full skirt is of plain Art-Silk, neatly lined up. The fashionable neck is as broad with plain Art-Silk. There is an all-round Belt finished with buckles.

Examine it at Home. Pay by instalments.

So, ladies, with 1/- that is all you need to start with. I will send you the Ambron Belted Corselette to you at once on first payment of 1/- and balance of price may be paid by weekly instalments of 1/- preferred. (See Coupon.)

Please read this description.

The Ambron Belted Corselette is an improved type of garment, giving the combined support of Corset and Bra. It is made in white Art-Silk with a well-covered pattern of Navy and Brown or Black grounds. The long full skirt is of plain Art-Silk, neatly lined up. The fashionable neck is as broad with plain Art-Silk. There is an all-round Belt finished with buckles.

B.C. BARGAIN COUPON.

Please send me the Ambron Belted Corselette B.C. at present Bargain Price of 19/11. My name and address are

NAME (over light undergarment). I enclose 2/- deposit, with 8/- postage and will pay balance of price in three or more weekly instalments of 1/- or more. If not required, I return the Frock unopened at once and will refund my deposit. Enclose coupon with name and full address and postal order if possible.

Radio Times, 10-5-29. No. 500.

SENT FOR 1/- DEPOSIT.

THE MODEL NOW.



THIS CHARMING FROCK IN Multi-Coloured Art-Silk FOR 2/-

WITH ORDER.

The Model Frock shown here has been made especially for the charming figure and at the Bargain Price of 16/11 should make a strong appeal. It is made in multi-coloured Art-Silk with a well-covered pattern of Navy and Brown or Black grounds. The long full skirt is of plain Art-Silk, neatly lined up. The fashionable neck is as broad with plain Art-Silk. There is an all-round Belt finished with buckles.

I will send this Frock to you at once on first payment of 2/- and balance of price may be paid by weekly instalments of 1/- preferred. (See Coupon.)

LENGTHS 42, 44, 46, and 48 inches. Also outsize in lengths 42, 44, 46, and 48 inches. 2/- extra. COLOURS of BACKGROUNDS Orange, Brown, Navy Blue, or Navy.

F.133 BARGAIN COUPON.

Please send me the Charming Frock F.133 at present Bargain Price of 16/11.

Length

Colour

If not required, I return the Frock unopened at once and will refund my deposit. Enclose coupon with name and full address and Postal Order if possible.

Radio Times, 10-5-29. No. 500.

POST ORDER AT ONCE TO
AMBROSE WILSON, Ltd., 60, Vauxhall Bridge Road, LONDON, S.W.1

TALKS AND TALKIES

Every fact that comes to light proves how supreme and eminent the Exide Battery is. Here are two more such facts. The Exide Battery is being used in the reproduction of every Talking Film on view in England to-day. And at the General Election in May it will be the Exide Battery which will amplify the speeches for the political parties. Do you realise that you can have this same Exide Battery in your own set and enjoy the purity of tone and steadiness of service which an Exide Battery always gives?



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THE LONG LIFE BATTERY FOR WIRELESS

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Charge your own batteries with the Exide Trickle Charger. Prices: For H.T.—£3 7 6 For L.T.—£2 0 0. For H.T. & L.T.—£5 0 0.

**A Recital
by
Amar and Ramin**



LICCO AMAR,
the violinist, will give a joint recital with
Gyunter Ramin tonight at 9.50.

10.15 a.m. The Daily Service

12.10 (Dulverry only) TIME 9.00-9.15. GREENWICH;
WESTERN & MID-EAST

10 45 Mrs. OLIVER STRACHEY 'A Woman's
5 HITS' 100%

110 (Dorsetry only) Gramophone Records
Maccollumae

12-0 A BALLAD CONCERT
EDITH COATES (Contralto)
JAMES TORREY (Tenor)

A Rental of Gramophone Records

10-20 FRASCATI'S ORIGINATOR
Directed by GEORGE HADLEY
From the Restaurant Frascati

2 30 Broadcast to Schools

Miss C. Von Wren Nature Study for Town
and Country Schools (Course III)—IV, Green

255 Interlude

3.0 Mr. J. C. STUART and Miss UNA BROADBENT,
1901-1904. English Poetry (Contino III)

\$30 per month F T O HODGAY, C.M.,
P.O. Box 12, S.E. Jacksonville, Fla.
111 The Home as Friend and Commander

3-45 A Light Classical Concert
 BETTE HEURY (Pianoforte)
 TIM JOHN FRY STRING QUARTET

\$15 THE CHILDREN'S HOUR
'My Programme,' by LADY TRUL
THE MERCHANT'S DAUGHTER
 From 'The Glass Menagerie' (*Mimi's Barings*)—
 arranged as a dialogue story, with incidental
 Music by THE GEORGIAN TRIO

2.0 Musical Interludes

6.15 The number of...
4.55 The first...
4.55 The first...

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

6.40 Mathematical Models

6.45 THE FOUNDATIONS OF MUSIC
 EARLY FRAMES BY CHURCH WORKERS
 Played by JONAS BOSSSET

7.9 The Rt. Hon. the Earl of Derby, K.G., K.C.B.,
G.C.V.O., The White Horse Tavern, London
(near the same as in the Department of Commerce
Trade). S.S. from Liverpool.

715 MURPHY, J. S. and J. L. ...

725 Sir John Russell 1628-1686. 'The History of the English Country estate. III. The Development of the Countryside.

SIR JOHN RUSSELL, FR^S, D.Sc. London, who is continuing the series inaugurated by Mr. Falloux, is Corresponding Member of the Academy of Sciences, Paris, Foreign Member of various Continental Academies, and Director of the well-known International Experimental Station. In this, the third talk of the series, he will deal with 'The Development of the Country side, showing how the four-course rotation system of olden times was designed to make each region self-supporting and how it partially gave way before the increasing means of transport and how, today, it has given way still further before the advent of refrigeration transport.

7.45 A MILITARY BAND CONCERT

HARDY WILLIAMSON (Tenor)
The Wireless Military Band
Conducted by B. WALTON O'DONNELL
Overture, "The Marriage of Figaro" Mozart
Finales, 4th Symphony Tchaikovsky
HARDY WILLIAMSON

Jane	Laura Barker
Don't cry	Pl. i pa
'Tis the Day	Lebron 2to
Bash	

Ancient Airs and Dances
 Transcribed by Reapighi, arr. R. J. F. Hawgill
 (1841) Rondo Dance; Polonaises and
 Mazourkas
 Scherzo and Trio, First Piano Solo Sonata
 Schubert, arr. Gerard Williams

HARDY WILLIAMSON	
I come to your Garden	Margerie Kent
Danny Boy	Weatherly
A Warwickshire Wauling	W C Jagers
Band	
Badel Music, 'Fauet'	Counod

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
11.1-11.5

9.15 A Political Broadcast
Women's Series—Labour Address

9.45 Local Announcements (Dairy only)
Shipping Forecast and Fat Stock Prices

9.30 A RECITAL
 by
 LINDA AMAN (Violin)
 and
 CENTAUR RAMAN (Piano-chord)

GUSTAV RAMIN
 Chaconne for Harpsichord .. *Handel (1686-1760)*
 LOUIS ARAN and GUSTAV RAMIN
 Sonata for Violin and Bass .. *Anonymous German Master*
 GUSTAV RAMIN
 Prelude and Fugue in F
Johann Ludwig Krebs (1713-1780)

Beneta The Birds go with the Chicken, (Spice)

4. **OTHER** *Reason*

IN this Rental, by the two distinguished visitors who were heard from SCS yesterday.

Johann Ludwig Krübe, son of an organist, was
 so early taught by his father that when, at
 the age of thirteen, he went to the Thomaskirche
 in Leipzig, the great Bach at once took him into
 his own special class. He was a favourite pupil
 of the master's for about nine years and latterly
 played the organ at the weekly practices. He held
 the post of an organist and was equally a
 player of the keyboard, composing for both
 instruments, and leaving, besides, a number of
 songs for flute and as was only natural in that
 good and devout age, he composed also church

Not very much is known of the career of Johann Jakob Walther, beyond the fact that he was at different times violinist in the service of the Elector of Saxony and later of the Elector of Mainz. But at least we are entitled to suppose that he has been preserved and has an importance of their own in the history of violin music. They make remarkable demands, far beyond in which they were written, on the skill of the player, and he must clearly have been a fine performer himself.

10.15 Poetry Reading

11.0-12.0 DANCE MUSIC: **Teddy Brown**
and his **BAND** (from Cro's Club)



GUNTHER RAMIN,
who plays the harpsichord, will share a joint
recital with Lippo Amar tonight.

Wednesday, May '15 (continued)

CARDIFF STATION

5WA

7.45
A
Programme
from
Somerset

11.15-2.0 A Symphony Concert

From the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Ceredigion Ceneddwethol Cymru)

Op. 10, No. 1, "Al Bala" *Cherubini*
Symphony No. 28 in D *Mozart*
Ballet in A Minor *Coleridge-Taylor*

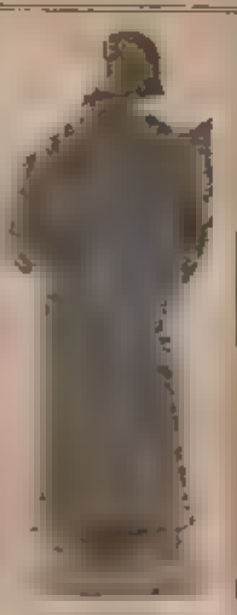
CHERUBINI, born in Florence in 1760, was the great age of 32. In the important development which music underwent in these long years, he had himself a large share. The church and theatre music of France in particular, to which he devoted most of his mature work, owe him more than it would be easy to assess. For the most part grave and serious, his music displays a breadth and vigour not unlike the great Beethoven's. He was sincere and dignified, even in the more light-hearted moods. His opera, *Al Bala*, though not completed

in 1833, when the composer was 73, is actually a revised version of an earlier work, written forty years earlier. It shows many traces of the frankly melodious Italian opera of the late eighteenth century.

The overture begins in quick time with a simple, vigorous tune, which is interrupted by a little running figure of the violins. A flowing melody is heard, which gives place soon to a more serious mood, on which the first part of the overture is built up, alternating between energy and delicacy with a hint of melancholy. The end is in very quick time, beginning softly with a tune in short, crisp notes, and rising to a strong, robust climax.

GERALD
THE
WELSHMAN

Professor Ernest Hughes speaks on Gerald in his series of talks on 'Great Leaders and Movements in Welsh History,' from Cardiff, this afternoon. Prof. Hughes will first deal with the coming of the Normans and the independence of the Welsh Church, and then show how Gerald opposed the King of England and tell the story of his life.



7.15 S.B. from London

7.45 A Somerset Programme

arranged by
W. IRVING GARY
Founder of the Society of Somerset Folk (Bristol Branch)

Relayed from the Club on Arts Club, Bristol
ARTISTS OF THE SOCIETY OF SOMERSET FOLK:
KATHLEEN BIRCH (Soprano); B. J. BRIDLEY
(Violoncello); DAN'L GRADINGS (Dialect Recitals); W. IRVING GARY (Dialect Songs)

THE BRISTOL DRAMA CLUB

SCISSORS FOR LUCK

by
DOROTHY HOWARD ROWLANDS
Character
HESS HARVEY
BESS HARVEY
LETTY HARVEY
JOHN A HARVEY

9.0 S.B. from London

9.45 West Regional News

9.50-11.0 S.B. from London

5SX SWANSEA.

294.1 M.
1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

S.B. from Cardiff

4.45 London Programme relayed from Daventry

S.B. from Cardiff

6.0 London Programme relayed from Daventry

S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.45 S.B. from Cardiff

9.50-11.0 S.B. from London

6BM BOURNEMOUTH.

308.5 M.
1,040 KC.

2.30 London Programme relayed from Daventry

S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15-11.0 S.B. from London (9.45 Local Announcements)

6PY PLYMOUTH.

304.3 M.
767 KC.

2.30 London Programme relayed from Daventry

3.15 The Children's Hour.

A PROGRAMME OF ANIMALS

We hear 'Some Sheep Dog Romances' from
Nature from the Highways' (H. Mortimer
Batten)

6.0 London Programme relayed from Daventry

S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15-11.0 S.B. from London (9.45 Mid-week Sports Bulletin, Local Announcements)

2ZY MANCHESTER.

