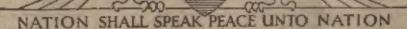
FINAL POLITICAL ADDRESSES OF EACH PARTY (see pages 404, 408 and 413).



RADIONIMES

THE JOURNAL OF THE BRETESH-BROADCASTING CORPORATION



Vol. 21. No. 295.

[Hoghdered at the D. 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 Challener, 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

STELLA BENSON

Chinese Home-Chat*

WINIFRED HOLTBY

The Listoner Comes into His Own."

FRANCIS TOYE

"Le Jongleur de Notre Dame."

PERCY A. SCHOLES

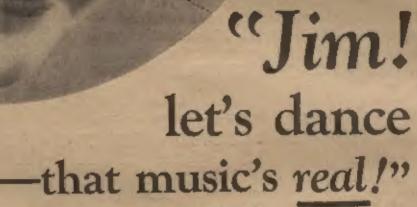
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HARVEY GRACE

" The Pulture of Stendelmohn."

FRANK HOWES

" The Music of Modern Spain



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BRITAIN'S FINEST VALVES

THE RADIO TIMES

Vol. 23. No. 295

[G.P.O. do a Newsylopet.]

MAY 24, 1929.

Every Friday. Two Pence.

THE LISTENER COMES INTO HIS OWN.

A ND what is it to be read aloud to? The most miserable exercise of the human intellect. Or rather, is it am exercise at all? It is like lying on one's back, with one's hands fied, and having liquid poured down one's throat. Worse than that because suffocation would immediately ensue and out 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 loveaffair 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.

E have to accept a world full of is another man's poison, and one man's agony of horedom 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

In this article, Min Vinifred H. by the well-known essayin and novelia, review the place of Talks in broadcasting and their parible 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 full 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.

T 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 hallads.

Oh, the briary bush, the bush
That pricks my heart so sore
For once I um 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 can 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 flicker-ing letters 'Come back to me! I cannot live without you ! and when the blessed demoizelle 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 to castle of ships, and ranches in the not-too-wild Wild West. Here at least chanties 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 orat—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 iterature. 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 fore-runner of new poets who will cliant their pound 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 bearth, but in the studio of 2LO?

WINTERED HOLTBY.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Punters, Please Note.

HAT with the controversy about the legality of sweep-stakes, and the sviction of the gipsies from the Downs, this year's 'Derby 'oran race' is arousing more than usual excitement. Listeners will hear those eathralling three minutes described from the Press



Those enthraling three minutes.

Stand at Epson 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. Lyle and his assistant will describe the rumora, 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 2 (London), to bear what some of our British composers are doing today. Ernest Ansertest will conduct a symphony cancert at which six of the younger composers will be represented: William Waiton, E. J. Moeran, Lennox Berkeley, Constant Lambert, Peter Warlock, and Victor Hely-Ratchinson (who, incidentally, will be the solo pianist at this concert). The widest known of them all is Poter Warlock (or Philip Heseltane, as his real name is), because his favourite medium is the cong. 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, athained already a remarkable name. When, for instance, his music to Foundatorignally written as a background of pianeforte causic to some of Edith Sitwell's poems as she conted them in a London concert hall) was performed bust year at the international Musical Festival, its reception was so outshustastic that the music had to be repeated.

Politics-Then and Now.

HAT, one wonders, would be the comments of Peel and Paimerston or Disraeil if they could return to visit the House of Commons today, when it is in session? The great and rapid growth of partiamentary business has necessarily changed the procedure toot a little Again, although there still persist not a few ourious survivals full of historical significance—formalities now occupying a few seconds, but which represent, in symbolical form, proceedings once occupying heurs or even days—even these must give way before the exigencles of the modern 'speed-up' in parlamentary affirm. In every way, in fact, the House has become an utterly different body from the august smate of Victorian times. The change is coincident with the development of modern England; and it is Mr. R. H. Gretton'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 Clindatons.

Of Nightingales and So On.

RY the time you read this yes may already have heard the song of the nightingale from the woods of Panghourne, for it is the expressed purpose of the O.B. Ergineers to relay this broadcaster as soon as the warm evenings sel him singing. Classical mythology has it that the song of the nightingole is a sad song; for both Philomela and Adon were turned by the Gods into nightingales, and these two ladges were the anidest of all legend, Philomela having been involved in a family soundal surpassing in 'human interest' the imagination of the most brid Sunday newspaper, and Æden, who was Queen of Thehes, having killed her own our in mistake for somobody else's. However, it is the male nightingals 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 centasy such as the nightingalo's, behind which there is not a hint of reddened eyes.

Landscapes of China.

HE 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 setual formation of the letters of the alphabet with a bairbrush dipped in ink, dozely 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 volceless 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 port 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 interature the proper study of mankind is man, In Chances poetry and painting, man plays second fiddle to Nature; poems and motures portray flowers and birds, mists and somets, rather than burnan doubts and fears or the agenized nucle figures of the Italian masters. It is this contemplation of sheer natural beauty which unchants us in Chinese painting and makes so delicious those gardens painting and makes so usincous these gardens and mountain tops whose companie 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 pointed 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, Isodescapes and journeys. The poetr themselves must have been charming creatures. Of Meng Hacjan (680-740) it is said that he was so timid that when the Emperor come to visit him, he had under the bed and had to be coared forth by a brother poet. Li Po (705-762) was known as 'the banded angel,' for his most heavenly poems were scribbled off under the infinence of wine. He met his chart, when tipey, 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 fover. He died of eating too much reast beef.

The Greatness of the Last Great Play.

TTY HEN the series of Great Plays was first planned, the twelfth play was left under cided. 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 come play, The man of Desirey. But Saint John connectifier—and the last play of the series is, therefore, to be Shakespeare's Huary VIII, which will be broadened in August. Those responsible for this choice have doubtless their own good reason for it. The best reason is that Heavy VIII is good, calcurful stuff, full of the page unity of occupations, christen-ugs, and the like. It should make an excellent microphone performance. This takes us rather for away, though, from the original purpose of the Great Play series, which was to give us representa-tive examples of the finest drama. Heavy VIII can hardly be said to be either great drama or great Shakespears. The truth is that, though Shakespeare sketched a secourio for three arts and wrote the first, it was completed by John Fletcher and another dramatict believed to be Meaninger. Shakespeare gave as a Wolsey magnifi-cent in his power, and, had he written the final nots, would no doubt have made something equally tine of his downfall. As it is, Fletcher and Company, being without guide to Shakespears's intentions after Act Three, made a Louis N. Parker pageaut of the ending. Henry VIII was given at the Clobe Theatre in 1613. No expense was spared. Real cannans were used, the wadding from which set fire to the theatre and burned it to the ground.

An Inventor Writes :-

THE Reverse Gramephone continues to atteach carited correspondence. Of the 'Invertune,' which, advertised in our ecdemina has aroused the curiosity of our readers, Mr. C. K. Ogden, who broadcast his own reversed machine, says: 'This is an ingenious and amount try with which I was unacquainted when I spoke from the London Studio. Fixed below the turntuble 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 your ago I made quite a simple device for playing grantophone records backwards. This consisted of a bicycle had mounted on a pedested corrying an extra tweive inch tarntable; each turntable had a large clastic band stretched round for rim, the two were held in chee contact and there you were,



"A source of amusement."

The tone-arm awang across and tracked quite well on the additional reversed turntable. Incidentally, this same cycle but has, for about eighteen years, carried a windmill in the back garden, and as the slightest breaze makes it revolve, it must have done a few million raws, by now.' We borrowed two turntables, clastic bands and a bicycle imbut there we weren't. Still, we never same technically minded.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Great Open Spaces.

N Friday, June 7, Mrs. Dorcen 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 toen a source of worry to us. One year we bought a penny packet of seeds and gaily scattered them



' Four very girlish lettuces'

around. The proture on the packet promised to gigantic crimeon and yellow blossoms, but four very girlish lettoom came up and died before we had time to get the estad bowl down from the lattic. A case of 'every picture talls a story.'

The Colour of Sound.

HAT there is a certain parallel between sound and colour is a notion that most of us would subscribe to in a cerciain degree. The churt 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 two which has often occupied the attention of serious composers—chiefly, for instance, Alexander Seriabin, the Russian composer who died in the first year of the war. So definite were Scrinbin'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 Promeikers: the Poem of Fire, which was the nearest Scriabin ever got towards his ultimate sim 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 Posma and Mazurkas to the tremendously difficult Sonatas (Scriabin was himself a superh planist). It is from the planoforie works that the "Foundations" will be chosen for the week commencing June 3, Irene Marik being the pianist.

Let's Write to the Papers.

LCERNON ASHTON, I notice, is among the composers to be represented in a forth-(5GB, Thursday, June 6). Although Mr. Ashton has published a large number of compositions, including concertes, sonstas, quartets, and tries, the general public is much more familiar with his name as a voluminous correspondent to the Press, He is certainly an acc 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 baring afterwards been collected and published in book form. Letter-writing, he confesses, is his favourite recreation.

The 'Concert Dance Orchestra.'

TACK PAYNE has increased the size of his orobestra. The reason for this is that he intends to include in his programmes a annaber of items more ambitious amaically than the ordinary 'dence number'-symphonic much written for the dance orchestra, such, to quote three well-known examples, as Contra' The Three, Bears, Gerahwin's Rhapsody in Blue, and Grofe's Mississippi Suite. Composers are now devoting their attention to the possibility of what may be termed the "concert dance cychestra"-and there scens no doubt that the repertury of music available will soon be considerably increased. Bir. Payre will include an occisional from 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

A Neglected Gennus.

ITH the broadcasting on June 11 and 12 of Means von Barnhelm many lestenors will have their first introduction to its anthor, Getthold Ephram Lessing. The work of Lessing is almost completely unknown over herethough Missa con Barnhelm was played in Lendon before the war. With the comedy which we are to hear broadcast, Lessing laid the foundations of the German theatre; his Humburgistic Dramoturgic is the source from which all modern dramatic criticism flows; his Lookoon is among the world's greatest treatises on authorities and yet his genius has escaped the world-wide recognition awarded to Gothe, 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 desappointment, he employed his critical genius in the fearless pursuit of truth. Had his life been cusice, he might have found that pursuit more difficult.

An Historic Address at Newgate.

T was not often that Dr. Johnson wrote speechts 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 Bowell naively expresses it, unhappily contracted expensive habits of living, partly occasioned by licentinuances of manners, he in an evil hour, and dreading expounce of his circumstances, did forge a bond . . . and so had been capitally convicted. The name be forged was the Earl of Chesterfield's, to whom he had once been totor, 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 undeearl chose rather to appear against his former tutor. It says much for Johnson's wide bumanity that he ponned this persuasive address. How earnestly he viewed the whole affair is shown by the secount of Johnson's bandlord 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 seitated, after which he said, 'I will do what I can---

' Acis and Galatea.'

77 HEN Handel returned to England in 1717, after a visit to Hanever, he was made Kapellmeister to the Duke of Chandona post that had been previously held by Dr. Pepusch, oldefly remembered by us today as the compiler of the music for The Beggar's Opera. It was while he was enjoying the benun size of Cannons, the palace of the Duke of Chandes, that Handel wrote Acie and Galatea, a work hard to define, since it combines the several qualities of masque, pastorale, orutorio, and opera. This, perhaps, is not so much to be woodered at, considering the state of flux in which thoral music existed at that particular isnoture. Purvell and his good popil 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 espectations of the royal lords and ladies. Opera, therefore, had been imported from Italy-imported, too, in all the glory of its rodomontade, its codenzas, and its highialutin stories. All music born in England at this time caught something of these affected nirs and graces; but Acis and Galatea rides above them, fresh and brilliant, and speedy of story. It is too seidom heard today. It is to be brondesst, however, from 5GR on Tuesday, evening, June 4

The Big Shows.

T is true to say that Londoners know far less of London than visitors from the provinthe sights.' One of the finest 'sights' of all is the Royal Termement and yet how many Londoners there must be who have never as yet made the pilgrimage to Olympia for this annual pageant of ekill and colour. The Royal Tournament opened yesterd y, 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.

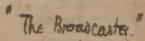
Pronunciation of Place Names.

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 igst stand of the Danes"

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



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.

Buck from Australia.

HE Military Bond Concert on Sunday afternoon, June 2, will include mans by Menne Hamblett (pinnist). Most Hamblett has only just returned from a successful Australian tour, traveling out and back with the victorious Test team. In admition to concert work, Miss Hamblett brandcast on many occasions from the Australian stations, and after one of her first spearances before the murrophone out there she was rung up on the telephone by a leading Sydney lusiness 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,

ISS HAMBLETT is including in her programme on, June 2, Three Oht French Dances from a recently discovered suite armoyed by H. J. Le J. Massé. The little leather-bound volume which contained these dances was found on a second-head bookstall in Paris. Only the melody was given, and instructions for performing the dances. The price saked 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 less and wrate 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-ace that he did not know the name of the shop-ace the name of the street. Ultimately the bookstall was found, and the valuable little book came into Mr. Massé's possession.

A Wolverhampton Singer.

R OY KLLETT (planist) and May Somerfield (sopram) appear in the Light Music programme on Friday, June 7. Mass Somerfield, who hails from Wolverhampton, recently toured the country as supporting vocalist to Mr. Norman Affin for a series of Celebrity Concerts. In the past abe has taken mony first prizes at musical festivals and is also the winner of the Leanington Challanga Cup. On June 7 she is including a new song, Underwealt the Lilae, which has been composed specially for her by har toucher, Mr. Hubset Brown.

The Lars of he Roundabouts!

OME singers have been accused of overestimation concerning their own powers, but when I tackled Miss Somerfield on the anbject of her career she was quite the reverse, have never had, right down in my own heart, she said, 's very great opinion of myself as a singer or anything che, 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 tong—I suppose I was looking somewhat and—the gentleman who pushed the piano about when necessary, and did other add jobs, remarked to me, 'Not a very good 'ouse, Miss!' I smiled fairth but as supposed to a possible and a second with faintly, but as sweetly as possible, and agreed with 'I know wot's done it, though,' he omtinued. I showed a little more interest, went on, 'there's one of them coundabouts on Iggins's field '-a local piece of waste land-' and with one of them things 'ere you can't expect

Never Mind !

VAUDEVILLE programme on Tuesday, June 4, includes Pauline and Diana (instrumental duo), Mabel Constandaros (in a Buggine' Shotch), 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 andience became alarmed, but, thanks to the fact that she never looks at the piano while playing, she broke into the retrain of Nees-Miss, improvising 'If the lights have gone out, you can still all shout "Nover 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 plane steel, but she stell continued, practising what she preached !



SIR FREDERIC COWEN.

Sir Frederic Cowen,

AHIS distinguished conductor and composur was born in Jamaica in 1852. From his earliest years he showed promise of an exceptional musical career, publishing a waitz at the age of sax, and composing an operates at eight. His first festival commission was obtained for him by the eminent conductor, Costo, as a result of which he wrote The Corror for the Birmingham Festival of 1876. He has filled the position of conductor to the Philharmonic Society, the Hulle Orchestra, the Liverpool Philharmonic Society, and the Scottish Orchestra, in addition to special festival engag-menta. Eir Frederic Cowen's most successful compositions have a strong vain of phantasy running through them. The fairy (alk 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 o conducted by Sir Frederic himself. Olive Sturgess (sopmno) is the singer, and the orthogral items will include his Ballet Suite-The Language of Flowers, two of his Old English Dances, and Indian Hanpardy.

Birmingham vice Bournemouth.

N Tuesday afternoons 5GB usually relax, a Symphony Concert by the Bournemouth Municipal Augmented Orchestra conducted by Sir Dan Godfray. Owing to orchestral holidays the Birmingham Studio Symphony Orchestra will take the place of Bournemouth's on Thursday, June 6. The singer is Bergitte Blaisted (contratto) and the programme includes Schubert's Symphony No. 5 in B Flat, and Mary Abbott will play Baint-Sasia Pieneforte Concerto No. 2 in G Minor. It is said that Rubinatein, the great pianist, suggested that Saint-Sasias and he should together appear in a concert as soloist and conductor respectively. There were three weeks before the event was due to compuser promised to write this new concerts for the occasion. He did it usually, with several days to spure, and, as ever, played his work builtiantly.

