

FINAL POLITICAL ADDRESSES OF EACH PARTY (see pages 404, 408 and 413).

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 295.

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

MAY 24, 1929.

Every Friday. TWO PENCE.

At a Symphony Concert from the London Studio on Sunday evening, May 26, SIR HENRY WOOD CONDUCTS Bach's Third Brandenburg Concerto, etc.

Monday's Chamber Music Recital includes works illustrative of the MUSIC OF MODERN SPAIN by Arbos, de Falla, and Turina.

'The lighter side' is represented on Tuesday, by Gilbert Maurice & Daisy Challenger, Mimi Crawford & Ivor Vintor in A 'STAR' VAUDEVILLE SHOW

The 'Libretto' Series of Broadcast Operas will be continued on Wednesday with 'LE JONGLEUR DE NOTRE DAME' by the French composer, Jules Massenet.

Thursday's programme includes the most generally interesting item of the week, THE GENERAL ELECTION RESULTS, to be announced between 9.50 p.m. and 4.0 a.m.

A novel experiment in wireless technique entitled 'Kaleidoscope' was broadcast last autumn. On Friday we will hear a sequel, 'KALEIDOSCOPE II—THE WOMAN'

FOLLOW THE COURSE OF THE GENERAL ELECTION (see page 418).

AMONG THE CONTRIBUTORS TO THIS ISSUE

ARE

STELLA BENSON

'Chinese Home-Chat.'

WINIFRED HOLTBY

'The Listener Comes into His Own.'

FRANCIS TOYE

'Le Jongleur de Notre Dame.'

PERCY A. SCHOLES

'Fai do Sôcle' : Music in the Nineteenth Century.'

HARVEY GRACE

'The Picture of Mendelssohn.'

FRANK HOWES

'The Music of Modern Spain.'



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THE LISTENER COMES INTO HIS OWN.

AND what is it to be read aloud to? The most miserable exercise of the human intellect. Or rather, is it any exercise at all? It is like lying on one's back, with one's hands tied, and having liquid poured down one's throat. Worse than that, because suffocation would immediately ensue and put a stop to this operation. But no suffocation would stop the other. Thus Florence Nightingale, in the bitter years of her stifled energy, cried out against one favourite occupation of the Victorian Miss.

There is no doubt that many such polite diversions were performed by luckless women who had no opportunity for avoiding them; but not everyone shared Miss Nightingale's aversion. Jane Austen can hardly have known this sense of suffocation, or she would not have made Marianne Dashwood's appetite for choice selections from Scott and Cowper plunge her into an unhappy love-affair with the plausible Willoughby who read too well. If we object that Florence Nightingale was a living genius and Marianne Dashwood a fictitious goose, we have the example of Haworth Parsonage to set against the evidence of 'Cassandra,' with the Brontës reading aloud beside the fire while their father dozed in his study and the wind howled across the moor.

WE have to accept a world full of diversity, where one man's meat is another man's poison, and one man's agony of boredom another's stimulating joy. Among many other divisions of society, into the optimists and the pessimists, the listless and exuberant, the combative and docile, the static and dynamic, there is also this division into the seers and the listeners, into those gifted with visual and those with oral perception. We all know that fifty out of a hundred people will say, when confronted with the problem of spelling an unfamiliar word, 'Oh, let me see it written down!' If they have anything to learn, they must read it from a book. If they make a speech they must see it in writing first. Whereas the listeners work by sound. They need not all be musical. That is the trouble; their memory may be for words, not tones and melodies. But they will take in a spoken message, a lecture, a sermon, and remember it, when all the columns of print they ever read have faded from their minds. They cannot spell, since how can phonetics help a listener faced by the eccentricities of the English language? They do not enjoy reading very much, and in a world arranged largely for the visual-minded, they are unjustly handicapped.

Once, indeed, the listeners had the best of it. Before the invention of writing, all

In this article, Miss Winifred Holtby, the well-known essayist and novelist, reviews the place of Talks in broadcasting and their possible effect on the men and women of today.

intellectual activity was theirs. When the hunt was over, the deer slain, the feast ended, and the soft smoke billowing up to the corners of the shadowed cave, it was the men with oral memory who learned the songs and chanted the long chronicles. It was they who provided the critical public for the growing art of the bard. The rise and fall of the first rhythms were measured to caress their practised ears; they knew the beat and chime of the proud words; the rush and swing of the full choruses set their feet tramping the hard earth. They were the listeners to song, the critics of literature, the moulders of verse.

It is they who still in the forests of Africa stand before the Chief, trained to remember every inflection of his voice as he gives the long complex orders of war or sentences of justice. It is they who thread winding jungle paths swift-footed, confident of ear and mind, ready to halt after the twenty-mile run, panting a little, but able to repeat without mistake or hesitation the words which they have heard.

They were the chroniclers who handed down history. 'We have heard and our fathers have told us'—not 'we have read and our fathers have written'—the wonders which Thou didst in the time of old. They were the books on which the poets wrote their verses; it was their capacity which limited and measured the movement of Homer's verse; they who learned and repeated the Scandinavian Sagas; they who on winter evenings passed on from father to son, from mother to daughter, the English songs and ballads.

*'Oh, the briary bush, the bush
That pricks my heart so sore;
For once I am in this briary bush
Oh, I shall be free no more.'*

Their briary bush came with the formation of the first alphabet; letters of brick and billets-doux on papyrus replaced the verbal messages. By the time of Euripides his messengers, who ran hot-foot from deaths and victories to give news now sent more quickly in an evening paper, were an anachronism. The modern world is organized for those who learn most quickly through their eyes. In schools the old methods of repeated lessons, of passages from Virgil and dates of the Kings of England

chanted sing-song to a dozing master, have been replaced by such systems as the Dalton plan, where more and more use is made of books by the children themselves, discovering their own knowledge. The cinema presented drama to the eyes alone. We read in flickering letters 'Come back to me! I cannot live without you!' and when the blessed demoiselle leans over the bars of the farmyard gate and weeps, unlike Rossetti, we cannot hear her tears. A little while ago it seemed as though nothing were left to the listener but music—which he may not fully appreciate—and the dullest and most improving of sermons, lectures, and political speeches. The only thing that he could do was to withdraw into the few remaining primitive communities, armies, lumber camps, the fo'castle of ships, and ranches in the not-too-wild Wild West. Here at least chancies are sung, ballads remembered, and stories told and listened to through the long evenings.

But now the listener is coming back into his own again. Broadcasting has restored to him his proper medium. Now he need no longer depend upon the alien instruction of the written word; he has talks and lectures. His poetry is 'read aloud' to him; he has Bible readings, and plays that are wholly spoken.

AND what will happen? Possibly an entirely new company may find delight in poetry, in history, in tales and monologues. Men and women who had been indifferent to the written word may find enchantment in its spoken sound. Talks may open up new interests to those who would remain bored and uncomprehending when confronted only by books and articles. The secondary medium—visual or oral—is good enough to follow up an interest when once the imagination has been captured; but the listener must hear his ballad before it 'moves his heart like a trumpet', after that he may return to read it in a book.

We are creating a new public from the listeners with oral memories. They may even react upon the makers of our literature. Ballads and sagas, folk-songs and 'miracles' were formed to suit the spoken word; but lately we have called the pen mightier than the sword, and the pen writes for those with visual perception. Shall we recapture the singing rhythms of verse intended to be spoken? Is Mr. Vachell Lindsey the forerunner of new poets who will chant their poems through the microphone? Shall we refashion the old methods of teaching by word of mouth which Aristotle and Socrates once used? Will the bard return to his old place in society, not at the corner of the hearth, but in the studio of ZLO?

WINIFRED HOLTBY.



Painters, Please Note.

WHAT with the controversy about the legality of sweepstakes, and the eviction of the gipsies from the Downs, this year's 'Derby' race is arousing more than usual excitement. Listeners will hear those enthralling three minutes described from the Press



'Those enthralling three minutes.'

Stand at Epsom on Wednesday afternoon, June 5. The broadcast will begin at 2.45 with 'Sounds from the Ring'; five minutes later the commentators, Mr. R. C. Lyie and his assistant will describe the runners, the draw, and the Parade. The race begins at 3.0 sharp. After the description of this—for many the most exciting minutes of the year—there will follow a balanced summary.

'Ask the Young. . .'

A FINE opportunity is offered, on June 3 (London), to hear what some of our British composers are doing today. Ernest Ansermet will conduct a symphony concert at which six of the younger composers will be represented: William Walton, E. J. Moeran, Lennox Berkeley, Constant Lambert, Peter Warlock, and Victor Holy-Hutchinson (who, incidentally, will be the solo pianist at this concert). The widest known of them all is Peter Warlock (or Philip Heseltine, as his real name is), because his favourite medium is the song, of which he has written, I should think, well over a hundred, all of them characteristic and some of them extremely good. William Walton, another of the composers on this list, has, considering his age, attained already a remarkable name. When, for instance, his music to *Poppo* (originally written as a background of pianoforte music to some of Edith Sitwell's poems as she recited them in a London concert hall) was performed last year at the International Musical Festival, its reception was so enthusiastic that the music had to be repeated.

Politics—Then and Now.

WHAT, one wonders, would be the comments of Peel and Palmerston or Disraeli if they could return to visit the House of Commons today, when it is in session? The great and rapid growth of parliamentary business has necessarily changed the procedure not a little. Again, although there still persist not a few curious survivals full of historical significance—formalities now occupying a few seconds, but which represent, in symbolical form, proceedings once occupying hours or even days—even these must give way before the exigencies of the modern 'speed-up' in parliamentary affairs. In every way, in fact, the House has become an utterly different body from the august senate of Victorian times. The change is coincident with the development of modern England; and it is Mr. R. H. Crotton's purpose, in the six talks comprising his series on 'Some Makers of Modern Politics' (beginning on June 14), to show the phases of the change by associating them with the careers of six great Victorian statesmen, from Peel to Gladstone.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Of Nightingales and So On.

BY the time you read this you may already have heard the song of the nightingale from the woods of Pangbourne, for it is the expressed purpose of the O.B. Engineers to relay this broadcaster as soon as the warm evenings set him singing. Classical mythology has it that the song of the nightingale is a sad song; for both Philomela and Adon were turned by the Gods into nightingales, and these two ladies were the saddest of all legend. Philomela having been involved in a family scandal surpassing in 'human interest' the imagination of the most lurid Sunday newspaper, and Adon, who was Queen of Thebes, having killed her own son in mistake for somebody else's. However, it is the male nightingale who sings—and in any case, I beg leave to question mythology, for there never was a woman yet whose weeping struck a note of mingled pain and ecstasy such as the nightingale's, behind which there is not a hint of reddened eyes.

Landscapes of China.

THE present series of talks on China is to be continued on Thursday, June 6, with a talk on the Language, Art, and Literature. Chinese art and Chinese literature are interrelated in a fashion without parallel in the case of any other country. The technique of writing, that is of the actual formation of the letters of the alphabet with a hairbrush dipped in ink, closely influenced the development of a fine strong line in painting. The attitude of the Chinese artist towards his work has always been literary. There is an old saying in China that 'a picture is a voiceless poem.' It is equally true that Chinese poems (of which several examples were given in our issue of last week) are 'pictorial' in their effect. The poet devotes no more attention to psychology than the artist does to the physical; both are governed by a love of Nature. In Occidental art and literature 'the proper study of mankind is man.' In Chinese poetry and painting, man plays second fiddle to Nature; poems and pictures portray flowers and birds, mist and sunsets, rather than human doubts and fears or the agonized nude figures of the Italian masters. It is this contemplation of sheer natural beauty which enchants us in Chinese painting and makes so delicious those gardens and mountain tops whose occupants are less like human beings than like smiling flowers. All is simple, lucid, and ideal. An exquisite escape from life would be to walk into a painted silk by Wang Wei. One would not find such peace among the tortured shapes and colours of our moderns. I know no Western picture in which one could so happily live unless it be in the spring landscape of Botticelli's 'Primavera.'

Three Poets.

WHAT is true of the painting is true also of the poetry. These poems are an escape from self; they describe flowers, landscapes and journeys. The poets themselves must have been charming creatures. Of Meng Haoran (880-740) it is said that he was so timid that when the Emperor came to visit him, he hid under the bed and had to be coaxed forth by a brother poet. Li Po (705-762) was known as 'the banished angel,' for his most heavenly poems were scribbled off under the influence of wine. He met his death, when tipsy, by leaning out of a boat to embrace the reflection of the moon. Ti Fu (712-770) had such a high opinion of his own poetry that he prescribed it in cases of malarial fever. He died of eating too much roast beef.

The Greatness of the Last Great Play.

WHEN the series of Great Plays was first planned, the twelfth play was left undecided. It was thought then that on that occasion Mr. Bernard Shaw might be persuaded to make his microphone debut with a full-length play (he had hitherto been represented by a short play, *The Man of Destiny*). But *Saint Joan* came earlier—and the last play of the series is, therefore, to be Shakespeare's *Henry VIII*, which will be broadcast in August. Those responsible for this choice have doubtless their own good reasons for it. The best reason is that *Henry VIII* is good, colourful stuff, full of the pagantry of coronations, christenings, and the like. It should make an excellent microphone performance. This takes us rather far away, though, from the original purpose of the Great Play series, which was to give us representative examples of the finest drama. *Henry VIII* can hardly be said to be either great drama or great Shakespeare. The truth is that, though Shakespeare sketched a scenario for three acts and wrote the first, it was completed by John Fletcher and another dramatist believed to be Massinger. Shakespeare gave us a Wolsey magnificent in his power, and, had he written the final acts, would no doubt have made something equally fine of his downfall. As it is, Fletcher and Company, being without guide to Shakespeare's intentions after Act Three, made a Louis N. Parker pageant of the ending. *Henry VIII* was given at the Globe Theatre in 1613. No expense was spared. Real cannons were used, the wadding from which set fire to the theatre and burned it to the ground.

An Inventor Writes:—

THE Reverse Gramophone continues to attract excited correspondence. Of the 'Inventor,' which, advertised in our columns, has aroused the curiosity of our readers, Mr. C. K. Ogden, who broadcast his own reversed machine, says: 'This is an ingenious and amusing toy with which I was unacquainted when I spoke from the London Studio. Fixed below the turntable of an ordinary machine, it reverses the action. Only to be used with old records and as a source of amusement.' A Lancashire listener writes, 'You may be interested to know that more than twenty years ago I made quite a simple device for playing gramophone records backwards. This consisted of a bicycle hub mounted on a pedestal carrying an extra twelve-inch turntable; each turntable had a large elastic band stretched round its rim, the two were held in close contact and there you were,



'A source of amusement.'

The two arms swung across and tracked quite well on the additional reversed turntable. Incidentally, this same cycle hub has, for about eighteen years, carried a windmill in the back garden, and as the slightest breeze makes it revolve, it must have done a few million revs. by now.' We borrowed two turntables, elastic bands and a bicycle hub—but there we weren't. Still, we never were technically minded.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Great Open Spaces.

ON Friday, June 7, Mrs. Doreen Joad will talk on 'Filling up Spaces in the Flower Border.' We mean to listen attentively to this for the spaces in our flower border have long been a source of worry to us. One year we bought a penny packet of seeds and gaily scattered them



'Four very girlish lettuce'

around. The picture on the packet promised us gigantic crimsons and yellow blossoms, but four very girlish lettuce came up and died before we had time to get the salad bowl down from the attic. A case of 'every picture tells a story.'

The Colour of Sound.

THAT there is a certain parallel between sound and colour is a notion that most of us would subscribe to in a certain degree. The chord of C, for instance, may have for some a cold white light about it; the chord of A Flat, again, a suggestion of royal purple; whilst the chord of F Sharp is almost orange in its brightness. The distinctions, obviously, must be quite arbitrary; what is blue to you, when music is played, may very well be the greenest of greens to me. The theory of sound-colour, however, is one which has often occupied the attention of serious composers—chiefly, for instance, Alexander Scriabin, the Russian composer who died in the first year of the war. So definite were Scriabin's ideas on the subject that, after much experimenting, he evolved a kind of organ, called the "keyboard of light," which should project on a screen the colours of the music played. The principal work for which this instrument was designed (it proved unsatisfactory) was *Prometheus: the Poem of Fire*, which was the nearest Scriabin ever got towards his ultimate aim to knit up the arts in the service of religion. Experiments apart, however, some of Scriabin's finest work is to be found in his pianoforte music, from the simple lyrical Preludes and Poems and Mazurkas to the tremendously difficult Sonatas (Scriabin was himself a superb pianist). It is from the pianoforte works that the "Foundations" will be chosen for the week commencing June 3, Irene Marik being the pianist.

Let's Write to the Papers.

ALGERNON ASHTON, I notice, is among the composers to be represented in a forthcoming concert of "Lighter English Music" (5GB, Thursday, June 6). Although Mr. Ashton has published a large number of compositions, including concertos, sonatas, quartets, and trios, the general public is much more familiar with his name as a voluminous correspondent to the Press. He is certainly an ace among the world's letter-writers. Over two thousand of his letters, on all sorts of subjects, have appeared in the columns of various newspapers, more than half of them having afterwards been collected and published in book form. Letter-writing, he confesses, is his favourite recreation.

The 'Concert Dance Orchestra.'

JACK PAYNE has increased the size of his orchestra. The reason for this is that he intends to include in his programmes a number of items more ambitious musically than the ordinary "dance number"—symphonic music written for the dance orchestra, such, to quote three well-known examples, as Coates' *The Three Bears*, Gerahwin's *Rhapsody in Blue*, and Grofé's *Mississippi Suite*. Composers are now devoting their attention to the possibility of what may be termed the "concert dance orchestra"—and there seems no doubt that the repertory of music available will soon be considerably increased. Mr. Payne will include an occasional item of this sort in his regular dance music broadcasts for the particular benefit of those who listen without dancing—and he will continue to give, from time to time, special concerts of non-dance music written for the dance orchestra.

A Neglected Genius.

WITH the broadcasting on June 11 and 12 of *Misra von Barnhelm* many listeners will have their first introduction to its author, Gotthold Ephraim Lessing. The work of Lessing is almost completely unknown over here—though *Misra von Barnhelm* was played in London before the war. With the comedy which we are to hear broadcast, Lessing laid the foundations of the German theatre; his *Hamburgische Dramaturgie* is the source from which all modern dramatic criticism flows; his *Laokoon* is among the world's greatest treatises on aesthetics—and yet his genius has escaped the world-wide recognition awarded to Goethe, Schiller, and their successors. His life was not a sensational one. He attached himself to no court, except, in his later years, in the peaceful capacity of librarian. For fifty-two years the victim of debt, bereavement, and disappointment, he employed his critical genius in the fearless pursuit of truth. Had his life been easier, he might have found that pursuit more difficult.

An Historic Address at Newgate.

IT was not often that Dr. Johnson wrote speeches expressly to be delivered in public. One such remarkable effort, however, was his 'Convict's Address to his Unhappy Brethren,' a speech written for Dr. William Dodd, who delivered it in the Chapel of Newgate, on Friday, June 6, 1777. Dr. Dodd had been Prebendary of Brecon and Chaplain in Ordinary to the King; but having, as Boswell naively expresses it, 'unhappily contracted expensive habits of living, partly occasioned by licentiousness of manners, he in an evil hour, and dreading exposure of his circumstances, did forge a bond . . . and so had been capitally convicted. The name he forged was the Earl of Chesterfield's, to whom he had once been tutor, and who, he therefore hoped, would generously pay up the money in case of an alarm, rather than allow him to suffer the extreme penalties of violating the law against forgery; but the noble earl chose rather to appear against his former tutor. It says much for Johnson's wide humanity that he penned this persuasive address. How earnestly he viewed the whole affair is shown by the account of Johnson's landlord and neighbour, Mr. Allen, who carried the request to the great doctor: Johnson read it, he said, walking up and down his chamber, and seemed much agitated, after which he said, 'I will do what I can—'

'Acis and Galatea.'

WHEN Handel returned to England in 1717, after a visit to Hanover, he was made Kapellmeister to the Duke of Chandos—a post that had been previously held by Dr. Pepusch, chiefly remembered by us today as the compiler of the music for *The Beggar's Opera*. It was while he was enjoying the benign airs of Cannons, the palace of the Duke of Chandos, that Handel wrote *Acis and Galatea*, a work hard to define, since it combines the several qualities of masque, pastoral, oratorio, and opera. This, perhaps, is not so much to be wondered at, considering the state of flux in which choral music existed at that particular juncture. Purcell and his good pupil Blow were dead, and English music seemed to have died with them; anyway, English composers then writing hardly lived up to the refined and aristocratic expectations of the royal lords and ladies. Opera, therefore, had been imported from Italy—imported, too, in all the glory of its melodramatic, its cadences, and its highfalutin stories. All music born in England at this time caught something of these affected airs and graces; but *Acis and Galatea* rides above them, fresh and brilliant, and speedy of story. It is too seldom heard today. It is to be broadcast, however, from 5GB on Tuesday, evening, June 4.

The Big Show.

IT is true to say that Londoners know far less of London than visitors from the provinces and abroad, who make a point of 'seeing the sights.' One of the finest 'sights' of all is the Royal Tournament—and yet how many Londoners there must be who have never as yet made the pilgrimages to Olympia for this annual pageant of skill and colour. The Royal Tournament opened yesterday, May 23, and will continue until June 8. There will be no relays from Olympia this year—but the Tournament is something to be seen.

Pronunciation of Place Names.

M R. LLOYD JAMES has received so many letters in reply to his request for place-names of strange pronunciation that he is unable to reply to them all individually. He promises, however, to communicate in due course



'The last stand of the Danes'

with those correspondents who raised special points. A listener has taken exception to our spelling the local pronunciation of 'Darentree' as 'Daintree.' This, she says, should be 'Dane-tree.' Darentree was the scene of the last stand of the Danes, and the town's crest is 'a Dane under a tree.' We thank her for this information, which was new to us. The next time we see a Dane under a tree anywhere, we shall think of Darentree.

'The Broadcaster'

The Midlands Calling!

A GOOD WEEK FROM BIRMINGHAM.

Sir Frederic Cowen to Conduct His Own Works—Handel's 'Acis and Galatea'—A Saturday Evening Symphony Concert—Vaudeville, Military Bands, and Light Music Programmes.

Back from Australia.

THE Military Band Concert on Sunday afternoon, June 2, will include items by Missie Hamblett (pianist). Miss Hamblett has only just returned from a successful Australian tour, travelling out and back with the victorious Test team. In addition to concert work, Miss Hamblett broadcast on many occasions from the Australian stations, and after one of her first appearances before the microphone out there she was rung up on the telephone by a leading Sydney business man, who inquired whether she came from Birmingham or the neighbouring district. It transpired that, when he started out to Australia to seek his fortune, his first testimonial to help him on his way was from Miss Hamblett's father.

Old French Dances.

MISS HAMBLETT is including in her programme on June 2, *Three Old French Dances* from a recently discovered suite arranged by H. J. L. J. Massé. The little leather-bound volume which contained these dances was found on a second-hand bookstall in Paris. Only the melody was given, and instructions for performing the dances. The price asked was rather high, so that Mr. Massé returned to England without purchasing it. Thinking it over, he felt that the opportunity was too good to lose and wrote to some friends in Paris to secure the volume for him. Only then did he realize that he did not know the name of the shop—or the name of the street. Ultimately the bookstall was found, and the valuable little book came into Mr. Massé's possession.

A Wolverhampton Singer.