319.3 M.
763 KC.

2.30 London Programme relayed from Daventry

3.0 Broadcast to Schools

Mr. R. E. SOWTER: 'Shakespeare's "A Midsummer Night's Dream" and Songs from the Plays—IV, "A Midsummer Night's Dream, Act IV." S.B. from Sheffield

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA

March, 'La Folia' *M. J. J. J.*
Waltz, 'Bambas, then Kears' *Amey*
Chang *Finck*

SEYMOUR SCOTT (Entertainer)

ORCHESTRA

Softly Unwares *Trish*
Softly Unwares *Trish*

ORCHESTRA

Schubert, 'Havdon Hall' *S. J. J.*

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

S.B. from London

Fun Show gives out another Radiosity
A Competition

6.0 London Programme relayed from Daventry

S.B. from London

6.30 Royal Horticultural Society's Bulletin

S.B. from London

7.0 The Rt. Hon. THE EARL OF DERRY, K.C.
K.C.B., O.C.V.O., 'The Work of the Travel
Association' (Under the auspices of the Depart-
ment of Overseas Trade). S.B. from Liverpool

7.15 S.B. from London

7.45 SCOTT AND WHALEY
(The Popular Comedians)

2.30 Broadcast to Schools

Professor E. ERNEST HUGHES: 'Great Leaders and Movements in Welsh History—IV, Gerald the Welshman, and the Struggle for the Independence of St. David'

2.55 London Programme relayed from Daventry

3.45 The Beethoven Trio—No. XIII

THE STATION TWO

FRANK THOMAS (Violin); RONALD HARDING
(Violoncello); HUBERT PENNELL (Pianoforte)

Trio in F Flat

Let Movement Scherzo and Rondo

4.5 MAY, M. OLTON (Soprano)

Go not happy day
Fair Daffodils *Frank Bridge*
Love went a-riding

THE STATION TWO

Clarinets

Cello

Violoncello

Horn

A.D. E.

Trio

Bourée

Variations on a Viennese Melody

The Foggy Dew

Brian Hop

E. J. J. J.

E. J. J. J.

E. J. J. J.

E. J. J. J.

E. J. J. J.

E. J. J. J.

E. J. J. J.

E. J. J. J.

E. J. J. J.

Programmes for Wednesday.

8.0 Nursery Rhymes in Music

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

A Children's Overture Quilter
Suite, 'Cap and Bells' Holliday

THE LANDSTOWN SINGERS

EDITH PAGE (Soprano); ELLEN WILLIAMSON
(Contralto); SELWYN DAVEN (Tenor); TOM
RUSSETT (Baritone)Eight New Nursery Rhymes Walford Davies
The Apology: The Old Woman: A Tragedy
The Little Old Man: The Fly and the Humble
Bee: Bless You: An Old Cradle Song
My Little Sixpence

ORCHESTRA

Fantasia, 'Three Blind Mice' Sawley
Humpty Dumpty's Funeral March Brander

LANDSTOWN SINGERS

Eight New Nursery Rhymes Walford Davies
Lullaby and Willie Winkie: Valentine:
Hunting of the Snail: The Other Little Tune:
Thomas and Armin: If all the seas were one
sea: The White Paternoster

ORCHESTRA

Selection, 'Baby's Opera' Byrd

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

10.35-11.0 CONSTANCE CARRODS
(Humorous Characteristics of the British Folk,
told in Stories and Song,
and
RAY RAYMOND
(Songs with a Ukulele)

Other Stations.

5NO NEWCASTLE. 345.7 M 1270 KC

2.20 —London Programme relayed from Daventry 2.45
Afternoon All-England Quiz on 'Art and Life' in London
4.15 —Radio from London's Theatre: Playhouse 5.15 —
The Children's Hour 6.0 —and in the evening relayed from
Daventry. 6.15 —S.B. from London 6.30 —The Station
Orchestra: Suite in G Major 6.45 —Musical Interlude 6.45 —
S.B. from London 7.0 —S.B. from London 7.15 —
from London 7.45 —From the Musical Comedies: Doty
dramatic Soprano: Music for the Theatre: Hugh M. Keith
and his orchestra: A Night of Song: Variety: Light Orchestra
conducted by Olive Tomlinson 9.0-11.0 —London

5SC GLASGOW. 401 M 740 KC

2.0 —Broadcast to Schools. S.B. from Glasgow. 2.30 —
and the Contemporaries—III. The Lark and the Shepherd: The
Part of the Play in Act 3. 3.25 —Sunday Evening 3.30 —
London Programme relayed from Daventry 3.45 —The Station
Orchestra: Suite in G Major 4.45 —Music from the
Charles Watson and his orchestra: From the Playhouse and
from 4.15 —The Children's Hour 5.15 —Wendy's Fairies
for Lovers 6.0 —An Organ Recital by G. W. Leitch: From
the New Savoy Picture House. 6.45 —S.B. from London
6.50 —S.B. from Edinburgh 7.0 —S.B. from London 7.15 —
S.B. from Liverpool 7.15 —S.B. from London 7.25 —S.B.
from Aberdeen 7.45 —S.B. from London 7.45 —S.B. from
Belfast. 8.00 —S.B. from London. 10.25-11.0 —Light
Instrumental: Douglas G. Allen (Synthesised Piano): Helen
Jan O. Wien (Zither Banjo).

2BD ABERDEEN. 311.8 M 944 KC

2.0 —Broadcast to Schools. S.B. from Glasgow. 2.30 —
London Programme relayed from Daventry 3.45 —George
Shandman's Orchestra: From the Electric Theatre 4.0 —
Adelle Rose (Soprano). 5.15 —The Children's Hour. 6.0 —
London Programme relayed from Daventry 6.15 —S.B. from
London. 6.30 —Mr. George R. Greenhouse: Horticulture
6.45 —S.B. from London 7.0 —S.B. from Liverpool 7.15 —
S.B. from London 7.25 —Major C. M. Fisher, 'Sport in the
Territorial Army' 7.45 —S.B. from London 7.45 —S.B. from
Glasgow. 8.00 —S.B. from London. 10.25-11.0 —'The Pic
in the Park' A Comedy in One Act by J. J. Bell. Presented by
the Belmont Dramatic Society

2BE BELFAST. 405.7 M 991 KC

12.0-1.0 —Gramophone Records. 2.30 —London Pro-
gramme relayed from Daventry 3.25 —The Electric Theatre
4.0 —S.B. from London 4.15 —The Children's Hour 5.15 —
The Station Orchestra: Suite in G Major 6.45 —Musical Interlude
6.45 —S.B. from London 7.0 —S.B. from Liverpool 7.15 —
S.B. from London 7.25 —Major C. M. Fisher, 'Sport in the
Territorial Army' 7.45 —S.B. from London 7.45 —S.B. from
Glasgow. 8.00 —S.B. from London. 10.25-11.0 —'The Pic
in the Park' A Comedy in One Act by J. J. Bell. Presented by
the Belmont Dramatic Society

Nestlé's is the very
name for milk. Milk
from cows that graze in
rich meadows. And that's how

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firm satiny smoothness. That's how it goes
on. And it ends in rapture. Creamy as only
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are several sizes—3d., 6d., 8d., 1/- & 1/3.

NESTLÉ'S MILK CHOCOLATE CROQUETTES

Just as convenient and just as nice are
Nestlé's Napolitains—Try the 6d. packet.



The Ninth of the Great Plays Series.

'THERE ARE CRIMES AND CRIMES'

'Guilty Consciences.' By Herbert Farjeon.



In last week's issue James Agate wrote of Strindberg the man. In the accompanying article Herbert Farjeon gives critical consideration to *There are Crimes and Crimes* which is being broadcast on Tuesday and Thursday.

FROM the point of dramatic technique, *There are Crimes and Crimes*, by August Strindberg, is one of the most curious of all the plays written by this restless, experimental author; and Strindbergian as Strindberg notoriously is, many experts, if the play had been printed anonymously, would probably have guessed its authorship incorrectly.

Forewarned is, however, forearmed. With a well-authenticated Strindbergian attribution before their eyes, it must be quite clear to all dramatic critics that nobody but Strindberg could possibly have written *There are Crimes and Crimes*. Take, for example, the cat-and-dog quarrel towards the end of the play between Henriette and Maurice, who suspect each other of a murder which neither of them has committed and who as Henriette says, 'go round and round in a treadmill, scourging each other.' Listen to the comment of Adolphe, who says 'You and Maurice are on the border-line of insanity. The devils of distrust have got hold of you, and you are trying to hurt each other with your evil consciences.' What could be more Strindbergian than this? Must not everyone who saw *The Father* and *The Dance of Death*, those masterly essays in conjugal torture, recognize the touch? And is there not something unmistakably Strindbergian, too, in the way the situation is forced in order that the once-loving couple may be exhibited with their claws out? For it is not the cause that drives Strindberg into action; it is the fight that lures him on.

But if I had not known that Strindberg wrote *There are Crimes and Crimes*, I might have been a good deal perplexed by the contradiction between subject-matter and treatment. I might even have hazarded a guess that here, perhaps, was a synopsis left behind by Sardou and discovered by Maeterlinck. For what (to consider the Sardou theory) could be more artificially dramatic, more auspicious of big theatrical situations, than the extraordinary series of events that jostle in this play so closely upon each other's heels? What could be more suggestive of an author constitutionally addicted to the *scène à faire*?

Consider the story. Maurice is a playwright on the verge of his first first-night. He is poor. He has a mistress, Jeanne, for whom his love is waning, and a five-year-old daughter, Marion, to whom he is passionately devoted. If his play triumphs, he has promised to marry Jeanne at last, and Jeanne is doubtful whether he will keep his word. Her suspicions are only too well founded. On the very day of his success, Maurice falls in love with Henriette, the mistress of his best friend, Adolphe. They

sup together, they sleep together, they arrange to go away together. Henriette points out that there is only one obstacle in the way of their happiness—the five-year-old child, Marion. She also confesses to Maurice that in the past she committed a crime which placed her outside and beyond the life and companionship of her fellow beings and which makes her shudder every time she passes the Place de Roquette, where the scaffold used to stand.

Before going away with Henriette, Maurice makes up his mind to bid good-bye to his child. He steals into the house when she

is asleep. His child is summarily withdrawn. He is a ruined man. Meanwhile, his best friend, Adolphe, whose mistress he had stolen (to use a melodramatic word) has suddenly won distinction in the world of painting. To add to the bitterness of Maurice, there is now no love lost between him and Henriette; he says that she has grafted her crime on to him; there are black words, and each accuses the other of the murder of the child. Finally, the situation is cleared by the announcement that a second autopsy has been held upon the corpse, as a result of which it has been discovered that the child died a natural death from a well-known disease. Henriette will go back to her mother. Maurice will go back to Jeanne. And his play will be restored to the boards.

All through this story teems with improbabilities, of which, perhaps, the most glaring is the death of little Marion immediately after Maurice's visit. The improbabilities seem to have been contrived for the purpose of creating sensational emotional scenes in which the actors, by sheer force of acting, may bring down the house. But these sensational emotional scenes have failed to get themselves written. The story has been used by Strindberg as the basis of a series of strong conversations, the purpose of which is to demonstrate the truth of these key-words, spoken by Adolphe: 'There are crimes not mentioned in the Criminal Code, and these are the worst of all, for they have to be punished by ourselves, and no judge could be more severe than we are against our own selves.'

This may be true enough, but the evidence adduced in support of it is too special and highly-coloured. But it is interesting to see how Strindberg emerges once again as the dramatist of guilty consciences. All the principal characters in this play seem to have been guilty of unpunished or unpunishable crimes which fester in their bosoms and corrode their lives. Maurice has betrayed his best friend and deserted the faithful mother of his child. Henriette, in addition to the crime she confesses to Maurice, has been faithless to Adolphe. Adolphe appears to have been rather superficially guilty of 'hating his father to death.' And even Madame Catherine, proprietress of the *café* in which many of the scenes are laid, seems to have her unpleasant secrets.

But when I say 'all,' I forget Jeanne. She is quite virtuous—and quite uninteresting. Perhaps she is not really good—for 'Nobody,' says Strindberg in this play, 'is really good who has not sinned.' To be able to forgive, one must have had need of forgiveness.

HERBERT FARJEON.

THE GREAT PLAYS 1928-9

The Tenth Play, which will be
be broadcast in June, is

'MINNA VON BARNHELM'
By Gotthold Ephraim Lessing
which represents German Drama
in the present series

Minna Von Barnhelm is a comedy of life,
following the Seven Years War; the first
play of the modern German theatre and still
one of the greatest.