A Symphony Concert.

THE weekly Symphony Concert takes place on Saturday, June 3. For the symphony itself, which forms the whole of the second half of the programme, Mr. Joseph Lewis has put down Beetheven's No. 3 in E Flot ('The Herois'). As everybody knows, the hero who first gave this symphony its name was Napoleon Bonaparte, and the dedication with Repoleon's name stood on the original title page. Again, everybody knows how Boothoven made the change of 'To the memory of a great man' on hearing of Napoleon's adoption of the Imperial crows. It was a liberator of mankind that he had sought to honour, not one who was winning power and position for binnelf. Edu Knasey (violin) will play Max Bruch's Scotiate Finting (incidentally, at the request of fifty working men listeners) and the programme will also include Gretry's Ballot Musio—Gephels and Proceis.

'Acis and Galatea.'

N Tuesday, June 4, 5GB in broadcasting Handel's Acts and Galatea. This is a Serenate or Pastoral Opera, composed at Cannons, probably in 1720. The words are by J. Cay, with additions by Pope, Hughes, and Bryeden, and it was staged at Drury Lane by Macready on February 5, 1842. The work relates the laye of Acis, a shepkerd, for Galatea, a sea nymph, and the conflict of the mortal with his rival, the giant Polyphemus. The artists on Jane 4 are Margaret Harrison (soprono), Tom Pickering (tenor), and Howard Pry (basa), with the Birmingham Studio Symphony Orchestra and Chorna under Joseph Lewis.

An Operatic Record.

HERRERT THORPE (tenor), who sings in the light Music programme on Wednesday, Jame 5, is well known to audiences of the Oki Vic. He has taken almost every important tenor rôle there from Tristan to Don Casar, and created a record by playing Canio in I Pagliseni at every performance in three years with only one exception, which was due to missing the minight train from Perth to London. He has also made frequent appearances at London ballad concerts with his lamons townsman, John Coates. The combination of ballad singing with that of createries with his in the laways 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 on 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).

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 prosite view of life abroad. To recognize 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 . . . bables . . . two sen 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 satio, 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, durling, 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 brousers-trousers without a tunicall 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 bahy not as an end in itself, much as they love it, but as the priceless embryo of eternityqueer, 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-ris 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 accept-ance, signify at last their Yes. At once every dying aunt, every defrauded nephew, every tottering business in our town miracu-lously 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

(Continued on page 394, cols. 2 and 3)

THE TINKLE OF GUITARS Mr. Frank Homes examples of which Music AND THE CLACK OF C

Mr. Frank Houses describes the music of modern Spaneexamples of which will be included in Monday's Chamber Music programmo from Landon.

AND THE CLACK OF CASTANETS.

UITARS and castanets. No matter | what music a Spaniard writes, behind it you can bear 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 severades, deliciously entitled 'Nights in the Gardens of Spain,' and so calling up all manner of romantic sights, scents, and counds, 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 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 unside 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 franco.

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 hir or out of doors. When one hears a great artist like Andrès Segovia play his guitar in a concert hall, the first impression is one of extreme delicacy and subtlety; his art in all its artisticness could not survive outdoor weather, save on the stillest of summer nights. But the robuster 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 purpost is to mark the
beat for the rustic
dancer. Castanet
and guitar, then,
are enough music for
the outdoor hie 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



GRANADOS.

are Andalusians—and Spain, it must be remembered, varies a little from one district to another-they sing conte hando 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 Eprope in his own tongue must catch the colour of the one and the movement of the other. Manuel de Falla's bailet 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 smg a wild, free time, omitmented with little grace notes. This is a simple example of caste 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 custure, and in the last century there was a tendency for sophist ated and self-conscious patriots to inutate and exaggerate gipsy influence in Spoon. 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 found.



ARBOS.

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 Span h 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 Glarka and his famons 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-



DE FALLA.

ment started with Pedrell, a scholar and teacher rather than himself a great composer, who edited the works of Vittoria and made the lolk-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 knowned 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 towths, and the wavering profusely omamented melodies of Carle Hondo. At the back of his mind is a guitar player, a dancer whose castanets are always syncopaling against each other and sometimes the shake

and bang of a tambourine. Manuel de Faila (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 Mugician), which contains a characteristic passage in seveneight 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 pappet opera Moster Peter's Puppet Show. Contemporary with him is Joaquin Turina (b. 1882), who, like de Falla, studied in Paris and has been

so far influenced by the cosmopolitan (Continued on page 417, foot of col.

Harvey Grace discusses the Victorians' excessive adulation of Mendelssohn.

N his stimulating 'History of Music,' Mr. Cecil Gray says: 'There is little doubt that Mendelseahn 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, delicary, 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 asy in sporting circles?

Yes, though perhaps only in the limited way possible to a loxer. 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 it was easied be gained. 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. (Buch was discovered rather than revived, and the same

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 imunselfish one, too, as was proved by his labours on behalf of the almost forgotten Buch), he carped every leaf of them. For his Bach apostleship clone, he deserves

temark applies to Byrd and one or two

other old composers whose works during their lifetime were mostly unpublished, and

our lasting gratitude. What proportion of Mendelssalm'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 socalled out-of-date composer is still current

coin. Elijah romains one of the most papular of all oratorios. The quantity is so large indeed that it geems a bound to use these terms reviva and commetion with the composer. Certain of the smaller choral works are far from being on the shelf, e.g., 'As Panta the Hart,' 'Judge Me. O God,'

"Why Rage Fiercely the Heathen?" and that | gramophone best-seller, 'Hoar My Prayer.' In the orchestral field, the most popular numbers of the Mulsummer Night's Droom music, and the 'Hebrides' and 'Ruy Blas' Overtures rotain their popularity. The violin Concerto is still very far from being a back number. There has been, it is true, a big sump in the piane works, but a good handful of the shorter pieces are amongst the most popular muse 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 eide of Meadelrechn. A great performer himself, he not only revived interest in organ playing (especially in this country), be also gave an impeter to composition for the instrument by his six fine Sonatus and three Preludes and Fugues-works which, despite some mosenous in construction and laying out, are safely established as classics second only to the works of Buch. Apropos of his ability as an organ-player, it is worth remembering that he used this ability very largedy as a means of beloing along his crusade on behalf of Back. Not only did he set up a fine standard of performance of Black's bigger organ works, he also used his gifts as a player directly in aid of the fund to set up the Back 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 MAKEA"COME BACK"?'

written to his mother from Leipsig, 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

Having noted the proportion of Mendel solm's music that is still popular, by no look at the newlected 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 Mendelsohn, with his unusual technical finish in composition, and his fastidionsness 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 Mendelsschink 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 movement. ... has already been done with some other old composers. It is true that critics usually wave a contemporary that the symphonics as mere fibent prattle. Yet, happening

to be one day at the Royal Academy of Music while Sir Henry Wood was releasing the 'Italian with the Students' Orchestra, I was astonished at the oass with whal the music stood the ordeal of repeated hearing

The songs will no doubt remain on the shell, and probably that is their desert-Nor is there much hope for the picuoleste concertos, despite their Irequent brill ance and effect. This is not a propitions era for the concerto form in any case, and wene but a few outstanding example can remain in the reportory. There are, however, a host of good but

neglected things smong the piano solos. The Seven Characteristic pieces (Opes 7) contain some of Mendelssolin's best and strongest work. For example, No. 3, 4 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 en-expected 'winner.' The six Proluces and Fugues—the Pugues especially—are well worth more frequent hearing than they

The E Flat, D Miner, 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 planist whose name I have forgotten.) The planoforte Sountas are not as a whole a strong suit, but I must confess to a liking for the early Sonata in E. Opes 6, especially for the stirring Finale. On the whole, the planist who explores the

complete piane works of Mendelsenka-they fill just over five hundred pages will be surprised to find how many good things are never heard, while other wonk 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, his Letters, I like especially this from a abort note; and the even larger amount that is undeservedly neglected, he would richly deserve a high place smong composers. If the anticipated revival comes of, I fancy it will be due to something more then the natural swing of the pendulum. Haven't we just now a zeal need for Mendelsschu? In Stanford and Forsyth's 'History of Music,' the authors say that he 'was a distinct factor in keep ing 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 centimentality of his worst works, 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.

(Continued on page 422.)

Mondelsecting encodence as a Fague or the shorts his compared pitts. The ability for write Fagues which are too only continuing good, but has consider contest and partie has least been can of the marks of the destroyer.

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 Lizzt 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 Milestones, 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 deings of the Rhead Silvey formules in the three acts of this drama,

The play I want would show one same family in one same more, at three widely-separated periods, just as Milestones does, but would be so designed as to illustrate the changes of masical taste over a period similar to that of Milestones; that is, a period well within the memory or the hearsay of these 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 sequering the processary exact data. And then I came seroes a volume of just about the date of the second act of Milatoses, a volume which I once picked up

second-build for sixpence.

The Gentlewoman in Society,' by Lady Greville, was published in 1892. It was one of a series of books called 'The Victoria Labrary for Gentlewomen, that with being 'graciously sanctioned by the Queen, who was still further grounds 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, that period, you comember, when the life of the gard had taken a rather undesirable turning. Sha was athletic (which was not so bad), she bicycled, and abe invisted on 'golf links being made all over the shrubberies.' She was (what was worse) very emanapatod, 'dushing about at all hours to han-soma.' 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 feebla per-formance of The Buttle of Progue or The Cornical of Venice on the piano are giving place to the artistic mecuation of works by the great foreign masters; by Beethoven and Brahms, and Rubinstein and Grieg.

Secred music seems to form the pabulum of the masses, taken in large doses with everything big about it—the Albert Hall or Crystal Paisce, thu monster chorus, the huge rolling organ, the vant corbestra playing as one man, the attentive seething crowd-everything hig except the solor, and certainly these, except in rare cases, so sound a uttle thin."

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

Rather strangely, however, whilet 'the clasem' had recognized Back they showed limitations chowhere. Chamber concerts and classical music are coviar to Society, though, if a performer plays something very difficult, bristling with strange chords by Liest or Meshowski, and is a giout among his fellows like Rubinstein or Paderewski, they will flock to listen.

Apart from these spectacular displays Society, what! went very little to hear good music. 'The Philbarmonie, the Popular Concerts, are chiefly frequented by the middle classes, by the mburban 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 Balla Concerts, " peither the leaders of Society nor its small fry are to be seen '-only the 'tree muse lovers, who sit entranced with their source in their hands, eyo-glasses fixed, following every note with interest and rapture." On such occasions you would sen the hall full of curious-looking people, of men with long hair and spectacles, with women world, harvard, with dresses cut was about the throat, and antidy-looking yellowy raffles turnling about their neeks.

In private circles the mandeline and the bacjo were popular, and at musical parties, there is always a victimist with long that who plays the same pieces, the Common by Balfo [she probably means Rail), or the Ligende by Wieniawski, or the Dane: Hosproise of Brahms, and is immensely applanded by the little knot of people who surround the piane and can hear him; the rest are bearly engaged in talking, ferting or enting ices, or passing cups of ten to and fro.' Boy prodigins were much in fashion, 'a small

boy is someted to the music-stool, where he makes

hay among the notes for a considerable time and is kined in turn by the dear enthusiastic ladies present. The munic at garden parties was the braying of a military brase or the wild harmonies of a Hungarian band. . . In shady nooks, or behind bushes, you may tomble upon Tyrolesu 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 onjoy listening to good music, and have educated themselves into the knowled - asal delight of it; but the generality, I fear feel the need of adjuncts, of fastionable company, of the presence of friends, of pretty dresses or new somery, and rather desire to imitate their neigh-

bound than to gratify any real craring for musin. Having enjoyed this little picture of music in 'Secrety' thirty-seven years ago, it remains for any members of Society amongst my readers to consider whether, in assentials, it would be pirtured very much differently in 1939. Perhaps it would! I don't say.

But did you notice the expression, 'bristing with strange chords by Liest or Mushovski.' Liest and Moskowski are now favourites in every cafe. and cinema. Look ahead another thirty-seven years and see your grandchildren taking too eaker to the old fashioned melodies of 8 - ky and B-tok ! PERCY A. SCHOLES.

STELLA BENSON ON 'CHINESE HOME-CHAT'

(Continued from page 391).

(babies rice-lies-babies three con-pork-servants-babies), and at one party I went to we wence set in a separate room, with so open door through which we could see and hear the men corousing. 'And how many children have you, Mrs. Peace t—(An-Tai-tai). . . . What, none t Well, well—— I had eacht fellow-diners, and was asked this question nine times—for one of the servanta asked it, too. Servanta 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 more 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 hosters 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 importing at questions, but these are not intended to emborrase the gaset but to flatter him. Indeed, every Chinese questioner even, say, an angry employer challenging an erring servant—allows the answers his unusualable 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?" sizes 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 provented 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 ende or despecate, probably

accounts for the pacific temperament of the average Chinesis. In our town once, brigands developed a habit of coming into the market place on exceeded days and kidnapping our most valued citizens. Sond a brigand would conceal a revolver in his volum nous clothes and, approaching a prominent chabran of our town, would press the concealed muzzle of the weepon to the lower ribs of his victim and say : 'Come with me.' The unfortunate merchant would thus be placed in a dilemna almost unbestable 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 ductor to attend to his aged mother who is stricken with dropsy; that he in about to give his little con, whose birthday it is, lus first lesson on a knowles these circumstantial lies, so appropriate to all other occasions, carry no weight at all in the car of a brigand with a felt but-not seen revolver. The obvious reply, or the reply that would seem obvious to a crude Nord ... is to knock the brigand auddenly down or some for help. But this violence could only be resorted to on a first impulse -and the first, second, and third impulses of a Chinose always are compromise and the avoidance of violence. Our citizen walks endly away, therefore, side hy 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 olubinen became so scute in our town one summer that the police had to be assembled in single file to march pest 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 s strunger, 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 sky of walking in the streets, and our town's ma-chiang club had to be shut up for lack of players.

STELLA RESERVE.

THE RING OF THE NIBELUNGS.

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

O So unde reached at last the cave of from top to bottom leaving the sword dragon's breast a spot of blood splashed upon his hand. Whereupon he sucked his

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 Siegfried to overcome the dragon Fainer, and win the

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 Siegfried, so that he questioned Mime of his past—how he came to be living thus with M me and so on. For a while the dwarf would tell nothing, but the per sistence of Siegfried prevailed, so that Mune told him all. But what proof is there,' asked the boy, ' that what you say is true? ' Whereupon he was shown the broken preces of his father's sword Nothing, which not all the Nibelang's skill could mend.

Now was young Siegfried filled with longing to leave the cave and seek adventure. Impatient for a sword that should aid him in his journeying, be 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 knowledgefor the dwarf did not know that the Wanderer was none other than the great god Wotan himself-he told many things not known, Mone thought, to others; and before he departed he spoke of the broken sword, Nothing, the sword of Siegmund the deac

By aim alone who knows not fear ' be said, shall the sword be forged whole

Then returned Siegfried, 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 logether hunself, 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 Siegfried, 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 Siegfried, the fearless, the dauntless, swung the sword before him, shouting with joy. With mighty force he struck at the anvil wheteon he had forged it . and behold, at the shattering blow it split

Meanwhile, the Wanderer had journeyed to the cave of Fainer the dragon, where Atherich sat ever at guard; and he warned Falner of the coming of Siegfried

Down the long green asleys of the forest came the hero, guided to the cave by the treacherous Mone. 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

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

listened to the bards, until it seemed to ban 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 hidenus length, from the mouth of the cave.