ROY ELLETT (pianist) and May Somerfield (soprano) appear in the Light Music programme on Friday, June 7. Miss Somerfield, who hails from Wolverhampton, recently toured the country as supporting vocalist to Mr. Norman Aikin for a series of Celebrity Concerts. In the past she has taken many first prizes at musical festivals and is also the winner of the Leamington Challenge Cup. On June 7 she is including a new song, *Underneath the Lilac*, which has been composed specially for her by her teacher, Mr. Hubert Brown.

The Lure of the Roundabouts!

SOME singers have been accused of over-estimation concerning their own powers, but when I tackled Miss Somerfield on the subject of her career she was quite the reverse. 'I have never had, right down in my own heart,' she said, 'a very great opinion of myself as a singer or anything else, for that matter—but I think the following incident would knock the conceit out of the most self-opinionated person. I was singing last summer at a very fashionable seaside resort, where we had been assured that we should "pack the place." The audience was chiefly conspicuous by its absence, and after my first song—I suppose I was looking somewhat sad—the gentleman who pushed the piano about when necessary, and did other odd jobs, remarked to me, "Not a very good 'cuse, Miss!" I smiled faintly, but as sweetly as possible, and agreed with him. "I know we've done it, though," he continued. I showed a little more interest. "Yes," he went on, "there's one of them roundabouts on 'Eggins's field'—a local piece of waste land—and with one of them things 'ere you can't expect em to come and listen to singing."

Never Mind!

A VAUDEVILLE programme on Tuesday, June 4, includes Pauline and Diana (instrumental duo), Mabel Constanduros (in a 'Buggies' Skotch), Ernest Jones (banjo), and Sara Sarony in *An Act of Reminiscence*. Miss Sarony, whose songs at the piano have delighted so many listeners, has sung her way through many countries, including Africa and America. Naturally she has many tales to tell of her travels, and there is a special history attached to a song *Never Mind* which she is singing on June 4. On one occasion it was the means of preventing a panic in a Johannesburg Theatre. During her act all the lights went out, the audience became alarmed, but, thanks to the fact that she never looks at the piano while playing, she broke into the refrain of *Never Mind*, improvising 'If the lights have gone out, you can still all about "Never Mind"!' This appealed to the audience's sense of humour, and trouble was averted. During the same week, while she was singing this same song, a leg came off the piano stool, but she still continued, practising what she preached!



SIR FREDERIC COWEN.

Sir Frederic Cowen.

THIS distinguished conductor and composer was born in Jamaica in 1852. From his earliest years he showed promise of an exceptional musical career, publishing a waltz at the age of six, and composing an operetta at eight. His first festival commission was obtained for him by the eminent conductor, Costa, as a result of which he wrote *The Corsair* for the Birmingham Festival of 1876. He has filled the position of conductor to the Philharmonic Society, the Hallé Orchestra, the Liverpool Philharmonic Society, and the Scottish Orchestra, in addition to special festival engagements. Sir Frederic Cowen's most successful compositions have a strong vein of fantasy running through them. The fairy folk have a great appeal for him, and lovers of his graceful music will be delighted to learn that 5GB is broadcasting a programme of his works on Monday, June 3, which will be conducted by Sir Frederic himself. Olive Sturgess (soprano) is the singer, and the orchestral items will include his Ballet Suite—*The Language of Flowers*, two of his Old English Dances, and *Indian Rhapsody*.

Birmingham vice Bournemouth.

ON Tuesday afternoon 5GB usually relays a Symphony Concert by the Bournemouth Municipal Augmented Orchestra conducted by Sir Den Godfrey. Owing to orchestral holidays the Birmingham Studio Symphony Orchestra will take the place of Bournemouth's on Thursday, June 6. The singer is Bergitte Blakstad (contralto) and the programme includes Schubert's *Symphony No. 5 in B Flat*, and Mary Abbott will play Saint-Saëns' *Piano Concerto No. 2 in G Minor*. It is said that Rubinstein, the great pianist, suggested that Saint-Saëns and he should together appear in a concert as soloist and conductor respectively. There were three weeks before the event was due and the composer promised to write this new concerto for the occasion. He did it easily, with several days to spare, and, as ever, played his work brilliantly.

A Symphony Concert.

THE weekly Symphony Concert takes place on Saturday, June 8. For the symphony itself, which forms the whole of the second half of the programme, Mr. Joseph Lewis has put down Beethoven's *No. 3 in E Flat* ('The Heroic'). As everybody knows, the hero who first gave this symphony its name was Napoleon Bonaparte, and the dedication with Napoleon's name stood on the original title page. Again, everybody knows how Beethoven made the change of 'To the memory of a great man' on hearing of Napoleon's adoption of the Imperial crowns. It was a liberator of mankind that he had sought to honour, not one who was winning power and position for himself. Eda Kinsky (violin) will play Max Bruch's *Scottish Fantasy* (incidentally, at the request of fifty working-men listeners) and the programme will also include Gretry's Ballet Music—*Orpheus and Procris*.

'Acis and Galatea.'

ON Tuesday, June 4, 5GB is broadcasting Handel's *Acis and Galatea*. This is a Serenade or Pastoral Opera, composed at Cannons, probably in 1720. The words are by J. Gay, with additions by Pope, Hughes, and Dryden, and it was staged at Drury Lane by Macready on February 5, 1842. The work relates the love of Acis, a shepherd, for Galatea, a sea nymph, and the conflict of the mortal with his rival, the giant Polyphemus. The artists on June 4 are Margaret Harrison (soprano), Tom Pickering (tenor), and Howard Fry (bass), with the Birmingham Studio Symphony Orchestra and Chorus under Joseph Lewis.

An Operatic Record.

HERBERT THORPE (tenor), who sings in the Light Music programme on Wednesday, June 5, is well known to audiences of the Old Vic. He has taken almost every important tenor rôle there from *Tristan* to *Don César*, and created a record by playing Canio in *I Pagliacci* at every performance in three years with only one exception, which was due to missing the midnight train from Perth to London. He has also made frequent appearances at London ballad concerts with his famous townsman, John Coates. The combination of ballad singing with that of oratorio and opera is not always to be found, particularly when a distinctive success is made in each branch of the art, yet these tenors have achieved this undoubted end.

'MERCIAN.'

Another Delightful Essay on China by STELLA BENSON. CHINESE HOME-CHAT

Listeners who have read *The Little World* and other of her books will be aware that Miss Benson is one of the most understanding of modern writers on China. The present essay gives an informal sidelight on the great people whose Politics, History, and Art are at present the subject of an important series of weekly Talks (Thursday evenings).

IT is very difficult to learn anything about the home life of the Chinese if you only know enough of the language to say to servants—with the terseness of the domestic autocrat: 'Boil the water,' 'This egg is bad,' 'Feed the dogs,' 'What is that smell?' 'Go away.' To be a bad linguist gives one a prosaic view of life abroad. To recognise only a few words here and there robs eavesdropping of most of its charm; since charm, of course, is something neither here nor there.

At a Chinese dinner party once, for instance, to which the wives of officials had also been invited (an exceptional circumstance), I watched and listened to Mrs. Ch'ang and Mrs. Ch'u sitting near me—and goodness knows what inscrutable Oriental philosophies or mysticisms of the changeless East they may have been discussing! True, the words I caught were not in the purest tradition of mysticism—"babies... lice in the hair... pimples... babies... two seen too dear... sick on the floor... three yen a foot... babies... rice... raw pork... tea... babies..." Still, you never can tell. At one point, at any rate, the purport of the conversation was unmistakable. Mrs. Ch'ang obviously whispered to Mrs. Ch'u the Chinese equivalent of, 'My dear, you are smart today—those green satin trousers—the very latest Shanghai cut, I can see.... But tell me, dear, what underclothes do you wear?' and so saying, she lifted up, uninvited, the flap of tunic over Mrs. Ch'u's stout lower back and disclosed scarlet satin underclothes. 'Scarlet satin, eh?' 'H-m-m!... My dear, quite too practical, of course.... But have you seen...' and here her motive for making the inquiry became evident, 'My dear, I want you just to glance at my new undies... rather dinky, darling, what?' And she lifted up the braided back hem of her own tunic and displayed white fur underclothes.

I remember that on that occasion Mrs. Ch'u had brought her four-year-old daughter with her. The child stood between its father and mother's chairs, only its coiffure, its egglike brow, and its glittering, narrow eyes showing above the table. Could that hair, I wondered, have been arranged with an eye to beauty, or is the fond maternal idea actually to raise a smile? This child had its hair divided in square phrenological plots, and from the centre of each plot sprang a very tight plait of hair, of the thickness of a small garden worm but of far greater rigidity, bound along half its length with red cotton. There were about five plots and five plaits—not one free hair on the head. If the child had been a boy, it would have been topped equally fantastically but differently—a little crescent, square, diamond, or circle of bristling hair isolated on the top of an otherwise shaven skull—like the last few yards of corn left standing in an almost harvested field. A baby in the street will

have a scarlet peaked jockey cap or a tiger's mask in cotton—deliberately comic—a jacket without trousers—trousers without a tunic—all in clownish designs; its shoes will be parodies of rabbits' or dragons' heads. I believe that Chinese mothers do not want onlookers to say, 'What a beautiful child!' and feel sentimental, as our mothers do. Chinese mothers want them to say, 'What a funny symbol for posterity!' and smile in delighted amusement. And why not? We have, as a heritage in our sentimental Anglo-Saxon blood—now accentuated by the infection of American false sentiment—a tendency to look upon the baby as a thing in itself—an end, not a means, and therefore to be sentimentalized over and made pretty. The Chinese, I suggest, look upon the baby not as an end in itself, much as they love it, but as the priceless embryo of eternity—queer, funny, for the time being, and to be made queerer and funnier by external decoration—but by and by to be a Descendant. 'It doesn't matter whether you laugh or cry over it,' an unusually articulate Chinese parent might say. 'There it is. It's alive—it's a Descendant.'

Both the father and mother of the child at the dinner party inclined one ear continually towards its prattlings, and gave it pieces of food out of their bowls. They had no respect for the cloth. They hooked shark's fins or bits of duck out of lakes of gravy, and water chestnuts out of seas of syrup with their dripping chopsticks, and blobbed them on the tablecloth in front of the child. It had no bib, nor were its fingers, mouth, or nose once wiped in the course of the entertainment. Yet its parents were evidently perfectly satisfied with its appearance. Here is a growing child—ours—dirty but alive—what more do you want?

Husbands and wives usually sit next to each other at a Chinese dinner party—if the wives are invited, which they very seldom are. It makes talk, I find, difficult. To turn to the too-familiar ear of a husband or wife and say that the weather looks like frost, or that business seems to be looking up, inspires a certain self-consciousness, both in speaker and hearer. Of course, Chinese do not feel this inconvenience. Shared talk, to them, is not necessarily an accompaniment

of shared food, and, if talk there must be, one's partner in the Chinese etiquette of precedence is one's opposite number or vis-a-vis, not one's mere neighbour. Without the certain prospect of a worthy vis-a-vis the Chinese invitee would refuse to attend a dinner. The hosts of a prospective banquet send round invitations saying that they have prepared a few stinking meats and cheap wines, and will wait on their knees to hear whether their friends will honour them by sharing these delicacies with them on a certain evening. With these invitations goes a list of one or two Great Names, some lesser names, and a great many names of nobodies. Every lesser guest who respects his own



A COUNTRY GENTLEMAN WITH HIS CHILDREN.
A glimpse of a peaceful backwater of life in China.

dignity will temporize until it is clear that the Great Ones have accepted. Fathers' sisters are critically ill, the inheritances of orphan nephews hang in the balance, businesses threaten to collapse unless they can claim every hour of every day for the next year or so. Then the Great Ones, having imperceptibly consulted together to make sure that this invitation is worthy of their acceptance, signify at last their Yes. At once every dying aunt, every defrauded nephew, every tottering business in our town miraculously recovers. Lesser 'yeses' sparkle all down the list, under the lofty patronage of the greater heavenly bodies.

Women, of course, know nothing of all this. Except on rare occasions they are not invited, and when they are they are answered for by their husbands and seated where they may give least trouble to their entertainers. Sometimes we women are seated in one squeaking group at the bottom of the table

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THE TINKLE OF GUITARS AND THE CLACK OF CASTANETS.

Mr. Frank Haines describes the music of modern Spain—examples of which will be included in Monday's Chamber Music programme from London.

GUITARS and castanets. No matter what music a Spaniard writes, behind it you can hear the thrum of the guitar and the clack of the castanet. Yet oddly enough, modern Spanish music has had the piano for its cradle. Albeniz and Granados, who began the revival of Spanish music on national lines at the end of last century, were pianists, and their best-known works are pieces for the piano. And even in larger works for orchestra, such as de Falla's three serenades, deliciously entitled 'Nights in the Gardens of Spain,' and so calling up all manner of romantic sights, scents, and sounds, the piano is part of the fabric. The piano, of course, is not a bad medium for suggesting the tinkle of the guitar and the tap of castanet and tambourine; it is at once a stringed instrument and an instrument of percussion. The composer does not wish to imitate on the piano the sounds of other instruments; what he wants to do is to evoke within the limits of a highly developed art form and a European musical tradition the atmosphere of a simpler mode of life with its own local colour. To take indoors, if you like, an outdoor music. Why take inside something that belongs to the out of doors, you ask? The answer is that, for good or ill, music is an indoor art, and that the refinement and subtlety which are of its essence evaporate on exposure to the air. There is, of course, a music of the out of doors—bagpipes and brass bands in our Northern climate, and some kinds of singing, but music as an art depends on acoustical conditions that are rarely to be obtained *al fresco*.

Now, one kind of singing that sounds well out of doors is a lover's serenade, in which smoothness and fervour are all that is needed. Distance or the night breeze will modify any harshness, just as they will quite remove subtleties of expression. Fervour will be helped by rhythm. Hence the guitar. The guitar is an instrument to be sung to whether in or out of doors. When one hears a great artist like Andrés Segovia play his guitar in a concert hall, the first impression is one of extreme delicacy and subtlety; his art in all its artfulness could not survive outdoor weather, save on the stillest of summer nights. But the robust usages of the instrument which treat it as a high-class ukelele will give a singer his note, keep him in tune, and provide him with a rhythmic thrumming on which his ardour can take wing. The castanet's sole purpose is to mark the beat for the rustic dancer. Castanet and guitar, then, are enough music for the outdoor life of the people of sunny Spain, who usually sing when they dance and dance when they sing. What do they sing when they dance? If they

are Andalusians—and Spain, it must be remembered, varies a little from one district to another—they sing *cante hondo* or *cante flamenco*. What do they dance when they sing? Fandangos and such lively dances. The modern Spanish composer, therefore, who wishes to speak to the rest of Europe in his own tongue must catch the colour of the one and the movement of the other. Manuel de Falla's ballet *The Three-Cornered Hat*, written for Diaghileff's Ballet and first produced in London in 1919, begins with an incisive triple rhythm which is taken up by castanets and hand-claps, while voices begin to sing a wild, free tune, ornamented with little grace notes. This is a simple example of *cante flamenco*, which conveys a suggestion of something Oriental and exotic. Is it Moorish or is it gipsy? The Moors have left their mark on Spanish culture, and in the last century there was a tendency for sophisticated and self-conscious patriots to imitate and exaggerate gipsy influence in Spain. Both Moor and gipsy are aliens in Europe, so that there is no mistaking the exotic note in Spanish music. But Mr. J. B. Trend, who is the chief English authority on Spanish culture, is of opinion that it is the mode of performance rather than the actual scales and rhythms of the music that are foreign to Europe. There it is, however, highly coloured, picturesque, combining the familiarity of European with a strange, intriguing streak of Oriental sound.

In the sixteenth century Spain, like England, was borne along by a great uprush of national vigour to great achievements in fields as diverse as colonial expansion and music. Cabezon (1510-1566) was a great organist and player of the spinet, and like our own William Byrd, wrote variations on popular tunes of the day. It is just possible that he visited England in the train of Philip II when he came to woo Queen Mary. Vittoria was a contemporary of Byrd and, like him, wrote masses and motets for the services of the Church. The general quality of his music, however, is Italian, because at the critical period in his development he was living in Rome and came under the influence of Palestrina. There was also at this time a flourishing school of Spanish Lutenists. But just when Italian music began to develop on new lines after 1600 Spanish music suffered an eclipse, similar to the eclipse of English music after Purcell, but lasting a century longer.

It was only in the middle of the last century, when all over Europe nationalist schools of composition were rising outside the Germano-Italian tradition—the Russians, with Glinka and his famous five disciples, the

Czechs with Dvorak and Smetana, the English with Stanford and Parry—that Spain once more began to contribute to the growing stream of international culture music that was at once European in its appeal and strongly characterized with national features and feeling. The move-

ment started with Pedrell, a scholar and teacher rather than himself a great composer, who edited the works of Vittoria and made the folk-music and the sixteenth century music of Spain accessible to the world. His pupil, Granados (b. 1867), a Catalan working on the foundations of German technique and absorbing the idiom of all parts of Spain, wrote a number of Spanish dances which are well known to amateur pianists, and two books of 'Goyescas,' i.e., impressions in music of Goya's pictures. He also wrote some chamber music and worked up 'Goyescas' into an opera. Granados went to New York to superintend its first performance in 1916, and, returning in the *Sussex*, was drowned when the boat was torpedoed in the Channel.

Contemporary with him and slightly senior was Isaac Albeniz (1860-1909), who also is known mainly by his piano pieces, notably the set entitled 'Iberia,' though he, too, wrote operas that are not performed outside Spain. In him one hears, as Mr. Trend says, 'the combination of strong conflicting rhythms, the harmonic effect naturally obtained by instruments tuned in fourths, and the wavering, profusely ornamented melodies of *Cante Hondo*. At the back of his mind is a guitar player, a dancer whose castanets are always syncopating against each other and sometimes the shake and bang of a tambourine.'

Manuel de Falla (b. 1876), also a pupil of Pedrell, still living and still developing his very individual style, is the greatest Spanish composer since the sixteenth century. His output has not been very big, but he has worked in the larger forms of music with orchestra. Beside *The Three-Cornered Hat* he has written music for the ballet *El Amor Brujo* (*Love the Magician*), which contains a characteristic passage in seven-eight time with a rhythm that sways and hovers yet never for a moment feels uncertain. A more recent work has been a concerto in which the harpsichord replaces the piano, so making a return to a bright and brittle tone like that of the guitar, which in de Falla's music, too, can be heard, as it were, just outside the door. The harpsichord is also used in his puppet opera *Master Peter's Puppet Show*. Contemporary with him is Joaquín Turina (b. 1882), who, like de Falla, studied in Paris and has been so far influenced by the cosmopolitan

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DE FALLA.



ALBENIZ.



GRANADOS.

Harvey Grace discusses the Victorians' excessive adulation of Mendelssohn.

IN his stimulating 'History of Music,' Mr. Cecil Gray says: 'There is little doubt that Mendelssohn has been unduly depreciated in recent years, as a natural and altogether healthy reaction from the excessive adulation of him which prevailed in Victorian days, and it is probable that the near future will witness a reawakening of interest in his music, if only on account of the clarity, delicacy, and refinement of his instrumental style.'

This unexpected and handsome admission is only one of several recent signs that the anti-Mendelssohn day is past.

Can Mendelssohn make a 'come-back,' as they say in sporting circles?

Yes, though perhaps only in the limited way possible to a boxer. The old fighter may go into training, and put on the gloves, but he can rarely hope to do more than shine in exhibition bouts. Time and hence cannot be gainsaid. The analogy is not perfect, but it is near enough. No composer has ever made a complete 'come-back,' for the term 'come-back' implies that he was acclaimed during his lifetime, such acclaim being the result of a full knowledge of his work. (Bach was discovered rather than revived, and the same remark applies to Byrd and one or two other old composers whose works during their lifetime were mostly unpublished, and therefore known only to a small circle.)

Few composers, if any, have ever reaped a bigger crop of laurels than Mendelssohn. Who shall say they were not well deserved? An accomplished and prolific composer, a brilliant performer, an exceptional improviser, an indefatigable worker (and an unselfish one, too, as was proved by his labours on behalf of the almost forgotten Bach), he carped every leaf of them. For his Bach apostleship alone, he deserves our lasting gratitude.

What proportion of Mendelssohn's music has held its ground since his death? When we answer this question we shall be surprised to see how much music by this so-called out-of-date composer is still current coin. *Elijah* remains one of the most popular of all oratorios. The quantity is so large indeed that it seems absurd to use these terms 'revival' and 'come back' in connection with the composer. Certain of the smaller choral works are far from being on the shelf, e.g., 'As Pants the Hart,' 'Judge Me, O God,' 'Why Rage Fiercely the Heathen?' and that gramophone best-seller, 'Hear My Prayer.' In the orchestral field, the most popular numbers of the *Midsummer Night's Dream* music, and the 'Hebrides' and 'Ruy Blas' Overtures retain their popularity. The violin Concerto is still very far from being a back number. There has been, it is true, a big slump in the piano works, but a good handful of the shorter pieces are amongst the most popular music today, both in their original form and in orchestral transcriptions.

The organ works are another persistent survival. There was something in the instrument that seemed to bring out the best and strongest side of Mendelssohn. A great performer himself, he not only revived interest in organ playing (especially in this country), he also gave an impetus to composition for the instrument by his six fine Sonatas and three Preludes and Fugues—works which, despite some looseness in construction and laying-out, are safely established as classics second only to the works of Bach. Apropos of his ability as an organ-player,

it is worth remembering that he used this ability very largely as a means of helping along his crusade on behalf of Bach. Not only did he set up a fine standard of performance of Bach's bigger organ works, he also used his gifts as a player directly in aid of the fund to set up the Bach monument at Leipzig. Among the many delightful passages in



FELIX BARTHOLDY-MENDELSSOHN

A concert of whose music will be broadcast on Friday evening.

'CAN MENDELSSOHN MAKE A "COME BACK"?'

his Letters, I like especially this from a short note written to his mother from Leipzig, August 10, 1840. After describing an organ recital he had given at the Thomaskirche on behalf of the fund, he adds: 'I mean to try this again in the Autumn or Spring, and then a very handsome memorial may be put up. I, however, practised so hard for eight days previously, that I could really scarcely stand upright, and walked nothing but pedal passages in the street.'

Having noted the proportion of Mendelssohn's music that is still popular, let us look at the neglected remainder, and see how much of it may be used as bases for a revival.

First, the chamber music should receive attention. This is a department in which Mendelssohn, with his unusual technical finish in composition, and his fastidiousness in matter of detail, would naturally be expected to shine. It contains no profundities, and it poses no problems, but it is extraordinarily successful as purely musical sound. Like all Mendelssohn's work, it 'comes off.'

The Symphonies are perhaps beyond much hope of revival in full, yet something should be done with them in the form of detached movements, as has already been done with some other old composers. It is true that critics usually wave aside the symphonies as mere fluent prattle. Yet, happening to be one day at the Royal Academy of Music while

Sir Henry Wood was rehearsing the 'Italian' with the Students' Orchestra, I was astonished at the ease with which the music stood the ordeal of repeated hearing.

The songs will no doubt remain on the shelf, and probably that is their desert. Nor is there much hope for the pianoforte concertos, despite their frequent brilliance and effect. This is not a propitious era for the concerto form in any case, and none but a few outstanding examples can remain in the repertory.

There are, however, a host of good but neglected things among the piano solos. The Seven Characteristic pieces (Opus 7) contain some of Mendelssohn's best and strongest work. For example, No. 3, a fine free fugal piece, remains a most stimulating piece of writing. I believe that a recitalist so courageous as to put it in a programme today would find it an unexpected 'winner.' The six Preludes and Fugues—the Fugues especially—are well worth more frequent hearing than they receive.