In July we are to hear

'ELEKTRA'

By Euripides

one of the greatest of the great
Greek plays

And in August the last of the series, which
has not yet been chosen

is alone. He finds her well and happy. He says farewell. And fifteen minutes after this visit, she is found dead. Maurice is promptly summoned to police headquarters on suspicion of murder, for his conversation on crime with Henriette was overheard, and there are such incriminating phrases as 'It would be better if the child had never existed,' and 'Our love will kill whatever stands in its way.' When Henriette is asked to explain this conversation she will not do so, because it has arisen out of the confession of crime which she herself made to Maurice and she fears the publication of her secret.

Maurice is released for want of evidence, but public opinion is against him. The papers are full of photographs of him and his

7.45
A Turn
by
Jack Hulbert

10.15 The Daily Service

**10.30 (Dauntney only) TIME SIGNAL, GREENWICH
WEATHER FORECAST**

**10.45 'The Growth of the Child'—III Dr. C. W.
SALSBY: "Health and Exercise"**

DR. C. W. SALSBY, whose name has become allied in the public mind with the advocacy of 'Sunlight means Health,' and who is Chairman of the Sunlight League, will continue the series of talks on 'The Growth of the Child' with some very valuable information on the subject of exercise. Dr. Salsby's talk will not only convert many minds to the value of good exercise.

**11.0 (Dauntney only) Gramophone
Records**
Quarterly sharp minor
Bach's

12.0 A CONCERT
SUNDAY SCHOOL SOCIETY
PAUL BELINFANTE (Violin)
DOROTHY F. (Soprano)

**10-2.0 A RECITAL OF GRAM
PHONE RECORDS**
By CHRISTOPHER STONE

2.0-2.25 (Dauntney only)
Experimental transmission of
S.M. Pictures
By the Faltograph Process

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

2.50 Interlude

3.0 EVENING
From Westminster Abbey

**3.45 'Life in Foreign Lands'—II
Baroness MARGARETA PALM-
STIERNA: 'Life in Sweden'**

THE Baroness Margareta Palm-Stierna, who is daughter of the Swedish Minister and give listeners an intimate account of life and customs in our native country, Sweden. Every year finds more and more people interested in Sweden, whether for the new and invigorating architecture of its towns, the splendid scenery of its hinterland, the strong, hard simplicity of its peasant life, or the literature and arts which are too little known outside the country of their origin. Listeners who were tentatively considering Scandinavia for their holiday, particularly will find much useful information in Baroness Palm-Stierna's talk.

4.0 A CONCERT
ANNIE PINHELOTT (Contralto)
JANINE WHILL (Pianoforte)
THE WIRELESS MILITARY BAND
Conducted by B. WATSON O'DONNELL

5.15 THE CHILDREN'S HOUR:
'Rabbit's Busy Day,' from 'The House at Pooh
Corner' (A. A. Milne)
'Twice Times' and other verse from 'Now We
Are Six' (A. A. Milne)

THURSDAY, MAY 16
2LO LONDON & 5XX DAVENTRY
(352 M. 224 MC.) (1541.5 M. 128 MC.)

And songs from 'When We Were Very Young'
(A. A. Milne), set to music by H. Fraser-Simson,
and sung by DALE SMITH

6.0 Radio Association Quarterly Bulletin

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

THE NINTH OF THE 'GREAT PLAYS'



Maurice takes Henriette away from the detectives

**'THERE ARE CRIMES
AND CRIMES'**
A Comedy
By AUGUST STRINDBERG

Translated by
EDWIN BYÖRKMAN

Characters:

Maurice, a playwright	Emme, brother of Jeanne
Jeanne, his mistress	Madame Catherine
Marion, the daughter, 5 years old	The Abbe
Adolphe, a painter	A Waterman
Henriette, his mistress	A guard
	A servant girl

All the scenes are laid in Paris

The Play is produced by HOWARD ROSE

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

CÉSAR FRANCE'S ORGAN WORKS

Played by JOSEPH BONNET

Relayed from The Bishopsgate Institute

7.0 Miss V. SACKVILLE-WEST: 'New Revels'

7.10 Musical Interlude

**7.25 Dr. LIONEL GILES: 'China—III, Historical
and Political Development'**

8.0
'There Are
Crimes
And Crimes'

THIS contribution to the series of talks on China deals with the historical and political development, from the mythical and legendary periods in Chinese history to the unification of China under the First Emperor and the stability under the Han dynasty. As interpreter to this difficult and (to Western minds) sometimes fantastic history, Dr. Lionel Giles is an admirable choice, since he is Deputy Keeper of Oriental Printed Books and MSS. in the British Museum and the author of 'Sun Tzu on the Art of War' and other translations of the Chinese Classics.

7.45 JACK HUIBERT
The Famous Royal Artist

THE Londoner who presents the hour by the absence of Jack Hulbert who, in a production in the West End, has been a success with the people alive. Not only does he play in peasant fashion a large part in the shows he presents, but he acts as producer and also arranges and rehearses the dances. Tonight we are to have a proof of only one of his many talents—as a light comedian. It was in this role that Robert Courtneidge saw him before the war in a London matinee of a musical play performed by the Cambridge Footlights Club—and as a light comedian London has known him ever since. In *Lido Lady* we saw him as an incorrigible never-do-well who 'didn't mind going to work to work and didn't mind coming back it was his little bit in between he was a joke.'

In *Glovers in Clover* he was chief clown and owner of that prodigious greyhound 'Farscape' in Bodkin.

There may be an echo of these past successes in his program tonight.

**8.0 'There are Crimes
and Crimes'**

A Comedy
by

AUGUST STRINDBERG

Translated by EDWIN BYÖRKMAN
(See centre of page and also page 308.)

9.30 A Recital

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN**

**10.15 Local Announcements; (Dauntney only, Ship-
ping Forecast**

**10.20 Mr. VERNON BARTLETT: 'The Way of the
World'**

**10.35-12.0 DANCE MUSIC: JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA**

(Thursday's Programmes continued on page 311.)

The B.B.C. Popular
Orchestral
Concerts

Seventh Concert
Thursday 16th May
at 8 o'clock.
Relayed to 5GB

Relayed from the
People's Palace
Mile End Road

Prelude, "Germanus," **Elgar**
When the concert was pronounced a formal
 affair at 10 o'clock under U. Hahn's direction,
 somehow did not quite "come off."
 The audience were admirers of Elgar and was
 anxious to hear the beauties of his music, for instance,
 the "Enigma" variations and the
 the atmosphere of "Germanus" was not
 what it would be could breathe so
 easily. Even the chorus, fine and
 well-trained body of singers as they
 were, were somewhat at sea in an
 air so new to them, and though
 the three soloists, Marie Baume
 and Lloyd, and Blonket Greene
 were all admirable in their own
 way, the receipt of the new work
 by the public was distinctly un-
 favorable.

Through the interest of the old friend whom Nigar immortalised in one of his *Baginda* variations, for to whom he wrote "Nigar", a chance on his real name the work was seen in 1902 at the Lower Rhine Festival. By an odd coincidence while the contracts at the festival performance had been 4 months earlier, I was our English Manager who took the part of the first German production of the

His receipt as there was remarkable enough to be a piece of musical history. Dr. Robert Strauss, in a few words, expressed thanks and congratulations to the composer, for a long sustained career. And I caught many an extremely rare piece of national preference and appreciation. But what was all the more remarkable at a time when, at the close of our last War, anti-British feeling in Germany was prevalent.

The other day I was in the city of New York, and I was
 very much interested in the people and the things I saw.
 I was very much interested in the people and the things I saw.
 I was very much interested in the people and the things I saw.

The Poem is made up of leading themes associated with the main ideas of the poem; they are also clearly characterized that listeners will easily recognize them as they appear. They are: (1) the theme of Judgment, (2) the theme of Fear, (3) the theme of the coming of the Lord, (4) the theme of Prayer. The words indicate that there is a forested area, and with the trees there is the sound of water, we come to the stream, and a bird first by sight and then by sound is heard. The music rises to a climax and we hear the music to which in the air the angels sing "O Lord, help your people." The next line is "Come, O Lord, and now there is some repetition of what has gone before. The Poem closes with a word to the theme of Judgment.

"Emerson" Variations *Eight*
THE *Emerson* of these beautiful Variations, one of the best recorded orchestral pieces of our time, is a double one. The composer himself took away what the work appeared, that the theme on which the Variations are based comes with another and well-known tune.

PROGRAMME

PART ONE

8.0 Prelude, "The Dream of Gerontius" Elgar
ASTRA DESMÖND (with orchestra)
Songs (a) Where Corals lie } (Sea Pictures). Elgar
 (b) In haven }
 (c) Sabbath Morn. . . }

INTERVAL

PART TWO

90 Symphonic Poem, 'Don Juan' Strauss
ASTRA DESMOND (with pianoforte)
Songs: (a) Ständchen (Serenade)
 (b) Allerseelen (All Souls' Day,
 (c) Traum durch die Dämmerung (Dream Strauss
 in the Twilight,
 (d) Cécile Cécily
Waltz from 'The Rose Cavalier' Strauss

ASTRA DESMOND

Correspondence

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, S. Kinsale Kelly.)

Conducted by
Sir LANDON RONALD

forming what it was a technically known
as a "conspiracy." But no one has ever
discovered what the well-known tale is and
brings the whole innocent world has 'p' von it up,
as a young people say of enigmas, Sir Edward has
not divulged the answer. The other part of the
enigma consists in initials or invented names,
as in all the area of two varied and these
is when Tiger sits in the lecture on "My
friend a captured woman." Most of the friends have
not been too quick to catch such a subtle
reference, and in every age there are those of the
people with a very sympathetic idea of him
as a very well and skilful man. One or two
however still preserve the secret and in that the
world will never know of them is that they must
be worth of extraordinary fame.

The thermo itself, an original one of Edgar's, is in two parts, one at the rear and one at the front, on the bed and fourth bars there is a loop of a cord which represents a monkey's tail, the posterior.

tions of the tune. Parts of the theme can always be recognized in the secondary arrangements though, references to the whole are not always easy to trace. But the listener who hears the optimum, a real melody, finds it a joy to follow the unchanging characters which use themes, and part of a theme, may accept. Then we know the nature of the two-fold "Enigma" the music is itself—sheer delight, a chain of real gems of sound.

There are thirteen Variations, two of which have only the slightest kinship with the theme. Variation X, Doreabella, which the composer calls "Intervento," and No. XIII which has on a brief notebook instead of name or ornamentation the "friend pretened within.") It has "Romance" as title.

The work comes to an end with a noble finale. Not Edgar admitted as the friend who is the subject of the main variation that, in reference to the supposition about the number thirteen, he had called it Variation XIII.

Don 1970 . R. Stearns

THE most infectious and easily understood of all stresses in our poems are long and won all ways to the affections even of the old-fashioned listener, who has retained his misbelief when it has come to costume and obvious design. There is something irresistible in the impetuous rush of the opening, it sets forth one after the other, four principal lines, all vivid and glowing with ardor—the Don's impassioned quest of his own ideal of masculine womanhood.

The first part of the piece is built up on these. The second tale of J. J. is somewhat more than a heard in the music as clearly as the fiery zeal of the beginning there are reminders of the opening and its themes before the final tragedy—Juan's despair as he realizes that life has lost its zest, that nothing is left but "the cold and dark ash-strewn hearth."

Stara 224 in 1910 is based on a poem by the Hungarian poet Lóránc. Its real name was von Strakosky and extremely from the poem stand in front of the scene.

Waltz from 'The Rose Cavalier' . . . R. Strauss.
RICHARD STRAUSS's *Comedy for Music* is rich in Waltz tunes in that beautiful charming and strong verve which we associate rather with the great musicians, composers of the *Blue Danube* and has lots of other immortal dance ones. As students hardly know well, this Waltz is indeed a worthy rival of the other ones, and no more than well served in present.