The accompanying illustrations, as well as those of last week's anstalment, are by Arthur Rackham, and are reproduced by the permission of Measts. Hernemann, publishers of 'The Rong of the Nildong

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

As Siegfried withdrew his sword from the

finger, and in that moment the song of the bird above was mide clear in his cars

There,' sang the bird, ' hes the cave that thou must enter, and baving entered it thou shalt find all the N.belung hoard-ring, helm, and gold. Take it, and the ring will make thee the lord of all the world

So Stegfried secured the treasure and was about to depart when the crafty Micreturned, offering drink to quench h thurst; but once more the bird spoke clearly, warning him, whereupon he slew the

dwarf as well. And then, 'Come,' sang the bud in the line 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 Allknowing, 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 Siegined had won the ring from the Nibe,ung 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 Siegfried, led by he warning bird. To him also the Wandsrer appeared, never telling him that he was Wotan, but warning him aga not 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, Siegfried hacked it in two. Fure on, said the old man; 'I cannot prevent thee now.' On went Siegfried towards the ever-binghtening gleam of the mountain-fire;

and as he progressed, it was as if the sun shone dazzling above him, inspiring lum, filing hun with joy and dauntless courage. Till suddenly his eyes rested on a recumbent form—a human being—a woman, ranged with the fire. Through the flames he strove onward, and came at last to the rock itself whereon Brunoluide lay asleep. With soft words and with a kiss he woke her. And Brunnfulde, whom at her sleeping Wotan had deprived of her godhead, 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, Siegfried the fearless, the darling of the gods. . . . And together they greeted the new world with some.

from the rocky cave where they had slept Siegiried and Brunnhade came forth at the rising of the sun. With passion they vowed

(Continued overlant)

THE RING OF THE NIBELUNGS

(Continued)

eternal love and for a sign thereof Siggiried gave Brumshilde 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 Branchilds watched han depart, her love speeding with him on his

By the Rime in the hall of the Gibe chines sat Gunther as I Vis 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 Brunntilde; and so persuasive were his words that Gunther longed to make her his bride. And to his sister the crafty Hagen told of the night and beauty of Siegfried, so that she longed for him as her brother longed for Brunnby Je.

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

Then it was that Siegmed'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 Stegfried entered, and met there Gunther and his sister Gutrune. Friendly indeed were the words spoken, and, before long, Gatrane gave to Siegined a cap of the deadly potion to drink, Straightway, his true love forgotten, the luckless man looked with eyes of love upon the aster of Hagen.

'Thou art wed, Gunther?' Sieglined 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

So, impatient of further words, anxious no longer for test, the two rode out from the hall of the Gibichungs, cheered to their calamitous task by the sinister Hagen With Brunchilde would come the ring that he desired-thus he was thinking, and the

thought gave bun 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 Waltrante came to her, full of urgency. She was come from Wotan, their father; 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

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

Hardly had Waltrante gove when, as it as fo alment of her faithful . the horn of Stepfried sounded in the valley

But, a.as, not Siegfried, but Gunther cainc towards her. (Or so it seemed to her; for Sieglifed 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 rung; and, with a gesture of command, he drove her before turn into the cave. Placing his sword between them, he lay down by her side to sleep

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



. . Gutrane give to Singfried 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, Brunnbilde, with him. Simply he told how all had happened, the m Tambern 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, Singfried and Gutrune, in the hall of the Gibidhangs.

Soon came the other two, Guntaer and Branch de; and wild was her terror to see See and before her claiming Gutrune as his br . But all the past was as a blank to n l . d, on Hagen's spear, he swore that he was innocent of BrunninHe's class. that she alone was his true bride

At last, watching the bridal merrymaking, she vowed venecance on the trainerous 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 his 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

50 in a lorest valley of the Rhine, Hagen planned a hunt. And chance, it seemed favoured him; for the hero straved from the rest of the party and came to the banks of the river. Came Hagen then, with talk of food and drunk and a loll from the chase And while he prepared the wine, into it he dropped an antidote to oblivion, so that Siegiried, drinking therefrom, a vision of Brunnhade rose in his soul and he told how he had broken through the circle of magic

flame and wakened Brunnlade 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 alence they heard two ravens-Wotan's ravens-circling in the sky close over-

' Didst thou hear, and Hagen what

the ravens said?"

Whereupon Siegfried turned In 1 oc upon Hagen, to watch the rooms, and so he turned Hagen thrust his spear into the vulnerable place . and Stegfried fest dead

So ended the tragic bunt and the body was at last borne home to the hall of t . G bichungs

Great then was the amentation of Guirane 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 entere , her beart so charged with gref 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

So the pyre was made and the hero's body placed upon it, there by the river -Drawing the ring from Stegfried : edge. finger, Brummhilde fired the wood, and, as the flames leapt upward, on Grane she in straight into the towering glow. And at that moment Wotun'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 circlet the magic ring was theirs once more!.. and bern of a deed of sedsacrificing love a new world rose from the ashes of the old orner, while the gods awaited their doom in the high halls of Valhalla, burning, crumbing into nothing-ness, undermined by a lust for gold.

SOLER ELS CALE
SOLER TENDA STRATUM

ANTERIOR TENDA STRATUM THE CROSSING

For the Aspuring Dramatist-I.

HE WIRELESS PLAY.

By the B.B.C. Productions Director,

In the accompanying article, the first of six in which he will out and the main requirements of the ideal microphone play. the Productions. Director arges the would be wire essidramatist to begin by studying his medium with special care.

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 as art that has yet to justify riself'; so that we are in danger of applying such qualifying phrases permanently. But the time as 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 pecuhar condations 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 drematist the case is different. Various carcumstances 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 cynkism, and regret to an enormous pile of dusty manu-scripts in a cupboard. I was arguing that the sending of a play to a manager was in nice cases out of ten the same thing as throwing it in the waste-paper basket. 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 ele-phants,' I returned it to him and remarked sadly, 'You win!' And this play, I may add, was written, not as you suight expect by some rustic enthusiast who had never seen I ingenuity of production, can cover a vast

a theatre, but by a lady of title with an address. in Maylair, 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 ave 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, m writing plays that are hopelessly incapable of performance on any stage for obvious

The Productions Department at Savoy Bidreceives 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 tack of knowledge.

-and ignore Stage Technique.

A few weeks ago a debate was held between M.ss Naomi Royde-Smith and Mr. Compton Wickenzie 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 astomshing ignorance of the real subject of debate. The time is over for this curious assertion that the broadcast play is the blad Corderella of the drama. Therete care it from that angle is simply on it we off 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 with. 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 bern, 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,

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 fentastic spectacle of a stage play, of which the point was that it took place in half an hour, being turned into a 'talke' 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 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 broudcast plays. The last thing I want to convey is that we are averse from con-sideration 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 sign-posts pointing hopefully in the direction of the desired goal,

The second of these articles, appearing next weeks will deal with the choice of subject, the ideal leight 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.

N a side of boof there are three escential prime cuts. (1) the rump steak which, out of a side of best from a 14 cut bullock will weigh 15 (be., we need the bone, (2) the surion, which will worsh 48 ibs., and (3) the fore-rib 33 ibs., making a total of 96 ibs. out of a total weight of the side of a total of 96 he, out of a total weight of the aide of 440 he., leaving 344 he. of cheaper oints. It may be interesting to note here that in order to give the butchers net profit of 5 per cent., those three prime joints would have to be sold at an average of 1a. 9d per jb., and the other 344 he. would have to be sold at an average of 10 jd. per jb.—a rodulation of the sold at an average of 10 jd. per jb.—a rodulation of the sold at an average of 10 jd. per jb.—a rodulation of the sold at an average of 10 jd. per jb.—a rodulation of the cook them will mean a big saving to that fler of houseknepting which is usually the highest. of housekeeping which is usually the highest, namely, the most all. 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 inaxpensive hywards, luncheon, or support theb, and its a great standby at holiday times. Take 10 by, or less of fluid, 1415 or fresh beef, wash well and dry with a clean cloth. Here may I urge ow no beauty to the aways wash mest had but to be or not any to one's own garden without thoroughly washing it first , how much more essential it is with next which may be conveyed from Scotland to London to see the flank in a seucepan with one carret, one on m. and a muslin bag containing an cloves, six per or corns, half a grated autney, a boyleni, and a + \sigma x of mased herbs. Just cover with boiling water, so the and some last of soft of fresh and a be the gard as the tage cover with boung water, we to gard to the first at a seal a, we to had five initiates; lower gas and so to the gard at a sight hours. When cool chough, remove all botte, sum and grattle, press the theat into a deep rin, 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 glazo. To make the glazo, strain and heat a amore surful of most liquor in which dissolve three to four sheets of leaf genture, soluur with a little browning, brush this ever the mest and garman with parsley.

Another inexpansive dish is boiled tripe. Another Lagrangive dish is boiled (rupe. Take a pound of tripo, built a points of omons, half a point of malk, one tableapoonful of flour and a little butter, pepper, and salt. Work the tripe, cut nto pinces, pince in a saucepan with a little salt, cover with warm water and bring to the boil. Remove any seem, ammer gently for two hours. Meanway, built the micros, and when tender chop and add them to the tripe. The ken with the flour and talk add a at the butter and season to taste.

The attributer is enother most prefer the salt.

The attembone is another most profitable joint The bones and triprinings can be used for supp if rousted it should be placed in a hot even for ten magnifes to seal the purers, then and showly at I basto well. May I explain that bast up is turning the lat that is dripping from the most on to it again may I also simplicates the difference of boding ment to make it tender and holling it to make it hard. In all cases of boiling the meat should be placed it beiling water for five inputting and then a lowed to so, must until the meet is tender. In all cases of cuasting the meet should be placed in a not oven five minutes to seal the mest juices and ther cooked gently

se car, he meladed agels as coast and boiled silversides, roast back ribs and top ribs, and coast braket, thur flat ribe, the latter stoamed for one hour, rousted and well hasted. One would I be to amphasen the importance of late in most they supply vitamia D, which is so essential for good teeth and general good health. To households with only one or two people in them, it might be interesting to note that chink and blade steak from furequarters is usually solid at about 30 per cont. Issue in price than runp steak, being equally tender and as nourishing

So far as bones are concerned, those should never be thrown away. Being placed he and put, they will always add to the gravies that they wanted, and with the adds on of vege at res. all make those soups which are so nice, either hot, or cold in jelly form, during summer we ther. You one should underestance the value of the others so t. It is particularly good for children in pud-longs, which can be made most attractive with the addition of said or gotden syrum.

Stewed Steak.

Cut one pound of stowing steak into pieces. Melt a little butter or drapping in a stowpen and brown the mret on both aides. Then shake in one (ablespoonful of flour, when sploured, pour in sufficient stock or water to cover and bring to the both. Take off the sound, season with salt and popper, add 4 lb. each of onions and carrots, a small for ch of awart herbs and stow 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 (mouse end of top-side of Gut two pounds of beef (mouse end of to) ide al-beef) into preces, roll in seasoned flour and pla-in large nie-dash or conserved (if the former v-with plate). Shee three or four unions and lay on top of the meet, add one carret and half a pound of tunatoes pecied or effect. Season with salt, pepper, and cloves, cover with stock to which add a little browing, and cook in a moderate oven two to three hours. It is more economical to buy small joints than stroks.

THIS WEEK IN THE GARDEN

8 I'm he pass on sof they'r their should be A 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 out to encourage the punt 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 Rhododendrops and Azalena before they set seed. This is especially important with young plants, and makes a very considerable difference to their growth. This andred appure to all plants. They all make more growth if not allowed to produce a crop of fruits or

Shrube plonted 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 tongled must which it is impossible to separate

Fruits, as well as flowers and vegetables, need to be thraned. With the former the ill effects of overcropping 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 truit. Every grower must us his own Judgment regarding the crop his trees are able to carry and finish well. With Pesches, Nontarines, and other stone fruit under glass, all surplus and bully 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 socking of water the day provious 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 syrings during the evening if the weather

keep the hoe at work on every fevourable opporthe let, seeding weeds destroyed now in their early stages will make work in the garden much camer later on.-Boyal Horicultural Society's

DINNERS FOR FOUR PERSONS TO COST NOT MORE THAN

28. 6d.

An reconstical dinner menu which can all be cooked in the over at the same time is .-

Bakud acket Passtocs, Jane Pode ok

Stuffed Cabbage.

Trackers of b. in the last trackers of b. in the neter seaves without bring a second wash well be seen a second with water to the second secon hines cold most with a little pareley and chapsed amon, season to taste, and, if fixed, add a few drops of same. Lane a firsproof dub with loose cabbage loaves, put the heart in the middle and mart the stuffing between the seases. Any left over put round the heart. Cover with by s and place two rashers of bacon on top. Vand-

4. pour over dieh, ooyer, and coak gently for two here. Her O = 1, Rhifall, Buldenham.

Wash thoroughly 3 the large potatoes (2d.) and reast in oven in their jackets; serve with batter (1d).

Jan Pudding

I pat was not says for (1)ds) lost mast (, 1); lb. jara (30.) l posts malk (4d.)

Total ... 10d

Cut crust off broad and crumb finely into a bowl.

Mix custard powder and milk together and powron to the breadcrumbs; mix well together. Put mio a pie-dish and bake in a moderate oven until it is brown on top, then spread the pain over and put into the oven for about ten minutes; serve but the Mix Department of the country of the cou

hot,... Mrs. Daussa, America Cotts, Shatcakam Cost Stuffed cabbage, 1s. 2d.; potatoss and putter, 3d.; psm pudding, 10d.; gas. 3d.; total,

Another menu costing the same amount would

Staffed Sheep's Hearts, Aunt Enely's Pusiding

Stuffed Skeep's Hearts

2 hoop's hearts (let) 4 lb onions (2d)

Powdered sage, scusoning (d.)

Cotal ... is. 3d

(Tean the hearts and out away the tough skin neide. Boil the onions for five minutes, draw and needs. Boll the ounces for two minutes, areas and chop thely, adding powdered sags and seasons it to taste. Buff the hearts with the onion seasons it and roest for half on hour in a mere and the buff of the buff of hearts with the case would be suitable with thus dish.—Mes. A. Walker, 25, Bridgegits, Retterd.

Aunt Emily's Pudding.

2 one, butter (3d.) 1) toscuplula solf-2 oze lard (lid.) d age angar (id.) rotaing Bour (Id.) i egg (l]d)

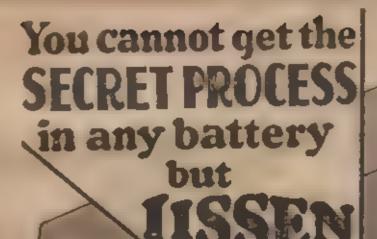
Take 2 one, each butter and lard and put in over to selten. Beat with a fork, then add one tenouplut and a half self manny flour, 4 one, of sugar, and one well beaten egg, released with a little malk and a pinch of salt. Beat all together into a very thick better. Pour mixture into a greased pie dish surge enough to allow it to rise, and bake at moderate the for three quarters of an hour. Bears with sweet sauce.—Africa A. M. Nelson, Colodic Terr.,

Cost Stuffed sheep's hearts, is 34 porta was, 2d.; Aunt Entity's pudding, 10] cost 'gl', total, 2s. 6d.

where who would like copies of the re-fit or put Puddings broadenst from 2LO nm 12 \lambda m May 14th at 10.45 should send a postered to the Empire Marketing Board, 2, Queen Anne's Oute Buildings, Westminster, S.W. 1.

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5.0 Song Recital John Coates

SUNDAY, MAY 26 2LO LONDON & 5XX DAVENTRY

(888 ML 888 kG.)

(1682.5 M. 182 kg.)

9.30Symphony Concert

10 30 a.s. Die ber anne Finn Spinate Guffen-Wille Anne bie Bie est

3 30 A MILITARY BAND CONCERT

CLUCTO E JOHNSON Septement OF A SHARP Violencelle)
THE WINELESS MULTARY BAND
Conducted by B. WALTEN O'DONNELS

Overture, The Sichian Vespers Verdi

THE SICILIAN VESPERS made its 6mit This SICULAN VESPARS made its first opposite the first opposite the process of the first opposite that appeared at Rome and Lorrespectively. The local opposite the first opposite the f



Sir HENRY WOOD conducts the Symphony Concert which will be broadcast tought

and the opera is full of Yerd a monatable character be hat a is a if he difficult outs centered why 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 as-empaniment to a sad tune for woodwinds. The main part of the Overture, in Allegro agitate, begins with a stremuous figure suggesting strife and warfare; this is succeeded, after a alcut pau a, by a violencelle sole, one of the Verdi melodies which an audience goes away humaning to itself. It leads to a march time beginning vary softly and gaining in strength and vigour until we have again a secret, this time with the assistance of leading the constance of leading the leadi clarinets, and with a fuller accompanionant than before being transferred a little later to the violans and a streamon prestication brings the Overture to its close.