The E Flat, D Minor, and B Flat Variations are too rarely heard; and the three Preludes in B Flat, B Minor and D Major, Opus 104, are vigorous pieces that, played up to speed, are extraordinarily effective from the performing point of view. (I remember my pleased surprise on hearing two of them for the first time on a gramophone record played by a French pianist whose name I have forgotten.) The pianoforte Sonatas are not as a whole a strong suit, but I must confess to a liking for the early Sonata in E, Opus 6, especially for the stirring Fiancé. On the whole, the pianist who explores the complete piano works of Mendelssohn—

they fill just over five hundred pages—will be surprised to find how many good things are never heard, while other weak things are and have been played too often.

Even the most bitter 'anti' must admit that had Mendelssohn written no more than the substantial amount of works that are still popular,

and the even larger amount that is undeservedly neglected, he would richly deserve a high place among composers. If the anticipated revival comes off, I fancy it will be due to something more than the natural swing of the pendulum. Haven't we just now a real need for Mendelssohn? In Stanford and Forsyth's 'History of Music,' the authors say that he 'was a distinct factor in keeping the standard of art on the highest possible level.' His music may fulfil a similar function today. When all has been said against the dreadful complacency and facile sentimentality of his work, there is no getting away from the fact that as a composer he knew his job. There is also no getting away from another fact, namely, that at the present day an enormous amount of music is being put forth by composers who do not know their job.

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* Mendelssohn's excellence as a Fugue writer shows his exceptional gifts. The ability to write Fugues which are not only technically good, but also genuinely musical and poetic, has always been one of the marks of the first-class.

The Critic from his Hearth.

'FIN DE SIÈCLE': MUSIC IN THE 'NINETIES.

Percy A. Scholes on the musical life of our parents. Lady Greville considered Liszt and Moskowski to be great revolutionaries. Will our own 'moderns' provide the tea-time music of fifty years hence?

YESTERDAY I took up one of those enormous omnibus volumes that have lately become so common—the one that gives you twenty recent popular plays for eight-and-six. It begins with *Milencore*, and as I read this I began to wish that somebody would write a musical play that would reproduce the music and the musical manners of those three periods of 1890, 1885, and 1912, which are the dates of the doings of the Rhoad Sibley families in the three acts of this drama.

The play I want would show one same family in one same room, at three widely-separated periods, just as *Milencore* does, but would be so designed as to illustrate the changes of musical taste over a period similar to that of *Milencore*; that is, a period well within the memory or the hearsay of those who would be listening to it. The play would be a good one for broadcasting.

Musing in this strain, I looked around my library for the materials one would use for acquiring the necessary exact data. And then I came across a volume of just about the date of the second act of *Milencore*, a volume which I once picked up second-hand for sixpence.

'The Gentlewoman in Society,' by Lady Greville, was published in 1892. It was one of a series of books called 'The Victoria Library for Gentlewomen,' that title being 'graciously sanctioned by the Queen,' who was still further gracious in that she was pleased 'to order two copies of each volume for the Royal Library.'

Just to 'piece' the period in our memory I will quote a few general facts concerning it. 'It was that period, you remember, when the life of the girl had taken a rather undesirable turning. She was athletic (which was not so bad), she bicycled, and she insisted on 'golf links being made all over the shrubberies.' She was (what was worse) very emancipated, 'dashing about at all hours in jansons.' She was independent about marriage, having 'ceased to marry until three or four and twenty, when her freshness is almost on the wane.'

In *Society*, says our authoress, turning to matters musical, 'the amateur's feeble performance of *The Battle of Prague* or *The Carnival of Venice* on the piano are giving place to the artistic execution of works by the great foreign masters; by Beethoven and Brahms, and Rubinstein and Grieg.'

Scored music seems to form the pabulum of the masses, taken in large doses with everything big about it—the Albert Hall or Crystal Palace, the monster chorus, the huge rolling organ, the vast orchestra playing as one man, the attentive seething crowd—everything big except the notes, and certainly these, except in rare cases, do sound a little thin.

All that suggests Handel, but you notice that it only implicates 'the masses.' For 'the classes' another composer was coming in. 'I can understand the fascination of Handel's music for the masses; it requires little knowledge and is very soothing; it is so grand and sonorous and massive in its immensity. But the classes do not patronize it; they think it a little old-fashioned and out of date. Bach's Passion Music, on the contrary, is fashionable; and though to some persons it may seem dull, is attended as a correct Lenten exercise by quite a number of smart people.'

Rather strangely, however, whilst 'the classes' had recognised Bach they showed limitations elsewhere. 'Chamber concerts and classical music are easier to *Society*, though, if a performer plays something very difficult, bristling with strange chords by Liszt or Moskowski, and is a giant among his fellows like Rubinstein or Paderewski, they will flock to listen.

Apart from these spectacular displays *Society*, alas! went very little to hear good music. 'The Philharmonic, the Popular Concerts,' are chiefly frequented by the middle classes, by the suburban people, by the country cousins who come to town specially for the purpose and whose diversions consist of the pictures in galleries and the concerts. And so at the Richter Concerts or the Hallé Concerts, 'neither the leaders of *Society* nor its small fry are to be seen'—only the 'true music lovers, who sit entranced with their scores in their hands, eye-glasses fixed, following every note with interest and rapture.' On such occasions you would see 'the hall full of curious-looking people, of men with long hair and spectacles, with women weird, haggard, with dresses cut down about the throat, and untidy-looking yellowy ruffles tumbling about their necks.'

In private circles the mandoline and the harjo were popular, 'and at musical parties, there is always a violinist with long hair who plays the same piece, the *Cavatina* by Ballo [she probably means Raff], or the *Légende* by Wieniawski, or the *Dance Hongroise* of Brahms, and is immensely applauded by the little knot of people who surround the piano and can hear him; the rest are busily engaged in talking, flirting or eating ices, or passing cups of tea to and fro.'

Boy prodigies were much in fashion, 'a small boy is admitted to the music-school, where he makes

hay among the notes for a considerable time and is kissed in turn by the dear enthusiastic ladies present.' The music at garden parties was the 'braying of a military brass or the wild harmonies of a Hungarian band. . . . In shady nooks, or behind bushes, you may tumble upon Tyrolean dancers, or rings of handbells, surrounded by little groups of listeners, which quickly melt away.'

On the whole, Lady Greville is not complimentary to *Society*. 'A certain small percentage of people really enjoy listening to good music, and have educated themselves into the knowledge and delight of it; but the generality, I fear, feel the need of adjuncts, of fashionable company, of the presence of friends, of pretty dresses or new scenery, and rather desire to imitate their neighbours than to gratify any real craving for music.'

Having enjoyed this little picture of music in '*Society*' thirty-seven years ago, it remains for any members of *Society* amongst my readers to consider whether, in essentials, it would be pictured very much differently in 1929. Perhaps it would! I don't say.

But did you notice the expression, 'bristling with strange chords by Liszt or Moskowski.' Liszt and Moskowski are now favourites in every café and cinema. Look ahead another thirty-seven years and see your grandchildren taking tea and cakes to the old-fashioned melodies of N———ky and B———tok! PERCY A. SCHOLES.

STELLA BENSON ON 'CHINESE HOME-CHAT'

(Continued from page 391).

(babies—rice—lies—babies—three eon—pork—servants—babies), and at one party I went to see women set in a separate room, with an open door through which we could see and hear the men conversing. 'And how many children have you, Mrs. Pease?—(An-Tai-Tai). . . . What, none? Well, well—I had eight fellow-dinners, and was asked this question nine times—for one of the servants asked it, too. Servants take a much more active part in Chinese home life than our servants do in ours. China really is an essential democracy, and the employee is never content to be a mere background for the employer.'

Chinese men and women are always charming hosts and hostesses. They have the gracious trick of seeming to centre their whole interest on their guest and his enjoyment; no formality of etiquette or chill of serious argument is allowed to make the guest for a moment ill at ease. It is expected of him that he set the keynote of the talk; host and hostess listen eagerly, offering such appropriate and ardent comments as may occur to them. When the conversation flags, the host may ask innumerable intimate and even impertinent questions, but these are not intended to embarrass the guest but to flatter him. Indeed, every Chinese questioner—even, say, an angry employer challenging an erring servant—allows the answerer his unassailable right to tell a dignified lie in reply. No Chinese would ever say to his cook: 'What do you mean by spending last night at the gambling-house and not coming in to cook the dinner?' since this would leave the cook no opening for a saving of his face. The employer might say: 'What prevented you from coming in to cook the dinner,' and then the cook could reply, 'The sudden death of my mother's brother prevented me; it shall not happen again.'

This system of leaving a loophole for a decent lie, of never bringing the accused to bay and obliging him to be rude or desperate, probably

accounts for the pacific temperament of the average Chinese. In our town once, brigands developed a habit of coming into the market-place on crowded days and kidnapping our most valued citizens. Such a brigand would conceal a revolver in his voluminous clothes and, approaching a prominent chairman of our town, would press the concealed muzzle of the weapon to the lower ribs of his victim and say: 'Come with me.' The unfortunate merchant would thus be placed in a dilemma almost unbearable to a Chinese. He has no wish whatever to go with the armed stranger, yet it is impossible for him to explain that he is fetching the doctor to attend to his aged mother who is stricken with dropsy; that he is about to give his little son, whose birthday it is, his first lesson on a bicycle; these circumstantial lies, so appropriate to all other occasions, carry no weight at all in the ear of a brigand with a felt-but-not-seen revolver. The obvious reply, or the reply that would seem obvious to a crude Nordic, is to knock the brigand suddenly down or across for help. But this violence could only be resorted to on a first impulse—and the first, second, and third impulses of a Chinese always are compromise and the avoidance of violence. Our citizen walks easily away, therefore, side by side with the brigand, and is next heard of from a mountain fastness, whence he may be retrieved at a cost of ten thousand dollars or so. This danger to our local citizens became so acute in our town one summer that the police had to be assembled in single file to march past a long row of prominent citizens and commit their features carefully to memory. Should a policeman see one of these citizens leaving the town with a stranger, however apparently friendly the pair might be, the policeman had orders to challenge the stranger and, if necessary, shoot. Even so, anyone with an income of over two hundred dollars a month was distinctly shy of walking in the streets, and our town's ma-chiang club had to be shut up for lack of players.

STELLA BENSON.

THE RING OF THE NIBELUNGS.

The Conclusion of the Legend of the Ring as re-told for Listeners

SO Siegmünde reached at last the cave of Mime, and there, whilst giving birth to Siegmund, she died. . . .

Crafty indeed was the dwarf Mime, brother of Alberich. Watching the boy grow strong with the years and wise with the wisdom of the woods, he schemed in his mind how he might use Siegmund to overcome the dragon Fafner, and win the ring.

There, in a rocky cavern in the heart of the wood, they lived, the dwarf and the boy. And one day, curiosity woke in the mind of Siegmund, so that he questioned Mime of his past—how he came to be living thus with Mime and so on. For a while the dwarf would tell nothing, but the persistence of Siegmund prevailed, so that Mime told him all. 'But what proof is there,' asked the boy, 'that what you say is true?' Whereupon he was shown the broken pieces of his father's sword. Nothing, which not all the Nibelungs' skill could mend.

Now was young Siegmund filled with longing to leave the cave and seek adventure. Impatient for a sword that should aid him in his journeying, he bade the dwarf make him one and, in a rage of impatience, went out into the forest, leaving Mime disconsolate by his smithy. And while he was away there came a Wanderer. With uncanny knowledge—for the dwarf did not know that the Wanderer was none other than the great god Wotan himself—he told many things not known, Mime thought, to others; and before he departed he spoke of the broken sword, Nothing, the sword of Siegmund the dead.

By him alone who knows not fear' he said, 'shall the sword be forged whole again.'

Then returned Siegmund, anxious at once to see if the sword had been forged, wherewith he should go forth into the world; and learning that Mime had forged no such sword for him, he snatched at the broken pieces of Nothing to weld them together himself, while the dwarf sat by his side watching.

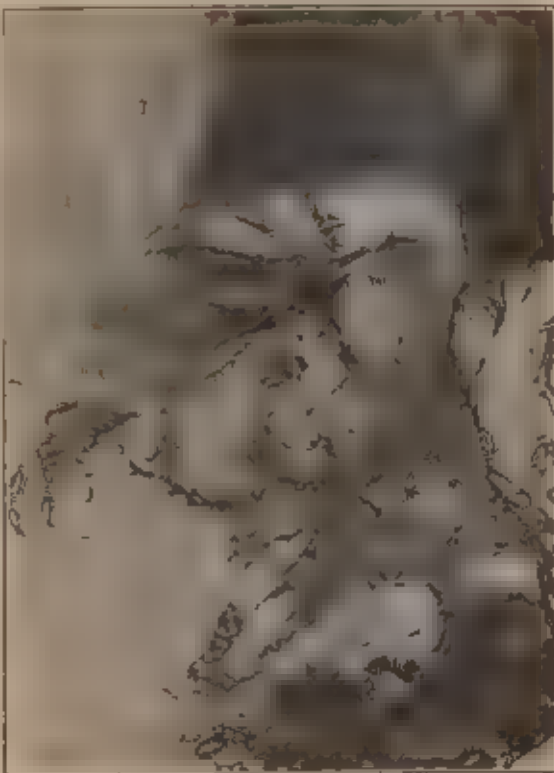
While he watched, Mime plotted. And this was the way of his thoughts: 'Clearly the boy will weld the sword, and, having welded it, will go into the forest to slay the dragon and secure the ring and the gold. Very well, then, some way I must find whereby I can then despoil him of them. I know what I will do. I will brew a poison-draught, and when Siegmund, weary from the fight, craves a cooling drink I will offer it to him, so that, while he slumbers deeply, with his own sword I may kill him and make away with the treasure.' Thus plotting, he brewed the poison-draught for the boy.

Then suddenly Siegmund, the fearless, the dauntless, swung the sword before him, shouting with joy. With mighty force he struck at the anvil whereon he had forged it, and behold, at the shattering blow it split

from top to bottom leaving the sword undamaged.

Meanwhile, the Wanderer had journeyed to the cave of Fafner the dragon, where Alberich sat ever at guard; and he warned Fafner of the coming of Siegmund.

Down the long green aisles of the forest came the hero, guided to the cave by the treacherous Mime. They had traveled far and the boy, a little weary, rested beneath a leafy lime tree, alone. In the quiet he meditated, and more lovely than ever, from the mood that was on him, seemed the charm of that forest-glade. Attentively he



... Siegmund leaped over the body and thrust his sword into the rearing breast.

listened to the birds, until it seemed to him that one bird, in the tree overhead, would speak to him. He tried to imitate the song, but failed, then fetched his horn and blew a merry note. Whereon the sleeping dragon awoke and came, dragging his hideous length, from the mouth of the cave.

The accompanying illustrations, as well as those of last week's installment, are by Arthur Rackham, and are reproduced by the permission of Messrs. Heinemann, publishers of 'The Ring of the Nibelung.'

A terrible battle ensued, the beast spitting fire and poison upon his enemy. But Siegmund, wounding the dragon in the tail, leaped over the body and thrust his sword into the rearing breast. And so the dragon died.

As Siegmund withdrew his sword from the

dragon's breast a spot of blood splashed upon his hand. Whereupon he sucked his finger, and in that moment the song of the bird above was made clear in his ears.

There, sang the bird, 'hies the cave that thou must enter, and having entered it thou shalt find all the Nibelung hoard—ring, helm, and gold. Take it, and the ring will make thee the lord of all the world.'

So Siegmund secured the treasure and was about to depart when the crafty Mime returned, offering drink to quench his thirst; but once more the bird spoke clearly, warning him, whereupon he slew the dwarf as well. And then, 'Come,' sang the bird in the lime tree: 'I will lead thee to where a bride awaits thee, sleeping upon the mountain, guarded by a ring of fire' . . . And together they departed upon their quest.

Once more the Wanderer journeyed on, to the rocky home of Erda the All-knowing, the mother of Earth. And to her he told his hopes—how that once, in disgust, he had decreed the world should fall to the hateful Nibelungs and how that now, in joy, he decreed it to the Walsung—since the fearless Siegmund had won the ring from the Nibelung and soon would win the lovely Brunnhilde his child and Erda's—and how, between them, they should bear a new race to redeem the world.

So at dawn came Siegmund, led by the warning bird. To him also the Wanderer appeared, never telling him that he was Wotan, but warning him against the fire-ringed mountain. And the boy, seeing in him nothing but another hindrance, bade him depart out of the way. So the Wanderer drew his spear, and, with one stroke, Siegmund hacked it in two. 'Fare on,' said the old man; 'I cannot prevent thee now.'

On went Siegmund towards the ever-brightening gleam of the mountain-fire; and as he progressed, it was as if the sun shone dazzling above him, inspiring him, filling him with joy and dauntless courage. Till suddenly his eyes rested on a recumbent form—a human being—a woman, ringed with the fire. Through the flames he strove onward, and came at last to the rock itself whereon Brunnhilde lay asleep. With soft words and with a kiss he woke her. And Brunnhilde, whom at her sleeping Wotan had deprived of her god-head, could not resist for long the tender embracings of the youth. It was, she knew at last, the hero who alone should win through the fire to save her, Siegmund the fearless, the darling of the gods. . . . And together they greeted the new world with a song.

From the rocky cave where they had slept Siegmund and Brunnhilde came forth at the rising of the sun. With passion they vowed

(Continued overleaf)

THE RING OF THE NIBELUNGS.

(Continued)

eternal love and for a sign thereof Siegfried gave Brunnhilde his ring in keeping, while she in return, gave him her good horse Grane. So he mounted, blew his horn, and rode away to deeds of valour; and from her peak on the rock Brunnhilde watched him depart, her love speeding with him on his journey.

By the Rhine in the hall of the Gibichungs sat Gunther and his sister Gutrune and Alberich's son, their half-brother, the dark and treacherous Hagen. With words of ill-purpose Hagen, whom the dwarf had fathered to be his revenge and to win back the fatal ring told of Brunnhilde; and so persuasive were his words that Gunther longed to make her his bride. And to his sister the crafty Hagen told of the might and beauty of Siegfried, so that she longed for him as her brother longed for Brunnhilde.

But how should this consummation come to pass?

'What of the drink in the chest?' Hagen asked. 'Give it to him that he may drink of it; and, as thou knowest, it will straightway bind him in love with thee.'

Then it was that Siegfried's horn was heard in the woods below. With words of hearty welcome Hagen conducted him to the Gibichung's hall, and, handing his horse to the attendant vassals, begged him to accept their hospitality for a while. So Siegfried entered, and met there Gunther and his sister Gutrune. Friendly indeed were the words spoken, and, before long, Gutrune gave to Siegfried a cup of the deadly potion to drink. Straightway, his true love forgotten, the luckless man looked with eyes of love upon the sister of Hagen.

'Thou art wed, Gunther?' Siegfried asked. 'Nay,' said Gunther, 'nor likely to be: for her whom my heart is set upon sleeps on the rocky heights surrounded by tongues of magic flame.'

Wondering the hero heard, and knew that the words were spoken of Brunnhilde. Whereupon he answered, 'With me for friend, Gunther, thou shalt surely win her; for I will brave the flames for thee and bring her to thee here, my blood-sworn brother.'

So, impatient of further words, anxious no longer for rest, the two rode out from the hall of the Gibichungs, cheered to their calamitous task by the sinister Hagen. With Brunnhilde would come the ring that he desired—thus he was thinking, and the thought gave him joy.

On her rocky home Brunnhilde dreamed of her absent lover, gazing the while at the ring on her finger, Siegfried's gift, token of eternal love. And while she dreamed, her sister Waltraute came to her, full of urgency. She was come from Wotan, their father: 'If to the Rhine-maidens,' he had said, 'Brunnhilde would but give the ring again, from their grievous curse both gods and the world would be free; but she will not restore the ring.'

'Nor will I,' replied Brunnhilde. And though Waltraute implored her, 'No' was all she would say; 'sooner shall Walhall's glory perish than I will part with this ring.'

Hardly had Waltraute gone when, as a fulfilment of her faithfulness, the horn of Siegfried sounded in the valley.

But, alas, not Siegfried, but Gunther came towards her. (Or so it seemed to her; for Siegfried wearing the Tarnhelm so that it covered the upper part of his face, leaving only his eyes free, showed all else in Gunther's form.) Amazed, she started back. But with brutal words Siegfried subdued her and robbed her of the coveted ring; and, with a gesture of command, he drove her before him into the cave. Placing his sword between them, he lay down by her side to sleep.

It was at dawn, some time after that Siegfried appeared once more before the hall of the Gibichungs; and, when Hagen



'... Gutrune gave to Siegfried a cup of the deadly potion.'

greeted him with surprise for his early return, he announced that the work was accomplished and that Gunther was coming, bringing his new bride, Brunnhilde, with him. Simply he told how all had happened, the magic Tarnhelm his help. 'She followed me down the hill,' he said, 'and when we were by the shore, none noticing, I gave Gunther my place; whereat, the good helm my aid, I came straight here to claim thee, Gutrune.'

So they were wedded, Siegfried and Gutrune, in the hall of the Gibichungs.

Soon came the other two, Gunther and Brunnhilde; and wild was her terror to see Siegfried before her claiming Gutrune as his bride. But all the past was as a blank to Siegfried, and, on Hagen's spear, he swore that he was innocent of Brunnhilde's claim, that she alone was his true bride.

At last, watching the bridal merry-making, she vowed vengeance on the treacherous hero of her life; so that when Siegfried had gone apart with Gutrune, she told the story of her betrayal. No sword at all, she said, lay between Siegfried and herself

that night. . . . Then Hagen won from him the secret that, despite Siegfried's charmed life, there was one place where he was vulnerable, and that was in the back.

'Then there,' said Hagen, 'shall my spear strike him.'

So in a forest valley of the Rhine, Hagen planned a hunt. And chance, it seemed favoured him; for the hero strayed from the rest of the party and came to the banks of the river. Came Hagen then, with talk of food and drink and a lull from the chase. And while he prepared the wine, into it he dropped an antidote to oblivion, so that Siegfried, drinking therefrom, a vision of Brunnhilde rose in his soul and he told how he had broken through the circle of magic flame and awakened Brunnhilde with a kiss. 'Ah, then,' he said, 'the sweetness of the embrace in her arms.'

'What?' cried Gunther, starting at these revealing words. . . . And in the silence they heard two ravens—Wotan's ravens—circling in the sky close overhead.

'Didst thou hear, Hagen, what the ravens said?'

Whereupon Siegfried turned his back upon Hagen, to watch the ravens, and he turned Hagen thrust his spear into the vulnerable place . . . and Siegfried fell dead.

So ended the tragic hunt and the body was at last borne home to the hall of the Gibichungs.

Great then was the lamentation of Gutrune at sight of her dead lover. And great was the treachery of Hagen, who would have torn the ring from the body had not the corpse raised a threatening arm, at which astounding sight he fell back frightened. Brunnhilde entered, her heart so charged with grief and her mind so purged with suffering that out of her despair at last had come the dreadful clarity of comprehension. She understood now, and her lover was forgiven. In clear majesty she stood above the dead body and cried peace upon the quarrelling Gutrune and Hagen.

'Let great logs be brought to the shore of the Rhine,' she said, 'the ring shall be restored to its rightful owners—though first it must pass through the funeral pyre and be purged . . . I alone am Siegfried's wife.'

So the pyre was made and the hero's body placed upon it, there by the river's edge. Drawing the ring from Siegfried's finger, Brunnhilde fired the wood, and, as the flames leapt upward, on Grane she rode straight into the towering glow. And at that moment Wotan's two ravens circled in the sky above. . . .