THURSDAY, MAY 16

5GB DAVENTRY EXPERIMENTAL

(481.3 M., 822 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0

Another B.B.C. Popular Concert

3.0 A Symphony Concert

Relayed from the New Pavilion, Bournemouth
No. 1 of the Summer SeaTHE Bournemouth AUGMENTED MUNICIPAL
ORCHESTRAConducted by Sir DAN GODFREY
CHAIKOVSKY (Pianoforte)

ORCHESTRA

Aurora Festival Overture .. Brahms
Symphony No. 1, in C .. TchaikovskyAllegro molto; Allegro con brio; Andante
Molto; Andante; Allegro molto
e vivace; Adagio—Allegro molto e vivace

CHAIKOVSKY and Orchestra

Concertmaster

Geoffrey

ORCHESTRA

Lullaby, Kleine Nacht
Märchen (for Strings)
Symphony No. 1, in C

Allegro molto; Allegro con brio; Andante

Molto; Andante; Allegro molto

e vivace; Adagio—Allegro molto e vivace

Symphonic Poem, 'Le

Zéphire' .. Liszt

4.30 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

Organ ..
Rec' (If I were King,
I am)

Miserere ..

Cantata, 'The Lord's

Prayer' ..

In Quarta Tomba (In

this dark tomb)

Requiem

All Souls' Day Songs

Organ

Spanish Valse, 'Malpa'

Mazurka, 'Pomp and

Circumstances' ..

Mazurka, 'Valse'

'Memories ..

Charles Harrison

If I can live ..

Onaway, awake, Beloved

Organ

Suite, 'Les beaux Danchees' (The Fine Sun-

days) ..

5.30 The Children's Hour:

(From Birmingham)

From 'Dusk to Dawn,' by Dorothy Cooper

JAMES and a Piano

CYRIL DAVIS (Violin)

'Just round the Corner—and Beyond,' by Helen

M. Enock

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

6.30 ORGAN RECITAL

By Dr. HAROLD RHODES

Relayed from Coventry Cathedral

Prelude and Fugue in C Minor .. Bach

Sichuan ..

Fantasia and Toccata ..

Study in B Minor ..

Imperial March ..

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

LOUISE SELKIE (Trumpet Solo)

G. A. DALLS (In Norfolk Dialect Songs and
Sketches)

8.0 B.B.C. Popular Concert

(See page 310)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 B.B.C. Popular Concert

(Cont. music)

10.0 Light Music

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH

Fifth Suite, 'Neapolitan Scenes' ..
Dance: Procession; The Juggler; The
Fiddler

Dr. HAROLD RHODES

gives half an hour's organ recital from
Coventry Cathedral this evening, starting
at 6.30Stephenson
LancasterDOROTHY BENNETT (Soprano) and Orchestra
Fubian ('Macon') ..

ORCHESTRA

Entr'acte from 'Proserpine' ..

Tarentelle, 'Italian Scenes' ..

DOROTHY BENNETT

Chanson du Papillon (Butterfly's Song) ..

Voici Noël (Christmas is here) ..

Il était un oiseau Gris (There was a grey bird) ..

Tambourin ..

Potpourri ..

10.40-11.15 ORCHESTRA

Lullaby ..

DELIBES, who had enjoyed many years of

almost unchallenged eminence as composer

of ballets and similar light music for the stage,

cherished the ambition to produce serious dramatic

music. Listeners recently had a chance of

deciding for themselves how far he succeeded in

that, when his opera, Lakmé, was broadcast.

It was one of several works composed for the more

important Paris stage, and the last of them was an

Opera in five Acts called Kossy. Delibes was

at work on it when he died, and the Opera was

finished by Massenet. It was produced in 1891.

In the Lakmé, Delibes was, of course,

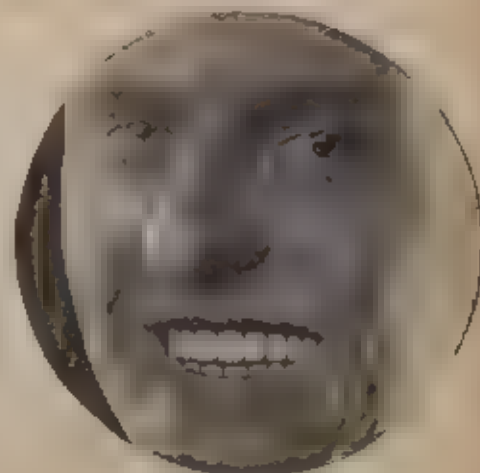
on ground which he knew well and intimately,

and there is nothing astonishing in the fact that

it has escaped the comparative neglect into which

the Opera has fallen.

(Thursday's Programme continued on page 312.)



CLEANING FALSE TEETH NEED NOT BE A BOTHER

NOTHING could be simpler than the Milton way of cleaning false teeth—just put a ½ teaspoonful of Milton in a ½ tumbler of water and leave the plate in this mixture overnight or while you dress. Yet nothing could be more like magic than the result. Never in your fondest dreams did you imagine your plate so spotless and gleaming as Milton will make it. Milton 6d, 1/-, 1/6 and 2/6 a bottle.



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Thursday's Programmes continued (May 16)

SWA CARDIFF. 223.2 M 023 K.C.

2.30 London Programme relayed from Daventry
3.45 Mr. IAN KYRIE FLETCHER: Experiment
in the Theatre—III. Great Theatrical Inventions

GORDON CRAIG—to name only one of the
great forces to which Mr. Kyrie Fletcher
today—has influenced many an
actor in the company, although they did not know it.

4.0 ORGAN RECITAL

by
ROGER H. DANIELS
Relayed from the Parish Church, Pontypridd
Grand Chorus Dr. S.
La Folia Brody
I. Bach
The P. Flat Bach
The P. Flat Puccini

Relayed from
Soprano: Brenda
Contralto: F.
Flute: Hatfield
Andante (Violin)
Concerto
At the organ
Imperial March
Ensemble

4.45 Bonny's
STREET
ORGAN RECITAL
Relayed from
Bonny's Cafe,
Cardiff

5.15 The Children's
Hour

6.8 London Pro-
gramme relayed
from Daventry

6.15 S.B. from
London

6.30 News from
the Pacific

6.35 S.B. from
London

10.15 West
Regional News

10.20-12.0 S.B.
from London

5SX SWANSEA. 204.1 M 1,020 K.C.

2.30 London Programme relayed from Daventry
2.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry
6.15 S.B. from London

6.20 S.B. from Cardiff
6.35 S.B. from London

10.15 S.B. from Cardiff
10.20-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 K.C.

12.0-1.0 London Programme relayed from
Daventry
2.30 London Programme relayed from Daventry
3.45 Mr. GIBSON DANCE, F.R.H.S.: "For Ger-
man and French and English and Russian"
4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for Southern Farmers

6.35-12.0 S.B. from London (10.15 Local An-
nouncements)

SPY PLYMOUTH. 225.3 M 747 K.C.

12.0-1.0 London Programme relayed from
Daventry

2.30 London Programme relayed from Daventry

4.15 The Children's Hour

You are invited to visit the City of Plymouth
between 5.15 and 5.45 p.m. for an hour of
the Song of the Sea

6.0 London Pro-
gramme relayed
from Daventry

6.15-12.0 S.B.
from London
(10.15 Local An-
nouncements)

2ZY 225.3 M 753 K.C. MANCHESTER

12.0-1.0 A Ballad
Concert
S.B. from London

NORMAN CHAM-
BER (Tenor)
God breaked the
battle cry
For you alone

I did not know
Thee
DOUGLAS HALL
Violin

Tempo di Menu-
etto Puccini
arr. Kreutzer
La Plus que je te
(Waltz) Delmas
Logan N. S.
(Simplex) L. S.

RAYA MOISEVNA
(Rus. S. and
Sov. S. Folk
Songs)

hazachia Kontomatsos (Cossack Cradle Song)
Lacrima
Nesadovlyi Goroche Gursley
Ossidario Romani Monashko

DOUGLAS HALL
Andantino Martin, arr. A. S.
Rondo, Op. 53 Schubert, arr. Friedberg
Scherzo: Rhapsody (Fair Rosemary) Kreutzer

RAYA MOISEVNA
Der Aef Boen
De Mordoch (The Maiden of Faint)

Di Schmiedlein (The Seamstress)
NORMAN CHAMBER
Adagio Beethoven
An English Rose Grieg
I know of two bright eyes Grieg

4.30 A Band Concert
THE BAND and PIPES
of
THE QUEEN'S OWN CAMERON HIGHLANDERS
(By kind permission of Lieut.-Col. J. E. DREW,
D.S.O., M.C., and OFFICERS)
Conducted by CHARLES W. GIBSON
Relayed from the Brighton Homes Exhibition
at the City Hall
(Manchester Programme continued on page 313.)



ST. CATHERINE'S, PONTYPRIDD,
from which an Organ Recital will be relayed by
Cardiff this afternoon, at 4.0.

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Mr. Richard Haynes, the well-known specialist in Chest and Lung Troubles, who is responsible for the Home Treatment referred to, says:

"Any Asthmatic sufferer, no matter how long suffering, no matter how violent the paroxysms of coughing or how distressing the choking for breath, can adopt the treatment at once at home. I am willing to send full particulars FREE, and to give all the advice and help I can."

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Mr. Haynes is out to help every one of the thousands of Asthmatics who at this time have approached the year's most dangerous point. If you are a chronic lung weak, it is essential that you get a full description of your symptoms, and full particulars of the Home Treatment which has brought health to hundreds of others will be sent you freely. You are under no obligation in the matter. It costs you nothing, but you certainly can cure yourself at home. In writing for the free particulars, address your letter personally to Mr. R. HAYNES, 1 (R.T.) AMPHOS PLACE, WORTHING.

Friday's Programmes continued (May 17)

SWA CARDIFF

12.0-1.0 London Programme relayed from Deventry.

2.30 London Programme relayed from Deventry.

5.0 JOHN STEIN & CARLTON CELEBRITY ORCHESTRA from the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr. W. H. JONES: "Village Histories—III Llangyfelach."

THERE are many church towers in South Wales which appear to have been intended for places of refuge quite as much as for steeples to carry a ring of bells. Sometimes the suggestion of their being places of retreat is accentuated by the tower being a complete building set apart from the church. There is a notable example at Llangyfelach, and Mr. W. H. Jones will tell the story of this interesting old village in his talk to-morrow.

6.15 S.B. from London



SCOTT AND WHALLEY
the popular comedians, who broadcast from Cardiff on Saturday have been appearing frequently in the programmes this week. London listeners heard them on Tuesday.

9.45 West Regional News

9.50-11.15 S.B. from London

4SX SWANSEA

594.1 M.
1,420 KC.

2.30 London Programme relayed from Deventry

5.0 S.B. from Cardiff

6.15 S.B. from London

9.45 S.B. from Cardiff

9.50-11.15 S.B. from London

6BM BOURNEMOUTH.

592.5 M.
1,040 KC.

2.30 London Programme relayed from Deventry

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

5PY PLYMOUTH.

594.2 M.
787 KC.

2.30 London Programme relayed from Deventry

5.15 The Children's Hour.

Ever so long ago there was a princess Marigold—listen today to the story, "Taffee Apples" (L. E. BROWN)

6.0 London Programme relayed from Deventry

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

2ZY MANCHESTER.

578.2 M.
787 KC.

2.30 Mr. L. F. J. BRIMBLE: "Experiments with Plants—IV. The conditions necessary in order that a plant may manufacture its food."

2.55 London Programme relayed from Deventry

4.15 The Northern Winders Orchestra

JESSIE RENTON (Contralto)

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

A HALLOUTIMULTURAL SALAD AND HUMBLE HELP

Songs by W. RASSON and G. LARSEN

6.0 Miss ANNE LAMFLOUGH: Decorated Dinner-Table at Flower Shows

6.15-11.15 S.B. from London
9.45 Local Announcements

Other Stations.

5NO NEWCASTLE.

5.30 — Broadcast to Schools. Prof. Arthur Hodge: "Algebra Geometry."

6.15 — The Sing for me. 6.45 — The

6.15 — The Sing for me. 6.45 — The

6.15 — The Sing for me. 6.45 — The

6.15 — The Sing for me. 6.45 — The

5SC GLASGOW

2.30 — Broadcast to Schools. 3.10 — Musical

3.10 — Musical. 3.15 — The Sing for me.