GERTRUDE JOSESON

Adieu notro petite table (Forewell our little

Je marcha aur tous ica chamina (I set my feet (' Maron') Mussenet On every way) , ... Gavotto (Lasten to the

voice of youth)

BAND Selection. The Boggs a Opera Clay, are 4 males. Title file the field as all a population of decovering for the selves or set, it is peculiarly English in form the tale as by Cay, and the muse constate almost a banka banka banka banka hat pupular order, which means that what hum and sour and what a there is a like those were chosen because of heir popular and fitted and the bords of the open by Dr. Christopher Peptoch wasse only argued contribution to the work was the Overture. In the whole work these contributions in the work was the Overture. whole work there are some seventy such popular times of the day, some of which are still well enough known to be recognized even by those who have not heard the opera. It had a successful run when it was first performed at the Lincoln a lith Fields Theatre in 1728, in a Franch version it was given in Paris in 1750.

Amountto BASSI

Circums, Souven r. Gipsy Dagea mar a Talasa sa Seronade

Dearhters of Cudit ... Der hes Valse Incornegge (The Jewess of the Madbans)

> A SONG RECITAL by Joint Coares (Tenor)

J. G. Smith (1750) 1. Redgrave Crippe O Mintress Mine

Miscellaneous Modern Group The Laughing Cavaller ... Felse White Disphenia ... Walter Whitaker Sunset Dreams ... Mabel Ackeralcy

ENGLISH ELOQUENCE-V

The Marriage R ng. a Sormed presched in the Chape of Gallier from the ne Reversed Jenney Taylor, B. D.D., for real sor, of Down and former

TWENTY years have clapsed since John Donne delivered his own funeral sermon. And a the firmament of English Eloquenes his fervial

brilliance has given place to a serener star.
The gulf of opinion lixed between Donne and Jeremy Taylor is best remixed in their respective. come prions of death. Death for Dorno had the positive terror of the modesval dance macabre, while for Taylor it was a segution, a gracual slowing down of Lie's momentum. But if Taylor was less moneyavel than Donne he was Taylor was less measured than Donns, he was also more not in the heart of the orders of While Milton was defeating Secturanism and Rutherford writing against 'pretended diberty of nonscience,' he was witnessing to the 'imputy of personating differing opinions.

The sermon on the Marrage Ring is one of that great Year of Somons, which is Jerson, Taylor's highest claim to dequence. It was preached during the ten years of ratherment at his patern Lord Carbery's sent of Golden Grove. In the computative calm of that retreat Jeremy

Tay or great consist a tary on the great approximation theory and desired the stars and the great approximation of the start of the sta at an part are Service which followed the downfall of Arel mahop Laud tion of Charles I, the the se of our sweet reasonable ness burnt steadily and brightly

(For 5.45: 9.10 Programmes see apposete page)

The Week's Good Cause Lundon only)

Appeal on behalf of the Metropolitan Hospital Sunday Fund by Mr. R. Hothann Martin, View Press beat

THE Metropolitan Respital Sunday Fund was founded Sity and years ago. In 1886 the amount received from congregations was a reconant from 180,000; last year, alchough London a population has vasily increased and although five his alreal more congregations made collections.



' JOHN COATES

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

no larger a miss was achieved. The reason is obvious. Forty years ago the week-end habit was scarcely known; today, the Sinday exedus entries thousands into the country. Fortunate folk are these, but they should not furget, in the laxury of the health their week-ends bring them, those who—not from Landan only but from it. over England—come to the London hospitals in search of boal li

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

15 WEATHER FORKLAST, GENERAL NEWS BUILDING LOCAL ANDORSESSION . (December) only) Shipping Forecast

A Symphony Concert

Tim Windless Orchestra Londer S Kyevie Ka Conducted by Sir HENRY WOOD

Canducted by Sir HENRY WOOD

This Programme will be an the lines of a
Popular Night of the 'Prems,' with which sir Henry it tiniquely and solely identified. It will
melade some of your favourite Promenade pieces, such as the third 'Brander-burg' Concerts an I
the 'Air on the G String' which ariginally
accorded a Such a Fourth Sade in D. and a se
and written for the G string at all—this was an
after-thought of the violant Wilhermy. But
the air is so heavenly, what does it matter?

The Concerns

Epilogue 10.30

5.45 Bach Church Cantata from London

· 1.4

[For 3.38-5.45 Erogrammer et et al. in

5 46 6.16 app. Courch Cantata (No. 120) Mach Genouse Set DES Heats, Mers

P I proce Thee evermore, my God ') Remord from the Gundhall Behood of Muste

A on 12 Control Bases
Secart Reseases Bases
Lesate Woodsatt (Grain)
Frank August (Flate John FIELD (Oboe d'Amour EXPARE RELEASE CLINICA 200 14 to BE (Trumpets, Tympani, Flutes, Obosa

Чан Wine, аз Снов ч Con a med by Branson: Houseon

The Samuel of Samuel of Colors to the Samuel of Samuel o C mas = ast in very much the to me t it and yet each has a very definite character of its own In all of them the chocate, which is to because is used to one way or an har practically throughout, and in the opening choose is usually given 1 Br soc it is The other voices were the g perts shout it end though the or petalent, it has always some knowing.

with the churals melody itself very rich and full accompanr out makes the fines Chorace a truly

Finglish text by D. Millar Cralg Copyright British Broadcast v. Cor portition, 1929

> M. Light, my Life broath h. Maker 'tis from The I at flesh and Spirit autorta. M I was I was a second

And these me 5 was
And (Base)

I praise Ther is more as

y=1 my Grace my Life-

The Father's only Son, for an Husself He greath Who by His precious blood, w-destood hath my Son

And, one with Him in faith

Cod, my Poses, my Life

The Father's Holy Chost to use

the Section giveth,
He doth my heart inspire, my
fading strongth tunes,
And in my spread need, He in
my Helper true.

God Who ever livest. Let all things pruse Thee, all whose life and breath Thou THE DAY OF REST.

Sunday's Special Programmes.

From aLO Leadon and 5XX Daventry



Broadcast Churches-XV.

ST. ANN'S, MANCHESTER,

from which next Sunday's Back Cantata will be relayed. By the Rev. PATON WILLIAMS, Vicar of St. Ares.

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 pantares which have long since disappeared. It was called "Acresfield," and there, every year, on the ever, 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 1227. It was not untalled that the old fair was abeliabed, and the Royal Assent was given to an Act which permitted the exection of a church upon the site. In the year 1709 Lady Ann Biand, 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 Richop 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 beneficence of Dame Ann Bland.

The old walls of St. Ann's have locked down upon some storing incidents. They have seen the solidiers of the Pretender march southwards have seen the youths of Manchester flock to his standard, bravely led

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, tunuit, and change, and they have seen a mere hamlet become a great city

The first rector was Nathaniel Bann, who held the fiving from 1712 to 1736. His successor, Joseph Hoole, died in the bistoric year 1745. On the morning that he was buried, and just at the time that the funeral

On the morning that he was buried, and just at the time that the fineral procession wended its way to the east end of the charchyard, the Pretender's ment in plaid sashes entered the Square. Pasting through the open gots, they unbouncated and joined devously in the strong. Four hours later, Charles Edward Straatt, the Pretender, entered the Square, and that might he slept in the parish in Market Street Lane.

In that same charchyard were buried in the church.

In the year 1735 John Wesley preached in St. Ann's, the first of that lang that of famous men who from time to time have occupied the pulpit. By this time the councid had given place to a Square in which some two hundred people maded. The Coffee House for which the Square is so well known at the present time had sirently found in place, for in Mr Byrom's dirty we read? Going to New Church in the evening. The belt had not begin to ring, no I stepped into St. Ann's Coffee House.

St. Ann's Church is practically the only remaining parish church in the city, and the registers of five other churches are now keen in the vestry. The building it of stone, in the Italian Remaining parish church in the church is an exceptionally rare and fine collection, most of it daining from the years 1701 to 1716.

The church is the exterptionally rare and fine collection, most of it daining from the years 1701 to 1716.

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

are well known to listeners

The church was recently described in The Rodia Times at the 'St. Martin's of the North.' Its sum 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

Das Father, Ond the San and Und the Holy Chest

Now severy breast and worse a And Sentence of set And set the bear of y

Holy, Holy propers.

So from The people at I are one grand that rise to The We praise Theo Lord our God through all Etorn.

United Demonstration Under the Auspices of The Church of Scotland

1000 The United Free Church of Marroy and

Heaved from the United Freq schurch Assembly Hall S. B. from Edinburgh

Chairman, His Grace the Dres of

Penise, Paulm 45, vv 1-5. 'Ood r

Proper by The Rt Rey Tra Moo-

Supports | Lobestans 2, ve 13-23, read by The Bt. Roy Tea Mc Grances or The United Face United for the Most Res | a Verification of Treats | Violette for the Nation | c ide. Fig. in 102 2ml Verification for Thomas as Jone St. Tan, Esq. What the Union of the Churches will brong to Scotland Praise, Paster 126-2 Whit Zian 5

Praise, Proten 126- When Zoon a or Jago God turned back [to 197

RELAYS from the Annea.

Assemblies of the two Ch. rehes have become a regular for the Brotish programmes; and this year, following upon the Scotash relays of a selection of the proceedings, the special side in which the two Churches are allower that have a heart form.

collaborating in being broadcast

Col. John Bud or Dr.

Suderman Very 1 sule and Pres ate of Sweden. It was in 1914 that Dr. Scuert on was called to the leadership of the was called to the leadership of the Swe hat Charch. An inturing warker for Christian Unity he has not only been one of the che-promoters of the World Fa th and Order Movement' but also of the Lafe and World Movement which held he 'International "Copes Conference' at Stockholm in 187 He is a remorkable language and in 1976, proched the opening serioon at the Seventh Assembly of the at the Seventh Assembly of the League at Geneva. It is particu-larly age that thus dismosphilan worker for Christian Unity should be associated with the two great Scottad Churches, which are shortly

For 9.10-10 30 Programmes set oblimite bule

Æpflegue

THE South of The RIGHTEGES! (For details of thes week's Rpilogus see page 425,

FALSE TEETH FEEL CLEAN-FALSE CLEAN



SPOTLESS to the eye, fresh and sweet to the palate, of you leave them in a 1 tumbler of water with a tesspoonful 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.



MHEN

CLEANED WITH

READ THE BOOK THAT COMES WITH THE BOTTLE

SUNDAY, MAY 26 GB DAVENTRY EXPERIMENTAL

(682.3 M, 622.60.)
THANKAR MAY FIR M CONDON NO APP WHI AR OTHERWISE STATES.

9.25 A Concert from Eastbourne

3.30 ORGAN RECITAL PER SE CHISB-UCSTARD 4.0-5.30 Chamber Music on the Professional Verballes (Verballes Love (Planeforte) ADDIA FACEDRI and KATHEREN LONGя Op. 82 Allegro ; Romance, Allegro aon troppe Ti IS vie in Senata is in three movements. The first begins with a bold, seif-confident or and is laid out on big and robust lines,

authough here and there are moments of tranit begins with a rather dreamy passage, and only after some heatation does it with slown to an easily recognizable in lody. A life return of the mysterious begin mig rounds off the mix

The fast movement, like the first, is again mainly stre tous and full of power, athough it, too. And its quieter and more an attivo passages

CHORDE PARKER. Youth and Love Youth and Love The New Chast [Frederands | Vaughan Williams Without Shall I wander f. .] (R L Stevenson) .

KATHLEEN LONG. Variations for Planeforte Van Dieren GRORGE PARENT. The Heart's Desire (A. E. Housman) When I am dead, my Jeanest (Christ no

Summer Schemes (Thomas Hardy) -Wathers Thomas Fard Monory (Word Fards)

ADILA FACHING and KATHLEEN LONG Second SouthJohn Ireland Allegro, Poco iento quasi adago ; In tempo moderate

H Religious Service 8.0 From the Born nightin States Conducted by the Pey, H. McDessenz of St. Farrott's Cathon (hurch, Wulsull)

Grand ar O Salardas

Josa dulais Nemoris

Hyran, 'Presse to the Hohest in the He ght Trans and Europe Adaross Magn do 4t Zubertta Zubertta Shabers Adora Te devote
Time Pepo To Music by Fig. C. a.o. S. Mary's Charch, T. Mary Wassel Can acted by Mr. E. F. Jon a ORGAN RECTIAL

89 · Lukey Mills Resayed from the Church of the Messich. Birminghais

Organ Commto in C Monor on one i meretoso i date are Millionno Allegro Ton Press Chorol Prel ch Triumphal March Auty Flori

The Week's Good Cause From Berningkam)

An Appeal on behalf of the Barungiano Children's Hospital by Mr. Haroln F. Swietow (House Governor)

Donations should be forwarded to Mr. Harold P. Swinton, The Children's Hospital, Endywood Road, Birnanghara

9.16 WEATHER FORECAST, CANAL NEWS BULLETIN

9.25 Tom Jones

eard The Grand Hotel, Eastbourne, Orchestra From the Grand Hotel, west a rac

OR BESTRA Same Trians N m n Ton n FRANKLYN KRIARY (Baritons) The Sallor's Grave See me Volcan's Song ONCHERTRA Rhapsody No 1 L-mag Test Joses (Violin) Canzonetta. Tehallocoky ORCHESTRA Selection, Pegliscor Leaneuvallo 10.30 Erflogue

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

5WA

Sunday's Programmes continued (May 26)

CARDIFF 323.3 M 138-4.15 app. S.H. from London

B.O S S. from Edinburch (See London)

The Week's Good Cause An Appeal on behalf of the Prince of Walce by Sir THOMAS HUGHES

915 WESTERN FORECAST, NEWS

9.25 West Regional News

9.30 A Light Orchestral Concert

NATIONAL UNIVERSITA OF WARRA distincts added of the Conducted by WARWISE BRANTHS AND

her re himselena I In Man Soprano and Occasion

Waster Some (' Romeo and Juliet') Council | 3.30-6.15 app. S.B. fr on London

See Win said

MICES ABOMAS Nor F

tone rue

In Y Welds Folk I have very in to the unit

Fr os Mand of Arles '), No. 2

MERAN TROMAS and O.

St Spran Bost Arte. J. Bal ARDITI was for A many years a distrein this country, and would not be too much to of much held him in high esteem. Als cogan Lines a vactionet, and before he was

64 a observator with an Overture and an Opera. He was only twenty- (the Up ted States as well as it is not specific to be up was condar at H r May say a Then Lermany, Buseus, and America on we and temperature later well, and he conducted at least on session at Madrid. But, in spite of other visits to a the spent most of his board of the Board operation Covert Garden and other La son theatres

Schemon, The Masterstage of

Epflogne

10.40-11.0 The Si ent Fellowebip

SWANSEA,

3 30- 6.15 app. S.B. from Lymna

8.0 S.B. from Eucntungh (See Landon)

9.10 S.B. from Card 9

915 WEATHER FORECAST Kaws

9 25 F.B. from Ci . a

9 30 S.B. from I . va

10 40 11 0 7 / 4 7

6BM

BOURNEMOUTH. 208-0 M.

3.36-6.15 app. B.B. from London

8.5-9.14 S.H. from Edinburgh (See London)

9 IS S. H. from London (9 25 Local Annother

10.30

Epileque

SPY

PLYMOUTH.

3.30 5.15 app. S.B. from L ...

8.6-9.10 S.H. from Edinburgh (See Le ter-

9.15 S.S. from London (9.28 Local Anno co

Epilogue

MANCHESTER.



THE PRINCE OF WALES HOSPITAL, CARDIFF is the object of tonight's Good Cause appeal from Cordiff at 9, to p.m.