Whereupon the river, overflowing its banks, swept through the hall, and Hagen, groping in the flood for the ring, was dragged by the Rhine maidens into the depths below. Exultantly, one of them held aloft the golden circle: the magic ring was theirs once more! . . . and born of a deed of self-sacrificing love a new world rose from the ashes of the old order, while the gods awaited their doom in the high halls of Valhalla, burning, crumbling into nothingness, undermined by a lust for gold.



For the Aspiring Dramatist—I.

THE WIRELESS PLAY.

By the B.B.C. Productions Director.

In the accompanying article, the first of six in which he will outline the main requirements of the ideal microphone play, the Productions Director urges the would-be wireless dramatist to begin by studying his medium with special care.

A LARGE number of people, no doubt, will consider that these are very early days for any attempt to be made to compile a practical handbook concerning the writing of plays for broadcasting.

From the occasion of the first broadcast play it has been habitual to describe this new type of drama as being "still in its infancy"; "in its experimental stage"; an art that has yet to justify itself; so that we are in danger of applying such qualifying phrases permanently. But the time is now come for radio drama to stand on its own feet and to make its own way without apology or excuse. This is not the place in which to exaggerate or even to explain the many difficulties which face the individual responsible for the progress of the dramatic side of broadcasting, but there is one which is the root of this series of articles—the difficulty of obtaining a continual supply of dramatic work from the pens of writers in general which shall comply with the peculiar conditions of the broadcast play. This guidance of the author's efforts, when he writes for the publisher or for the stage, can safely be left to literary and dramatic agents who know their business. But for the would-be radio dramatist the case is different. Various circumstances which need not be touched upon here do not allow of great financial profits as a reward for the radio dramatist, and partly for these reasons, and partly because the ordinary literary agent can have either little or no knowledge of the technical side of the broadcast play, he is unable to give that guidance to authors that is necessary to enable them to hit the mark.

A Society Woman's Two Elephants

Not very long ago I happened to be in the office of the manager of a West End theatre. The manager in question was telling the dear old story of how he was deluged with impossible plays. He pointed with a mixture of pride, humorous cynicism, and regret to an enormous pile of dusty manuscripts in a cupboard. I was arguing that the sending of a play to a manager was in nine cases out of ten the same thing as throwing it in the waste-paper basket. He replied that if I would glance at that pile of plays I would know why the receipt of any registered typescript by a manager was simply one more straw upon an over-burdened camel's back. Taking him at his word I chose a play at random and looked at the first page of it. It contained a cast of some 50 or 60 persons; it was written in 7 acts, and amongst the odds and ends required were mules, camels, and "at least two elephants." I returned it to him and remarked sadly, "You win!" And this play, I may add, was written, not as you might expect by some rustic enthusiast who had never seen

a theatre, but by a lady of title with an address in Mayfair, who, presumably, included the theatre amongst her other ordinary social activities. And this is not, in fact, a very exceptional case.

Above all, be practical—

The theatre is one of the oldest of civilized institutions. Its mechanism and technique have been a common subject of conversation down the ages, and nowadays are more deliberately publicised than many other things; and yet there are hundreds of people, enthusiastic, well-meaning, and presumably intelligent, who waste their own time and labour, and the time and labour of the managers who have to read them, in writing plays that are hopelessly incapable of performance on any stage for obvious reasons.

The Productions Department at Savoy Hill receives on an average some 25 plays a week from people sufficiently interested in broadcasting generally and in radio drama in particular to write original work for the microphone. Of every 100 plays received, perhaps two on an average comply sufficiently with the special conditions for their claims to be seriously considered for production. It is a question of lack of knowledge.

—and ignore Stage Technique.

A few weeks ago a debate was held between Miss Naomi Royde-Smith and Mr. Compton Mackenzie on the subject of broadcast drama, in which the former attacked plays in front of the microphone as being poor substitutes for the real theatre and therefore bad art. Unfortunately I did not hear Mr. Mackenzie's reply. I have no doubt it was a devastating proof that Miss Royde-Smith was only revealing an astonishing ignorance of the real subject of debate. The time is over for this curious assertion that the broadcast play is the blind Cinderella of the drama. To criticise it from that angle is simply to miss the point. It is not a substitute. It is different. That is the first point which I wish to make, and it is impossible to emphasize it too strongly. If the would-be author of a radio play begins with the assumption that his work is given to the microphone either because, although written for the stage it has failed to achieve stage production, or because he wants practice in writing for the stage and thinks that radio drama will keep his hand in, he is strangling his work at birth. He had far better leave broadcasting drama alone and write a play for the stage. The ability to write good, witty or forceful dialogue is born, not made. It is true that here stage and microphone meet on common ground, both normal play and radio play need this—the ability to write. But in the theatre, spectacle, good looks, pretty clothes, ingenuity of production, can cover a vast

quantity of bad writing. Not so with the radio play.

What I have referred to above as the experimental stage, ended with the definite recognition of the absolute divorce of radio drama from the theatre. When first it was decided to experiment with the broadcasting of plays, no more was contemplated than the broadcasting of plays from a studio in the same way as a microphone might be put into a theatre to broadcast a play from the stage. You may see a similar process going on with talking pictures at the moment. The same thing happened in the dim and distant days of the early history of the film; an attempt being made to handle the stage play through a novel medium. In neither case has the new medium been content with the extraordinary limitations which compass the stage on every side. The film broke away; wrote its own history, and made its own art-form. The talking pictures have now dragged it back by the heels, so that we get the fantastic spectacle of a stage play, of which the point was that it took place in half an hour, being turned into a "talkie" lasting an hour and twenty minutes. The fate of the "talkies" is, of course, in the balance, but if there is anything in them apart from the quality of novelty and "stunt," they, too, will have to break away from the limitations inseparable from the stage, develop along lines of their own, and interest for their own sake and not because they are a cheaper version of the theatre proper.

The Aim of these Articles.

The radio play has succeeded in making this break-away. It is the development which must follow the break-away at which we are now anxious at Savoy Hill. It is, therefore, in the hope of encouraging authors, known and unknown, to submit work which is not hopelessly outside the bounds of the possibility of performance, that I am venturing upon the thorny path of suggestion and advice in these articles. I do not for one instant imply that I know all there is to be known about the writing of broadcast plays. The last thing I want to convey is that we are averse from consideration of originality of thought in writing or in treatment. But force of circumstances implies for the author of the articles a familiarity with the medium of studio and microphone, which is not open to the writer at his desk or by his fireside; and it is something of this familiarity which I hope to be able to convey. The statements contained in them should not be looked upon as infallible pronouncements, but simply as signposts pointing hopefully in the direction of the desired goal.

The second of these articles, appearing next week, will deal with the choice of subject, the ideal length for a play, etc.

Home, Health, and Garden.

HOW TO CHOOSE YOUR BEEF.

From a Talk by a Vice-President of the National Federation of Meat Traders' Associations, Inc.

IN a side of beef there are three essential primal cuts. (1) the rump steak which, out of a side of beef from a 14 cwt bullock will weigh 15 lbs., without the bone, (2) the sirloin, which will weigh 48 lbs., and (3) the fore-rib 33 lbs., making a total of 96 lbs. out of a total weight of the side of 440 lbs., leaving 344 lbs. of cheaper cuts. It may be interesting to note here that in order to give the butcher a net profit of 5 per cent., these three primal joints would have to be sold at an average of 1s. 9d. per lb., and the other 344 lbs. would have to be sold at an average of 10½d. per lb.—a reduction of 80 per cent., so you will see that to carefully study what are the cheaper cuts of meat and how to cook them will mean a big saving to that lover of housekeeping which is generally the highest, namely, the meat bill.

Let us take, as an example, pressed flank of beef, a joint which can be cut to any weight from 4 lbs. upwards, this makes a delicious and inexpensive breakfast, luncheon, or supper dish, and is a great standby at holiday times. Take 10 lbs. or less of flank, salt or fresh beef, wash well and dry with a clean cloth. Here may I urge how necessary it is to always wash meat thoroughly before cooking. No one would even venture to cut a vegetable from one's own garden without thoroughly washing it first, how much more essential it is with meat which may be conveyed from Scotland to London to see that it is thoroughly cleaned before cooking. Place the flank in a saucepan with one carrot, one onion, and a muslin bag containing six cloves, six pepper corns, half a grated nutmeg, a bayleaf, and a bunch of mixed herbs. Just cover with boiling water, boil for five minutes; lower gas and simmer for eight hours. When cool enough, remove all bones, skin and gristle, press the meat into a deep tin, cover with greaseproof paper, and place a weight on top. Next day turn out and glaze. To make the glaze, strain and heat a small cupful of meat liquor in which dissolve three to four sheets of leaf gelatine, colour with a little browning, brush this over the meat and garnish with parsley.

Another inexpensive dish is boiled tripe. Take a pound of tripe, half a pound of onions, half a pint of milk, one tablespoonful of flour and a little butter, pepper, and salt. Wash the tripe, cut into pieces, place in a saucepan with a little salt, cover with warm water and bring to the boil. Remove any scum, simmer gently for two hours. Meanwhile, boil the onions, and when tender chop and add them to the tripe. Thicken with the flour and milk, add a little butter and season to taste.

The aitchbone is another most profitable joint. The bones and trimmings can be used for soup. If roasted it should be placed in a hot oven for ten

minutes to seal the joints, then cook slowly in a baste well. May I explain that basting is turning the fat that is dripping from the meat on to it again. May I also emphasise the difference of boiling meat to make it tender and boiling it to make it hard. In all cases of boiling the meat should be placed in boiling water for five minutes and then lowered to simmer until the meat is tender. In all cases of roasting the meat should be placed in a hot oven for five minutes to seal the meat juices and then cooked gently.

Other cheap cuts can be included such as roast and boiled silversides, roast back ribs and top ribs, and roast brisket, thin flat ribs, the latter stewed for one hour, roasted and well basted. One would like to emphasize the importance of fats in meat. They supply vitamin D, which is so essential for good teeth and general good health. To housewives with only one or two people in their family, it might be interesting to note that chuck and blade steak from forequarters is usually sold at about 30 per cent. less in price than rump steak, being equally tender and as nourishing.

So far as bones are concerned, these should never be thrown away. Being placed in a good pot, they will always add to the gravies that may be wanted, and with the addition of vegetable stock, make those soups which are so nice, either hot, or cold in jelly form, during summer weather. No one should underestimate the value of vegetable stock. It is particularly good for children in puddings, which can be made most attractive with the addition of, say, orange or golden syrup.

Stewed Steak.

Cut one pound of stewing steak into pieces. Melt a little butter or dripping in a stewpan and brown the meat on both sides. Then shake in one tablespoonful of flour, when coloured, pour in sufficient stock or water to cover and bring to the boil. Take off the scum, season with salt and pepper, add ½ lb. each of onions and carrots, a small bunch of sweet herbs and stew very gently two to three hours. Fifteen minutes before serving add a tablespoonful of mushroom catsup.

A Very Economical Brown Stew.

Cut two pounds of beef (mosses end of topside of beef) into pieces, roll in seasoned flour and place in large pie-dish or casserole (if the former with plate). Slice three or four onions and lay on top of the meat, add one carrot and half a pound of tomatoes peeled or sliced. Season with salt, pepper, and cloves, cover with stock to which add a little browning, and cook in a moderate oven two to three hours. It is more economical to buy small joints than steaks.

tangled mass which it is impossible to separate without breaking.

Fruit, as well as flowers and vegetables, need to be thinned. With the former the ill effects of over-cropping is quite common both under glass and in the open. A moderate crop of first-class fruit is better than a heavy crop of small, under-sized and badly finished fruit. Every grower must use his own judgment regarding the crop his trees are able to carry and finish well. With Peaches, Nectarines, and other stone fruit under glass, all surplus and badly placed fruits should be gradually removed so that the thinning is completed by stoning period.

Celery plants that have been hardened off may now be planted out. If the trenches are dry give a good soaking of water the day previous to planting. Choose if possible dull weather for this operation and lift the plants with a good ball of soil attached to the roots. Give the plants a dusting of soot once a week and syringe during the evening if the weather is dry.

Keep the hoe at work on every favourable opportunity, seedling weeds destroyed now in their early stages will make work in the garden much easier later on.—Royal Horticultural Society's Bulletin

DINNERS FOR FOUR PERSONS TO COST NOT MORE THAN 2s. 6d.

An occasional dinner menu which can all be cooked in the oven at the same time is—

Stuffed Cabbage,
Baked Jacket Potatoes,
Jam Pudding.

Stuffed Cabbage.

1 large cabbage (1 lb. 6d.)
2 rashers of bacon (3d.)

Take a large white cabbage, cut off the top and bottom, and wash well in boiling salt water. Remove cold meat with a little parsley and chopped onion, season to taste, and, if liked, add a few drops of sauce. Lash a fireproof dish with loose cabbage leaves, put the meat in the middle and insert the stuffing between the leaves. Any fat left over put round the meat. Cover with two rashers of bacon on top. Pour some thick brown gravy with a little gravy thickener, pour over dish, cover, and cook gently for two hours. Wash thoroughly 3 lbs. large potatoes (2d.) and roast in oven in their jackets; serve with butter (1d.).

Jam Pudding.

1 lb. jam (3d.)
1 pint milk (4d.)

Cut crust off bread and crumb finely into a bowl. Mix custard powder and milk together and pour on to the breadcrumbs; mix well together. Put into a pie-dish and bake in a moderate oven until it is brown on top, then spread the jam over and put into the oven for about ten minutes; serve hot.—Mrs. Dawson, America Cottage, Shuteham.

Cost Stuffed cabbage, 1s. 2d.; potatoes and butter, 3d.; jam pudding, 10d.; gas, 3d.; total, 2s. 6d.

Another menu costing the same amount would be—

Stuffed Sheep's Hearts,
Aunt Emily's Pudding.

Stuffed Sheep's Hearts.

2 sheep's hearts (1s.)
Powdered sage, seasoning, (1d.)

Chop the hearts and cut away the tough skin inside. Boil the onions for five minutes, drain and chop finely, adding powdered sage and seasoning to taste. Stuff the hearts with the onion seasoning and roast for half an hour in a moderate oven. Make gravy as before and pour round before serving. Either boiled or jacket potatoes would be suitable with this dish.—Mrs. A. Walker, 25, Bridgegate, Relford.

Aunt Emily's Pudding.

2 ozs. butter (3d.)
1½ lbs. plum self-raising flour (3d.)
2 ozs. lard (1½d.)
4 ozs. sugar (1d.)
1 egg (1½d.)

Take 2 ozs. each butter and lard and put in oven to soften. Beat with a fork, then add one teaspoonful and a half self-raising flour, 4 ozs. of sugar, and one well beaten egg, mixed with a little milk and a pinch of salt. Beat all together into a very thick batter. Pour mixture into a greased pie-dish large enough to allow it to rise, and bake at moderate oven for three quarters of an hour. Serve with sweet sauce.—Miss A. M. Nelson, Colville Terrace, Nottingham.

Cost Stuffed sheep's hearts, 1s. 2d.; Aunt Emily's pudding, 10½d.; gas, 3d.; total, 2s. 6d.

THIS WEEK IN THE GARDEN

AS the buds in flower there should be pruned to encourage the development of flowering wood for next year. The position of the flowers on the shrub will be a good guide as to the kind of pruning required. The point to be determined is whether the old wood should be left so that spurs may form along it, or whether it should be cut to encourage the plant to make young growths. Look carefully to see where the flowers have been produced. Attention should be paid to proper balance and shape of the shrub according to the position it occupies.

Remove all the decaying flowers of Rhododendrons and Azaleas before they set seed. This is especially important with young plants, and makes a very considerable difference to their growth. This indeed applies to all plants. They all make more growth if not allowed to produce a crop of fruits or seeds.

Shrubs planted in late spring will be greatly benefited by a mulching of decayed leaves or other garden refuse, especially if this was not applied at planting time.

Climbing plants on walls should have early attention so that the young growths do not get into a

Persons who would like copies of the *Radio Times* Household Booklet should send a postcard to the Empire Marketing Board, 2, Queen Anne's Gate, Westminster, S.W. 1. The 1939 Household Booklet is now ready and can be obtained from any bookstall, price 1s., or direct from the B.B.C., Savoy Hill, price 1s. 3d., post free.

You cannot get the
SECRET PROCESS
in any battery
but
LISSEN



You can only get this pure D.C. current—this steady flow of noiseless power, from a Lissen Battery.

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Ask for Lissen New Process Battery and be sure to take no other. Obtainable at all good dealers.

PRICES		
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Single Cell Torch Battery		

LISSEN LIMITED, 200-220, Friars Lane, Richmond, Surrey.

(Managing Director: THOS. N. COLE.)

5.0
Song Recital
by
John Coates

SUNDAY, MAY 26
2LO LONDON & 5XX DAVENTRY
(555 M. 555 KC.) (1562.5 M. 152 KC.)

9.30
A
Symphony
Concert

10.30 *Debut of the TWO BRILLIANT GREENS*
W. H. WALKER & CO.

3.30 A MILITARY BAND CONCERT

CLARENCE JOHNSON (Soprano)

THE SHARPS (Violoncello)

THE WIRELESS MILITARY BAND

Conducted by B. WALTER O'DONNELL

Overture, 'The Sicilian Vespers' Verdi
The Sicilian Vespers Verdi

THE SICILIAN VESPER made its first appearance, in French, at the Paris Opera in 1855, two years after *Il Trovatore* and *La Traviata* had appeared at Rome and Vienna respectively. The tale is of the French invasions in Sicily while they were at vespers on Easter Monday, 1282. The tale is a thrilling one, if somewhat sanguinary.



Sir HENRY WOOD

conducts the Symphony Concert which will be broadcast tonight

and the opera is full of Verdi's inimitable charm. It has fallen into such neglect. The Overture, however, still holds a warm place in the affections of music lovers, and must be too well known to need very much in the way of description.

It begins with a slow introduction in which a menacing figure on drums and strings forms the accompaniment to a sad tune for woodwinds. The main part of the Overture, in Allegro agitato, begins with a strenuous figure suggesting strife and warfare; this is succeeded, after a silent pause, by a violoncello solo, one of the Verdi melodies which an audience goes away humming to itself. It leads to a march tune beginning very softly and gaining in strength and vigour until we have again a stormy episode. The violoncello melody is repeated, this time with the assistance of clarinets, and with a fuller accompaniment than before being transferred a little later to the violin, and a strenuous prestissimo brings the Overture to its close.

GERTRUDE JOHNSON

Adieu notre petite table
(Farewell our little table)

Je marche sur tous les
chamans (I set my feet
on every way)

Gavotte (Listen to the
voice of youth)

(Maurice) Musset

BAND

Selections: The Pagan Opera Gay and Amiable

THE PASTORAL is a tale of a shepherd's life, and its popularity is due to its peculiarly English tone. The tale is by Gay, and the music consists almost entirely of songs and dances. It is a very popular work, which means that it is a work of art and a work of nature. They were chosen because of their popularity and fitted into the scheme of the opera by Dr. Christopher Pepusch, whose only original contribution to the work was the Overture. In the whole work there are some seventy such popular tunes of the day, some of which are still well enough known to be recognised even by those who have not heard the opera. It had a successful run when it was first performed at the Lincoln's Inn Fields Theatre in 1728, in a French version it was given in Paris in 1750.

CLARENCE JOHNSON

Chant Trieste (Song of Sorrow) Arnsky

Hymn to the Sun Rimsky-Korsakov

A Funny Little Fairy Story

Ondine Trieste, etc. (Lullaby for the

Amoroso) Rimsky-Korsakov

BAND

Selections: Souvenir, Gipsy Dance

Selections: Souvenir, Gipsy Dance

Selections: Souvenir, Gipsy Dance

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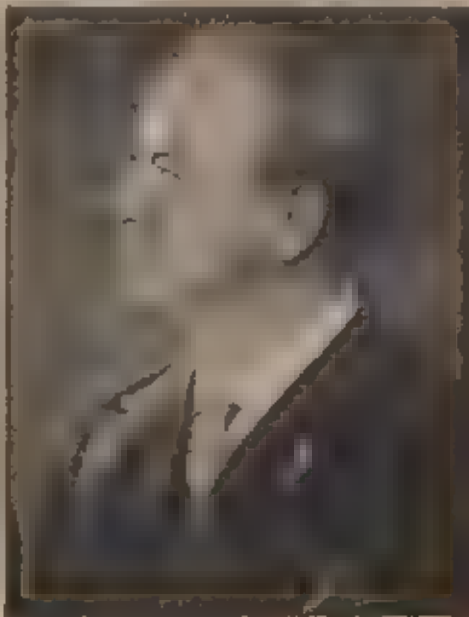
Taylor and Co. Ltd. have been at work on the new edition of the 'Pastoral' which followed the downfall of Archbishop Laud. The execution of Charles I. the flame of the sweet reasonableness burnt steadily and brightly.

(For 5.45-9.10 Programmes see opposite page)

9.10 The Week's Good Cause
(London only)

Appeal on behalf of the Metropolitan Hospital Sunday Fund by Mr. R. HOLLAND-MARTIN, Vice-President

THE Metropolitan Hospital Sunday Fund was founded fifty-six years ago. In 1886 the amount received from congregations was £100,000; last year, although London's population has vastly increased and although five hundred more congregations made collections,



JOHN COATES

will give a song-recital between 5.0 and 5.30 this afternoon.

no larger a sum was achieved. The reason is obvious. Forty years ago the week-end habit was scarcely known; today, the Sunday exodus carries thousands into the country. Fortunate folk are these, but they should not forget, in the luxury of the health their week-ends bring them, those who—not from London only but from all over England—come to the London hospitals in search of health.

Donations should be sent to Mr. Arnold James, The Mansion House, London, E.C.4

6.15 WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements, (Dance only) Shipping Forecast

9.30 A Symphony Concert

THE WIRELESS ORCHESTRA
London & Daventry
Conducted by Sir HENRY WOOD

This Programme will be on the lines of a Popular Night of the 'Proms,' with which Sir Henry is uniquely and solely identified. It will include some of your favourite Promenade pieces, such as the third 'Branderburg' Concerto and the 'Air on the G String' which originally appeared in Bach's Fourth Suite in D and was not written for the G string at all—this was an after-thought of the violinist Wilhelmj. But the air is so heavenly, what does it matter?

10.30 Epilogue

5.45

Bach Church Cantata from London

(For 3.30-5.45 Programmes see p. 306)

5.45-6.15 app. Church Cantata (No. 120) Bach

GEORGE SETTER HARRIS, MRS. C. J. JONES

(I praise Thee evermore, my God)
Relieved from the Guildhall School of Music

ST. ANNE'S CHURCH, LONDON
STANLEY ROBERTSON (Bass)
LESLIE WOODGATE (Organ)
FRANK ALMIGHT (Flute)
JOHN FIELD (Oboe d'Amore)
R. RYLAND KELLEY (Violoncello)

(Trumpets, Tympani, Flutes, Oboes)

THE WIRELESS LONDON

Conducted by STANFORD HOULSTON

THE SCOTTISH CHURCH GENERAL ASSEMBLIES
The first of these was held in 1527, and the last in 1844. The Scottish Church General Assemblies have been a regular feature of the Scottish Church life since 1844. The first of these was held in 1527, and the last in 1844. The Scottish Church General Assemblies have been a regular feature of the Scottish Church life since 1844.

The other voices were... parts about it and though the... pendent, it has always some... with the chorale melody itself. A very rich and full accompaniment makes the final Chorus a truly impressive one. English text by D. Miller Craig. Copyright British Broadcasting Corporation, 1920.

I praise Thee evermore, my God, my Power, my Life, my Blessing.
The Father's only Son, for us Himself He giveth
Who by His precious blood, redeemed hath my Soul.
And, one with Him in faith, hath saved and made me free.