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7.15 — The Sing for me. 7.45 — The

7.45 — The Sing for me. 8.15 — The



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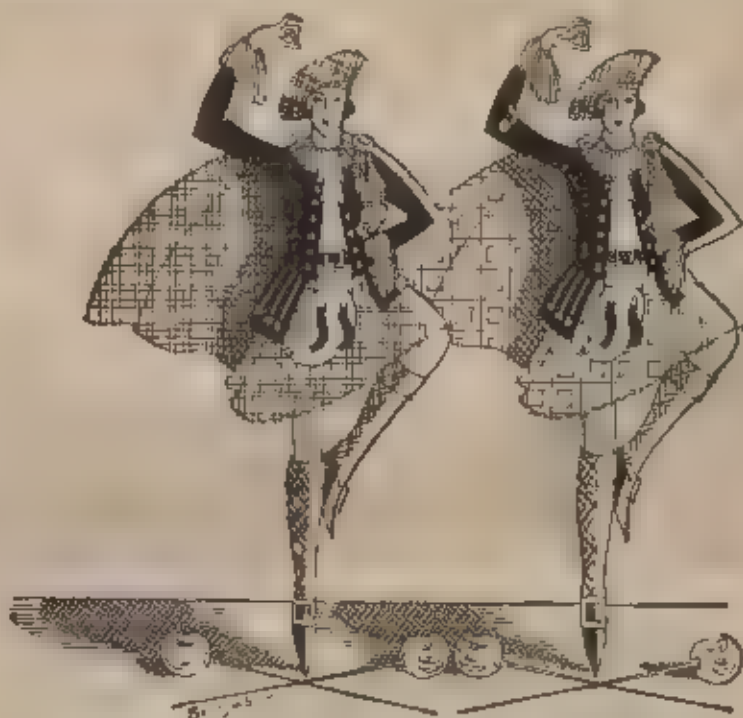
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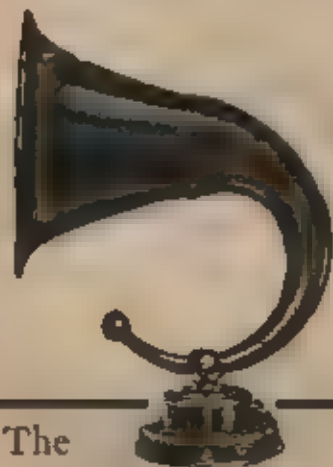
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The Foundations of Music.

During this week selections from the organ works of César Franck are being played each evening by Joseph Bonnet in 'The Foundations of Music' series at 6.45. This broadcast, which originates from the Bishopgate Institute, London, is, as usual, relayed to all stations. The following note is given in order to help listeners.

CÉSAR FRANCK loved his organ in a way which only organists can fully understand, and with a whole-hearted devotion which only few of them may ever hope to imitate. The best known picture of him, best known to us in Britain, at any rate, shows him at his organ and the portrait reveals not only something of the cloistered serenity in which his gentle spirit lived, but something too of the way in which the organ influenced his music.

In 1882, when he was thirty-six, he was appointed to be important church of St. Claude and for the next twenty years wrote practically no music except for the church and the organ. An his devoted pupil of Lady says—the point who is a many ways so noble her soul yet understood him as well as the organ soft at St. Claude. It was the best part of his life. For he spent every Sunday and four day and hours. In the end of his life every Friday too. In another place Lady calls the organ soft that quiet and fixed haven, and this phrase is happily chosen to describe the steadfastness from his fellow which an organist at his post enjoys. It is no doubt the clue to the spirit of quiet contemplation of untroubled meditation, which breathes through so much of Franck's music. If we want to know what is beauty for us, it is other words.

His organ music is important not only for its own noble qualities, but because it appears at a time when the repertoire of organists was bare and so very ill. It was the beginning of a new French school which has since given the world both players and music of great strength and beauty.

Not that anyone—even any of his pupils—has followed at all closely in his footsteps. Franck's music, with much of the dignity of the great Bach himself, with the less poetic qualities of what we call 'romantic' music, is wholly his own, easily recognizable as his.

His organ pieces are: Six Pieces which appeared in 1872, Three Pieces, 1878; and his last work, three big and imposing Chorales. There are besides a good many smaller pieces, mainly intended for harmonium. Many of them are already well known, organists in this country, as in France, playing them when occasion offers, and they are all very well able to give their own message without explanation or analysis. But the great Liszt's opinion of the 'Six Pieces' should be quoted. He heard Franck play them himself and recorded his enthusiastic verdict: 'These pieces have their place beside the masterpieces of Bach.'

Monsieur Joseph Bonnet, the distinguished organist who is to play the Franck pieces for us this week, is by no means unknown to British audiences. An eminent representative of an art which France of today excels, he is regarded as the ideal interpreter of Franck's music. In the organ music of Bach, too, he is thoroughly at home.

Himself the son of an organist, he won many distinctions at an early age, and as quite a young man made a name for himself all over Europe and in America. He first visited this country in 1910, and was warmly acclaimed as a virtuoso of quite exceptional gifts. He has contributed much to the organist's repertoire by scholarly arrangements of the old Masters, and is known, too, as an enlightened writer on musical subjects.

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BRIEF SPECIFICATION.

Cabinet of polished figured Oak beautifully finished with biassed lac; Mullard Dual Emitter Valves; anti-microphonic valveholders; H.T. Battery 2-Volt Accumulator; Tuning Dial of exceptional capacity and complete Aerial Outfit. **LOUD SPEAKER** specially constructed to co-operate with the Set and Oak-grained to match the Cabinet. In both reception and reproduction it may be relied upon to give excellent results. The Set Complete £27 17.6

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Both Sides of the Bristol Channel.**A RACE UP THE RIGGING.**

Stories and Music of Wind-jammer Days—Interesting Programme from Bristol Seamen's Institute—Variety in the Cardiff Studio—Welsh Service from Ystradfyfodwg.

Bristol Wind-jammers.

BRISTOL Wind-jammers' is the title of a programme to be relayed from the Seamen's Institute, Bristol, on Tuesday, May 21, at 8.0 p.m. Bristol is one of the few places in the world where it is quite common to see the bowsprit of a wind-jammer over the footway, right in the heart of the main thoroughfare of the city. Working round the Bristol docks are many of the old deep-water shanty-singing seamen, the survivors of a disappearing race of mariners who will probably crowd the large hall of the Seamen's Institute and join in the Shanties—*Leave her, Johnny, leave her, Blow the man down*, and other favourites. Their memories will surely be stirred by Mr. James Randall's reminiscences of the last of the Bristol wind-jammers, Duprel's West Indiaman, Bennett's Newfoundlanders, King's West African barques, Ruler's Quineamen, and others. The music will fit the occasion. The solos and duets will be sung by Mr. Percy Neale and Mr. Oliver Harvey, and will be such staunch old-timers as *The Anchor's Weighed*, *Bay of Biscay*, *All's Well*, *The Lark-bell Watch*. The Bristol Seamen's Institute is probably known to sailors the world over.

Stories of the Sea.

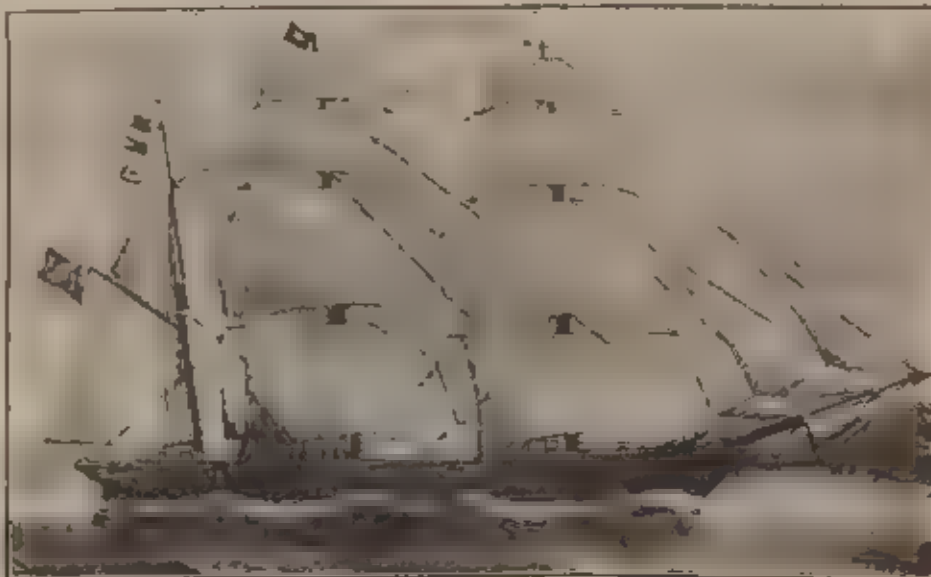
STORIES will be told by Mr. James Randall, a well-known Bristolian who for many years has been entertaining Bristol audiences with lantern lectures and addresses on the subject of sailors and the sea. Mr. Randall obtained his experience in the best of all schools—the fo'castle. He is regarded as an expert on the subject and has been called upon by such well-known authors as Basil Lubbock and John Macfield in connection with their researches into the history of old sailing ships. Mr. Randall told me the interesting story of his first going to sea. He and another boy went over on an American ship in Bristol, and they tried to pluck up courage to ask the officer for a job aboard.

Almost a Dead Heat

EVENTUALLY they did so, and the officer referred them to the captain, who was a sportsman. He asked the boys if they could climb the rigging, then he said to them: 'You start on one side, and you start on the other, run up the shrouds and right up to the main trivels, and come down the other side. Whichever finishes first I will take to sea with me.' Randall won and got the job. It was nearly a dead heat, and the skipper was so pleased that he offered to take them both. Randall went to sea, but the other boy, to his sorrow, was forbidden by his parents to go. That was forty odd years ago, and the stories which will be heard on May 21 have been accumulating ever since. It is hoped that the Lord Mayor of Bristol will preside at the concert. He will be supported by the Sheriff. This programme of the sea has been arranged by an old sailor whose literary name, Leigh Woods, is so well known.

In Lighter Vein.

A VARIETY Programme will be broadcast from the Cardiff Studio on Wednesday, May 22, between 9.50 and 11.0 p.m. Mona Jenkins (soprano), one of the artists, was the Empress of China in the London production of *The Yellow Mask*. She is still studying under Maestro Jose de Moraes, who is shortly taking her to Italy to sing in Opera. Other artists in the programme are Lionel Falkman, the popular Musical Director of the Capital Cinema Orchestra; Tarrant Bailey (banjoist), well-known in Bath and the West Country; the Ogmore Gleemen, whose repertoire of Welsh part-songs is very extensive; Yvette, the 'Quaint Comedienne,' and Vera Ash and Sidney Evans, who will give a sketch by L. du G. entitled *Stung*.



A FAMOUS BRISTOL WIND-JAMMER.

The *Frances of Bristol*, one of the most famous ships that ever sailed out of Bristol Harbour, and still a vivid memory among the old seamen around the docks. A programme recalling the wind-jammers will be relayed from the Seamen's Institute, Bristol, on Tuesday, May 21.

Honolulu.

MR. EDDIE WILLIAMS who is to give a talk on Honolulu on Saturday, May 26, at 7.0 p.m., says that in all his travels only the Tei Mahal made so profound an appeal to his imagination as this beautiful spot in the Pacific. 'Every moment of my visit,' says Mr. Williams, 'was crowded with fascination, excitement, and activity.' He will tell of dining at the Elks Club with the searchlights all around playing on the sea, of the specially-arranged Halo Dance party which wound up in a Japanese tea-garden. A return to the hotel made it possible for the party to slip into bathing costumes and to take a moonlight dip on the famous Waikiki Beach.

Welsh Interlude.

NATHAN VAUGHAN is, I gather, a kind of village oracle. There is nothing he does not know. His friend who accompanied him when he visits the Cardiff Studio on Tuesday, May 21, at 7.0 p.m., tries to take a rise out of him and very seldom succeeds. Nathan is armed at all points. His one regret is that he did not cultivate his voice—he might have been a great singer. He will probably insist on singing before he leaves. The collaborators, who prefer to remain anonymous, will probably be recognised by the disarming.

Religious Service from Ystradfyfodwg.

A RELIGIOUS Service in Welsh will be broadcast by the Cardiff and Darenton Stations on Sunday, May 19, at 6.30 p.m., from the Parish Church, Ystradfyfodwg. The present building was erected in 1894, when the late Canon Lewis was Vicar, but the known history goes back to the fifth century, the age in which St. Dyfodwg flourished. He came from Armenia full of missionary zeal and was one of the three saints to whom Llantrisant is dedicated. From Llantrisant he worked his way to the Rhonda.

The Two Heads.

LEWIS says that Dyfodwg was so close to that his enemies were at their wits' end how to counteract the wonderful influence he wielded over the people. The only thing to do was to deprive him of his silvery tongue, and in due course his enemies succeeded in carrying out their evil design. But he was so full of enthusiasm that he still continued to preach by means of signs and actions! On the extension of the west wall of the Parish Church, there are two heads carved in stone, the one representing Dyfodwg in the act of preaching with fiery eloquence, and the other showing him in the act of making frantic efforts to convey the message to the people, when he had lost the power of speech.