8.0 S.B. from Edinburgh (See London)

The Week's Good Cause

9.15 S.B. from London (9.25 Local Announcer

10,39

Epidogue

Other Stations.

NEWCASTLE.

GLASGOW.

?BD

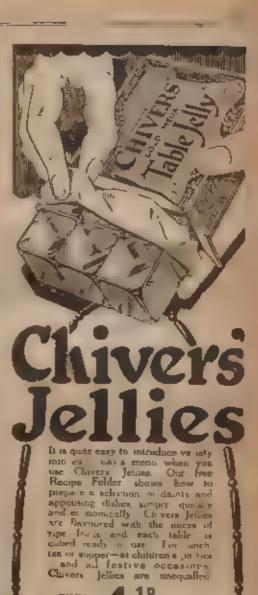
ABERDEEN

30 S.B. from Cancer 8 & 6.15 sape - 5 Com Landing

20 S.B. from Ediponers 316 Ch. W. shows these
changes a numb of American metric state for the light of
the metric state of the Proposition 0.18 A section
10.35 P.S. from Canagers 3.30 S.B. from a lease
10.35 Liptuages

2BE

BELFAST



PACKET Except to 14th Free Stella

TRY ALSO

PINT 4 1 DI ACRET E opt in Fish Proc South



CHIVERS & SONS L'S HISTON CAMBRIDGE ENG

7.45 In the Days of Queen Victoria

MONDAY, MAY 27 2LO LONDON & 5XX DAVENTRY

6.49

9.15A Liberal Address by Sir John Simon

10.15 am. The Daily Service

10.36 (Develop only) Time S. GN M. Grep. wich Weather Forecast

10.45 Mrs. K. Waccetors MacIves; 'Economics in the Boms-II, Why Prices Reso and Fall

NO economic question is quite so to use me to househis to most housewives as why certain prices should the and certain other prices full that is usually known is that market prices fuctoeto with surprising uregularity and with sorming meonscapence, Mrs. Wauchape MacTver, in her second talk on Economics, will explain some of the whys sur wherefores of this intricate subject.

Dar may omen brames to stee or is Quartet in C Mosart

A BYLLAD C SCHRE LESLEY POFF SOPRAGO Davin Evans (Baritma)

by E. J. GARRALD 12 30

Read to the late of House, British one

10-20 LEUNARDO KEMP and her From the Piccadilly Botal

Broadcust to Schools Mes Rhoda Power, 'What the Onlooker Saw (Course III, IV, Weep! Weep!'

3.0 Interlude

3.5 Miss RHODA POWER: Stories for and the Ogies Japanese,

18,28 Interlude

3.30 Jack Payes and the B.B.C. DANCE OR RESTRA

> BURBY ALDERSON Ann rican Songe at the Piano)

4.15 ALPHONSE OU CLOS and his ORCHESTRA From the Botel Coul-

THE CHILDREN'S HOUR 5.15

Various Piano Solos, played by Cecrt. Dixos "Mews from Person"—another adventure from 'The Phoniz and the Carpet' (B. Neseu)
Songs by Antur's Wyss So at further hints on Cricket

6.0 Mr. O. W Junuar Bes-keeping as a Profitable Hubby-II. The Hee Colony-Swarms ausd Siwuritt ig

IN this, Mr Ju-go's ecound talk, he will give stoners the benefit of his extraore knowledge in connection with the management of hoes. Many people in the country would take up beckneping if they had a clearer notion of how been need to be served by man if they are to yield a reasonable profit, Mr. Judge is Instructor on Bos-keeping to the Kent Education Committee.

6.18 Time Sidval, Greenwich; Weather Formast, First General News Bolletin

What the Younger Generation Thirds *
-1V. A Discussion between Mass H. Harrond,
of the Time and Palents Settlement, and ETHEL

THE FOUNDATIONS OF MUSIC

HAYDY STRING QUARTETS Played by THE BROSA STORED QUARTET

To take part in a String Quartet is to know I care of the nose wholy satisfying joys which implies an offer. Those who know the ledgitts of team-work norman speak nough of the sport of clamber music, and so phrase is an apt one for the rest pleasure which to not affords. In the stong content is in both of all forms of chamber music, whether to be not not for the team to The form successors as an extension of the most contents are to intent to. The form successors as an extension of the notice successors as a first to the color successors as a second of the to play or to listen to. The four instruments are so nearly alike in tone quality and in Sembility (hat a)) can have parts of equal interest, each of the players can led himself indispensable and of equal importance with his colleagues

Before Haydn's day, the quartet, if written at on, was not much more count a son for he first violen with accompanient for the others. It was in his hunde that it first took on anything like a present amportance. He want an error 7-45

Victorian Memories

STUES ALLEN (Septano) JOSEPH FARRINGTON BRASE THE GENERON PARKINGTON QUARTER

9.0 WEATHER FURECAST, SECOND GENERAL NEWS DULLETIN

Political Broadcast

Rt. Hon. Sir JOHN SIMON, M.C.V O., M.C.

9.45 Local Announcements; (Do entry only) blup-ping Forecast and Fat Stock Proces

Chamber Music

SARAH FISPHER (Sopreno) DOLORES PALATIN (Viole) Densario Calviz V - Vo)

1 Llar (ni z l ni ot ne)

Dolloss Palaris, B. Garres, and

Pular Cruz

Trip for Voice, Ven wello, Pianoforio..., Joaquen Tarem La des Pogle 1 sema a I Variansono, Sunata

Sarvii Fiscura.

La Portenza (The Deput tch liebe dich (I love thee)

at home William service and the service of t

DOLORSS PALATIN, H. GALVER, and

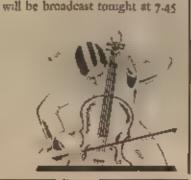
Tela la G Mesor for Vican, Victoria cello, and Pianoferte, Up. 110

Bowegt, doch night an reach (Agilated, but not too que a Ziemlich hongsam (Rather slow), Rosch (Quick)) Kraftig, mit Humar (Strong, with a thought

and a Concert of

CHAMBER

will be given at 9.50



MEMORIES

A Programme of

VICTORIAN

than eighty three, clearly finding the form a very natural means of expressing hunself, for they are all full of that genuel cheerfulness, t at fresh and wholesome sense of life and bealth, which we associate with him-

They are almost all in the conventional design, They are almost all in the conventional design, the first movement usually being in what is read if Sonata form. With two reads to see at here set forth, developed a first an outset to the There is always a slow movement of song akomparacter, sometimes with variations on the theme, and each Quartet includes also a Minustive by a alternative section known as the Trio. The lost a overcent, invariably hright and cheerful mor the first, is sometimes a Rondo-4 move to I offer others have broken in upon it, but a so se of the Quartets it is again in the same form as the first movement.

Latenars who hear even so small a part of Haydr's immortal righty three as can be played in this sense for a week, will learn accepting of his inexhaust ble fund of molody, and something of the great sanity and joy in life which it was his to express a music, they cannot fail to learn too, someth ug of the intimate and homely charm of the meanin itself-two violits, a violand a violoncello. It is indeed as tital a team for threade music as marking has dovised.

78 Mr. James Adarz Dramatic Criticism Musical Interlude

25 Monsieur E. M. Steenan; French Talk-A Travel Talk, 'Au Pays ues Chateaux'

Занан Риссии.

Trois Baliades Françaises (Three Francis Baliades)

J'ni des p'tites fleurs bleuce (I buve some attle blue flowers); La fille morte (The dead mandon); Le ciel est gal, c'est job mas (The aky is bright, 'the the pretty May-time

Deux Chansons Enfantance (Two sough of childhood) Gabriel Grories Borneum du Chat Murr, Cotures et Mando-

DOLORES PALATIN, B. CALVER, and PILLAR CRUZ. Hahanara (Spanish Dances) Fernandez Arbos Segrabias glanes

Bridge Broadcast 11 15

THIS broadensk is the last of the present I (second) series of the Austina Bridge broadcasts in will, it is hoped, be followed by a further somes, thus time of Contract Bridge.

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

MONDAY, MAY 27 5GB DAVENTRY EXPERIMENTAL

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BELL SESTION

Franck

Done I homes by mos Spring Sade

The Garden of Union The Crimson Rose (learns Mine

4.11

of

ORCHESTAL

Page Breve, Shert Price Brove, Csaor No. 6 France Franck The Younge here Сидина

CLOS HERTILA

of Notre Dame

Acres 4

by Manuscret

Logish Translation by M. Logish Barn

loghope Studio, by

Political

Liberal Address The Rt. Ron. See J. Hy

Acts II and Ile

11.5 11.30 DANCE MUSIC TERFERMANULY

(Monday's Programmes continued on page 406.)

Conducted by E. A. Passass Overturn, 'The Water Carrier' Okersbury

BENTY HUNCHISCH (Soprano) Felix Durbett 1 afterff

LOZELLS PICTURE HOUSE

ORCHESTRA

(2 real Burmingham

- Eran Echmunn Cherry Rope

4 0 A Ballad Concert

I AN E TY

Strage Page 4"

HAROLD KIMUERITA

L'alt

Warning (Warning)

O Semissimi Oota h ... Folcomes Pupillette.

HARDLD & WRITELF S.

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435 JACK PAYNE OF

CHESTBA

The Children's Hour

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' Neises,' by Nicolans Twigg

6.15 Tree Sockal, GREENWICH, WHATHEN FORE-CAST FORT CONSERAL NEWS BUILDING

HUGH WAKEFIRLD

100

"THE CURSE"

by 'Perlan'

Light Music

(From Bremsugham)

O are . 'Lee Puits d'Amour' (The Wells of

F tener

The P R WY SHAME FIT TO THE RESERVE Count took by FRANCE CANTENA

DUDLEY STEAM WHITE (Barlione

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6.40

6.45

To Althee, from Prison Vorces (Could II . Tools 4.15 F to Brance

La grant mark

But a Samuel and Toleran

'THE JESTER OF

NOTRE DAME,'

Massener's famous Opera, will be broad-cast from 10B

Tonight at 8 35

Value, 'What of the Wastz Lat emezze 'Viviente

A. V BARER (Pinnoferic

Mary Mary, quite Correcty And a "the Pife and Drum, Bide a Cook horse, tinder the Crasswood Tree

DUDGET STRAGT WATTE

O Monotain of Lebsnon

(Songs of Syris Easthops Martin

The Spring In Fair Tokon I 112 - 1 Cuthbert Clark

A V BARER

Melodious Sinte Frim!

JACK PAYNE AND THE B.B.C. DANCE MEMBERS FOR

8.35 'The Jester

A M racle un Three

Labrerto by Machier Lake

Received from the Per-Act I

(Nec acutes of page.)

9.15 Broadcast

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

8 808, B c 1 O. A.

945 Wilding Form of Second Sensial News Bulletin

" The Jester of Notre Dame"

Process of the Land Branca, and the Process of Flores a seek Bases, directed by James Kinggener, from the Pincadilly Hotel

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





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'Ee, Mum, 'ow's that happened?'

-says Mrs. Rawlins

"One of your best tablecloths too. You should have popped it into a drop of warm water straight away. But never mind, Mum, I'll give it a good blueing with my Reckitt's Blue. Reckitt's Blue puts the white back into anything as started white. And then I've my Robin Starch, Mum, to put what I call the finishing touch. You'll have it on the table next Sunday, Mum, and be as proud of it as ever. But it's what I say every time, Mum-Reckitt's Blue for getting anything white, as white as a bit of snow, and Robin Starch for smooth, easy work and a gloss like a silk 'at."

RECKITT'S BLUE

ROBIN Starch &

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Monday's Programmes continued (May 27)

L 15-2.0 An Orchestral Concert Relayed from the Naturnal Mascura of Wales

CARDIFF.

5WA

NATIONAL ORCHESTIA OF WALES (Lerddorfa Gened aethol Cymr.)

Oberon'
Magnan'
Walliam Tell'
The Mustersingers'
Warner

Broadcast to Schools 1 Mr H A Hype, Fl.S., 'Plant and An mal-Life by the Sea Shore—V. Plants that give n the Sea-Souwards

3.0 London Programme ramyed from Daventry

4.45 Mr. ISSAC J. WILLIAMS. The Land of Spain-

5.8 JOHN STEAMS CARTING CELE RELY CONTRA From the Cariton Restaurent4.6 Landon Programme relayed from Daventry

6.15-11.30 S.B. from Lumbon (9.45 Local Announcements)

2ZY MANCHESTER.

2 30 London Programme relayed from Deventry

3.30 NORTHERN WIRELESS ORCHESTRA March, 'The Soldier of Fortine' Arpthorp Waltz, 'The Romanoer' Launer

H Q SHAW (Entertoiner) OR TESTRA

FLORENCE WITTER (Planeforte) Protade and Fugue in & Mirage .. Mendelstoka

Two Shakespearsan Shotches O'Neth Nocture t Wise, a re-

Moment M. saca, for Strings

H. G. SHAW

One Berna

Contes In Is Ve be O vening Tales) Gadard Conte Pastural 1 — and Fale), Conte Amesant (Antheing Tale)

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5 15 The Children's Hour S B from Lands

PERSONAL PURS We talk about nurselves Songs string by

DOROTHY KITCHEY and JOHN WOODS SMITH

The Chadren's Hour

6.8 London Programme relayed from Daventry

8 15 S.B. from London

145 West Regionia Yous

9 50 11 30 B.B from Landon

A GARDEN IN GRANADA

Mr. Isaac Williams will describe Granada in the second of his

talks on Spain, from Cardiff this afternoon,

1 15- 2.9 S.B. from Card ff

2.30 S.B. from Combiff

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1.0 Landon Programma rela ed from Daventry

SWANSEA.

4 45 S.B. from Carl ff

8.0 London Programme relayed from Daventry

4 15 S.B from Landon

9 45 S.B. from Card ff

9.50-11 38 B.B. from Landon

BOURNEMOUTH. 6BM

2.38 London Programme relayed from Daventry 5.15-11.30 B.B. from London 19 45 Local An

306,2 M. 757 kg PLYMOUTH. 5PY

2 30 London Programme relayed from Daventry The Children's Hour

Continuation of series from *The Phonex on i (is Carpet '(E. Neshit)—' Mawa Irom Pr - a Instrumenta Music v 1 PLANORN LABORATE

6.0 London Programme relayed from Daventry

\$15 S.B. from London

7.45 A Light Orchestral Concert

From Ma sh she

THE NORTHERN WILLIAM ORCHBARRA Overture, ' Di Bailo ' (The Bail) . Remutiscences of Oring .

1.15 Winippen Roun, ex. (Violin)

Introduction and Taranteho Henry Vicustemps

From Wanchester

6.25 ORI (TENTRA

Scho, 'Where the Rambow Ends' .. . Q are

From Liverpool

8 37 WISTERS ROSE & K

I troduction Theme, and Hungarian Dance

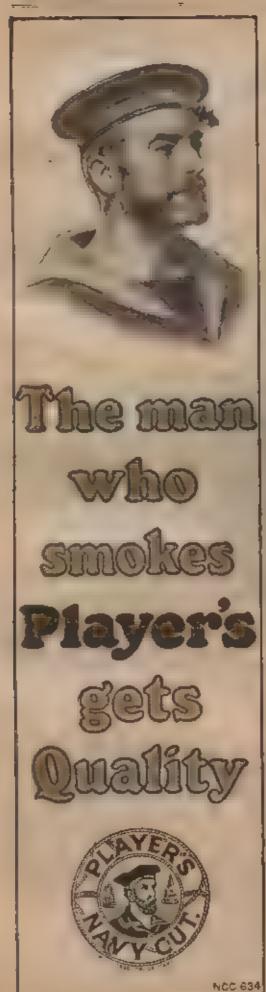
From Missisheater

8.47 Оверпенти.

Rustin Revola

Fo teles

9.0-11.30 S.B from London (\$45 Local An-



Programmes for Monday. Other Stations.