II. Anna (Bass)
I praise Thee evermore, my God, my Power, my Life, my Blessing.

The Father's only Son, for us Himself He giveth
Who by His precious blood, redeemed hath my Soul.
And, one with Him in faith, hath saved and made me free.

III. Soprano
I praise Thee evermore, my God, my Power, my Life, my Blessing.

The Father's Holy Ghost to us the Saviour giveth,
He doth my heart inspire, my failing strength renew,
And in my need He is my Helper true.

IV. Alto
I praise Thee evermore, my God Who ever livest.
Let all things praise Thee, all whose life and breath Thou

THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry



Broadcast Churches—XI.

ST. ANN'S, MANCHESTER,

from which next Sunday's Bach Cantata will be relayed.

By the Rev. PATON WILLIAMS, Vicar of St. Ann's.

TWO hundred years ago, the site of St. Ann's Church and Square formed one of those green pastures which have long since disappeared. It was called 'Acresfield,' and there, every year, on the eve, the day, and the morrow of the feast of St. Michael, was held a fair which dated back to the days of Henry III, in 1217. It was not until 1708 that the old fair was abolished, and the Royal Assent was given to an Act which permitted the erection of a church upon the site.

In the year 1709 Lady Ann Bland, the lady of the manor, laid the foundation stone of the building, and on July 12, 1712, the church was consecrated by the Right Rev. Sir William Dawes, then Bishop of Chester, and dedicated to St. Ann, a dedication which commemorated the virtues, not only of St. Ann, but of the reigning Queen, and the benediction of Dame Ann Bland.

The old walls of St. Ann's have looked down upon some stirring incidents. They have seen the soldiers of the Pretender march southwards, have seen the youths of Manchester flock to his standard, bravely led by men who had at one time worshipped within its sacred precincts. They have seen riot, tumult, and change, and they have seen a mere hamlet become a great city.

The first rector was Nathaniel Bann, who held the living from 1712 to 1736. His successor, Joseph Hoole, died in the historic year 1745. On the morning that he was buried, and just at the time that the funeral procession wended its way to the east end of the churchyard, the Pretender's men in plaid sashes entered the Square. Passing through the open gate, they unbonneted and joined devoutly in the service. Four hours later, Charles Edward Stuart, the Pretender, entered the Square, and that night he slept in the parish in Market Street Lane.

In that same churchyard were buried the father and two sisters of Thomas de Quincey, who was himself baptised in the church.

In the year 1738 John Wesley preached in St. Ann's, the first of that long list of famous men who from time to time have occupied the pulpit. By this time the cornfield had given place to a Square in which some two hundred people resided. The Coffee House for which the Square is so well known at the present time had already found its place, for in Mr. Ryson's diary we read: 'Going to New Church in the evening. The bell had not begun to ring, so I stepped into St. Ann's Coffee House.'

St. Ann's Church is practically the only remaining parish church in the city, and the remains of five other churches are now kept in the vestry. The building is of stone, in the Italian Renaissance style, with an embattled Western tower. The silver communion plate belonging to the church is an exceptionally rare and fine collection, most of it dating from the years 1701 to 1716.

The church, with its ever-open door and its well-known series of addresses, lectures, and organ recitals, is known and loved by all the citizens of Manchester. For over thirty years it has been noted for the Noon-day Addresses, delivered from its pulpit by the leading preachers of the day. There are few parish pulpits which have been occupied by so many great orators of the Church as St. Ann's. It possesses a fine choir under the able directorship of Mr. George Pritchard, whose recitals are well known to listeners.

The church was recently described in *The Radio Times* as the 'St. Martin's of the North.' Its aim is to become to the Cottonopolis what St. Martin's is to the Metropolis.

8.0

The Scottish Church General Assemblies

I praise Thee evermore, amid
The Father, God the Son and
God the Holy Ghost
Now every heart and voice
And as the heavenly Host sing
Holy, Holy praises
So from Thy people at Thy
We praise Thee Lord our God
through all Eternity.

8.0 United Demonstration Under the Auspices of The Church of Scotland

The United Free Church of Scotland

Heard from the United Free Church Assembly Hall, 8 B. from Edinburgh
Chairman, His Grace the Duke of Devonshire
Prize, Psalm 45, vv. 1-6. 'God is...'
Prayer by The Rt. Rev. The Moderator of the General Assembly of the Church of Scotland.

Scripture: Ephesians 2, vv. 13-22, read by The Rt. Rev. The Moderator of the United Free Church of Scotland.
Address by The Most Rev. The Archbishop of Upsala.
Prize, Psalm 126. 'When Zion's walls were built.'

PLAYS from the Anna Assemblies of the two Churches have become a regular feature of the Scottish programmes; and this year, following upon the Scottish relays of a selection of the proceedings, the special service in which the two Churches are collaborating is being broadcast.

Col. John Bonar, the Swedish and Patriotic of Sweden. It was in 1914 that Dr. Sauer was called to the leadership of the Swedish Church. An untiring worker for Christian Unity he has not only been one of the chief promoters of the 'World Faith and Order Movement' but also of the 'Life and Work Movement' which held its 'International Co-operation Conference' at Stockholm in 1926. He is a remarkable linguist and in 1926, preached the opening sermon at the Seventh Assembly of the League at Geneva. It is particularly apt that this cosmopolitan worker for Christian Unity should be associated with the two great Scottish Churches, which are shortly to be united.

For 9.10-10.30 Programmes see opposite page

10.30 Epilogue
'The Scots as the Ringers'
(For details of the week's Epilogue see page 423.)

FALSE TEETH FEEL CLEAN— FALSE TEETH ARE CLEAN



SPOTLESS to the eye, fresh and sweet to the palate, if you leave them in a $\frac{1}{2}$ tumbler of water with a $\frac{1}{2}$ teaspoonful of Milton added, overnight—or while you dress. Every particle of food, all traces of grease completely vanish. Every part of the plate is burnished like new. And what is more, the whole denture is thoroughly and efficiently disinfected, and it is done without one atom of wear or harm. Milton 6d., 1/-, 1/6 and 2/6 a bottle of all chemists.



WHEN CLEANED WITH MILTON

READ THE BOOK THAT
COMES WITH THE BOTTLE

SUNDAY, MAY 26 5GB DAVENTRY EXPERIMENTAL

(482.3 MC, 622 KC.)

TRANSMISSION FROM LONDON MAY BE HEARD OTHERWISE STATED.

3.30

ORGAN RECITAL

REVEREND FATHERS—LUCAS
From the Bishopsgate Institute
Air with Variations and Final Fugato
Henry Smart
Minuet from "Berenice" Handel
Minuet in D Mozart
Occasional Overture Handel

4.0-5.30

Chamber Music

ARILLA FACHINI (Violin)
KATHLEEN LONG (Pianoforte)
ARILLA FACHINI and KATHLEEN LONG
Op. 82 Elgar
Allegro; Romance, Allegro non troppo

THIS violin Sonata is in three movements. The first begins with a bold, self-confident melody and is laid out on big and robust lines, although here and there are moments of tranquility. The second movement begins with a rather dreamy passage, and only after some hesitation does it settle down to an easily recognizable melody. A little return of the mysterious beginning rounds off the movement.

The last movement, like the first, is again mainly strong and full of power, although it, too, has its quieter and more intimate passages.

(EDMUND PARKER)

Youth and Love
The New Ghost (Friedberg)
The Water Mill (Shore) Vaughan Williams
Whether shall I wander?
(R. L. Stevenson)

KATHLEEN LONG

Variations for Pianoforte Van Dieren
GEORGE PARKER

The Heart's Desire (A. E. Housman)
When I am dead, my dearest (Christie)
Rossetti)
Santa Chiara (Saint Clare) (Arthur
Symonds) John
Summer Scherms (Thomas Hardy)
When I have a heart
Memory (W. B. Yeats)
John Ireland

ARILLA FACHINI and KATHLEEN LONG
Second Sonata John Ireland
Allegro, Poco lento quasi adagio; In tempo
moderate

8.0

A Religious Service

From the Birmingham Studio
Conducted by the Rev. H. McDONNELL of St
Patrick's Catholic Church, Walsall

9.25 A Concert from Eastbourne

O Salutaris
Jesu dulcis Memoria
Hymn, 'Praise to the Holiest in the Height'
Adoration
Magnificat
Adoro Te devote
Te Deum
The Music by the Choir of St. Mary's Church,
Eastbourne

8.45

ORGAN RECITAL

ALBERT MILLS
Borrowed from the Church of the Messiah,
Birmingham
Organ Concerto in G Major
Allegro
Triumphal March
The Week's Good Cause

9.10

The Week's Good Cause

From Birmingham
An Appeal on behalf of the Birmingham Children's
Hospital by Mr. HAROLD F. SWINTON (House
Governor)
Donations should be forwarded to Mr. Harold
F. Swinton, The Children's Hospital, Ladywood
Road, Birmingham

9.16

WEATHER FORECAST, GENERAL NEWS
BULLETIN

9.25

Tom Jones

and
The Grand Hotel, Eastbourne, Orchestra
From the Grand Hotel, Eastbourne

ORCHESTRA
Larghetto
Valse
FRANKLYN KELLY (Baritone)
The Sailor's Grave
Volcan's Song
ORCHESTRA
Rhapsody No. 1
Tom Jones (Violin)
Concerto
ORCHESTRA
Selection, 'Pagliacci'
Lancaster

10.30

Enfance



A WARD IN BIRMINGHAM CHILDREN'S HOSPITAL,
for which an appeal will be broadcast from 5GB tonight.

7.45
In the Days
of
Queen Victoria

10.15 a.m. The Daily Service

10.30 (Daunt only) TIME SIGNAL GREENWICH
WEATHER FORECAST

10.45 Mrs. E. Wauchops MacIVER: 'Economics
in the Home—II, Why Prices Rise and Fall'

NO economic question is quite so accessible to most housewives as why certain prices should rise and certain other prices fall, all that is usually known is that market prices fluctuate with surprising irregularity and with seeming inconsequence. Mrs. Wauchops MacIVER, in her second talk on Economics, will explain some of the why's and wherefore's of this intricate subject.

11.0 (Daunt only) Brahms' Quartet in C Mozart

12.0 A BALLAD CANTATA
LUCAS (Soprano)
DAVID EVANS (Baritone)

12.30 (Daunt only) R. T. C.
by E. J. GARRARD
Read by Mr. J. H. B. (Daunt only)

10.20 LEONARDO KEMP and his
PICKADILLY HOTEL ORCHESTRA
From the Piccadilly Hotel

2.30 Broadcast to School:
Miss RHODA POWER: 'What the
Unlooker Saw (Course III, IV,
Weep! Weep!'

3.0 Interlude

3.5 Miss RHODA POWER: Stories for
to the Ogres (Japanese)

3.25 Interlude

3.30 JACK PAYNE and the B.B.C.
DANCE ORCHESTRA
Bobby ANDERSON
American Songs at the Piano

4.15 ALBONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR
Various Piano Solos, played by Cecil DIXON
'News from Persia'—another adventure from
'The Phoenix and the Carpet' (E. Nesbit)
Songs by ANNE WYNN
So at further hints on Cricket

6.0 Mr. G. W. JONES: Bee-keeping as a
Profitable Hobby—II, The Bee Colony—Swarms
and Swarming

IN this, Mr. Jones's second talk, he will give a further account of his extensive knowledge in connection with the management of bees. Many people in the country would take up bee-keeping if they had a clearer notion of how bees need to be served by man if they are to yield a reasonable profit. Mr. Jones is an instructor on Bee-keeping to the Kent Education Committee.

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

9.30 What the Younger Generation Think—
—IV, A Discussion between Miss H. HARTFORD,
of the Times and Tabernacle Settlement, and ETHEL
ROWE, a Club Member

MONDAY, MAY 27
2LO LONDON & 5XX DAVENTRY
(258 M. 835 KC.) (1,042.5 M. 192 KC.)

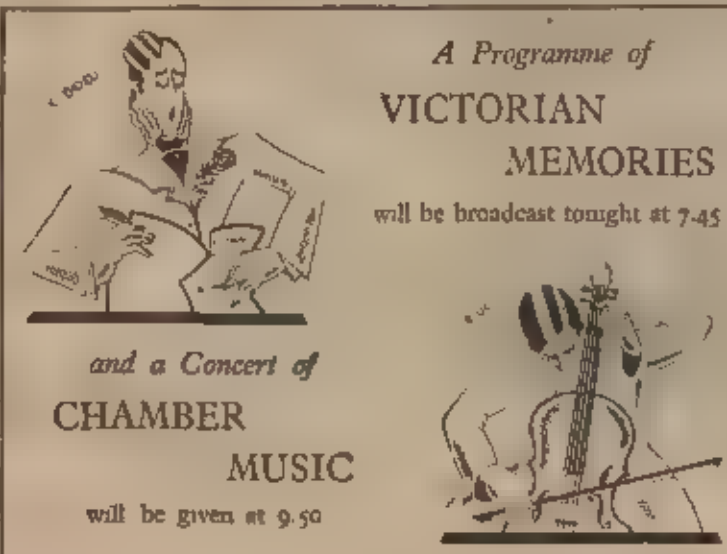
6.45 THE FOUNDATIONS OF MUSIC

HAYDN STRING QUARTETS
Played by

THE BROSAS STRING QUARTET

TO take part in a String Quartet is to know one of the most wholly satisfying joys which music can offer. Those who know the delights of team-work in music speak in glow of the sport of chamber music, and the phrase is an apt one for the real pleasure which the art affords. And the string quartet is the best of all forms of chamber music, whether to play or to listen to. The four instruments are so nearly alike in tone quality and in flexibility that all can have parts of equal interest, each of the players can feel himself indispensable and of equal importance with his colleagues.

Before Haydn's day, the quartet, if written at all, was not much more than a solo for the first violin with accompaniment for the others. It was in his hands that it first took on anything like a present importance. Haydn's quartets



A Programme of
**VICTORIAN
MEMORIES**
will be broadcast tonight at 7.45

and a Concert of
**CHAMBER
MUSIC**
will be given at 9.50

than eighty-three, clearly finding the form a very natural means of expressing himself for they are all full of that genial cheerfulness, the fresh and wholesome sense of life and health, which we associate with him.

They are almost all in the conventional design, the first movement usually being in what is called 'Sonata' form, with two other movements which are set forth, developed and recapitulated. There is always a slow movement of song-like character, sometimes with variations on the theme, and each Quartet includes also a Minuet which is alternative section known as the 'Trio'. The last movement, invariably bright and cheerful, is the first, is sometimes a Rondo—a movement in which the chief tune keeps on coming back after others have broken in upon it, but in some of the Quartets it is again in the same form as the first movement.

Listeners who hear even so small a part of Haydn's immortal eighty-three as can be played in this series for a week, will learn something of his inexhaustible fund of melody, and something of the great sanity and joy in life which it was his to express in music, they cannot fail to have, too, something of the intimate and homely charm of the medium itself—two violins, a viola, and a violoncello. It is indeed an ideal a team for domestic music as mankind has devised.

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude

7.25 Monsieur E. M. STÉPHAN: French Talk—A
Travel Talk, 'Au Pays des Châteaux'

9.15
A Liberal Address
by
Sir John Simon

7.45 Victorian Memories

STILES ALLEN (Soprano)
JOSEPH FARRINGTON (Bass)

THE GRESHAM FARRINGTON QUARTET

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 Political Broadcast

Liberal Address by The
Rt. Hon. Sir JOHN SIMON, K.C.V.O., K.C.

9.45 Local Announcements: (Daunt only) Ship-
ping Forecast and Fat Stock Prices

9.50 Chamber Music

SARAH FISCHER (Soprano)
DOLORES PALATIN (Violin)
DEANARD PALATIN (Violoncello)
PILLAR CRUZ (Piano)

DOLORES PALATIN, B. GALVER, and
PILLAR CRUZ

Trio for Violin, Violoncello, and
Pianoforte Joaquín Turina
Variations, Sonata

SARAH FISCHER

La Partenza (The Departure)

Ich liebe dich (I love thee)

Adagio Gabriel G. G.

Marche (Daunt only)

Marche (Daunt only)

Marche (Daunt only)

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Marche (Daunt only)

SARAH FISCHER

Trois Ballades Françaises (Three French
Ballads) Gabriel G. G.

J'ai des p'tites fleurs bleues (I have some
little blue flowers); La fille morte (The dead
maiden); Le ciel est gai, c'est jol' mai (The
sky is bright, 'tis the pretty May-time)

Deux Chansons Enfantines (Two songs of child-
hood) Gabriel G. G.
Bonne nuit du Chat Murr, G. G. et M. Mando-
lino

DOLORES PALATIN, B. GALVER, and PILLAR CRUZ
Habana (Spanish Dances)
Bolero Fernandez Arbos
Seguimiento gitano

11.15 Bridge Broadcast

THIS broadcast is the last of the present
(second) series of the Auction Bridge broad-
casts. It is hoped, be followed by a further
series, this time of Contract Bridge.

11.30 12.0 DANCE MUSIC THE PICCADILLY
PLAYERS, directed by AL STABITA, and the
PICCADILLY HOTEL DANCE BAND, directed by
JAMES KILLERER, from The Piccadilly Hotel

MONDAY, MAY 27

5GB DAVENTRY EXPERIMENTAL

(442.2 M. 12.55)

THE DAVENTRY EXPERIMENTAL STATION WILL BE OPEN AT 12.55 P.M.

LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARKER

Overture, "The Water Carrier" Christens

BETTY HUGHES (Soprano)

Later!

Cherry Ripe

Felix Oberst

arr. Egon Lehmann

Overture

Ballet Suite Tchaikovsky, arr. Beers

A Somerset Rhapsody Holst

Value, "Unforgotten Hours" Ancliffe

St. John's Bach, arr. T. 1905

4.0 A Ballad Concert

1. "The Ballad"

Soprano

HAROLD KIMBERLY

2. "The Ballad"

Warning (Warning)

3. "The Ballad"

Overture

4. "The Ballad"

Pupilleto

HAROLD KIMBERLY

To Africa, from Prison

5. "The Ballad"

Voice (Could I, Too)

6.15 THE BIRD OF AFRICA

The Bird of Africa

6.30 THE CHILDREN'S HOUR

The Children's Hour

7.00 THE JESTER OF NOTRE DAME

The Jester of Notre Dame

8.00 THE JESTER OF NOTRE DAME

The Jester of Notre Dame

9.00 THE JESTER OF NOTRE DAME

The Jester of Notre Dame

10.00 THE JESTER OF NOTRE DAME

The Jester of Notre Dame

11.00 THE JESTER OF NOTRE DAME

The Jester of Notre Dame

12.00 THE JESTER OF NOTRE DAME

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The Jester of Notre Dame

2.00 THE JESTER OF NOTRE DAME

The Jester of Notre Dame

3.00 THE JESTER OF NOTRE DAME

The Jester of Notre Dame



'THE JESTER OF NOTRE DAME'

Masenet's famous Opera, will be broadcast from 5GB

Tonight at 8.35

and from London and Daventry on Wednesday night. The cast and full particulars of the production will be found on page 413. Above is a picture of Frank Titterton, who sings the principle rôle

ORCHESTRA

Value, "What of the Waltz"

1. "The Waltz"

A. V. BAKER (Pianoforte)

Spring Suite

Mary Mary, quite contrary And the Wife and Drum, Hide a Cock-horse, Under the Greenwood Tree

DUDLEY STUART WHITE

O Mountain of Lebanon

The Garden of Utopia

The Crimson Rose

Georgia Mine

'The Jester of Notre Dame'

ORCHESTRA

The Spring

In Fair Token

(Cuthbert Clark)

A. V. BAKER

Piece Brève, Short

No. 3, Piece

Piece Brève, Case

No. 6, French

The Village Scene

Chapman

ORCHESTRA

Melodious Suite

Prin

8.35 'The Jester of Notre Dame'

A Miracle in Three Acts

by MASSENET

Libretto by MAURICE

LEKA

English Translation by

M. LOUISE BAUM

Revised from the Par

lophone Studio, by

courtesy of the Parlo

phone Company

Act I

(See notes of page.)

9.15 Political Broadcast

Liberal Address by

The Rt. Hon. Sir J. H.

MON, R. V. O., R.

9.45 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

'The Jester of Notre Dame'

Acts II and III

11.5 11.30 DANCE MUSIC THE PLEASANTLY

1. "The Pleasantly" by AL STANITA, and the PLEASANTLY DANCE BAND, directed by JAMES KILLER, from the Pleasantly Hotel

(Monday's Programmes continued on page 406.)

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Introducing ESSEX the CHALLENGER to listeners



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The new Essex offers unprecedented value! Its Appearance and Performance equals that of big, expensive cars, yet its remarkably low price and economy in running bring it within the reach of modest incomes.



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Use this coupon and get the pen FREE! If you don't like it, you may return it for a full refund. No obligation.

FILL IN NAME AND POST TO-DAY

To the Fleet Pen Co., 119, Fleet St., London, E.C.4

No. 3, ACTUAL SIZE

1. "The Fleet Pen Co." by AL STANITA, and the FLEET PEN CO. DANCE BAND, directed by JAMES KILLER, from the Fleet Pen Co. Hotel

(Monday's Programmes continued on page 406.)

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

A black and white portrait of a young man, likely a child, wearing a patterned garment. The image is framed by a dark border.

—says Mrs. Rawlins

RECKITT'S BLUE
AND

ROBIN
 *Starch* 

BECKITT & SONS LTD. HULL & LONDON

From the Carlton Restaurant

9.0-11.30 S.B. from London (8.45 Local Arr.
buses and etc)



The man
who
smokes
Player's
gets
Quality



NCC 634

Programmes for Monday.

Other Stations.

SNO NEWCASTLE. 243 M

CLASGOW

[illegible][illegible]

THE HUMAN MACHINE

SECRETS OF SUCCESS

THE EDITOR OF "JOHN BULL"

The above helpful book will be sent
FREE OF CHARGE
together with our personal advice.