'The Gem of Glamorganshire.'

THE late Rev. Canon W. Lewis was made Vicar of Ystradfyfodwg in 1860, when it was one of the largest and most beautiful parishes in the country. A traveller who visited the place wrote: 'It is the gem of Glamorganshire.' When coal was discovered the population grew apace. In 1601 the population was 660 and in 1821 it was 162,729. The church at Ystradfyfodwg is regarded as the Mother Church of the district, for with the growth of the population many new parishes were formed. The present vicar is the Rev. D. Spencer Jones, late Minor Canon of St. David's Cathedral.

Short Notes.

THE talks by Mr. F. O. Miles on the relation between the film and the other Arts will be continued on Thursday, May 23, at 3.45 p.m. He will show that the film influences all forms of modern creative art.

Mr. Thomas Lewis, of the Cardiff Technical College, will give a talk from Cardiff on 'Pharmacy as a Career' on Friday, May 24, at 6.30 p.m. This talk is the series on Careers which was introduced by Principal Charles Coles on April 12.

Costumes and Colour is the subject of Miss Consuelo de Reyes' fifth talk on 'Masques and Pageants' on Tuesday, May 21, at 5.0 p.m. Citizen House has a very extensive wardrobe and very beautiful historical costumes, and these may be had on loan by amateur dramatic societies.

On Sunday, May 19 the Popular Concert at the Park Hall, Cardiff, will be broadcast from 9.5-10 p.m. Leila Megaw (contralto) is the artist.

'STEEP HOLM'

7.30 A Ballad and Orchestral Concert

10.15 a.m. The Daily Service

10.40 (Derbyshire only) TIME SIGNAL, GREEK WICK, WEATHER FORECAST

10.45-11.0 Mr. HENRY WAIN: 'The Making of Baskets'

11.20 THE CARLTON HOTEL
OCTET

Directed by RENE TAFONNIER
From the Carlton Hotel

3.30 A Ballad Concert

ALICE LILLEY (Soprano),
HARRY BRINDLE (Bass)

HARRY BRINDLE

The Dawn has a Song... Philps
The Queen of Your Heart
A Song of Spring

ALICE LILLEY

The Dawn has a Song... Philps
The Queen of Your Heart

Still as the Night... Carl Holm

HARRY BRINDLE

The Ringers... Lohr
Song... John... Eric Coates

ALICE LILLEY

The Dawn has a Song... Philps
The Queen of Your Heart

Still as the Night... Carl Holm

4.0 JACK PATER and THE R.B.C. DANCE
ORCHESTRA

5.15 THE CHILDREN'S HOUR

A Play entitled THE COUSE GILL

Adapted by

M. H. ALLEN from the Play THE GYPSY

6.0 Musical Interlude

6.15 TIME SIGNAL, GREEK WICK; WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN; A
Domestic and Sports Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

CECIL FRANCK'S ORGAN WORKS

Played by JUSTIN BONNIT

Replayed from the Bishopsgate Institute

7.0 Mr. HARVEY CRACK: 'Next Week's Broadcast'
Music

7.15 Mrs. E. E. HELMA: Eye-Witness Account of
the Ladies' Open Golf Championship (S.B. from
London)

7.30 A CONCERT

LEND CHIFFERSBANK (Contralto)

TOM PICKERING (Tenor)

REGINALD KING'S ORCHESTRA

Pique Duet... Tchaikovsky

TOM PICKERING

Elaborate... Tchaikovsky
Slav Song... del Rio

ORCHESTRA

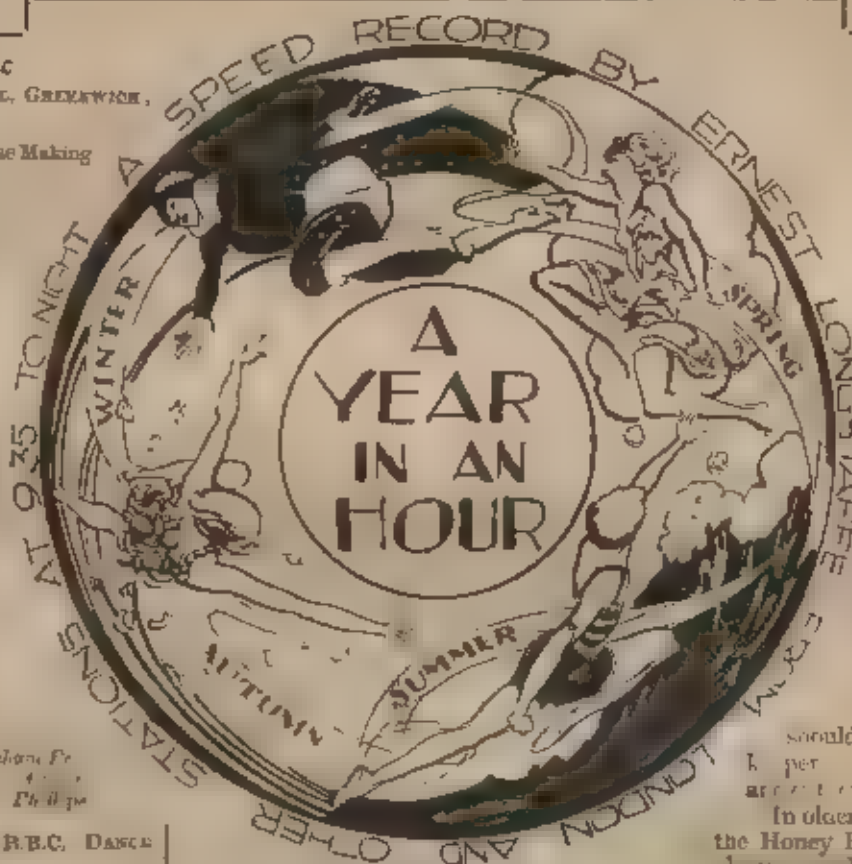
Chiffersbank... Reginald King

Chiffersbank... Reginald King
Chiffersbank... Reginald King

SATURDAY, MAY 18

2LO LONDON & 3XX DAVENTRY

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Sweet change that leads to hope

What is in our today?

Our children

The One in the World

Norwegian Dances, Nos. 1 and 2

T. M. PETERSON

Norfolk

M. Lute

A Song of Spring

ORCHESTRA

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9.35 A New Revue by Ernest Longstaffe

With the assistance of
J. H. M. M. M.

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10.35-12.0 DANCE MUSIC:
ASTORIA'S BAND, from the May
Fair Hotel
(Saturday's Programme continued
on page 329)

WONDERS OF A CITY OF WAX

(Continued from page 287)

cerning the hive and its
inmates, except that they
form the head of the hive to
be a King, instead of a Queen.

The Fourth Book of Virgil's
'Georgics,' simply teems with
most valuable bee lore, and

should be read by every keen bee-

keeper. This will show us what an
important part of bee-keeping

In olden days it was firmly believed that
the Honey Bee was possessed of marvellous
powers of intelligence, and was very
sensitive to conditions, not only material
and physical, but mental and even moral,
which we humans cannot always under-
stand... Piny solemnly cautions all the
and criminals against approaching a hive
of bees at any time, or they will certainly
issue forth and sting him.

In medieval times, Butler was perhaps
the most learned Bee-Master, and a book
he published on Bees, during the reign of
Queen Anne, is a choice classic. It is called
the 'Fervent Monarchie,' and is rich in the
quaint bee lore of his day. His advice on
the department of a good Bee-Master makes
most interesting reading and is well worth
study.

'If thou wilt have the favour of the Bees
that they sting thee not, thou must avoid
such things as offend them: thou must not
be unchaste or uncleanly; for impurity
and sluttishness (themselves being most
chaste and neat) they utterly abhor; thou
must not come among them smelling of
sweat, or having a stinking breath, caused
either through eating of leeks, onions,
garleeks, and the like: or by any other
means. Thou must not come puffing or
blowing unto them, neither hastily stir
among them, nor violently defend thyself
when they seem to threaten thee: but
softly moving thy hand before thy face,
gently putting them by: and lastly, thou
must be no stranger unto them.

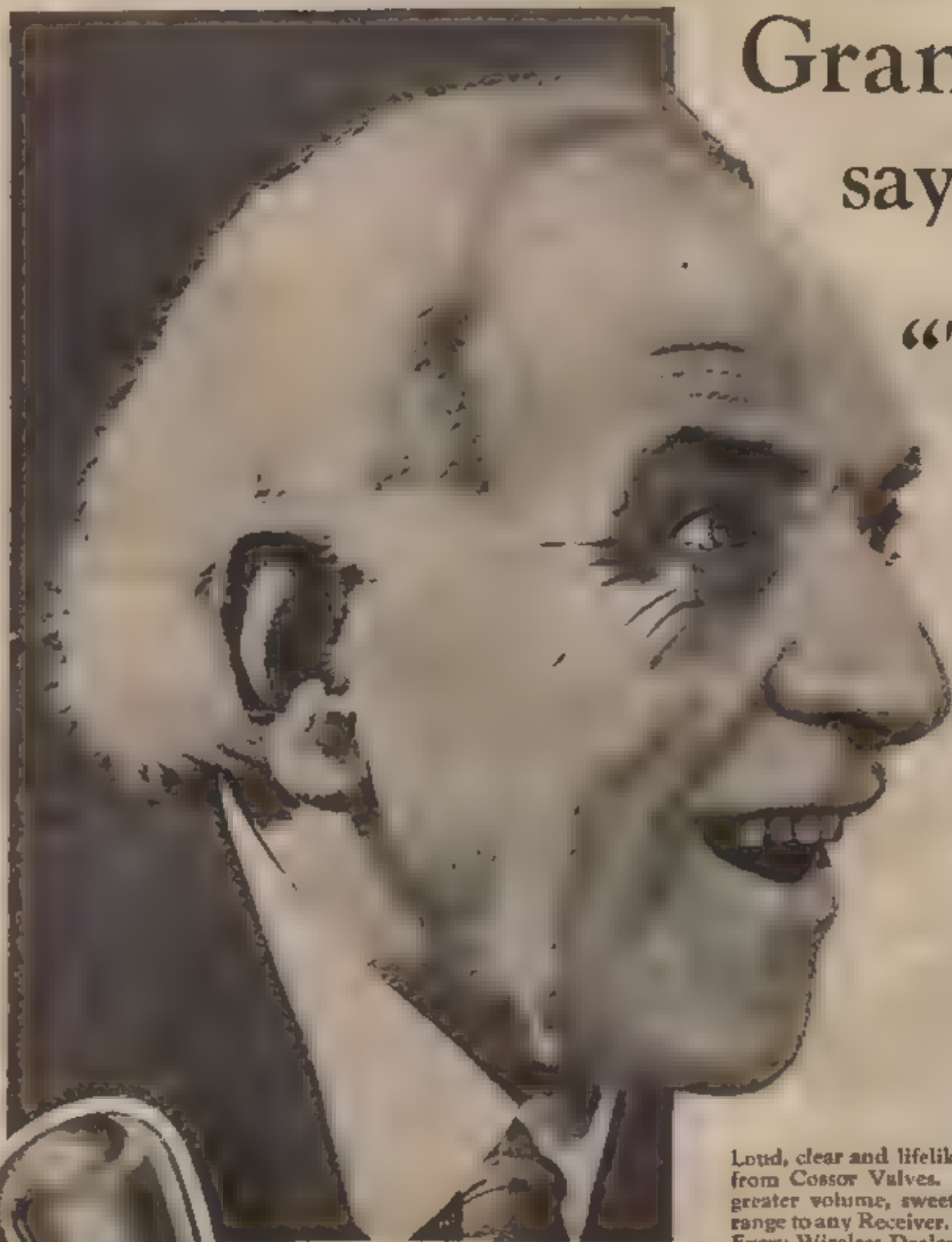
'In a word thou must be chaste, cleanly,
sweet, sober, quiet, and familiar, so will
they love thee and know thee from all
other

M. G. KENNEDY BELL.

9.35 'A Year in an Hour'

Another Speed Record

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Grandpa
says :

“That’s
great
My
Boy!”