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THE HUMAN **MACHINE**

SECRETS OF SUCCESS

THE EDITOR OF "JOHN BULL"

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Note Addrson :

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Lane B door

8.30 The Music of Moszkowski

TUESDAY, MAY 28 2LO LONDON & 5XX DAVENTRY

(858 M. 838 NO.)

(ILSSZ-5 ML 192 NO.)

9.15 Mr. MacDonald gives a Labour Address

but the man of he Overtice go was a cherry, to

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

hish on the whomever good ne irchestra

RESTRICT WHITEGERD

REGINA D W ... TEULAD

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Where all are

10.15 n rd. The Daily Service

10.30 Do rates o da Time Stonal, Greenwich ,

10.45 Menus and Recipes t 'Plain Loaf Cakes'

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JEAN DUNCAN (Cor evito) THE MASSALL HALL PRID

1.0 2.0 Atenovek by Cros and his Oncasstaa From the Hotel Cord

(Dennesdry only) 2.5-2.25 Experimental Trans-mation of Still Pictures by the Fultograph Process

Broadcast to Schools 2 10 Sir WALFORD DAVIER!

(a) A Beginner's Course (b) An Intermediate Course with Short Connect. (c) A Short Advanced Course

Interlude

Monsieur E. M. Starban Fementary French

4.0 LOTE LEVY'S ORCHESTIA Conducted by ARNOLD EAGLE From the Sacpost Pa Bush Pavilion

Broadcast to Schools. Mrs. KATHLEEN E. INNER, B.A.:
The Bible as laterature—III, The
Wission Literature of the Oli

4.30 Louis Levy's Oscaratas (Continued)

5.15 THE CHILDREN'S HOUR Nursery Rhymes as by Herbert Highes and sing by Medan Tromas When Zoo Wives Rule, by Lestin G. Warviand Watchers of the Daybroak, another Mortimer Batten Story

Poetry Reading A Read of W. B. Yuare' Porms

15 Time Signal, Greenwich; Wrather Forecast, Figst General News Bulletin

Musical Interlude 6.30

6.45 THE FOUNDATIONS OF MUSIC HAYDN STRING QUARTEES Played by THE BUOSA STRING QUARTER

7.0 'Helways at Home and Abroad, V'-Mr. H. V. Mourout's 'An English Housey'

Musical Interlude

7 25 Mr. H. J. Massusgau Adventures among Birds—V. Sea Birds

MR. MASSINGHAM'S adventures have already woodand birds; sea birds and shore birds, and complete the ceries. In tonight's talk, ca he s. cazor-bills, guillemots, kithwakes, puffice and compounts are emeng the friends he reveals to on he their native haunts.

745 A MILITARY BAND CONCERT

REGISALD WEITERDAY (Bass) THE WIRELESS WASTER BAND Conduct to by H. WALT S. O DONNELL Overtoce, 'Marco Sunda'

A BEER suffered all his life from an abound A diffilence about the value of his own work and his quisic schinged 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 be was here in England for a time as an office clerk, but was them already preoccupied



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

with musto, and successful in a modest way with with those, and specessful in a modest way with alight votal pieces for drawing room use. In 1804, at the age of twenty-two, he returned to Peris and abandoned all thought of a commercial carrer. It was some time, however before he had much success its music, although he had no doubt of the direction in which his own gifts pointed.

He is regarded as the leat in the long line of composers of what the French call 'Opera Comique,' a term for which there is no much camples, a term for which share is no mace convolent in English, it conveys something more of grace and refinement, something on a slightly higher mutical plane, than we understand by 'Comic Opera.' He had a great gift of seev natural molody, and was a real master of orthestral effect. He had a deft hand, too, in sketching the personalities of his characters, in the music ha 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, es they are, to neglect and forgetfulness.

The Overture to Marco Spoda begins with four hars of sparsling Freends, and then the clatters has a westful little tune which the woodwinds and strings together carry on. That is for ewed by a broad melody for strings and horns, repeat the by the whole probestre, and then a more vivanious movement follows with two lighthearted tunes alternating one with the other. They are interrupted more than once by a tender melody prayed first by strings and woodwinds together

8.0- Edd (Doventry only)

Mr Norman Walker Ne Steps in Biology — V. Blood

Relayed from Levds

MR. NORMAN WALKER'S moxt to last take in the merces, concerns the eventstang merces of the blood stream-no less a mercelo new that biologists have revested most of its secrets. The enture of Brisis programmes E FERTE er Limit ternal bloot less are some of the points that Mr. Wanter by word and by experiment, will e - date.

8 30 The Music of Moszkowski

Et.148 Busroko (Suprano) CLAUDE POLLARII AND INCRED GRAY Pianoforte Ducts)

CLAUDE POLLARD and ISOREE GRAY German Rounns Nos. 1, 3, and 4

E as Burrord

Was ist's, o Voter was ich verbrach (Wherein, O Father, have I sinned!) leh habe bevor der Morgen

Denke, denka, main Geliebter (Think, O think, my Beloved) (All from 'The Yale of Tears')

Volkston (Pelk Song)

CLAUDE POLLARD and ISOREL CHAY

From Foreign Ports Russia; Germany, Spain; Itely

9.0 WESTHER FORECAST, SECOND GENERAL NEWS Bethering

Political Address Labour Address by the Rt. Hon, J. Ramany MacDenau,D (8 B from Newcostle,

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

Vandeville

GILDERT MATERICS and DAISY CHAILETER A Dash of Mirth) MIMI CRAWFORD

(The Popular Revue Artist) Ivos Vorton (The Little Surprise)

10.80-12.0 DANCE MUSIC; Brown and his Sand, from Ciro's Club THOOK

TUESDAY, MAY 28

CGB DAVENTRY EXPERIMENTAL

(482,3 M) 622 hC.)
They by Stone steam London Except when a present X states

'Hiawatha' from Manchester

3.0 PAUL MUCLDER'S RIVOLI THEATRE OPCUESTAL From the Rival Theatre

An Orchestral Concert . 4.0

(From Birminghum)

Ter Berneroham Studio Ominepera Conducted by Frank Cantell

Overture, 'Marco Spada' Ander ETHIL HARISTONE (Contralto)

My Mother bids me bind my Hair Hogen

PEGGY COURAGE (Violin

Sarahando Book Bourde from Sixth Violancello Suite ... Back

Опонивания First State, 'La Farandole' Dubous, ore. Mouton THE NORTHERN WARRESS OSCHESTRA The performance conducted by Sir HENRY COWARD

THE three Cantatas which make up this beautiful work were not originally thought

of together, although they head together solidaly is their story, but musically as well. Some of the themes are heard in all three parts. The first nee, Hannaha's Wedding, appeared to 1898, when Coloridge Taylor was only twenty three, and was largely composed during his tudent days at the Hoyal College of Mount. It was not the first of his works to wite him recognitions, areas of characters. untion; even in Bermany a piece of chamber thus of his had already then been brought out by the great Josephin himself. But Howaths a Wedding immediately win its way to the hearts of music lovers in this occurry by its quite now elyle and idiom. It seemed as though the music and the Longitude poem had formed a wholly satisfying union. The music is indeed fitted to the text in a way which vocal music only rarely

The second part appeared only a year later at

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\$2.800 FOR YOUR FAMILY

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For full particulars, sent without any obligation to you, fill in this form and post to-day.

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One ... Mrs. or Kon.

Geespudon

Exact date of birth R. T. 24 5 29



Frank Ha at the Vol the sepete (Ye who know)('Figure ') Mozart Quando me a Vo'coletta (As through the street I which is the beauty) H prgurate Rhapsody, No. 8 Last 5.15 PEROX COURANT The Lark Glaka, orr. Balanka La Guena ,The G.pay) A On HETTILS Manuel Badet Lances The Children's Hour: (From Bermingham) RASS AND BOXES -- Play by FLORENCE M. Songs by Hanold Caser (Bartons), including The Rag and Bone Man' (Emerof: Proof Cochange (Viola) 615 Time Signal, Greenwice: Weature Forecast, First General News Building 6.30 Jack Parke and Tru B B.C. Dascs Onthes to "Hiawatha" 8.0 S.B from Manchester Seemes from Long! low a loem Set a masse of complete favour Part L. Bawatin's Wedding Feast Part H. The Death of Municiplia Part HL. Hiewatha's Departure

Lunia Banine (Soprano)

WALTER WILLOW (Tone)
SLASS - BACKETT BROKEN)
THE SHEET HE - D HALL VIEW

the North Staffordshire Festival, and the last part was first given by the Reyal Chural Society at the Albert line only in 1000.

The first part is wholly Joyana, and tells not only of the wedding but of the entertainment provided for the guesta, flest by Pau-puk-keewin who danced Chibiabos who sang, and by Isgoo.

the great boston.

The second or o nts the coming of the two silent, glucusy, guests, Famins and Pever.

Munchelm is stricken down by them and Hawatha goes lorth into the wintry forcet with as great bow, crying out to the great Spirit lo give Ris children food. He comes back at evening to find Minnebaha dead, and this port ends with for burial and his farewell

for burial and his farewell.

At the outset of the shird part lagon, the great beaster, returns and tells of a wonder he has seen. The others lough at him, but Hingatha clone knows that it is true; he has seen it in a vision. It is the soming of the white men which he has foresten, and he bids his people welcome them. They land, and Hawatha greats there at the end he has forewell to his own people and a title end he has forewell to his own people and sets forth in his cance, turning his face towards

Political Broadcast
Labour Address by The Rt. Hon. J. RANGAY
May Physical
(S.B. from Neumannio)

3.45 WRATHER FOREGAM, BEDOMO GENERAL NAMES Bullering

4 H.awatha 4 0.01 Port III.

10.45 11,15 Teppy Brows and his Band from Circ's Club.

(Tuestay's Programmes continued on page 410.)



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HOLENTHE, Selection, not by my property No 002 4, 00.

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TOM JONES, Beleetien.

now to the forest,

A hert Sundier's Architectus (No. 400% - 45 to

756(3A)#GWSKV. Symptony No. 5 in E. Minne. Willem Mangable a air o appears or or area. Nos. 52 76-122- 64 no. a a

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Tuesday's Programmes continued (May 28)

SWA CARDIFF. 323.1 M. 918 kg.

2.30 James a regen and constrol tend on your

5 0 Msc Constitute of Royas Masques and Pagent ts—VI, Make-up

MAKE-UP is a very much more difficult pro-blem in Marques and Pageanta than in straight play before the foothgits. Mass de Reyes gives many practical hints to producers

The Children's Hour 4 24

9.6 London Programme recoyed from Daventry

6.15 E.B. from London

7 SB. from Serinesa

7 25 B.B. from London

to the second se

when they were quite young men, and both were brillmut and original, embodying not v pathos and petures to an image from pieces 147 In ving been composed surgery with an eyo to their effect

in the curior part sugges it made of composors

At a later date then these (rlando subbons was one of t must apportunt to the powers or harmagens, and to have defined to the harmagens, and to the harmagens are the harmagens that all these early seces were attle more than unitations of the Italian style or part singing, but the stem-(v - atudent knows better. The English language, for one thing, imposed sometimes of its directness on all these

early writers, and there is something as definitely English in their trusts as in our poetry itself. Less obviously singable than Italian, it does produce a style of copic suited to its vigour and what, for want of a better word enti four squareness

MADRICAL SINCERS

Ballet, 'Hark' all ye levely sainta' .. Wenkes Madrigal, 'The Silver Swan' Gibbons Ballet, 'Sing we at pleasure' Weelkra

Maurine H SALTER Pienoforto)

Choral Prelude, 'Martify us by Thy Grace' Ruch, are Rusonell Prointe and Fugue in F Minor } Honde

Ma Josz Bintones

F v. English Folk Songs are, Youghun Will sind The Dark Eyed Sailor; The Springti is if the Year: Just on the tide was flowing, The Lover's Chest Wassan Song

Maurice H SALTED

03 4

WARRIAGE SINGERS

Bollet, 'Now as the month of mayon, Maurigal, 'In going to my lonely bed believe let

Folk Songs The Holly and the Ivy ner. W & Windaker Bi was a



BRISTOL L'NIVERSITY,

a view which clearly shows the great extent of the buildings with the beautiful Gotha Memorial Tower 22 herr centre. An hour's small by the University Madrigal Society is being relayed by Cardiff from the University Union, starting at 3.0 tought

An Instrumental Rec. a.

by

FRANK TROMAS (Violio); RUSALD HARDING (Violeocello), HUNERT PROCELLY (Pianoforte) Ministeres, Set I Frank Bendys Naila World Deliber

A CONCERT

of

Macrigula and Folk Sings By The Bristol University Madeical Singras Directed by A. S. Warbell

Relayed from the Brissol University Union

TVEN at the Universities where causio is not of official part of the curriculum, there are according ways store orthogas a range a who a manufacture of the curriculum. and play for their own pleasure and for the edification of ther fellows. It is as healthy a sign of the life of a University na provess in any field of sport or learning, and Bristol Univernty may well congratulate itself on the possession of this first and cuttusmeter body of Medicial Singers. It is a form of art when used to be realously cultivated in Englis ! there was a kine when it was the natural thing for friends to do, who mot together whether by chance or by design, to join in part-singing of Gloss and Madrigals. That the happy custom has not wholly disappeared from our national ale a very largely due to the cuthussam of young people like those students who have discovered for themselves what endicas dulight is to be found to the team work of music.

There is one old part-sing in existence which

Tuesday's Programmes continued (May 28)

288 6 M

17.0

9.0 E.B from London

9 15. S.B. from Nemenatte

2.45 West Hegional News

9.50-12.0 S.B. from Lowlen-

55X SWANSEA.

2 30 Lundon Programme relayed from Deventry

5.0 S.B. from Cardiff

60 Lane > Tengende in a need from Do et o.

6 15 S.B. from Landon

Egwyl Gymraeg

Yr Athro D. Engert Huguan A Wansh Investors
Curent Topies in Walsh
A Review, in Welsh, by
Professor F. Fascert Herman

7 25 S.B from London

745 B.B. from Cardyll

9.4 S B. from Lande

9 15 S.B. from Neumante

9 45 S.B. from Cardift

1 50- 12.0 S.B from Lon-

2885 M 6BM BOURNEMOUTH.

12 0-1.0 London Fro gramms relayed from Davontry

2 38 London Programme relayed from Deventry

6 15 B B. from London

6.35 For Farmers Mr E. S. W DALE Secretary of the Royal Com-Agricultural Society). A talk on Agricultural Shows with special reference to the forthcoming Royal Counties Show at - Superinterplants

6.45 E.B. from London

7.4 Mr. Rienos Bassierr, W. V. W. F. J. T. W ymouth'

7 15 S.B from London

9.16 S.R. from Neurousda

9.45 Local Announcements:

9.50-12.9 S.B. from London

PLYMOUTH. 5PY

12.6-1.0 London Programmo relayed from Daven-

2 30 Louis Phoges one reserved to m Lies by

The Children's Hour:

MocLeman), then the company 'Syncopate Sectiond' (Selfally), and we finally visit St. Gales and find 'The Ringers' (Ellis

69 London Programme relayed from Daventry

6 15 S B. from Landon

2.9 Mr. Bunnaus Corrests, 'Reportory Theatres on Plang of virtues

7 15 S.B. from Lumion

9.15 B.A. from Nessouth

9 45 Local Augmmeentents

9.59-12.0 5.B. from Lordon

2ZY MANCHESTER.

Gramophone Los or as

1.0-2.5 Loudon Programms relayed from Daven

2.30 Lancon a regression to age I from Da in the

The Children's Hour 5.15

STREET NORTH AND BOME ARE NOT

6.0 S.B. from Sheffand

5.15 E B. from London

7.8 Leont Col S. G. Goldschmitt; 'Rining Laypt

7 15 S.B. from Loaden

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Sm HENRY COWARL

Fort I Howatha s World or Feast Part II The Deatl of Manadador

9 15 S.B from Newsquite 945 Weather Forecast,

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Longs Ampound 10 45 Marie 4

10 50 12.0 S B. from Lundon

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7.7 Regress Marchenett, 5.45 Local Announcement 5.54

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ABERDEEN.