If you are in touch with well trained
 of course, we never act as an employment
 agency but if show
 is, in nearly every trad
 in some quality of
 mark of efficiency. If you have any desire to
 career, simply tell us your age, your employ-
 ment, and what you are interested in, and we
 will do the rest. If you do not
 know what to do, we will tell you. We teach all the pro-
 fessions and trades by post in all parts of
 the World and specialise in the following:
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 The Secretary Dept 7, She

COMMERCIAL TECHNICAL 00

[illegible]

Note Address :

THE UNIVERSITY OF CHICAGO

Dept. 7, SHEFFIELD

8.30 The Music of Moszkowski

10.15 *n. 70.* The Daily Service

10.30 *Da ventry only* TIME SIGNAL, GREENWICH.
WEATHER FORECAST

10.45 Menu and Recipes: 'Plain Loaf Cakes'

11.0 (*Da ventry only*) Gramophone Records
discoellaneous

12.0 A CONCERT
JEAN DUNCAN (Cello solo)
THE MADRAS HALL TRIO

1.0-2.0 ALFRED DU CLOS and his ORCHESTRA
From the Hotel Cecil

(*Da ventry only*)
2.0-2.25 Experimental Trans-
mission of Still Pictures by the
Pulcinella Process

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

3.30 Interlude

3.35 Monsieur E. M. STEPHAN
Elementary French

4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Saenger-Fa Bush Pavilion

4.15 Broadcast to Schools.
Mrs. KATHLEEN E. JENKS, B.A.:
'The Bible as Literature—III, The
Wisdom Literature of the Old
Testament'

4.30 LOUIS LEVY'S ORCHESTRA
(Continued)

5.15 THE CHILDREN'S HOUR
Nursery Rhymes set by Herbert
Hignes and sung by MERVIN THOMAS
'When Zoo Wives Rule,' by LESLIE G. WATLAND
'Watchers of the Daybreak,' another Morimer
Batten Story

6.0 Poetry Reading
A Reading of W. B. YEATS' Poems

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HAYDN STRING QUARTETS
Played by THE BROSA STRING QUARTET

7.0 'Holidays at Home and Abroad, V'—Mr.
H. V. MONTOM: 'An English Holiday'

7.15 Musical Interlude

7.25 Mr. H. J. MASSINGHAM: 'Adventures among
Birds—V, Sea Birds'

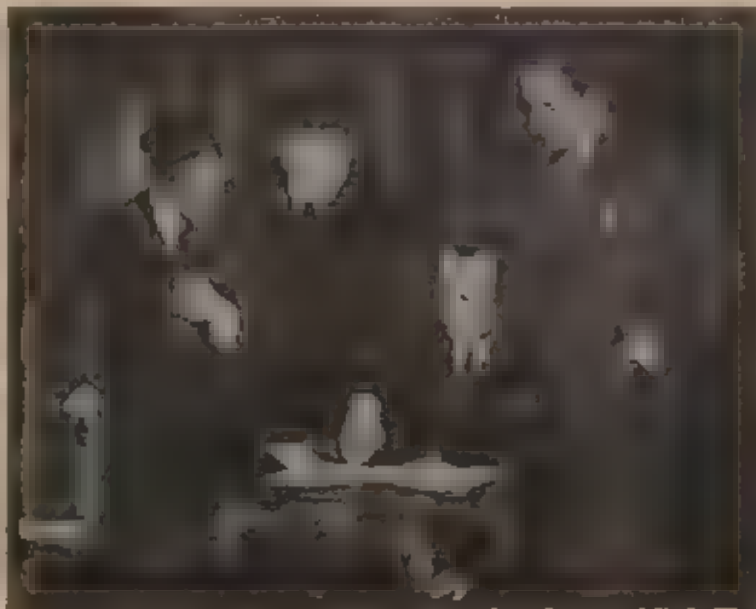
MR. MASSINGHAM'S adventures have already
covered London birds, marsh birds, and
woodland birds; sea birds and shore birds will
complete the series. In tonight's talk, as the
saw-bills, gulls, kittiwakes, puffins and
cormorants are among the friends he reveals to
us in their native haunts.

TUESDAY, MAY 28 2LO LONDON & 5XX DAVENTRY (12.50 M. 12.55 M.) (1.55-2.5 M. 10.2 M.)

7.45 A MILITARY BAND CONCERT

REGINALD WHITEHEAD (Bass)
THE WIMBORNE MILITARY BAND
Conducted by E. WALTER O'CONNELL
Overture, 'Marco Spada' ... Auber

AUBER suffered all his life from an absurd
diffidence about the value of his own work
and his music achieved success almost in spite of
his own modesty about it. Nothing would ever
induce him to go and hear a performance of any
of it, he is recorded as having said that if he had
to be present when his own music was played,
he would never write a note in his life. As a
young man he was here in England for a time as
an office clerk, but was then already preoccupied



THE BROSA STRING QUARTET
are playing string quartets by Haydn in the Foundations of Music
series at 6.45 every evening this week.

with music, and successful in a modest way with
slight vocal pieces for drawing-room use. In
1804, at the age of twenty-two, he returned to
Paris and abandoned all thought of a com-
mercial career. It was some time, however,
before he had much success in music, although
he had no doubt of the direction in which his
own gifts pointed.

He is regarded as the last in the long line of
composers of what the French call 'Opéra
Comique,' a term for which there is no exact
equivalent in English, it conveys something
more of grace and refinement, something on a
slightly higher musical plane, than we understand
by 'Comic Opera.' He had a great gift of easy
natural melody, and was a real master of orches-
tral effect. He had a deft hand, too, in sketching
the personalities of his characters, in the music he
gave them to sing. And his Operas are so full of
those qualities of brightness and good humour of
which a harassed world is sorely in need, that
it is a real misfortune to have them relegated, as
they are, to neglect and forgetfulness.

The Overture to *Marco Spada* begins with four
bars of sparkling friends, and then the clarinet
has a wistful little tune which the woodwinds
and strings together carry on. That is followed by
a broad melody for strings and horns, repeated
by the whole orchestra, and then a more vivacious
movement follows with two lighthearted tunes
alternating one with the other. They are
interrupted more than once by a tender melody
played first by strings and woodwinds together

9.15 Mr. MacDonald gives a Labour Address

but the main of the Overture goes to a melody, to
which on the whole, the orchestra

REGINALD WHITEHEAD
Who will sing ... Louis Wilson
The Merry Mock ... Beron

Woodland Sketches ... MacDonell
To a Wild Rose; Will-o'-the-Wisp; Autumn;
To a Water Lily, From Uncle Remus

REGINALD WHITEHEAD
Off to Philadelphia ... Haynes
The Tavern Song ... Howard Fischer

BAND
Canzonetta from Op. 12 ... Mendelssohn
Spanish Dance ... Schumann

8.0-8.15 (*Da ventry only*)

Mr. NORMAN WALKER: Next
Steps in Biology—V, Blood
Relayed from Leeds

MR. NORMAN WALKER'S
next to last talk in the
series, concerns the everlasting
mystery of the blood-stream—
no less a miracle now that
biologists have revealed most
of its secrets. The nature of
blood, its composition, its
movement, its function, its
control, its relation to the
arterial blood, these are some
of the points that Mr. Walker
will deal with by experiment,
with a dash.

8.30 The Music of Moszkowski
ELLIS BURFORD (Soprano)
CLAUDE POLLARD and ISOBEL GRAY
(Pianoforte Duets)
CLAUDE POLLARD and ISOBEL GRAY
German Romances Nos. 1, 3, and 4
ELLIS BURFORD
Was ist's, o Vater was ich verbrach
(Wherein, O Father, have I sinned?)
Ich habe bevor der Morgen

Denke, denke, mein Geliebter (Think, O think,
my Beloved)
(All from 'The Vale of Tears')

Volkston (Folk Song)

CLAUDE POLLARD and ISOBEL GRAY
From Foreign Parts
Russia; Germany, Spain; Italy

8.45 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Political Address
Labour Address by the Rt. Hon. J. RAMSAY
MACDONALD
(S.B. from Newcastle)

9.45 Local Announcements; (*Da ventry only*)
Shipping Forecast and Fat Stock Prices

9.50 Vandeville

GILBERT MAYNICK and DAISY CHALLENGER
(A Dash of Mirth)
MIMI CRAWFORD
(The Popular Revue Artist)
IVOR VINTON (The Little Surprise)

10.50-12.0 DANCE MUSIC; TEDDY
BROWN and his BAND, from Ciro's Club

The Holly and the Ivy * *arr. Boughton*
 Beethoven *arr. W. B. Whittaker*

LE JONGLEUR DE NOTRE DAME

(The Story of Our Lady's Jester)

AN OPERA BY JULES EMILE FREDERIC MASSENET

will be twice broadcast during the present week. The accompanying article on Massenet and his Opera is by Francis Toye, Music Critic of *The Morning Post*, who broadcasts a regular fortnightly critique of Opera and Theatre Music in general.

The opera will be broadcast from 5GB at 8.35 p.m. on Monday and from all other Stations at 8.20 p.m. on Wednesday



Massenet

JULES MASSENET is the typical French composer of his epoch. No Frenchman, outside the small circle of intellectual remains different to his music. No composer has more faithfully reproduced in music the emotions and sentiments dear to his compatriots. He specializes in frail femininity and it is no mere coincidence that *Manon* is not only his most popular,

but possibly his best, opera; for the heroine is the ancestress of a long series of characters all more or less true to type.

Technically, he learnt much from Wagner whose influence, particularly in the later operas, is very noticeable. But the Wagner who emerges from the Massenet beauty-parlour is a very different Wagner. There is nothing rugged about him, nothing stern. He has been powdered, scented, and bottled in the *eau de fleur d'oranges* dear to Gallic maidens. He is not, perhaps, Wagner at all but rather a striking tribute to the extraordinary skill and eclecticism of Jules Massenet's always efficient establishment.

For let there be no doubt about it: Massenet's skill is prodigious. The rather crabbed and austere gentlemen who turn up their noses at the mention of his name cannot, for the most part, compete with him at all in this respect. He had a knowledge of the trade of writing operas in particular such as few German and no English composers possess. His knowledge of music in general was profound, his learning considerable. Nor is that all. His individuality may be tenuous, but it is real. His charm may be sentimental and even rather meretricious at times, but it is irresistible. His musical personality may sometimes be weak, but it is, despite the influences of Gounod and Wagner, unmistakably individual; even if one hates his music one is never in doubt as to whose music one is hating. In short, Massenet is by no means the negligible composer of the musical text-books. Debussy, at any rate, was under no illusion on that score. In his essay on Massenet he roundly accuses some of the composer's detractors of envy. 'His brethren,' he said, 'could not forgive this power of pleasing, which, strictly speaking, is a gift. Massenet, by reason of his unique gifts and his facility, amply succeeded in what he set out to do. To his music was never the cosmic voice heard by Bach or Beethoven; it was rather a delightful evocation.'

This penetrating judgment by a musician of genius should, I think, carry more weight than the opinions of theorists always inclined to prejudice against popular success. It emphasizes without exaggerating the undeniable genius of the composer of *Le Jongleur de Notre Dame*.

This particular opera cannot be considered a typical Massenet product. To begin with, there are no female parts in it at all. In view of the frequent charges brought against him of an excessive preoccupation with the Eternal Feminine, it might have been imagined that the choice of such a libretto was deliberate, a kind of challenge. This, however, was not the case. The libretto came to Massenet's notice as the result of sheer accident. Perhaps he welcomes it as a relief for the sentimental troubles of *Manon*, *Charlotte*, *Thais*, and *Herodias*. Perhaps he was merely struck by its charm and potential stage effectiveness.

THE story, which will be familiar to lovers of Anatole France, is a mediæval legend. It tells of a starving itinerant minstrel who comes to ply his trade outside the Abbaye de Cluny. The crowd insists on his singing a blasphemous song, and the scandalized Prior comes out and drives them away, but the poor, repentant minstrel stays behind and, attracted by the prospect of food and drink consents to enter the monastery. After a while the cloistered life irks him, he pines for his lost liberty. His very personal and intense affection for the Virgin is his only consolation, and even in this he is mortified because the monks, skilled in painting, sculpture and music, have planned statues or pictures or masses in her honour, while he has nothing to offer. So, when he thinks himself unobserved, he steals into the chapel, sings his songs and dances his dances before the image as the best offering he can make. But the monks, scandalized, discover him and are about to fall on him in fury when the picture of the Virgin begins to glow and a gracious hand is stretched out towards the prostrate minstrel. 'A miracle, a miracle!' cry the monks, and the minstrel, from being the pariah, becomes the hero, the saint of the convent. Too late, however, for the poor minstrel is dead, and the Prior, amid the distant singing of the angelic choir, is left to state the moral: 'Blessed are the pure in heart, for they shall see God.'

Reference has already been made to Massenet's skill and learning, none of his operas shows them to greater advantage than *Le Jongleur de Notre Dame*. His knowledge of folk-music, as well as his ability himself to compose tunes of the same character and develop them in just the right way, is demon-

strated not only in the bustling opening scene of the opera, but in the jolly monk cook's music in the first scene of the second act and, especially—the songs and the *bourrées* performed by the minstrel in the last act in honour of the Virgin. His knowledge of mediæval Church music and, incidentally, his contrapuntal skill, are admirably illustrated by the scene in the monastery, where the monks begin to argue about the merits of their respective arts. The character of each art is most skilfully reproduced in the music, while we are conscious all the while, thanks to a judicious use of plain-song from time to time, of the ecclesiastical atmosphere in which the action is taking place.

There can be little doubt that, as regards musicianship, this second act marks the high water mark of Massenet's whole accomplishment. For, in addition to the merits already mentioned, there is the charming theme he devised for the introduction, of which a good deal of use is made in the act itself. Nothing could better depict the placid serenity of a conventional atmosphere. Doubtless its general contours remind one of Wagner, but, as was suggested above, it is Wagner seen always through the personality of Massenet. The charm, the style, the fragrance remain all his own. Indeed, this is true of *Le Jongleur de Notre Dame* as a whole. An instance will serve to illustrate the point. There are no female roles in the opera, but so feminine is it in character that it achieved perhaps its greatest success when the principal part was played by a woman, Mary Garden! Massenet could not escape from his own nature, its liabilities as well as its assets. It is to his honour—and our advantage—that he never tried unreasonably to do so, for in the arts it is genuineness of personality that ultimately counts, even if that personality be of a second- or a third-rate order. The lover of music, then, may be grateful for the personality that has enabled him to enjoy the sentimental charm of *Manon*, the delicate imagination of *Cendrillon*, the poetical tenderness of *Le Jongleur de Notre Dame*. He might so easily have received nothing.

Massenet's first mature opera, *Le Roi de Lahore*, was written in 1877, his last, *Don Quichotte*, in 1910, so that *Le Jongleur de Notre Dame* (1902) must be classed definitely among the works of his later period. Massenet, though he specialized in operas, wrote a good deal of other music and was professor of harmony at the Conservatoire for eighteen years. He died in Paris in 1912 at the age of seventy, and his music as yet shows few signs of losing its popularity.

FRANCIS TOYE.

8.20
Massenet's
Great
Opera

WEDNESDAY, MAY 29
2LO LONDON & 5XX DAVENTRY
(208 M. 838 KC.) (1,552.5 M. 192 KC.)

9.15
Mr. Baldwin
gives an
Address

- 10.15 a.m.** The Daily Service
- 10.30** (Dance only) TUNE SIGNAL, followed by WEATHER FORECAST
- 10.45** Mrs. OLIVER STRACHEY: 'A Women's Commentary'
- 11.5** (Dance only) Gramophone Records La Traviata (Part I) Verdi
- 12.0** A BALLAD CONCERT
BERTRAM DAVIS (Tenor)
- 12.10** A Recital of Gramophone Records
- 10.20** FRASCATI'S OPERA
DANCE by GEORGE HADKINSON
FRANCIS FRASCATI
- 2.30** Broadcast to Schools
V. C. Von Weiss: Nature Study for
and Country Schools (Course
III) V. Life History of the Magpie Moth
- 2.55** Interlude
- 3.0** Mr. J. C. STUART Miss USA BROAD-
BENT and Others: Foundations of
English Poetry (Lecture III)
- 3.30** Professor F. T. G. BORDAY, C.M.G.
F.R.C.V.S., F.R.S.E., Talks about
Anapala—V. Anapala and First Aid
for Anapala

3.45 A Light Classical Concert
Soprano Wynn (Soprano)
THE ERIC HAYLEY SEXTET

5.15 THE CHILDREN'S HOUR:
More from 'Mrs. Wines of the Cabin'
Fenton, arranged as a dialogue story,
with incidental music by THE GESSHOE
PARKINGTON QUARTET

6.0 Musical Interlude

6.15 TUNE SIGNAL, followed by WEATHER
FORECAST, FIRST GENERAL NEWS
by J. J. J.

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

6.45 THE FOUNDATIONS OF MUSIC
HAYES STRING QUARTET
Played by
THE BRYAN STREET QUARTET

7.0 Topical Talk

7.15 Musical Interlude

7.25 Sir JOHN RUSSELL, D.Sc., F.R.S.
The History of the English Counties
V. Rural England: The Central and
Middle Western Regions

THE region covered by Sir John Russell's contribution to this series this evening, includes some of the richest pastures and orchard valleys of England, the Cotswold country, Cheshire and North Shropshire, Worcestershire and its adjoining areas. The sheep-farming of central England and the fruit farming and dairying of the south-west are among the agricultural activities surveyed in this talk, together with the seasons for their development, if any, and their several prospects for the future.



From the picture by Mr. Glyn Jones. In accordance with the terms of the Copyright Act of 1911, the artist by Hugo Schreyer illustrated.

A modern treatment of the story from which Massenet derived his Opera, in which the 'jongleur' was a juggler and not a strolling singer

8.20 'The Jester of Notre Dame'

A Miracle in Three Acts
by
MASSENET
Libretto by MAURICE LENA
English Translation by M. LOUISE BAUM
THE WIRELESS CHORUS
Chorus Master, STANFORD ROBINSON)
A CHORUS OF CHILDREN
From the Alexander Orphanage
Music Master, LESLIE WOODGATE
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT

Relayed from the Parlophone Studio, by courtesy of the Parlophone Company

Cast:

Jean (the Jester) FRANK T. HERTON
Boniface (Cook at the Monastery) DENNIS NOBLE
The Prior FOSTER RICHARDSON
A Post-Monk LEONARD GOWINGS
A Painter-Monk LESLIE HOLMES
A Musician-Monk LEYLAND WHITE
A Sculptor-Monk FRANK PHILLIPS

Two Angels
Monks; Voices of Unseen Angels; Knights, Townsfolk,
Country Folk; Hucksters; Clerks and Beggars
A Crier-Monk. A Wag.
A Tipsy Man. A Knight.
A Voice
Narrator, FILSON YOUNG
ACT I
Scene—The Square of Cluny

7.45 A CONCERT

TOM FARRILL (Entertainer)
THE VICTOR OLOF SEXTET

Overture, 'The Marriage of Figaro' Mozart
Three English Dances Quilter

MOZART'S Figaro is the same character as Rossini's Barber of Seville, and in Germany they have a little jest the subject, telling that Figaro was a very poor man, and a most ungrateful fellow. As Mozart's Figaro was a light opera in his honour, he must needs order the music for his wedding from the rival firm of Mozart.

The real name of the Opera is 'Figaro's Wedding'; in this country alone it is referred to as 'The Marriage of Figaro,' not quite the same thing, as Figaro no doubt discovered for himself in the fulsome of the

It was one of the most immediately successful of all Mozart's works, both on its original appearance in Vienna and afterwards in Prague. Mozart wrote after this latter production to a friend: 'The one subject of conversation here is "Figaro"; nothing is played, sung or whistled, but "Figaro".'

The Overture begins with a bustling theme played very softly in unison by the strings and bassoon. It is followed quickly by a dainty tune in which the oboe and flute alternate, reinforced immediately afterwards by the whole orchestra. Abrupt contrasts of loud and soft tones lend the Overture much of its sense of light-hearted, almost irresponsible, gaiety. But the whole piece is throughout so full of irresistible melody that one can easily believe Mozart's delighted report from Prague.

TOM FARRILL
Nature Songs from 'Jim Crow's Alphabet'
Tom Farrill and Mungo Dewar
The Eagle; The Frog; The Kingfisher;
The Hen; The Nightingale; The Re-
triever; The Slug; The Unicorn

SEXTET
Au bord de la Mer (On the Sea Shore)
Musical in D
Russian Dance } Cyril Scott

8.20 'THE JESTER OF NOTRE DAME'

A Miracle in Three Acts
by
MASSENET
Libretto by MAURICE LENA
English Translation by M. LOUISE BAUM
(See centre of page and page 412)

9.0 WEATHER FORECAST, 5.15 NEWS BULLETIN

9.15 Political Broadcast
Conservative Address by The Right Hon.
STANLEY BALDWIN
(S.B. from Manchester)

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

9.50 'The Jester of Notre Dame'
ACT II
Scene—The Cloister
ACT III
Scene—In the Chapel

11.0 12.0 DANCE MUSIC REC BATTEN
and his BAND, from the New Princess
Restaurant

CAV "ALL POSITION" NON-SPILLABLE ACCUMULATORS FOR ALL PORTABLE RECEIVERS.

The CAV Jelly Acid Battery is making a strong appeal to users of Portable Receivers. They are not merely adaptations of a standard cell, but specially constructed with exclusive devices which in conjunction with the specially prepared CAV jelly acid enable them to claim preference over other non-spillable types.

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where there is a baby

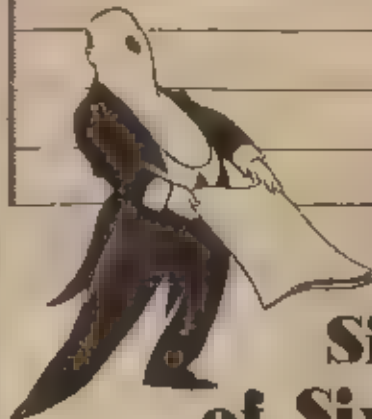
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of Sixpence . . .**

Sing a song of sixpence;
Everyone should try.
Two and thirty sixpences
1 certificate will buy.
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And you draw out what is due
You'll have eight and forty sixpences—
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of health

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COAL TAR SOAP

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6" PER TABLET BATH SIZE 10"

Wednesday's Programmes continued (May 29)

5WA

CARDIFF.

222.2 M.
929 KC.

1 15-3.0 A Symphony Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
(Cardiff Cathedral Organ)

Overture, 'Prometheus' Beethoven
Symphony No. 4, in C Minor ('Tragic') Schubert

At an age at which Beethoven had given the world one symphony, Schubert had already produced eight, the first appearing in 1814, in its composer's eighteenth year. The fourth, to be played this evening, was finished in the spring of 1816, though it was not until 1849 that it was first played—by the Euterpe Musical Society. Its title of 'Tragic' was not given to it till later, and though it is not wholly appropriate, the symphony contrasts strongly with the joyful mood of its predecessors.

The first movement begins with a slow intro-

duced first violin.

It is followed in imitation by

the basses, playing the

three strings alone

begin the allegro vivace

which follows, first

violins again having the

melody as well as the

amazing phrases in

which the winds re-

peat it. It is the

year in which they

the sound of the first

appears, handing it on to be

repeated by woodwinds.

The development is in

orthodox lines, and

there is no actual fr-

motional rest, towards

the end, we pass into

the major and to a

happier spirit.

There is nothing very

tragic in the second

movement. It is a

graceful, melodious

and a beautiful

melody, played at

the outset by first

violins, has something

of Mozart's delicacy and

refinement. For a little

space the movement

grows more animated

but at the end the quiet

and peaceful of the

opening returns.

Not a

Minuet which follows be-

cause of the character of

the music with which it begins—strings and wood-

wind playing in a

dainty Trio, wistful perhaps, but not touched

by any gloom.

Only with the beginning of the last movement

do we return to something like the tragic mood

of the first. The basses have an upward soaring

figure, and then violins, in detached phrases at

first, play the sad theme. Like the first, this

movement is worked out at considerable length

and is a tour de force in the handling of

of mood and key: like the first too, it passes at

the end to a more peaceful and happy

opening melody as its chief subject.

2.30

Broadcast to Schools:

Professor E. Fawcett Rogers: 'Great Leaders and Movements in Welsh History—V. Llywelyn the Last and the Fall of the Principality of Wales'

2.55

London Programme relayed from Daventry

3.45

The Beethoven Trios—No. XV

THE STATION TRIOS

FRANK THOMAS (Violin), RONALD HARRISON (Violoncello), HENRY PENNYMAN (Pianoforte)

Trios in F Flat, Op. 14

Fourteen Variations (Fourteen Variations)

4.5 BEATRIX RICHARDS (Soprano)

Dance Song Handel, arr. Mary Carmichael
Oh! Sleep, why dost thou leave me? ('Soprano')

Handel, arr. Bishop

Five Year Plan (Song)

R. Anthony

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4.45 London Programme relayed from Daventry

5.15

The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Manchester

9.45 West Regional News

9.50-11.0 S.B. from London

10.0 S.B. from London

10.15 S.B. from London

10.30 S.B. from London

10.45 S.B. from London

11.0 S.B. from London

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LLYWELYN THE LAST

is the 'great leader' of whom Professor E. Ernest Hughes speaks in his talk to schools this afternoon. 'The statue of the great Welshman is by Henry Pegram, A.R.A., and stands in the City Hall, Cardiff'

6BM

BOURNEMOUTH.