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3.30 Military Concert

3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARK

March of the Mountain Gnomes Eilenberg
Overture, "Benvenuto Cellini" Beech
ALICE VAUGHAN (Contralto)
Two Bright Eyes Coleman
A Requiem Woodforde
In an Old-fashioned Town Square
Lullaby
The "Ox" March Haydn
VERNON OWENS (Elate tenor)
Bridgroom Orators Elton
Is it Safe? Sweeney
BAND
Selection of Popular Songs Sanderson
ALICE VAUGHAN
Early One Morning English Air
Ye Fairies and Braes Scotch Air
Hilken Aroon Irish Air
All through the night Scotch Air
VERNON OWENS
If Life were a Play Grey and Tollerant
Miss Pearson's Dinner
BAND
Czardas, "Older Fashioned" Strauss
Gigue, "Chattanooga" Lomax

5.0

A RECITAL

by ELLEN COCHRANE (Soprano)
and ANTHONY PINI (Violoncello)

SATURDAY, MAY 18 5GB DAVENTRY EXPERIMENTAL

(442.2 M. 822 MC.)

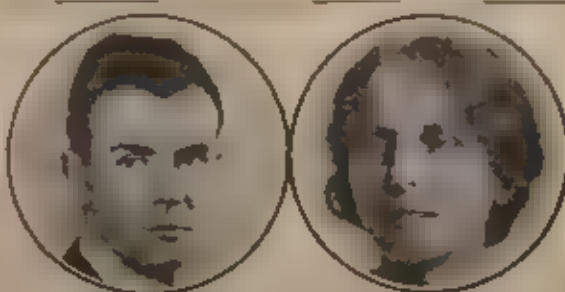
TRANSMISSIONS FROM 5GB ON WAVELENGTHS OTHERWISE STATED.

ELLEN COCHRANE

Porgi Amor (Soothing Spolia) } ("Figaro") Mozart
Voi che sapete (Ye who know) }

ANTHONY PINI

Wienied (Crab Song) Schubert
Melodie, Op. 8 No. 2 Padreswala, arr. Grunfeldt
Ballet Music, "Rosamunde" Schubert



Roy Henderson (Baritone) and Ethel Walker (Pianoforte) are the soloists in the Symphony Concert from Birmingham tonight.

ELLEN COCHRANE

Fairy Tales Erik J. Wolf
Chère Nuit (Dear Night) A. Bacheler

5.30

The Children's Hour

(From Birmingham)

"The Powder Monkey," by Blindon Poole
RONALD GOUDLEY will Entertain
CECILE HUGHES (in Light Songs)

8.0 Vaudeville from Birmingham

6.15 THE SIGNAL, GREENWICH, WOODHILL F. BY
CAST. FIRST GENERAL NEWS BULLETIN. An-
nouncements and Sports Bulletin

6.30 Sports Bulletin (From Birmingham)

6.35 Light Music

TOM KIRKINBURGH (Bass)

THE GRESHAM PIANO SOLOISTS (4) QUARTET

Selection, Madama Butterfly Puccini
Arabesque Debussy

7.2 TOM KIRKINBURGH

The Brightest Day
Hatfield Bella } Katharine Martin
The Crown of the Year

7.30 QUINTETT

Intermezzo
Chanson du Matin (Morning Song) Chopin
Moths and Butterflies
Fountain Dance

7.30 TOM KIRKINBURGH

She is far from the Land Lambert
Barry Bay
The Fisherman of England Phillips

7.38 QUINTETT

Three Dances ("Tom Jones") Germain
Selection, "The Garden of Allah" Landon Ronald

8.0

Vaudeville

(From Birmingham)

URSULA BROWN (in Light Songs)
RONALD GOUDLEY (in Music and Humour)
MASON and ARMES (Entertainers with a Piano)
ALVIN KEECH (and his Ukulele)
WILL GARDNER (Comedian)
PHILIP BROWN'S DOMINION DANCE BAND

9.0

Symphony Concert

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA
LEADER, FRANK CASTLE
Conducted by JOSEPH LEWIS

ORCHESTRA
Overture, "The Magic Flute" Mozart
ROY HENDERSON (Baritone) and Orchestra
Aria, "Woe thou thy Snowflake" ("Ivanhoe") Schumann

9.15 ETHEL WALKER (Pianoforte) and Orchestra
Pianoforte Concerto in C, Kathleen Bruckshaw

9.47 ORCHESTRA
Toccata, "From Bohemia's Woods and Fields" Sinding

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Symphony Concert (Continued)

ORCHESTRA
Prelude, "Carmen" Bizet
ROY HENDERSON
Der Dämonsgänger (The Ghostly Double) Schumann
Henselmann (Wine Song),
Tartarus } Schumann
ETHEL WALKER
Song about the Prince's Door
On a River and a Bear
From the Depths } Wagner
Of Brer Rabbit

10.40-11.15 ORCHESTRA
Symphony, No. 4, in D Minor Schumann
Andante allegro; Romance; Scherzo; Finale

11.15-11.45

Experimental Transmission of Still Pictures
by the Fultograph Process



SPRING RASH

Every year they come, those unsightly spots—signs of spring-time impurities in the blood. The surest way to get rid of Spring Rash is to use *Germolene* as well as *Germolene*. *Germolene* purify the blood and so prevent any more pimples coming out. *Germolene* soothes the itching at the first touch, and soon heals the punctured skin, leaving it smooth and unblemished. Ask for "A bottle of *Germolene* and a small tin of *Germolene*."

From All Chemists.

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CHILDREN'S
SUNBATHS

BURNS ETC

Germolene
SEPTIC SKIN DRESSING
and 3-in-1 A Veno Product

Saturday's Programmes continued (May 18)

SWA 31.2 M. 97.8 KC

12.0 2.5 A Popular Concert

Wells, The Blue Danube

proceeds
Entry of

3.20 London Programme relayed from Daventry

The World's Wireless Message of the Children of

5.30 app. The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Local Sports Bulletin

6.35 S.B. from London

7.0 Mr. Alfred Vowles
The Down Valley, Etc.

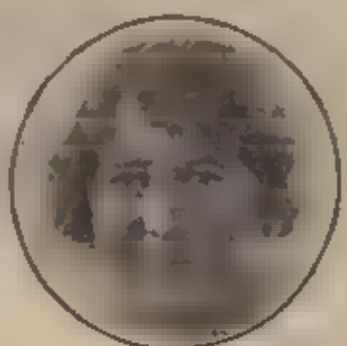
7.15 S.B. from Swansea

7.30 SCOTT AND
WHALEY
(The Popular Comedians)

7.45 A Popular
Concert

Conducted by WARWICK
THURTELL

Overture, "Light Cavalry"



GWLADYS NASH

sings during the Popular Concert
which Cardiff is relaying from the
City Hall this evening.

SAINT-SALVÉ Toon 1
musical tale of
er the Sun, to let him dr
the day. Lastera w

birth so wonderful, when
the which destroyed the youth
and then we hear the gull

Ke a horns after
which is thought
the day a death

clearly hear the falling of the hammer
at last, the moment
GWADYS NASH and
Orchestra
Maurice Air ("Carmen")

Spanish Capriccio
Rimsky-Korsakov

8.0 S.B. from London

8.30 West Regional News
Sports Bulletin

9.35 12.0

5SX 204.1 M.
1,070 KC
SWANSEA.

12.0 12.45 S.B. from Cardiff

3.30 London Programme
relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.0 S.B. from Cardiff

7.15 Mr. D. B. Jones, South Wales Motor
Cycling Topics

7.30 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35 12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M.
1,040 KC

12.0 1.0 Gramophone Record

3.30 London Programme relayed from Daventry

5.00 S.B. from London

7.15 S.B. from Dundee (See London)

7.30 12.0 S.B. from London (8.30 Local Au
thorities)

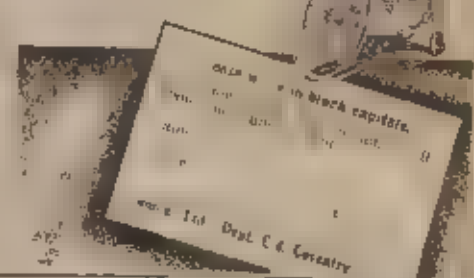
Saturday's Programmes continued on page 224

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Model, carriage paid. You
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Timed to a Minute a Month.
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racy under changing tempera-
tures, trying atmospheric conditions,
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FOREIGN PROGRAMMES.

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VON SUPPÉ of Belgian descent was born in
1820. He occupied posts as con-
ductor of opera houses, and acted the musical
director of one of the Vienna theatres from
1865 till his death in 1895. He is credited with
the composition of over one hundred and fifty
operas and similar light hearted works for
the stage, at least, of these have been given
in London. *Requiem* and *Requiem*, and others
are still occasionally given.

The Overture to *Light Cavalry*, with its trumpet
and horn, and with its soft
melodies in which the jingle of bits and
harmonies may be easily imagined, is so happily
inserted into the own tale as to need no further
commentary to enable listeners to enjoy it.

GWLADYS NASH (Soprano) and Orchestra
Ah! l'enfant qui m'a fait rêver (L'opéra)
Tristesse

THIS one of the best known and most univer-
sally popular of all the Verdi arias, is sung
in the first Act of *La Traviata* by the heroine,
Violetta. As Violetta is a woman, making merry,
and a woman, who is a woman at the end of
the opera, after all the obstacles to their wedding
have been overcome too late, has sung a merry
drinking song. Meditating on the life she has
he has declared for her, she repeats the melody
of her song and then, suddenly changing, al-
though doubtful whether so true an affection for
him as she has, she dashes into the brilliant
over free shall I still hasten madly on from
pleasure to pleasure.

Saturday's Programmes continued (May 18)

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- 12.0-1.0 A GRANDPIONEER RECITAL
DANCE PROGRAMME
Waltz, 'Hungarian Dances' ('The Two Pigeons')
Manager
Jig Charles Wood
New Gypsy Dance, No. 3
Slav Dance Dvorak, arr. Kramler
Brahms' Waltzes, Nos. 4, 5, and 6, Op. 39
A la Bay and Maurel
La Valse Ravel
Latest box-sets and Whites
3.30 London Programme relayed from Daventry
4.15 The Children's Hour
A M... of M...
Jew-Jews and Soldier Boys
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Sports Bulletin
6.45 S.B. from London
7.15 S.B. from Dundee (See London)
7.30-12.0 S.B. from London (9.30 News of Navy
Information Local Announcements)

ZZY MANCHESTER. 878.3 AM. 758 KC.

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
Gipsy Suite German
BESSIE WILLIAMS (Contralto)
A May Morning Densu
Have I lost thee? ('Orpheus') Guck
In the Chummy Corner Owen
ORCHESTRA
Waltz, 'Take from the Vienna Woods' Strauss
BESSIE WILLIAMS
When Song is Sweet Sami Souci
My heart is weary Irving Thomas
My Star is Russell Phillips
ORCHESTRA
Selection, 'Kissing Time' Garryl
Galop, 'Roulin' Garryl
3.30 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
SYDNEY WRIGHT (Violoncello)
ELEANOR LOMAS (Soprano)
5.15 The Children's Hour
THE NORTHERN WIRELESS ORCHESTRA will play
THE TOM CASS QUARTET will sing Sea Shanties
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Regional Sports Bulletin
6.40 S.B. from London
7.0 Alderman MILES E. MITCHELL, J.P.: 'Emigration to Canada'
7.15 Mr. F. R. STANTON: The Cricket Season—Yorkshire Prospects
7.30 Light Orchestral Music and a Play
From Manchester
THE NORTHERN WIRELESS ORCHESTRA
Selections
Lullaby
H.M.S. Parafire Sullivan
8.0 From Liverpool
'The Wonder Hat'
A Harlequinade
by
DEN HECHT and KENNETH SAWYER GOODMAN
Produced by EDWARD F. GINN
Performed by THE LIVERPOOL RADIO PLAYERS
Harlequin
Pierrot
Pantomime
Cassanova
Margot

The Scene is a park by moonlight. As the curtain rises, Harlequin and Pierrot saunter in from the left, arm in arm. They both have on long cloaks, and are swinging light canes with an air of elegant ennui.

From Manchester

- 8.35 app. ORCHESTRA
Overture, 'Orpheus in the Underworld'
O'Connell
Melodious Memories
Frank
9.0 S.B. from London
9.30 Regional Sports Bulletin and Local Announcements
9.35-12.0 S.B. from London

Other Stations.