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2.25 — Landon, 4.28 — The Radio Quarter Philly We was (Volto). S.45 — The Children's Hour 4.41 — The gain to read The Empire Mark Mark Mark Track The Empire Mark Mark Mark Track The Thirty of the Color of The States Main and Author Ann. District The Mark Mark Track The States The States The States The Color of The States The Sta

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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 us Opera is by I rane's Toye, Mas's Critic of The Morning Post, who broadcasts a regular fortinghtly critique of Opera and Theatre Music in general.

The opera will be broadcast from 5GBat 8,35 p.m. on Monday and from all other Stations at 8,20 p.m. on Wednesday



ULES MASSENE I is the typical brench omposer of his epoch, No Frenchman, outside the small circle of intelle a s remains in different to his must. No composer has more faithfully reproduced nester the emotions and sentuments dear to his compatnets. He specializes in frail femin nity and it is no mere concidence that Manon is not only his most popular,

but possibly his best, opera; for the herome is the ancestress of a long senes 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 beautyparlour is a very different Wagner. There is nothing rugged about him, nothing stern-He has been powdered, scented, and bottled in the east do fleur d'oranges dear to Gallic maniens. He is not, perhaps, Wagner at all but rather a striking tribute to the extra-ordinary skill and eclectican 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 poses 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 sen and and even rather meretricous it imes, but it is messable. His musical personality may sometimes be weak, but it is, despite the influences of Gounod and Wagner, unimstakably individual; even if one hates his masic 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 him music was never the cosmic voice heard by Bach or Berthoven; it was rather a debahtful evocation.

This penetrating judgment by a musician 1 of genus should, I think, carry more weight than the opinions of theorists always inclined to prejudice against popular success. It emphasizes without exaggerating the undenable genus of the composer of Le

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 hun of an excessive preoccupation with the Eternal Fernance, 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 assistent. Perhaps he welcomes it as a relief for the sentimental troubles of Manon, Charlotte, Thais, and Herodias. Perhaps be was merely struck by its charm and potential stage effectiveness.

HE 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 her make 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 parial, 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 demonstrated 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 bourses performed by the ministrel in the ast act in honour of the Virgin. His knowledge of mediæval Church music and, in-cidentally, his contrapuntal skill, are admirably illustrated by the scene in the monastery, where the monks begin to argue about the ments of their respective arts. The character of each art is most skufully reproduced in the music, while we are conscious all the while, thanks to a p d was use of plain-song from time to time. of the ecclesiastical atmosphere in which the action is taking plac-

There can be little doubt that, as regards musicianship, this second act marks the refwater mark of Massenet's whole accomplish ment. For, an addition to the ments 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 placed 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 personauty of Massenet The charm, the style, the fragrance remain all his own. Indeed, this is true of Le Iongleur 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 genumeness of personality that ultimately counts, even if that personality be of a second- or a thirdrate order. The lover of music, then, may be grateful for the personanty that has enabled him to enjoy the sentimental charm of Manon, the delicate imagination of Cendralion, the poetical tenderness of Le-Jongleur de Notre Dame. He might so easily have received nothing.

Massenet's first mature opera, Le Ros da Lahors, was written in 1877, his last, Don Quichotte, in 1910, so that Le Jongleur de Notre Danie (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 1913 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

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5.30 Professor F T G. Bosbay, C.M.6 F R.C V.S., F R S.E., Talks about Ammele—V. Ambulance and First And for Ammula.

3.45 A Light Classical Concert

S. Phil: Wyas (Soprado) The Ewid Havley Sexter

5.15 THE CHILDREN'S HOUR:

More from Mrs. Whos of the Cast of Faren,' arranged as a dialogue story, with Incidental Music by The Grasnon Paradicuron Quinter

6.0 Vraica, Interluda

6.15 True Stande, Greet with Westford Fig. v.e. First General News To 2 N

6.30 The Week's Work in the Garden, by the viyal Horneultural Society

Masseal Int whide

6.45 THE FOUNDATIONS OF MUSIC

HAYON STRING QUARTERS Played by FILE BUSSA STRIKES OF SEPER

7.0 Topical Talk

7.15 Mile ou feedbale

7.25 Sir John Russi . D.Sc., F.R.S. The History of the English Congression V. Rural England | Dis. Central and M. Idie Western Regions

THE region covered by fix Jen. Ransell's contribution to this series this evening, includes some of the firthest pasture-lands and orchard valleys of England he Cotwood country, Cheshre and its adjoining areas. The sheep farming of central England and the fruit farming and distributed fault farming and distributed activities surveyed in this task, logether with the seasons for thou dev by ment, if any, and their several prospects for the intain.



From the picture by Mr. Gign. I had a ... to daughter it is also Banks. Copyright reserved for the awner by Hayne gentleny Huntravel.

A modern treatment of the story from which Massenet derived his Opera: in which the 'jonglaur' wat a juggest and not a stralling singer

8.20 'The Jester of Notre Dame'

A Miracle in Three Acts

MASSENET

Libretto by Maurice Lena Hoglish Translation by M. Louiss Baum The Wireless Chorus

Chorus Master, STANFORD ROBINSON)
A CHORUS OF CHILDREN
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Monks; Voices of Unseen Angels; Knights, Townsfolk;

Country Folk; Hucksters; Clerks and Beggan

A Crier-Monk. A Wag. A Tipsy Man. A Knight. A Voice

Narrator, Pilson Young

Acr i Scene—The Square of Cluny 7-45 A CONCERT

Tost Fennelt (Entortamer)
Tab Victor Olor Sexter

Operture, The Marriage of Figure ' Mosart Three English Dances ... Quilter

MOZARTS Figure is the same charmed rescal as Ression's Earther of Science and in Germany they have a little jest the subject, telling that Figure a continue a most ungrateful a low that whomes I was a most ungrateful a low the most benchmark for the weeking from the river Grap of Mozart

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

It was one of the most immediately six constit of all Mozari a works both on the original appearance in Vienna and afterwards in Prague, Mozari wrote after the one subject of conversation here a "Figure"; nothing is played, sung or whistled, but

nothing is played, sung or whisted, the Pagaro. The Overture begins with a bust up theme played very roftly in union by the strings and basacon. It is followed quinkly by a tlainty tune in which the obea and flute alternate, rendereed immediately afterwards by the whole protests. Abrupt quotiests of loud and soft took lend the Overture count of its sense of light-hearted, almost irresponsible, gracty. But the whole pince; is throughout so full of irrespitible melody that one can easily believe Muzart a delighted report from Pregue.

Toro Expuests

Nature Screek from 'Jun Crow's Alphabe '
Tom Farrell and Mange Dewar
The Eagle, The Freg; The Kinglisher;
The Hen; The Nightingale; The Retriever; The Sing; The Unicorn

SETTER

to bord do is Mer (On the Sea Shors)

Minute in D Victor Victor Russian Donco () Cyril Scott

8.20 'THE JESTER OF NOTRE DAME

A Miracle in Three Acts by Massimer

Libratto by Matrices Lena English Translation by M. Louise Barn See centre of page and page 412)

9.6 Weather Forecast, St. 200 of a t. Nowe Brilletts

9.15 Political Broadcast
Conservative Address by The Right Hon,
STANLEY BALLOWIN
(S.B. from Munchesler)

9.45 Local Armonnocments, (Decentry only)
Stapping Forecast and Fat Stock Prices

9.50 'The Jester of Notre Dame'

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Acr II Scene—The Cloister Acr III Scene—In the Chapel

Scene—In the Chapel

11.0 12.0 DANCE MUSIC Rec Barren
and his Barn, from the New Princed

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Military March (Algorian Suite)

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PAWCERT EVANS will entertain Bano

Tone Poom, *Camival in Parle*

Scendam, ser. Gad/roy MARGARET WILLIAMON (Soprano)

In Springtime Rehabert How fair this spot

borrs Lazz Victomesto) On MESTRA Keitle Suite Poslife 730 KORNAN KIND Mouch S. . . Just for Today To Beart's Desire P. No To a Manasture . EDITE LAKE In avey err ton A Gustarre

3.30 BAND Cornet Sale, * Roses *

Stephen Adams (Solous, P. C. Cook) FAWDERY EVAPO WILL again entertain

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Existic Dance

M mangar are 700 res Norw gars Danes No. 3

drieg, arr. Winter

bottom Valso. Ettgene Oue-

Tcharcoveky. 1252 MADURET WILETS

My Jous w (h) is lute

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Blackbard's Song Scott

BAND

Selection, 'Trial by Jury' Sufferent arr. H alersen.

4.35 JAUN PATER R.B.C. DANCE On CHESTRA

Tast M. W. MAS le I is mais Mono logor no haracar Simulates



'LOVE MAGIC'

A Canady in One Act and Two Scenes by G. MARTINEZ STEREA

Translated by John Garrett Underhill The Prologue Pierrot

Columbine (Pierrot's Wife Pierrette (Columbine's March Ponchinelle (An Old Magician) Harlegum A Little Girl

DIERROT'S Garden—h is spring Trees and bushes drop their boughs laden with flowers perfuming all the sir, while the breezes sing with the votors of birds.

And then—suturm—the flowers are gone with the exception of a few palad roses and some hardy thrysanthenours, and gusts of wind rustle the dry leaves upon the ground in tratless golden wherls.

Incidental Music by The Mid and Planeforte Serter

ORGINETERA

8.0 Love Magne *

Boles ton 'The Persons'

(From Barn quant So salve of paper)

9.6 THE GERSHOM PARKINGTON QI . PT Salecung. * Ca*

9.15 Political Broadcast

Conservative A letress by The Rt. H., STANZEY BA, AIN

(S B. from Manchester)

8.45 Тикі Окандом PARKINGTON QUINTER Ballet Mozes, ' Forest'

19.0 WHATEKE FORE-CAST, SECOND GICH REAL NEWS BULLETIN

10.15 PANCE

JACK HYDTON'S AM-BASSADOR (1 B By By the State of St

Dab

11 0-11 15 Rec Batter and Les Bas arom and No Pre de Recharact

Chrom K in sonom 'Oak Apples,' by Jessin Baylin Elliett, D.Sc.

Songe by Longe's Thouses v. Sopra not

The whi dren's Hour

Jacks and Town in Light Dusts
'Traditional Sayings and Superst Hone—People
who Live in Glass Houses, by William Hughes

6.15 Time Signal, Observator; Weather Fore-cart, First General News Bullstin

Light Music 6.30

(From Bernaugham)

THE BESTERNABAM STO NO CHURCHEA Conducted by Jeaner Lewis

Overture, 'Le Bon Vivant
Gnodeld, are Englemen

Suffe F. 40 Raydn Wood NORMAR KING (Tenor) The And O Morress Mane . Tehniketeky

Istow, blow thou wroter word } Quiller 7 D ORCHESTRA

11 15 11 45

Experimental Transmission of Still Pictures by the Fultograph Process

(Weinseday's Programmas austinued on page 416.)

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worked without a Post Office licence. Such acences may be obtained at any Post Office at which Money Order business is transacted, price ros. Neglect to obtain a licence is likely to lead to prosecution.



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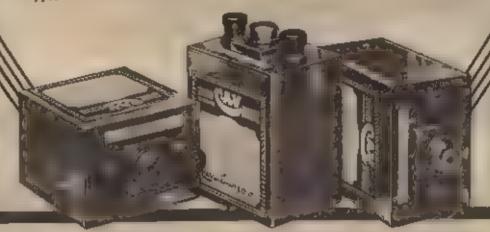
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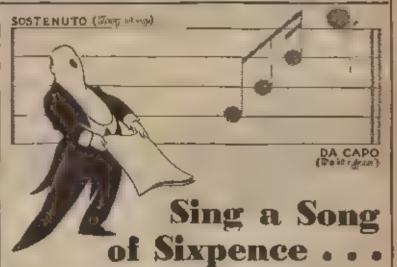


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for a bill COAL TARIOAR profec!s from infection 6° PER TABLET 7 8ATH SIZE 10!

Wednesday's Programmes continued (May 29)

5WA CARDIFF.

I 15-2.0 A Symphony Concert

Relayed from the National Museum of Wales.

NATIONAL ORGENTES OF WALES OF Orddorfa Genediaethol Cymru)

Gereture, 'Primethous' Bestamen Symphony No. 4, in O Minor ('Tragie') Schuhert

AT an age at which Beethoven had given the A I an age at which Beet loven had given the world one symplency, Schubert had already produce 2 eight, the first appearing in 1814, in its composer's applicantly year. The fourth, to be played this evening, was finalized in the spring of 1819, though it was not into 1849 that it was first played—by the Euterpe Museal Society its hite of Trager's was not given to it till activate the first played was not given to it till activate the second supportant to the second s and though it is not wholly appropriate, the Symphony contrasts strongly with the joyful mond of its predecessors

first movement begins with a slow intro-

Seel word no. fol meed at maitation by the beasen, playing the them. Str. is alone begin the allegro vivace which follows, first violate agent having the malody so well as the which the winds rethe so and a best re-ite first appears to handing it us to be repeated by woodwards. The development as an orthodax laves. here is no actual fconterial cond, towards the oud, we pass auto the major and to a happer specit

There is noth given tragic in the second me and, It is a gracuful, medadious chast melody, played at violins, has somethe of Motort's delicacy and mentaces. For a little space the movement grows must animated further the end the quetopening within.

Mr.net which follows be eatled 'tenger,' to upite

theme with which it begun strings and wood duinty Trio, westful perhaps, but not touched

Guly with the beginning of the last movement do we return to something like the tragic mood of the first. The boxes have an opport some ag figure, and then violite, in detarlied phonon of first, play the sad there. Lake the first, this movement is worked out at considerable length of mood and key; like the first too, it passes ut opening melody as its chief subject.

Broadcast to Schools:

Professor E. Forest Rockes: *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

The Beethoven Tries-No. XV

THE STATION TRIG FRANK TORMAN VIOL. R. S.L.D. HAR WO (Voldmen) Harden Presental (Pincoforto) Octobrace i

True of Flat, Or 44 Verreim Veriationen (Fourteen Variations)

4.5 Buaring Remarce (Soprano)

Dance Song Handel, orr Mary Corrected Oh ! Sicep. why does then leave me ? ("Sancie")

Handel are Bishop R Authory Dischar Pour room

Free Manuel . Sunstana

BEATERS SEE H 4

Hark I the coloring air Purest, over Alfred Moffee The Blackbard's Song Sonderson

TRIO

Logimile Z aumer Three Lattle Trips

4.45 London Programme relayed from Daventry

The Children's Hour-

6.4 Landen Programme reja | From 10 om

6.15 E.H from London

9.15 S.B. from Man

9.45 West Regional

5.50-11.0 S.B. from London

388.5 M 1,040 NO. 5SX SWANSEA.

1 15 2.0 S.B from Card ff

2.30 × & from Com H

255 Loodon Programme

2.45 S.B. from Cordeff

445 London Programme remyed from also gives

S.15 B.B. from Cord.ff

6.0 London Programme relayed from Daventry

\$15 S B from Londo

9.15 S.B. Jeom Man

9 41 S.B. from Core ff

9.50 11 0 & B From

6BM BOURNEMOUTH.

288 G AF

2 30 Lo lie Programs some of from Descrite.

5.15 S.B. from London

LLYWELYN THE LAST is the "great leader" of whom Professor

2. Ernest Hughes speaks in his talk to schools the afternoon. The statute of the great Welshman is by Henry Pegrum, A.R.A., and stands to the City Hall, Carcast

9.15 S.B. from Manchester

9.45 Local Announcements

9.58-11.8 S.H. from London

PLYMOUTH.

2.34 Loudon Programme relayed from Daventry

The Children's Hour:

How Spring Came to the Cabbage Patel, 1949.