288.5 M.
1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Manchester

9.45 Local Announcements

9.50-11.0 S.B. from London

5PY

PLYMOUTH.

286.3 M.
757 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:

How Spring Came to the Cabbage Patch, song.
'Mrs. Wiggs of the Cabbage Patch' (Anne Higgin Rice) (arranged as a dialogue story)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Manchester

9.45 Local Announcements

9.50-11.0 S.B. from London

Final addresses to the nation by representatives of the three Parties and, later, the results of the polling in the General Election form the most important items in this week's broadcast programmes.



Sir JOHN SIMON
who, between 9.15 and 9.45 on Monday even-
ing May 27 broadcasts the Liberal address
from Savoy Hill.



Mr. STANLEY BALDWIN
 * leader of the present Government, has
 the last word of all. He was to be heard at
 9.15 on Wednesday evening, May 29.



Mr RAMSAY MACDONALD gives his address from the Newcastle Studio. The Labour Party leader will speak at 9.15 on Tuesday evening, May 28.

The results of the poll, as they come to hand, will be broadcast from all stations between 9:50 p.m. and 4 a.m. tonight (Thursday, May 7). This chart affords to listeners a simple method of recording the relative positions of the Parties, by crossing through a square in each seat row.

CONSERVATIVE Strength in the Last Parliament, 383 Strength in the New Parliament	10									20					30
	40									50					60
	70									80					90
	100									110					120
	130									140					150
	160									170					180
	190									200					210
	220									230					240
	250									260					270
	280									290					300
LABOUR Strength in the Last Parliament, 156 Strength in the New Parliament	310									320					330
	340									350					360
	10									20					30
	40									50					60
	70									80					90
	100									110					120
	130									140					150
	160									170					180
	190									200					210
	220									230					240
LIBERAL Strength in the Last Parliament, 44 Strength in the New Parliament	250									260					270
	280									290					300
	310									320					330
	340									350					360
	10									20					30
	40									50					60
	70									80					90
	100									110					120
	130									140					150
	160									170					180
INDEPENDENT PARTIES	190									200					210
	220									230					240
	250									260					270
	280									290					300

NERVES



NOURISHMENT again the only treatment:

February, 1929

"A SERIOUS operation three years ago left me a complete nervous wreck, with frequent fits of dizziness and weakness. I had special advice and tried other remedies without relief; until my sister persuaded me to try Cassell's. How I wish I had tried them before! I felt better and better each day. I have taken four boxes, and my nerves are now completely restored. Cassell's alone cured me—they are really wonderful."—Mrs. F. Barkwith, 106, Sydney Road, Homerton.

FREQUENT headaches, dizziness, drowsiness or insomnia show that your nerves are run-down; they need a TONIC. Give them Cassell's Tablets, the great nourishing tonic. They will banish your "nerviness," strengthen your digestion and enrich your blood. The first bottle will introduce you to a new health—start a course TO-DAY!

ALSO TAKE CASSELL'S FOR: NEURASTHENIA, DEBILITY, DEPRESSION, ANAEMIA, INDIGESTION, ETC.

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TRANSMISSION FROM 4.45-5.15 P.M. BY THE COMMONWEALTH

3.0 A Symphony Concert

No. XXXIII of the Thirty-fourth Winter Series, devoted from the New Pavilion, Bourneham.

THE BOURNEHAM MUNICIPAL ORCHESTRA

Conducted by Sir DAN GODFREY

1. T. S. Burrows, Br. 15. Symphony
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280. M. S. Burrows, Br. 15. Symphony

9.0 Vote-Ville— an Election Revue

Solo Songs by JANET MACDONALD (Soprano)
with Harp Accompaniment by WILFRED
CROFT

Inside the Dictionary: A Sketch by Margaret
Doyle

6.15 TIME SIGNAL, GATESHEAD: WEATHER
FORECAST: 1.30 GENERAL NEWS BULLETIN

6.30 ORGAN RECITAL

By Dr. HAROLD RHODES

Relayed from Coventry Cathedral

Agatha (Sonata in D Minor) Rheinberger
Adagio e dolce (Sonata No. 3) Bach
Fugue in G Minor Bach
Lullaby in A Flat W. A. Mozart
Sonata No. 5 in G Minor Schubert
Scherzo; Chorus and Fugue

7.15 JACK PAYNE AND
THE B.R.O. DANCE
ORCHESTRA

LOUIS HURTTI

(Burlesque Interludes)

8.0 An Hour of Musical Comedy

(From Birmingham)

THE B.R.O. DANCE
ORCHESTRA

LOUIS HURTTI

(Burlesque Interludes)

LOUIS HURTTI

(Burlesque Interludes)

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(Burlesque Interludes)

LOUIS HURTTI



8.0 'Cupid and the Cutlets'

(From Birmingham)

First Performance of a New Burlesque
Operetta in one Act

Written by PERCY O. LEWIS

Composed by PATRICK BARROW

Characters in the order of the speaking

The Cook General J. H. H. H.

The Butcher Boy J. H. H. H.

The Mistress J. H. H. H.

The Master J. H. H. H.

A Friend of the Master J. H. H. H.

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4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

Overture 'Pier Sella' W. H. H.

Overture 'Waiting' W. H. H.

Thursday's Programmes continued (May 30)

CARDIFF. 312.2 M 978 KC.

2.30 London Programme relayed from Daventry

3.45 Mr. IVAN KYRIE FLETCHER: 'Experiment in the Theatre—IV, Pioneers of Experiment in the Theatre'

Mr. KYRIE FLETCHER will discuss the work of Meyerhold, Jacques Copeau, Max Reinhardt, Nicolai, Evreinov, Georges Pitoëff, etc.

4.0 S.B. from Singapore

4.45 BONDY'S STRING ORCHESTRA

Relayed from Bobby's Café, Clifton, Bristol

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for Farmers

6.35-4.0 a.m. S.B. from London (9.45 West Regional News)

55X 108.5 M 1,040 KC.

2.30 London Programme relayed from Daventry

3.45 S.B. from Cardiff

4.0 AN ORGAN RECITAL

by

A. CYRIL BAYNHAM

Relayed from St. Mary's Parish Church

Trio in C Major (Bach)
Prelude in C Major (Bach)
Bourée in C Major (Bach)

Scherzo in C Major (Mendelssohn)

Andante in C Major (Mendelssohn)

Largo in C Major (New World Symphony)

In Cinquantaine (Debussy)

Prelude in C Major (The Music of the Cornet)

4.45 S.B. from Cardiff

5.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

9.45 S.B. from Cardiff

9.50-4.0 a.m. S.B. from London

6BM BOURNEMOUTH. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 Mr. JOHN A. PEART, 'Elections of Other Days'

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for Southern Farmers

6.35-4.0 a.m. S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 388.2 M 757 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

RADIO CIRCLE GENERAL ELECTION DAY

To keep pace with the times, there will be some lively proceedings in the studio

6.0 London Programme relayed from Daventry

6.15-4.0 a.m. S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 378.2 M 753 KC.

12.0-1.0 A Chamber Concert

Trio in B First Movement

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Hugh Wakefield

HUGH WAKEFIELD

will be heard in 'The Curse', a sketch by 'Pedlar,' from many of the stations this week. Here are the dates: tonight, London and Daventry, Saturday, Cardiff. 5GB listeners heard him on Monday.

40 Famous Northern Resorts Buxton

THE PAVILION ORCHESTRA

Musical Director, H. J. FELLOWES

Relayed from the Pavilion

Overture, 'Der Freischütz' (The Markman)

Rêverie (Musing) Schumann

Scènes Alsaciennes Massenet

Méditation, 'Si mes vœux avaient des ailes' (If my wings had wings) Hahn

Grand Fantasia, 'Mignon' Anthoine Thomas

Symphonic Poem, 'Danse Macabre' (Dance of Death) Saint-Saëns

Dances ('Nell Gwyn') German

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45 S.B. from London

7.45 EUGENE EARLE (Banjo)

8.0-4.0 a.m. S.B. from London (9.45 Local Announcements)

(Thursday's Programmes continued on page 423.)

ESSEX
the CHALLENGER

PRICE

makes it easy to buy . . .



ECONOMY

makes it easy to own!

You can own an Essex!—its low price and economical running make it easy.



Better than ever is the new six cylinder Essex. Hydraulic Shock Absorbers, Chromium Plating, Bumpers, Electric Petrol and Oil Indicator, Alenute Lubrication, Radiator Shutters, Electrolock, are included in the price

Prices from

£245

Post the coupon on page 431

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Make Sure You Get

GENASPRIN

The SAFE Brand of Aspirin

When buying aspirin ask for Genasprin which quickly relieves Headache, Rheumatism, Colds and Nerve Pains without disturbing the digestion or endangering the heart.

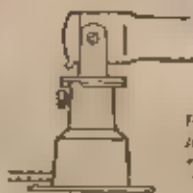
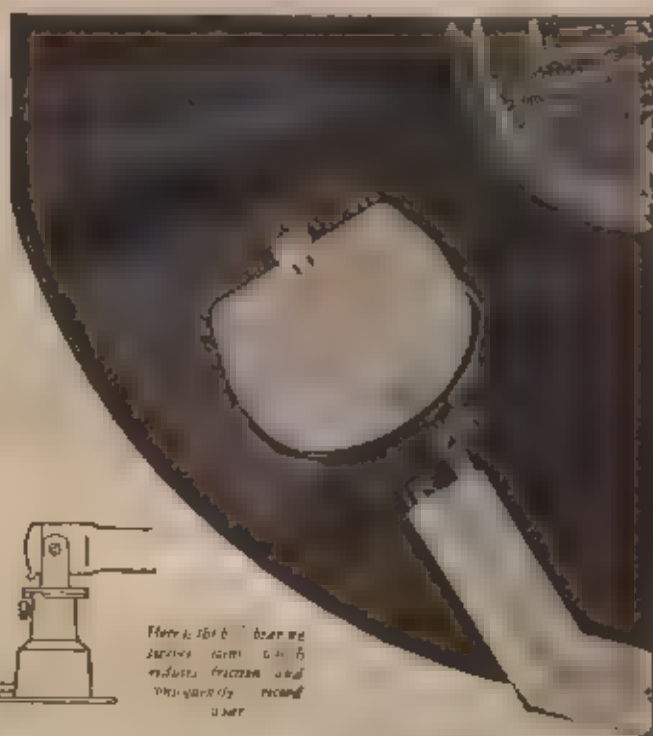
At all Chemists—2/- per bottle of 35 tablets.

GENASPRIN LTD., LOUGHBOROUGH

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FLYING GLASS

ADDRESS



Here, the tone arm
surveys the groove
reducing friction and
minimizing record
wear.

STOP RECORD WEAR

The
NEW
B.T.H.
PICK-UP
takes care
of
the records

The new B.T.H. Pick-up and Tone-arm incorporates two new features which reduce wear to an absolute minimum.

- (1) An off set tone arm reducing tracking error to no more than 3°
- (2) A perfectly balanced BALL-BEARING tone arm.

The result, then, is a needle working centrally in the record groove, responding freely to all vibrations, and passing those vibrations — undistorted by mechanical error — to a really first-class pick-up with an acknowledged reputation for under such conditions perfect reproduction and long record life are assured.

PRICE £2. 5. 0.

The B.T.H. Pick-up is available in Great Britain and Ireland only.



PICK-UP & TONE-ARM
WITH BALL-BEARINGS AND IMPROVED TRACKING DEVICE

The B.T.H. Pick-up is available in Great Britain and Ireland only.

THE ARISTOCRAT



OF RADIO

IGRANIC NEUTROSONIC SEVEN

Built in the Igranik workshops after years of research, the Neutrosonic Seven is offered to the public with the knowledge that its performance cannot be equalled by any receiver on the market.

It is so selective that, operated directly beside a broadcasting station, programmes from hundreds and thousands of miles away can be tuned in at full loud-speaker strength without interference.

Dozens of stations can be received with a frame aerial, thus dispensing with the inconvenience of an outside aerial.

For such an exceptional instrument its price is very reasonable.

Supplied as Transportable model complete; or built into various Period Cabinets or Receiver only, for building into your own cabinet.

Write to Dept. 1868, for particulars.



Works BEDFORD

An Hour of Mendelssohn

FRIDAY, MAY 31 2LO LONDON & 5XX DAVENTRY

'Kaleidoscope' —the Life of a Woman

10.15 a.m. The Daily Service

10.30 THE DAILY SERVICE (Continued)

10.45 'Menu and Recipes: Fruit Cakes'

11.0 (Daventry only) Centrophone Miscellaneous

12.0 A SONATA RECITAL
George Stratton (Violin)
I. A. Parkin (Pianoforte)

Sonata in C Major, Op. 30, No. 2.
Beethoven

12.30 ORGAN RECITAL

by
M. R. T. RENTON ARCH.
(Organist and Director of the Choir,
Markham Square Church, Chelsea)

Relayed from St. Mary-in-Bow

Organ: 'Fingert's Caves'
Mendelssohn
Cantata: 'I give to
Thee, Father'
Cavotte in G (from English Suite No. 3)
Fugue in G Major
Fantasia in F Major

1.0.20 LUNCH TIME MUSIC

Most BETTO and his ORCHESTRA
From the May Fair Hotel

2.30 Broadcast to Schools

Dr. B. A. KERN: 'The Why and
Wherefore of Farming (Course III)
' Farmers' Expenses and
Receipts'

2.55 Interlude

3.0 'Bound the World (Course 3)—
A. A. SULLIVAN, The Land
of Little Boats'

3.25 Interlude

3.30 Play to Schools
'The Vicar of Wakefield'
(Goldsmith)

4.15 FRANK WESTFIELD'S
ORCHESTRA

At the Theatre Royal, Plymouth,
Lewisham

5.15 THE CHILDREN'S HOUR

Josephine meets Horatio, the Bear
and they 'Conquer the World' from
'The Arkansaw Bear' (Alfred Hipelou
Paine), arranged as a dialogue story, with
musical co-operation by David Wise

6.0 Mrs. Helen Goring Scott, 'The Washing
of Blankets and Woolfens'

AS Editor of the household pages of The
Quarter, Mrs. H. Goring Scott is well
qualified to speak on the problem of how to
wash woollens and blankets.

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

6.30 Ministry of Agriculture Fortnightly
550 1015

6.45 THE FOUNDATIONS OF MUSIC

II. STRING QUARTET

Played by THE BRIBA STRING QUARTET

7.0 Mr. G. A. ATKINSON: 'Sons on the Screen'

7.15 Musical Interlude

7.25 Mr. E. L. WOODWARD: 'How to Approach
Modern European History: V. Napoleon, 1804-1815'

hand authorities of the kind, checking state-
ments for truth.

7.45 A Recital

By KORA PRINCE (Flute)

Bourée, Scriabin, arr. Bevil
Fugue, Fugue in G Major
Scherzo, Scherzo
Andante and Scherzo, Andante

8.0 A Mendelssohn Programme

(FLANK MENDELSSOHN, DARTMOUTH
8.0.15)

MAURICE COLE (Pianoforte)

THE WIRELESS SYMPHONY
ORCHESTRA

Conducted by STANFORD ROBINSON
Overture, 'Ruy Blas'

MAURICE COLE and Orchestra

Concerto in D Major, 2nd and 3rd
Movements

ORCHESTRA

Scherzo, Vivace non troppo
Symphony
Scherzo, Presto, 'Italian Symphony'

MAURICE COLE

Album Leaf, Op. 117
Study, Op. 104, No. 8
Scherzo & Capriccio

ORCHESTRA

Scherzo, Incidental Music
Nocturne, A Midsummer
Wedding March, Night's Dream

9.0 THE DAILY SERVICE
GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 LUNCH TIME MUSIC (Continued)
(Daventry only) Shipping Forecast
Stock Prices

9.35 'Kaleidoscope'

No. II

(See intro to Part I)

The Music in the Programme will
be played by

THE WIRELESS ORCHESTRA

Conducted by JOHN ANKELL

THE WIRELESS CHORUS

Conducted by STANFORD ROBINSON

THE GERSHWIN PARRINGTON QUINSET

JACK PAYNE and the B.H.C. DANCE

WYNNE ARJELLO (Soprano)

and

(See intro to Part I)

11.0 SURPRISE ITEM

11.15-12.0 DANCE MUSIC: JAY WARD
and his BAND, from the Casino Club

12.0-12.15

Experimental Transmission of Still Pictures
by the Photograph Process



'THE WOMAN'

By Lance Satchell

Tonight at 9.35

HERE is the life of a woman told in radio-dramatic form—a direct
development from the first Kaleidoscope, 'The Man,' broadcast
last year.

The life begins in 1888 during the South-African War, and begins
afresh just after the War of 1914-18. The influences of Good and Evil
play their parts in her life, and it is clearly heard how they guide her
faltering footsteps.

The Kaleidoscope that everyone knows is filled with tumbling pieces
of coloured glass. The Kaleidoscope of this drama is one of sound—
tumbling coloured pieces of sound—the sounds of all the things in the
woman's life—ambition, hope, fear, cowardice, courage, love, passion,
hate and vanity. Especially does vanity stand out in the life of this
woman. She feared the laughter of the world, but it was she who had
the laugh of it at last.

papers and other sources for the History of
International Law.

THE importance of diaries and dispatches
and letters to historians of bygone
periods cannot be over-stressed, but of equal
importance in these days, when diaries
and letters are so unobtainable as they are
brief, is the newspaper—though it perhaps di-
mands a wiser discrimination on the part of the
historian. Now he, in fact, deals with this type
of information-source—and such similar types
as journals, letters, autobiographies, etc.—forms
the subject of Mr Woodward's next-to-last talk.
He will give, in addition, means whereby the
general reader may find his way among the first-



The SPHINX

has a charm about it which lead you to expect its voice to be as rich and mellow as the wood from which it is made. When you hear it, you are not disappointed; you are probably even surprised that such realism can come from a loud speaker. Price:

£12. 10s.

YOU HEAR
REAL
MUSIC
FROM A
Brown
LOUD
SPEAKER

The MASCOT

is a triumph in loud speaker manufacture. It gives you reproduction which is so realistic that you would expect it to cost many pounds, and you would be very surprised that you could buy the Mascot for so low a price as

£4. 10s.



Adams & Co. Express Bldg., Western Avenue, St. Louis, Louisiana, U.S.A.

Friday's Programmes continued (May 31)

5WA CARDIFF. 523.1 M. 228.10

120-10	London	Programme	revised	From
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2 30 London Programme relayed from Daventry

5.9 JOHN STEIN & CARLTON CELEBRITY DRUGS
FROM THE CHICAGO BOUTIQUE

516 The Children's Hour

6. Mr W B Jones, Village House

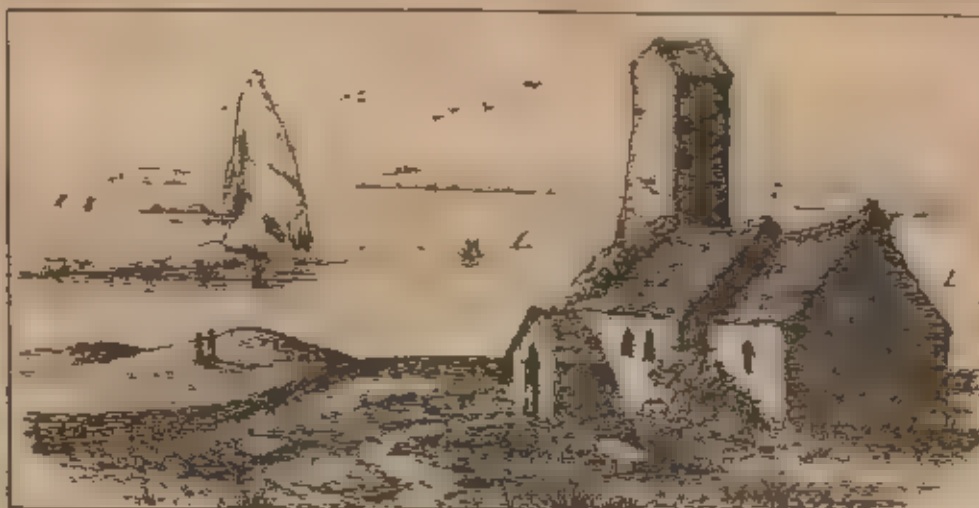
6 15

n. David Lister and his three hundred minor players, are of the Irish cause of course, and in the early days of the big Welsh Post he made a tour in the United States with a similar party, spreading an interesting particularity of Welsh music.

His own compositions include specially to the
type and suited for use of instrumental and vocal
ensembles, and many of them set forth our hope
or ideal of Water.

April 24, 1935

Save me, O Lord + Alberto Rindapper
In the name of the Father + Amen



THE OLD CHURCH AT RHOSYLLY IN G. WER,
as it appeared before its restoration. Mr. W. H. Jones will describe this old church, which is of
the crucest type of architecture to be found in Wales, during his talk from Cardiff this evening.

80 A Welsh Concert

ALEXANDER PRICE (Soprano,
Linda V. Allen
Y. Sing.

D. Fannyan Thomas
Lydia Lytle

DR. VAUGHAN THOMAS has done a great deal for the music of his native Wales in several valuable directions. His own music includes settings of Welsh poems in the native tongue, and many pieces for choir and orchestra on Welsh subjects, all infused with a real Welsh spirit. He is a gifted teacher, and as lecturer and writer on music has passed on much of his own enthusiasm to the younger musicians of the Principality, as well as spreading interest in Welsh music in other parts of the Kingdom. Since the opening of the Cardiff Station, much of his music has earned a far wider appreciation than was at all possible before (just, and to Welsh listeners in particular his name is now well and happily known).

CHARLES CLIMES (Pianoforte,
Pastorale { 19th } Scriabin, arr. Tchaik.
L. M. C. { Century } arr. a. Handel
Handtype ... { } Handel, arr. Grieg
"The B. B." { } Bach
(Lull) Prelude, "Jesu, Joy of men's desiring"
Bach, arr. Handel

E. W. L. BURNS (1900)
 Y. T. C. C. C. C.
 Y. T. C. C. C. C.

I will have written to Lady
 & Dorothy Pitt
 and perhaps Maria

E. T. Davis
 + Elizabeth
 Benjamin Dale

LIKE Dr Vaughan Thomas, E. T. Davies is a musical enthusiast on behalf of his native Wales. He is firmly convinced of the importance for Welsh composers, of a thorough knowledge of the language and the folk music. Best known, it may be, as an organist he has been in great demand for the introduction of new organs. He has played the initial programmes on over a hundred organs in Wales. His lecture on

4.4.01.55. CLKM: 55.

Study on the white Ketch	} Kenneth Harding
In the Snow	
Shepherd's Hay	14-1-1917
See also	14-1-1917

His interest through his childhood instrument, although he produced when he was only seven years old. After course of study at Madrid, Brussels, and Leipzig, he toured Europe and America along with Brahms, and at the age of twenty settled down in his native country as a teacher. He soon gave that up, however, and most of his short life—he was only forty-nine when he died in 1900—was spent between Paris and London. Here he was known for a time as a composer of operas, comic and serious, but, though several of these enjoyed temporary success, none of them has survived.

It is by his volucreous works for the piano-forte, particularly by those which embody the real essence of his own native music, that he will be best remembered. Many of them are dance tunes in the Spanish idiom and this piece is a happy example. Although the origin of the dance is not known, it has for long been popular in Spain, where it is still danced both in town and country. It can often be heard played on the guitar, sometimes with accompaniment of other instruments, notably castanets.