- 5NO NEWCASTLE. 243.0 AM. 7.30 KC.
12.0-1.0 Music from Plymouth
London Programme relayed from Daventry
6.15 S.B. from London
6.30 Sports Bulletin
6.45 S.B. from London
7.15 S.B. from London
7.30-12.0 S.B. from London
9.30-12.0 S.B. from London

5SC GLASGOW. 40.0 AM. 7.30 KC.

- 11.0-12.0 A...
C...
Waltz, 'Take from the Vienna Woods' Strauss
BESSIE WILLIAMS
When Song is Sweet Sami Souci
My heart is weary Irving Thomas
My Star is Russell Phillips
ORCHESTRA
Selection, 'Kissing Time' Garryl
Galop, 'Roulin' Garryl
3.30 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
SYDNEY WRIGHT (Violoncello)
ELEANOR LOMAS (Soprano)
5.15 The Children's Hour
THE NORTHERN WIRELESS ORCHESTRA will play
THE TOM CASS QUARTET will sing Sea Shanties
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Regional Sports Bulletin
6.40 S.B. from London
7.0 Alderman MILES E. MITCHELL, J.P.: 'Emigration to Canada'
7.15 Mr. F. R. STANTON: The Cricket Season—Yorkshire Prospects
7.30 Light Orchestral Music and a Play
From Manchester
THE NORTHERN WIRELESS ORCHESTRA
Selections
Lullaby
H.M.S. Parafire Sullivan
8.0 From Liverpool
'The Wonder Hat'
A Harlequinade
by
DEN HECHT and KENNETH SAWYER GOODMAN
Produced by EDWARD F. GINN
Performed by THE LIVERPOOL RADIO PLAYERS
Harlequin
Pierrot
Pantomime
Cassanova
Margot

2BD ABERDEEN. 3.0 AM. 7.30 KC.

- 11.0-12.0 A...
C...
Waltz, 'Take from the Vienna Woods' Strauss
BESSIE WILLIAMS
When Song is Sweet Sami Souci
My heart is weary Irving Thomas
My Star is Russell Phillips
ORCHESTRA
Selection, 'Kissing Time' Garryl
Galop, 'Roulin' Garryl
3.30 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
SYDNEY WRIGHT (Violoncello)
ELEANOR LOMAS (Soprano)
5.15 The Children's Hour
THE NORTHERN WIRELESS ORCHESTRA will play
THE TOM CASS QUARTET will sing Sea Shanties
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Regional Sports Bulletin
6.40 S.B. from London
7.0 Alderman MILES E. MITCHELL, J.P.: 'Emigration to Canada'
7.15 Mr. F. R. STANTON: The Cricket Season—Yorkshire Prospects
7.30 Light Orchestral Music and a Play
From Manchester
THE NORTHERN WIRELESS ORCHESTRA
Selections
Lullaby
H.M.S. Parafire Sullivan
8.0 From Liverpool
'The Wonder Hat'
A Harlequinade
by
DEN HECHT and KENNETH SAWYER GOODMAN
Produced by EDWARD F. GINN
Performed by THE LIVERPOOL RADIO PLAYERS
Harlequin
Pierrot
Pantomime
Cassanova
Margot

2BE BELFAST. 20.0 AM. 7.30 KC.

- 12.0-1.0 A...
C...
Waltz, 'Take from the Vienna Woods' Strauss
BESSIE WILLIAMS
When Song is Sweet Sami Souci
My heart is weary Irving Thomas
My Star is Russell Phillips
ORCHESTRA
Selection, 'Kissing Time' Garryl
Galop, 'Roulin' Garryl
3.30 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
SYDNEY WRIGHT (Violoncello)
ELEANOR LOMAS (Soprano)
5.15 The Children's Hour
THE NORTHERN WIRELESS ORCHESTRA will play
THE TOM CASS QUARTET will sing Sea Shanties
6.0 London Programme relayed from Daventry
6.15 S.B. from London
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WHAT THE OTHER LISTENER THINKS



The Virtues of Broadcast Opera—Transmissions from Covent Garden—An Appeal for More Chamber Music—Did Joan of Arc Desire to be a Soldier?—The Successful Cup Final Broadcast.

IN DEFENCE OF 'COQ D'OR'

It is a pity that the public should be so often misled by the title of a broadcast. The title of the broadcast of the 10th May, 'COQ D'OR', was a misnomer. It was not a broadcast of the opera 'COQ D'OR' but a broadcast of the opera 'COQ D'OR'.

THE FLYING DUTCHMAN

The broadcast of the opera 'THE FLYING DUTCHMAN' was a most successful one. The music was well played and the singing was of a high standard.

OPERA WITHOUT TRAPPINGS

The broadcast of the opera 'OPERA WITHOUT TRAPPINGS' was a most successful one. The music was well played and the singing was of a high standard.

COVENT GARDEN BROADCASTS

The broadcast of the opera 'COVENT GARDEN BROADCASTS' was a most successful one. The music was well played and the singing was of a high standard.

THE MUSICAL HOUSEWIVES

The broadcast of the opera 'THE MUSICAL HOUSEWIVES' was a most successful one. The music was well played and the singing was of a high standard.

THE MODERN SINGER

The broadcast of the opera 'THE MODERN SINGER' was a most successful one. The music was well played and the singing was of a high standard.

MORE CHAMBER MUSIC

The broadcast of the opera 'MORE CHAMBER MUSIC' was a most successful one. The music was well played and the singing was of a high standard.

THE SCOT OF A BIRD

The broadcast of the opera 'THE SCOT OF A BIRD' was a most successful one. The music was well played and the singing was of a high standard.

THE CUP FINAL TRIUMPH

The broadcast of the Cup Final was a most successful one. The music was well played and the singing was of a high standard.

PIRATES!

The broadcast of the Cup Final was a most successful one. The music was well played and the singing was of a high standard.

LISTENERS' LETTERS

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

But would correspondents please note that—

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

MISS WILLA MUIR ON ST. JOAN

The broadcast of the opera 'MISS WILLA MUIR ON ST. JOAN' was a most successful one. The music was well played and the singing was of a high standard.

FROM THE WESTERN ISLES

The broadcast of the opera 'FROM THE WESTERN ISLES' was a most successful one. The music was well played and the singing was of a high standard.

THE DAILY SERVICE

The broadcast of the opera 'THE DAILY SERVICE' was a most successful one. The music was well played and the singing was of a high standard.

HOW DOES MUSIC AFFECT YOU?

The broadcast of the opera 'HOW DOES MUSIC AFFECT YOU?' was a most successful one. The music was well played and the singing was of a high standard.

IN PRAISE OF POETRY READINGS

The broadcast of the opera 'IN PRAISE OF POETRY READINGS' was a most successful one. The music was well played and the singing was of a high standard.

GENTLE CRITICISMS

The broadcast of the opera 'GENTLE CRITICISMS' was a most successful one. The music was well played and the singing was of a high standard.

THE SPORTS

The broadcast of the opera 'THE SPORTS' was a most successful one. The music was well played and the singing was of a high standard.

HOW OLD ARE THEY?

The broadcast of the opera 'HOW OLD ARE THEY?' was a most successful one. The music was well played and the singing was of a high standard.

SELECTIONS FROM ORATORIO

The broadcast of the opera 'SELECTIONS FROM ORATORIO' was a most successful one. The music was well played and the singing was of a high standard.

MONDAY'S

The broadcast of the opera 'MONDAY'S' was a most successful one. The music was well played and the singing was of a high standard.

Notes from Southern Stations.

HISTORY OF A FAMOUS MARCH TUNE.

How the R.A.O.C. Adapted 'The Village Blacksmith' Professor Gilbert Murray's Lecture from the Royal Academy of Dramatic Art—A Suggestion for 'Good Cause' Contributors.

THE recent appearance on *The Radio Times* of an article by Col. J. C. Somerville on 'The Quakers of our Regiments,' has occasioned me to write a letter to the Editor of the *Plymouth Ordnance Corps Gazette*. It gives an interesting account of the origins of the well-known P.A.C. march. When, soon after the War, our Band was formed, comparisons were made of our R.A.O.C. march. The favoured piece, though not the march as now played, provided the basis for such a work by quoting its name as *The Village Blacksmith*. After some reflection with revivings and recollections it was finally decided to orchestrate *The Village Blacksmith* as a whole; and this, when played at the Kneller Hall, won such entire satisfaction that it was unanimously selected—and, later, approved by the Colonel-in-Chief H.R.H. the Duke of York. No theme could be more appropriate than the "smithy" on which the history and fortunes of the Corps have been founded—whilst, in their adoption of a familiar tune and poem, the R.A.O.C. have a fine old usage in the matter of regimental marches.

THE first of a number of religious services to be relayed this summer from St. Andrew's Parish Church, Plymouth, will be broadcast from the local station on Sunday evening, May 19.

THE first talk of the series by Mr. F. S. Russell of the Marine Biological Laboratory, Plymouth, entitled 'Life in Tropical Seas,' will be given at 7 p.m. on Tuesday, May 21.

IN these days, when the strangest accidents—anything in fact, from being a hangman to winning a beauty competition—set people on the lines of life stage actors, some men do not realise that there is such a thing as the profession of acting. Popular attention, and no reproach to the latest band marches I play, might be better directed upon the next address of the Royal Academy of Dramatic Art should be on 'The Good of Tragedy,' and who could better enlarge upon this theme than the greatest of them, Mr. G. B. Shaw, whose verse translations of Euripides have occasioned some of the finest acting of today? This is the fourth lecture of the series to be broadcast; tickets may be obtained from the R.A.D.A., Gower Street, W.C.1. The date is Friday, May 17 (5GB).

UP to the 19th of April, the Week's Good Cause Fund (whereby listeners contributed a lump sum to be divided amongst the various causes pleaded at the microphone on Sunday evenings throughout the year), has this year received £200, the sums contributed ranging from 52s. to £52 and over. A good suggestion, by the way, has recently been made by a listener in regard to direct contributions to individual causes. The suggestion is that new contributors to the Fund should enclose a stamped addressed envelope for an acknowledgment should they so desire. Such a course would relieve charities of the cost of postage, which is always a very considerable item.

THE second of a series of talks on 'The River We Fish: Its Management and Cultivation,' will be broadcast on Thursday, May 16, by Major I. St. Maur at 8 p.m. on Tuesday, May 14.

MISS C. V. McFADDEN, known to many as a well-known pianist, will give a recital at 8 p.m. on Thursday, May 23, at Bournemouth 6th Studio.

HAVE any of our listeners of the past year who wish to see a match—four from 5 G.R.

On May 20 Mary Hara will tell the story of 'Camel the Camel,' and Harlow and Barker will entertain. There will be a synopsis of the play by Tom Farrell, and a tale by E. Maud Griffiths, entitled 'The Wonder Week.'

On May 22 there will be a school story 'Basher Gets a Bump' by T. Davy Roberts, song by Marjorie Hovard (soprano) and Arthur Landsey will entertain. Major Vernon Brook will tell 'How Gas and Oil Engines Work.'

On May 23 there will be items by the Mid West Piano-forte Sextet, Jacko in song at the piano, and an adventure play—'The Stranger from the Sea' by Una Broadbent.

On May 24 we have a topical programme. A talk entitled 'May 24,' by Charles Brewer, songs by Alex. Pannay (soprano), folk dances by Margaret Ablethorpe (piano-forte), and a talk entitled 'Our Empire and Cricket,' by Maurice K. Foster.

B.B.C. PUBLICATIONS.

'JONGLEUR DE NOTRE DAME.'

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

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2. A Complete Series

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3. The Remaining Four of the Series.

Please send me.....copy (copies) of each of the remaining four Librettos. I enclose P.O. No. or cheque value in payment at the rate of 8d. for the remaining four Librettos.

'MINNA VON BARNHELM.'

Minna von Barnhelm, by Lessing, to be broadcast on June 11 and 12, is the tenth 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 *Minna von Barnhelm* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining three of the series for 6d.

1. 'Minna von Barnhelm' only.

Please send me.....copy (copies) of *Minna von Barnhelm*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.

2. A Complete Series

Please send me.....copy (copies) of Great Plays Booklets as published. I enclose P.O. No. or cheque value in payment, at the rate of 2s. for the whole series (includes back copies).

3. The Remaining Three of the Series.

Please send me.....copy (copies) of the remaining three Great Plays Booklets. I enclose P.O. No. or cheque value in payment, at the rate of 6d. for the remaining three Great Plays Booklets.

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Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays Booklets can be obtained from your usual Newsagent or Bookstall.

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