EMULS AT ENL
 2-14
 2-15-1906

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 Cambridge, Mass.

9.4 SD from London

9.36 West Regional News

935 1135 S.E. 1st Ave. London

(Feeling's Program was continued on page 424.)

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I enclose telegrams & Radio Times sent in June, & W.S. and the further details of the London office.
Name Address

And a Man who will Tell Where Treasure Worth Millions Can Be Found—Another 'Q' Boat Talk—Appeal for the National Orchestra of Wales A Very Successful Town Band—Revival of Home Industries in South Wales.

The Ystalyfera Town Prize Band

CAPT. C. B. HARKES is giving the second of his talks on "Q Boats on Saturday, Jan. 8, at 7.0 p.m., when he will tell of the *Mary B. Mitchell*. A recent visit to Swansea to inspect a schooner, Captain Harkes tells me, showed that she has again reverted to her original occupation. The exploits of Lieutenant Lawrie, R.N.R., the Commanding Officer of the *Mary B. Mitchell* read more like the adventures of a legendary figure than those of an officer in the supposedly prosaic days of a mechanical war. Lieutenant Lawrie was at least as well known as some "Q Boat" commanders, but there are many stories to tell about this mysterious

ON Sunday afternoon, June 2, the Yuletide Town Prize Silver Band is giving a concert at the Swansea Studio and this will be relayed to Cardiff listeners. This band was inaugurated about 50 years ago—the conductor at the time of its formation being the late Mr. J. Morgan, Oswestry, a well-known personality in the musical world of his time. From 1940 the band has been most successful, having won hundreds of prizes, including as many as seven first prizes in one season. It has never missed a season without being included in the prize list. The concert on June 2 will be Mr. Owen Brownwyn (chairman).

Seville

THE third of his series of talks on 'Travels in Spain' will be given by Mr. Isaac J. Williams on Monday, June 3, at 4.45 p.m. when he will describe Seville, the capital of Andalusia, in the Sunny South of Spain. Seville is celebrated for its picturesque gardens which are characteristic of the *patios* or open courts of her dwelling houses. There are flowers and small fountains everywhere and the public parks, immense in the amount of land they cover are a riot of gorgeous colour which compares in gaiety with the pageantry of a people who have made their city famous for fairs and festivals. Rich in recollections of Christopher Columbus, this inland Spanish port—modern in many respects—contains a wealth of historic monuments of Moorish origin. Chief of these are the tower of the Cathedral, the most conspicuous pile of architecture, the House of Pilate, and the Palace of the Duquesa. Mr. Williams will tell of the Churches and Museums which are rich in admirable examples of the art of Murillo, Zurbarán, and other famous Spaniards. Seville has been likened to a sacred ark which guards the treasures of every epoch of antiquity.

Quilts and Samplers.

QUILTS AND SAMPLERS—the subject of the fifth of his series of talks on "Old Welsh Crafts" which Mr. Joraworth C. Price is giving on Tuesday, June 4, at 7 p.m. Quiltmaking is an industry which has recently been revived in South Wales. The quilt uses work with silk or rinceux of different colours and the wool or cotton wool for padding. The designs are of varied patterns and are generally traditional, often evidencing much medieval influence. Leaf, heart, rose, spindle, and chain designs are generally predominant and the work is carried out entirely by hand. Many of the Women's Institutes in Wales have an expert quilt maker who teaches the other members. Samples

THE ART OF THE SAMPLER

An excellent example of Welsh sampler-work from Glamorgan, now in the National Museum of Wales. Mr. Iorwerth C. Peate will talk about quilts and samplers, from Cardiff on June 4.

Mime and Music

THE City Hall Concert of the Season takes place tomorrow (May 21) but Estemers will be glad to learn that an extra concert will be given on Thursday evening, June 6, at 7:45 p.m. Admission will be by invitation only, but the first part of the concert will be broadcast from Cardiff and relayed to London and Daventry. A. L. Ben Davies, the veteran Welsh tenor, is the singer, and he will make an appeal for funds for the National Orchestra of Wales. Mr Davies will be introduced by the Lord Mayor of Cardiff. The National Orchestra of Wales will also be responsible for a programme of light music ending with "The Song of the Lark".
The concert will begin at 7:45 p.m. on Saturday, June 6, for half an hour at 8:30 p.m. on Saturday, June 6.

THE 'Law of Magic and Magic' is the subject which Miss de Beven will discuss in the seventh talk in her series 'Blueprints and Pageants, on Tuesday, June 4, at 8 p.m. In this series of talks Miss de Beven is able to fill in rather her suggestions by descriptions of work done by the Cittern House Players.

7.30
A Light
Orchestral
Concert

- 10.15 a.m.** The Daily Service
10.30 (Daventry only) TIME SIGN
GREENWICH, WEATHER FORECAST
10.45 11.0 Mrs. Noble Keeping
Cool during a Hot Wave
11.0 12.0 THE CARLTON HOTEL ORCHESTRA
Directed by RENE TAPPESTRECH
From the Carlton Hotel
3.30 A Ballad Concert
THE MASKS
RITA SHARPE (Violoncello)
4.25 DANCE MUSIC
THE PICCADILLY HOTEL DANCE
BAND, under the direction of
JAMES KELLEHER from the
Piccadilly Hotel
5.15 THE CHILDREN'S
HOUR
'There's Many a Slip'
A Play, specially written for broad
casting by CARVE GREY, with In-
cidental Music by THE GEORGIAN
TRIO
6.0 Musical Interlude
6.15 TIME SIGNAL, GREENWICH,
WEATHER FORECAST, FIRST GEN-
ERAL NEWS BULLETIN: Announc-
ments and Sports Bulletin
6.30 Musical Interlude
6.45 THE FOUNDATIONS OF
MUSIC
HAYDN STRING QUARTET
Played by
THE JESSA SEYMOUR QUARTET

- 7.0** Mr. HARVEY GRADE: 'Next Week's Broad-
cast Music'
7.15 Sports Talk

7.30 A Light Orchestral Concert

ELISE GRIPPIN (Soprano)
ROBERT EASTON (Bass)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Overture, 'Franz Schubert' Super
Spanish Valse, 'Aragonesa' Locomotive

THIS Overture has the special interest for us
in England that it belongs to a work
which in its way forestalled our *Lesbo Tim*
an opera on the life of Schubert in which some-
of his own music was introduced, notably
five of the songs. It was one of the light operat-
pieces of which Suppé composed more than 160
for the Vienna stage of his own day, and met
with real success on its appearance.

The Overture will be recognized as being
genuinely Suppé music, with very little relation
to Schubert's melodies. Although by no means
so well known as other Overtures of his, notably
the favour to 'Post and Peasant', it has much of
the same natural happy melody, and formed a
fitting prelude to a work which was throughout
in light-hearted vein.

ROBERT EASTON with Orchestra
Great Isle, Great Goria ('The Magic Flute')

I am a Rascal ('Son and Stranger') Mendelssohn
Mendelssohn Songs

On the Water
Suite, 'The Romance of Harlequin'
Idyl, 'The Wasp and the Flower' Van Bie

SATURDAY, JUNE 1
21.0 LONDON & 5XX DAVENTRY
(1.00.2.5 M. 1.00.2.5 M. 1.00.2.5 M.)

9.35—VAUDEVILLE—10.35

GEORGE

CARNEY

COMEDIAN

MICHAEL

HOGAN

IN
FORTY FATAL FRIDAYS

PADBURY

AND HIS DORNO CLUB MIX

JACQUELINE

ENTERTAINER AT THE PIANO

ROSICA

in Hungarian Folk Music
with Cymalon accompaniment

A VARIETY ITEM
RELAYED FROM
THE PALLADIUM

ROBERT EASTON with Pianoforte
Dance - Dance
The Old School
FLANK GRIPPIN Songs

9.35 **Vaudeville**
See centre of page.

10.35 12.0 **DANCE MUSIC**: ANDROS'S
BAND, from the May Fair Hotel

An Hour
of
Vaudeville

HUNGARIAN DANCES
Over ure, Mirella, Gained

BRAMH'S Hungarian Dances must
be well known to countless as-
sured who have very little interest
in the rest of his work. He was not
a Hungarian himself, but the verve
and rhythm of their dances and folk
songs interested him keenly all his
musical life. And he made use of
them in many ways in his own
works. It is supposed that his in-
terest in them was first aroused
when, as a young man, he went on
tour with the Hungarian artist
Reményi, and that he was for-

GOUNOD'S Opera *Mirella*, which
in English we call *Mirella*, was
produced in Paris in 1864, and en-
joyed quite a popular success. It
has fallen into something like
oblivion, and now only its melodious
Overture is at all well known. The
opera tells of the course of true love
running far from smoothly, and
ending in the lovers' death. Mirella
and her sweetheart, Valentin, find
each other and win consent to
their wedding only for her to die in
a mystic ecstasy. The tragic end
of the story would hardly be
gained from the Overture. It is
full of thoroughly bright and tune-
(a) music.

9.0 **WEATHER FORECAST**: SECOND
GENERAL NEWS BULLETIN

9.15 **Mr. GERALD BARRY** The Week
in London.

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

SAMUEL PEPYS, LISTENER.

By R. M. Freeman,

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

May 1.—(Philip's and James's Day, that at
Cambridge we did always call Philip's. Comes
to me to ask 'Why are these 2 saints, like Simon
and Jude, given but 1 day betwixt them, and
not each a day to himself, the same as the others?')

Golfing with Squillinger to new (and pro tem
free) Selsdon Court, he having lately got him a
Bentley, which he loves to swank in, and did
whizz us there in about 15 min. Great pride
was mine in being seen light from it at the
Clubb's door, yet even greater thanks to God
for a whole neck.

A most fair course, both for sett-out and for
prospects, as ever I plaid on, being high billowy
grass-land that rises and dips in infinite variety,
here and there sweetly wooded, yet all the
pretties clear (barring only bunkers) and most
nobly wide withal, so as you might think no man
could possibly swipe off them. But Lord! where
is the pretty that any man cannot, on
occasions, swipe off, even the widest?

Drank tea in Selsdon Court that was till lately
Sanderstead Court, a great good Queen Anne
mansion, and now become an overflow to
Selsdon Park on the far side of the course. So
makes the onlie course I know of with a 19th
hole at either end of it, which, when a man be
dry or weary, is a blessed thing.

Home, all red, lussy and towzled by being in
the wind, which I had thought rather became
me, but my wife says I look like an Ogbibway
Indier.

Presently, having dined, we to listen-in to
Sterndale Bennett's *May Queen*, having old
memories for me, for 'twas while singing at a
young man with our Choral Society in this
capitula, that I fell deep in love with Sally Hort,
the 1st soprano, and believed I had met my Fate
in her. But Heaven, it seems, had another Fate
in reserve for me—whether better or worse,
God knows.

At 3.—To Widow Fripp's to Listening-in
Circle, where we did hear R. Wagner's *Götter-
dämmerung* Act I. 'W how down at all right',
leaving on the fire-light, in order, says she,
to get the strong atmosphere, but really does it,
I believe, for the better holding of hands with
Mr. Black that sits next her. *Götterdämmerung*
over, presently Mr. Snowden begins, but was
soon, by general consent, switched off. Thus,
however, scarcely done, than in jumps Snagsby,
the forward fool, to expound Wagner to us.
Which was from frying pan into fire with a
vengeance and did make me sorry from my heart
our having stoppered Snowden on the to uncork
Snagsby.

SATURDAY, JUNE 1

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 022 MC.)

TRANSMISSION OF STILL PICTURES BY THE FALTOGRAPH PROCESS

3.30 Vaudeville
(From Birmingham)
THE HYDE SISTERS (Light Duets)
MYLES CLIFTON (Light Comedian)
PENROSE and WHITLOCK (Two Old Songs)
HUBERT GORDON (Scotts Comedian)
JACK VICKABLES (Syncopated Piano)
PHILIP BROWN'S DOMINION DANCE

4.30 A MILITARY BAND CONCERT
(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
Overture, "Zampa"
Entr'acte, "By the Swanee River"
ALBERT MILLWARD (Baritone)
Four Songs from Tennyson's "Maid"

She came to the Village
Old the solid ground
The Wild Rose
Over the Hill
The Wild Rose
Over the Hill
The Wild Rose
Over the Hill

Bernade "Arada"
The King who wanted to be Thin
The King who wanted to be Thin
The King who wanted to be Thin

5.30 The Children's Hour
(From Birmingham)
The King who wanted to be Thin, by Margaret Brent
Songs by GERTRUDE DAVIES (Soprano),
ALBERT HODGKINSON (Tenor),
GEOFFREY O'CONNOR MORRIS (Pianoforte)

6.15 TIME SIGNAL, GRENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and Sports Bulletin

6.30 Light Music
SOPHIE ROWLANDS (Soprano)
THE SYDNEY OCTET
Overture, "Cool Fan Tutu" (The School for Love)
Valse, "Incanto" (Julian Roumanou)
The Garden of Antioch (The Garden of Allah)
(Solo Violin, WILLIAM MANUEL)
Bernade and Columbine (Pierra, arr. Mallarmé)
SOPHIE ROWLANDS
I Love The
In Late September
Love's Philosophy

Overture, "Cool Fan Tutu"
Valse, "Incanto" (Julian Roumanou)
The Garden of Antioch (The Garden of Allah)
(Solo Violin, WILLIAM MANUEL)
Bernade and Columbine (Pierra, arr. Mallarmé)
SOPHIE ROWLANDS
I Love The
In Late September
Love's Philosophy

8.0 DANCE MUSIC
(From Birmingham)
BILLIE FRANKS and her BAND
Belated from the West End Dance Hall

9.0 Birmingham Symphony Concert

9.0 Symphony Concert

Conducted by JOSEPH LEWIS
Overture in D Minor
Händel, arr. Elgar
Ira Souter (Soprano) and Orchestra
Bellatella ("I Pagliacci")
L. Souter
GEOFFREY O'CONNOR MORRIS (Pianoforte)
Concerto No. 2 in B flat, Op. 19
Bethoven
Allato con bri
Adagio Rondo,
molto allegro
INA SOUEZ
My Lovely Celis
Lane to lean



INA SOUEZ
sings in the Symphony Concert from Birmingham tonight.

Lullaby Cyril Scott
Oh, Sherry, why dost thou leave me?
Care to live (Dear Woods)

ORCHESTRA
Gopak (Russian Dance) Moussorgsky

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.30-11.15 Symphony Concert
(Continued)

ORCHESTRA
Symphony No. 5 Op. 64 in E Minor Tchaikovsky
Andante; Andante cantabile; Valse (Allegro moderato); Finale (Andante maestoso)

(Saturday's Programme continued on page 432)

11.15-11.45
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[Salisbury's Programmes continued on page 424.]

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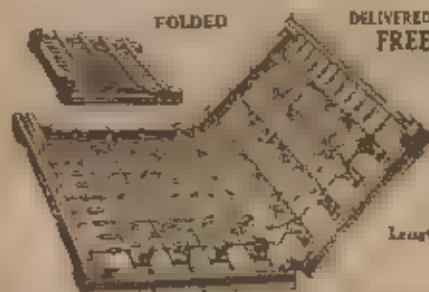


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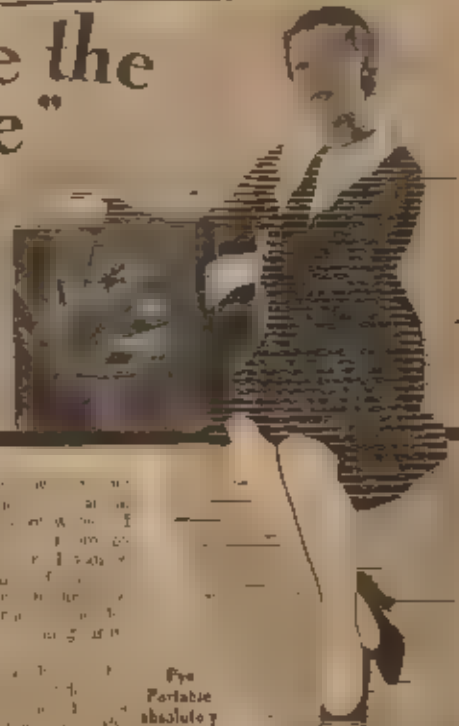


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Saturday's Programmes continued (June 1)

Continued from page 432

2ZY MANCHESTER. 315.3 AM 700 KC.**12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA**

Overture, 'Das Modell' (The Model) Suppé

ERNEST KENNY (Baritone)

Friend o' Mine Sanderson

Lorraine Noci Johnson

The Coming of a Dream Noci Johnson

Gray Days Noci Johnson

CHORUS

Four Faces Sanderson

ERNEST KENNY

Mauro, my girl 4.00

She is far from the Land 4.00

Absent Metcalf

CHORUS

Selection, 'A Waltz Dream' Strauss

March, 'The 'O' Beech

3.30 Operatic Excerpts

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Mignon' Ambrosius Thomas

Selection, 'Tales of Hoffmann' Offenbach

HILMA BLAZD (Contralto)

Flower Song Faust

When all was young Faust

Pierce now the daisies glow Verdi

CHORUS

Selection, 'La Tosca' Puccini, arr. Tavan

JOHN BOWEN (Baritone)

Come, open wide your window ('Don Giovanni') Mozart

Recit. and Aria, 'O Star of Eve' ('Tannhäuser') Wagner

ERIC (It was thou) ('Un Ballo in Maschera') Verdi

('A Masked Ball') Verdi

ORCHESTRA

Selection, 'L'Enfant Prodigue' ('The Prodigal Son') Ifor Jones

CHORUS

Softly awakes my heart ('Samson and Delilah') Saint Saëns

CHORUS (What shall I do?) ('Orpheus') Gluck

JOHN BOWEN

Song of the Tormentor ('Carmen') Bizet

Recall the Old Time ('Faust') Gounod

Credo (I believe) ('Othello') Verdi

ORCHESTRA

Selection, 'Lohengrin' Wagner, arr. Nemeth

5.15 The Children's Hour

6.0 London Programmes relayed from Daventry

6.15 S.B. from London

7.0 Mr J. L. Houson: 'The Lighter Side of the General Election'

7.15 S.B. from London

7.30 'Bill Brown, M.P.'

By EDWIN LEWIS

(The Twelfth of the 'Browns of Oufham' Series)

BILL BROWN

SAMUEL BROWN

MALCOLM

JIM BEE KNEOP

MARY, THE FLAPPER

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Mr. BROWN

Mr. BROWN

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THE NORTHERN WIRELESS ORCHESTRA

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. 243.6 KC.**

12.0-1.0 — Music from Fenwick's Tivoli Tea Room. 3.30 —

London Programmes relayed from Daventry. 4.15 —

Music from Fenwick's Tivoli Tea Room. 5.15 —

Music from Fenwick's Tivoli Tea Room. 5.15 —

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PLAYS ON SUNDAYS?

'TURN IT OFF, DADDY'

I HATE ANTI-MOTHERS

THE ORIGIN OF MADRIGALS.

THAT 'MONASTERY GARDEN'

REVIVAL OLD DANCE TUNES

DELIBS.

ANNOUNCERS' ENGLISH

LISTENERS' LETTERS

5. Letters on technical matters should be addressed to the Chief Engineer of the B & C and not to *The Road Times*.

GOLF' OR 'GOWE?

THE BEST OF SUNDAY'S PROGRAMME

FROM 'THE MONDAYISH ONES.'

THE EDITOR RADIO TIMES SAYON WILK LONDON
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THE WIRELESS MILITARY HAND.

THOROUGHLY DESPONDENT!

SOMETHING FOR EVERY MAN

THE REGULAR LISTENER.

THE SPIRIT OF YOUTH

THE "SIXTH-FORMERS."

SWEET SEVENTEEN.

STRONG VIEWS AT THIRTYEEN

ATTENTION is directed to the fact that the
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Notes from Southern Stations.

BRISTOL EISTEDDFOD WINNERS

To Broadcast in Special Programme from Cardiff—Revue and Two Plays for 5GB Listeners—Ancient 'Finds' in Southern England—Where Buttons are Still Made by Hand.

A PROGRAMME given by Winners at the Eisteddfod Fawr 1939, will be broadcast from Cardiff on June 4, at 7.30. Among the artists, Emma Johnson (soprano), who has sung in many concerts in the Eisteddfod, will sing the hymn 'The Lord is my Rock in the Storm'. She won the highest award at the Eisteddfod, the Challenge Trophy Cup for women. Robert Cole (tenor) has also a good record for song and recitation. Another artist, Maud Baker (alto), is a member of a very musical family. She is at present a member of the First Prize Choir. Maud will sing the Contralto Solo Competition and the Challenge Vase for the Classical Contest. In her music will be provided by Herbert Ware & String Orchestra. Mr. Ware has conducted the winning Orchestra at National and other musical festivals.

DESK RHYDDYDD is a play by the Royal Fawr in London will be heard for the first time on Cardiff station on Friday, June 8. The play is by John Galsworthy and it will be presented by a group of actors who are well known in the world of drama. The cast includes Jack Venable and Gerald Armes. *Four in Hand* will be followed by *Temperament*, a Radio Fiasco, by W. H. Roberts, during which a talk on this subject will be given by Miss Gloria Clarius, the author of the play.

FROM the pen of Padraic Colum, *The Betrothal* is the first of two plays to be performed in the Birmingham Studio for 5GB listeners on Saturday, June 8. It depicts life in an Irish country town in the eighteenth century. Mr. Colum is known as a realistic playwright, and he has captured something of the elusive style of the late J. M. Synge. 'An air of imaginative beauty,' says Professor Allardyce Nicoll in *British Drama*, 'passes over the whole, so that things spiritual and things material seem to meet in a common harmony.' At the same time Mr. Colum's work is not by any means fanciful.

THE second play that day is *Becky Sharp*, by Olive Llewellyn, an adaptation of the Waterloo chapters of *Black and White*. Part of the two scenes taking place in a Brussels hotel immediately before and after the battle. The characters are well drawn. We know that *Becky Sharp* and her husband are a couple of scoundrels, but we cannot help rejoicing when French society is forced by them. Thackeray knew them as a pair of rogues, but he realized that rogues may have excellent qualities.

A LIGHT Programme will be broadcast from the Cardiff station on Saturday evening, June 8, at 7.45 p.m., centring on the many nationalities in Scotland. *Sadness of England*, America, Spain, Italy, Russia, and Africa will sing, and conversations in a restaurant and in a Chinese laundry will be heard.

IT has become a habit of thought to associate most things that are very ancient with Eastern climes. We marvel at the discoveries recently made in the lands of the Pharaohs, of Crete, and of Ur of the Chaldees, and forget that we have in our own homeland the relics of an ancient life that are quite as interesting and, some of them, much older than anything Egypt or Mesopotamia can offer. In the recesses of the South Downs of England lies no such treasure. There we are reminded of the past of human culture, from the period of the Pitt-Rivers man who is said to have existed over 100,000 years ago. On Tuesday, June 4, George J. H. Cooke will describe some of his discoveries in a kitchen midden that dates back to the Stone Age and will give details of the remarkable 'finds' he has made in a tomb which was made originally by the Stone Age folk and was subsequently used for the burial of a Bronze Age chieftain.

IN a talk to be given on Thursday, June 6, at 8.45 p.m., from the Bournemouth Station, Miss Ethel M. Hewitt will sketch the history of a very old Dorset industry, namely that of button making, locally known as 'buttony'. Although the industry has long since dwindled to a spare-time employment in a few cottages at Lytchett Minster, yet the specimens produced there can still more than hold their own with the machine-made buttons which ousted them from favour with the public.

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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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.

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Address

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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 Bookseller.

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