'Mrs. Wiggs of the Cabbage Patch' (Alice Higgs) Rice) (Brranged as a dialogue story)

6.5 London Programme relayed from Deventry

\$ 15 S.H from London

3 15 S. It from Munchester

5.45 Local Announcements

9.50- 11 0 S.B. from London

Wednesday's Programmes continued (May 29)

MANCHESTER. 2ZY

2.20 Lordon Programme relayed from Daventry

Broadcast to Schools: Mr. R. E. Sorwith: 'Shakespeare's 'A Mid-number Night's Dream' and Songs from the Playe—V. 'A Midsummer Night's Dream,' Act V

8 B. from Sheft I 3.30 London Programme relayed from Daventry

HILLINA WARREGOV 7 (Septano) I forget what I am

Famous Northern Resorts Southport

AM was Da I owart was vary he Be to stand

L. R. R.M.I B.SD Musical Orector, W. Venez

Overture, 'King's Lieutenant' Tul . I remains (WESTINGHAM) Care Price & Branch Research Research

50 BELLINA WHEEZ-MOURE The Presaker Maidon Wolf Wolf ... Your Dear Name! (Rigolefro) Fort. s y are thy derica four vary

The Children's Hour 5.15 S.B. Law F. B. The T. Symphesiz

Decrease will be as The Jack methe Box The Golliwog

The Rooking Horse THE TOY STREETING ORCHESTRA

6.0 Loudon alregram as releved from Da retry

6.15 BB or or Landen

6.36 Povas Horses, and society a Pallesia for North of England I societa.

6 40 SB from Lemman

Political Broadcast Conservat to Adult 68 W The Rt. Hon. STANLEY BALDALY

9.45 Local Am outport del la

9.50-11 0 S H from London

SNO

Other Stations. 143.9 M. NEWCASTLE.

236 London Programme orlay I from Deveniry 3.45 when the man in Quarter Quarter Thursman Park one talk Tree-side song The appearance of the Tree-side song the appearance of the Tree-side song The appearance of the Tree-side of the distribution of the front will be a long to the distribution of the distrib

GLASGOW. 10 thronounce technols Mr George Burnett, Scott and his take the true to be a Wulter Scott, II' 2.22 to Musical Interfere 2.20 to date 12 to mine to a of the Da court 145 to 3 as on one to 170 to a set of the a one to the true and the mine of the action of the mine to a mine to the court of the set of the s

The pe to no Audit . Two Bennie Malden Wester The and a Malden Wester and See also you Hill Ardmore Madain

Oppliestry Verestians on a Seat oil Mesnay Resident As no left toward stock and They be a formal one World S. Draw carle (Marfer of coher to Company or Sphere & Border Senters Seaton beet 4.45 legan for as by 4 & 5 for he success Seaton beet 4.45 legan for as by 4 & 5 for he may 13 ay 8.57 Whether the arms \$1.5 The him company \$1.5 Whether \$1.5 The him company \$1.5 Whether \$1.5 The many \$1.5 Whether \$1.5

811.3 M ABERDEEN. ABERDEEN,

14 -- 18. It most offsequer and London Propriation of the layed from Districtly 3.48 course in an analysis of the Constitution of the C

BELFAST

2BE BELFAST 50,7 M by 12.01 Grammphishe Benorda, 2.36 optimize the matter of the Davindry, 3.36 Light spin of a price of the state of the Shapeline Blave Opt. 31 (Trichillensish), 2.40 —Suite from the Rablet Dorprischen, 4the Sheeping Blavety, On disc (Trichi ketter), 4.0 M are some an order of the state of the stat

SPANISH MUSIC.

(Continued from page 303.)

ni sensos ca che Premen supermento un to unite chamber Other hving composers are Arbon, a violinist who at one time hved in London endwas for a considerable period a professor at the Boyat College of Music, and Halliter, a much you get than 10 1005, but of where are continuous to task of we me and set in one

I is not to be accounte to speak if a school of Sparsely music and there is no mould that as in England toers a at his present time of Spain a musical remassioner, which has its roots its we have seen, a national fall their Harry components in the compressioner. work we have cursor by surveyed are the brd and executants, of whom Pablo Casals, vigored et. press, and condustr, a the most famous, Reardo t neather parent. Appear a mast amount common or, and America Segret a garternet, who has revealed to an ignorant world the art of an instrurevealed to an ignorant world the art of an instrument to a a pressey less and in repute daying the another the second party. There has always seen another playing at Space, a fee and the Napoleonia invasion Ser 1778-1839) fee a Lamat the Napoleonia invasion Ser 1778-1839) fee a Lamat the Napoleonia in Phyladrinum Coment, the may go are invertible to the control of the pressure who has ever been so honoured. The pressure who has ever been so honoured. The pressure was the company of second with the search of the second of the se musical life in Spain founded on an instrument which is virtually unknown to the classical tradition. of European music. So far from it real no Sparash musical art percential it has enabled Spara to muse a healthy, vigorous, and his no ve con r bu-

FRANK HOWES

CHARACTERS DICKENS



MISS TWINK ETGY and the BILLICKIN " If you refer to the poverty of your circulation," began Miss Twinkleton, when again the Billickin neatly stopped her. "I have used no such expressions." If you refer then, to the promess of your blood— 'Brought upon me stipulated the Billickin," expressey, at a bounting school— "Then," resumed Miss Twinkleton, "all I can be that I am hound to kalves are true. say is that, I am bound to believe, on your asservation, that it is very poor indeed. I cannot forbear adding, that if that unfortunate circumstance influences your concernation, it is to be much lamented, and it is enumently describte that your blood were richer."

> The Billickin should have taken Iron Jelloids No. 2 with her meals.

> Everyone should take Iron Jelloids with meals now and again. They are the great Blood Enrichers. If you would have radiant health, an elastic step and wellbraced nerves, you must have healthy blood To improve and strengthen the blood, take Iron Jelloids. Iron Jelloids are palatable, rehable and easy to take. In cases of Anzemia and Weakness, Nerve Strain, Overwork, Convalencence, etc., in Men, Women, and Children, Iron Jelloids will be found a most valuable A ten days lreatment treatment (costing 13) will convince you. For Neuralgia take Iron Iciloids No. 2A.

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THE LAST WORD FROM THE THREE PARTIES.

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 evenng May 37 broadcasts the Liberal address
from Savoy Hill.

PAR TIES



Mr. STANLEY BALDWIN

as leader of the present Government, has
the last word of all. He was be heard at
9.15 on Wednesday evening, May 29.



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

RESULTS OF THE GENERAL ELECTION.

The results of he polling, as they come to hand, we, he broadcast from an students between 0.50 p.m. and 4 a to tonight (Thursday, May 1. They chart affords to histories a sample method of recording the relative positions of the Parties, by crossing through a equate in such scal you

		2011	30
CONCEDITATION	40	50	60
CONSERVATIVE	70	80	90
Strength in the Last	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	110	120
Parliament,	30	1±0	50
-0-	160	170	180
383	190	200	213
	220	2.30	240
Strength in the New	250	260	273
Par tament	280	290	100
	310	320	330
	340	350	260
	10	20	30
LABOUR	40	50	60
Strength in the Last	70	80	1 1 90
Parliament,	100	110	120
4 pitterieur's	130	140	150
156	160	170	180
1 1 1	190	1200	210
Strongth in the New	220	230	240
Parlament	250	260	210
	280	290	300
	30	320	330
	340	350	200
TIDEDAL	10	20	30
LIBERAL	10	1 80 1	90
Strength in the Last	70	110	120
Parlament,	130	140	150
	160	170	150
44	1951	200	2,0
Caramath u she bles	220	230	240
Strength in the New Parliament	250	26D	270
rathament	RECORD TO THE PERSON OF THE PE	290	300
	310	320	330
	340	350	360
IMPARIMENTALE	10	20	30
INDEPENDENT	40	50	60

8.0 Opera from Covent Garden

THURSDAY, MAY 30 2LO LONDON & 5XX DAVENTRY

10.15 a.m. The Bally Service

- 11 30 (Descently only) Time Signal, Cherry B. W. (Ather Popelier)
- 10 45 "The Growth of the Child \
 The Hon, Mrs. Q. Sr. Avers, 'The D fleets Child '-I
- 11 1 (Decembry only) Gram shone La Traviata (Part II) (Vards)
- A CONCERT BLASCHE HARRISON (Controlto) THE GEORGIAN TRIO
- A RECTTAL OF Спамотночи Висовра By CHRISTOPHER STONE
- Broadcast to Schools Mr. A. Lanyo James Speech and Lung go
- 2.50 Talk on the Maintenance of Sets by the B.B.C. Sexual Education Example, II, 'The Ideal School Installation'
- Evensong From Wastminster Abbey
- 345 Mrs. NESSON 'Angora Wool Spanning'
- A Concert EVELINE STEVENSON (Soprano) CUTHURET SMITH (Baritone) So A MOLDAWSEY (VIOLD) Quive I omasso: Postorwiel
- 5.15 THE CHILDREN'S HOUR: The Processan, 'The Organ-(m. ler all oher songs from 'Over the Garden Wall '(Barreeft), sung by HULER ALSTON
- 'The Notice Board' from 'Variety Lane'
 (E. V. Lucas)
 The Story of Groone Knob and the One Way
- Street, written and told by Raten as Rozaw
- Musical Interlude
- 6.18 Time Signal, Greenwice; West Fore asy, Finst General News Betterin WEATHER
- Market Prices for Farmers
- Maskal Intothele
- THE FOUNDATIONS OF MUSIC HAYDN STRING QUARTETS Played by THE BRODA STRING QUASTET
- 7.0 Miss V. SACRVILLE WEST : 'New Novels'
- Mosical Interluda 7 15
- Dr. Ltown, Guzza: * China-V, Religion and



DON GIOVANNU The first aut of Monort's Opera will be broadcast from Covent Garden tomphs.

HUGH WAKEFIELD

"The Curse" By 'PEDLAR'

'Don Giovanni'

Rolayed from The Royal Opera House, Covent Garden

THERE are four scenes in the first Act. The first, following without a break on the Over ture, is beginn by the Don's servant, Leperollo, company og of heard our me. He is awaring his master in the garden of the Governor's house. His meditations are interrupted by the Don him self, replace from the house mixing from the house mixing in Terrupt. self, rashing from the house purious by Donna Anna, the Governor's daugh or who results in Anin, the teveniors adapt or the rest is in attentions, and she is soon followed by her father. He draws his sword, and the Don, defending to self, kills the old gentleman. Dun Ottavio, he lady's betrethed, hurries to beraid, and they leave together, vowing venegance on the murderer. No somer have they gone than Donna Elvira coters,

9.50-4.0 a.m. Listen for the Election Results

one of Chovanni's farmer loves. She sugs of her hatred of Grovanni, He, bearing the voice of a lady in distress, burnes forward to offer consulation, the residence of the constitution, at the constitution of the cons

of country people eaching it is betrothed of the peasant gar! A ma and Masette. Don Governd and and maseria. Don Governm and Leporella join the company, am, the Don is at once attracted by the simple charm of the country made. He he whole party to taken in his to the whole party to taken in his party. It but keeps You may to the mighth diset you me to the mighth diset you me to the might a flowed soon after 1.9 Domina A not end Offavio. Only not exact a should to leave the history of the might be been father, and enlests the history of the father, and points the hest o do other two for her vengennes.

to The Bon or her w painted. The Bon or here we are constructed in the source, who may appear or a source of the construction of the source of the s Trio of the Maske, for the a had a beginn a state for we is some on Michael a state on the state on the state on the stage play a rustic quadrille and a walts. The three times to our tuned in the most ennang way. The Dan onde Zertina off to an inner room, while Leponella diverts Maastto's attention by seizing him and foreing him into a merry walts. A cry for nelp a hearn from Zeri on, and the

Don rushes a processing that Legerers was or sandont. The three avengers, from Acr va, and O 100, taking off their masks, however, denounce Glovanel to all the company, and with drawn sword he has to out his way through the amembled people.

915 WEATHER FORECAST, SECON CENERAL NAME BULLDER

- 9.30 Mr. VERSON BARTLETT | * The Way of the World
- 9.45 Local Announcements; (Detentry only, Ships ping Forecast

From rose until 4.0 a.m. the Electron results will be announced or they come through.

Plantation Feature with Cu aus

10.30 THE WINELESS MILITARY BAND

11 38-20 a.m. The Geasnon Parker Tox Q NTET

(After the numers programme has rendested, any further Election results that come to hand will be announced up to 4.0 a.m.)

At intervals between 9.50 p.m. and 4.0 a.m. listeners will hear the results of the polling in the General Election as they come to hand.

THURSDAY, MAY 30 5GB DAVENTRY EXPERIMENTAL

The venice of them and a section of the section of

9.0
Vote-Ville
an Election
Revue

3.0 A Symphony Concert N. XXXIII of the Thirty-fourth Winter Series.

M. KANIII of the Thirty-fourth Winter Series tenaved from the New Pavilson, Boursemout! The Boursemouth M. Saulan Organization Conducted by Sie Dan Godfern

t ets T Burton Brits Such action is strong a Madelmon Madelmon a Andarde con moto; to a curto Sulferello, Prosto

A kern Macroso; Andante; Allegro vivner

I DESCRIPTION A

Variation from Third Sinte Tehniko why

Title or has always been the most populaof I a knowley's five oreheated States, the last movement, the longest and most important in the Suite, has a

specially strong haid toms It is an A r w i variation. The theme, a simple melody is a sed by the strategy of the first of the second of the s

The night is a joly rustic dance, and a voice and a vo

overt, and the twelfth

as brillant Foun

on the largest and most important of the

Scots Sungs by Janter MacEan Ame (Suprano' with Harp Accompanional by Wis rule)

Inside the Dictionary,' a Sketch by Morgaret Dougleshold

6 15 Time Signal, Greenwice; Wrather Forest Ford Underly News Bellevin

6.30 ORGAN RECITAL By Dr. Harold Reodes

7 B JACK PAYNE AND THE B S.O. DANCE OR LIBERT

Levi is Herrer (Burlesque Interludes)

8.0 An Hour of Musical Comedy

(From Burnangham)

La (Grass & Cont.
Sc

So the same

rates of I in a

* Copid and the Cutlets *

A new Burlesque Operation in one Art (New tentre of page)

Онентектек

Selection, Show

94 VOTE-VILLE

(From Birmingham)

A Budget of Variety for all Parties Book by Alerry

By Then

Additional Numbers by Granau Scotts:

The Electorate consists of Berty Robin, Edited Jason, Hardy Sentite, Allen to the Constant of the Constant of

Jack Veyantes and Genard Annes at the Poince

A Lanservatore Labour treated with Labourt ladependence

10.0 Weather Forecast, Second General News Applicates

10.15 A MILITARY BAND CONCERT

NELLIA PALLIERE (Sograno)
The Wireless Multaine Bando
Company of the Wart & Orleans to

H.30-2.5 a.m. Tur Certain Park / Tex.

From 5.5 s until 4 c.m. the Erection results will be nationalled as they came through s



NOURISHMENT again the only treatment:

A SERIOUS operation three years ago left me a complete nervous wreck, with frequent fits of the ziness 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 m, nerves are now completely restored. Cassell's alone cured me they are really wenderful."—Mrs. F. Barkwith, 106, Sydney Road, Homerton.

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CASSELL'S TABLETS

4-30 LOZELLS PICTURE HOUSE ORGAN (From Barmangham)

Overture 'Priter Schmidt' B'che'
Let al. b 'Waiting' Ancheffe
Witters M as an Mexico-Soprate
The Holy Child Easthops Maries
The Lament of Isla Basiloops Maries
Oneas
Schotion, 'Le Treser persin (The lost trustate)
He Her

Intermetae, 'Sincerity' Byford
Water Mariano
Ask me not ogain ... Haben Brown

Ask me not again ... Bird Soogs at Eventide Enc Cours

. Max.korrely

8.0 'Cupid and the Cutlets'

(From Birmenghom)

First Performance of a New Burkesque

Operetts in our Act

Composed by PATRICE BANKOW

A Franci of the Master Kingston Laur.

JANES ARROYS PALMER

Wr tien by Pency C tennas

Characters in the order of the compensary

The Cook Genera

Phe Butcher Boy

The Metress ... The Muster

Melagoena (Spanish Dance)

The Children's Hour (From Burningham,

THE R.

Thursday's Programmes continued (May 30)

313.2 M

GARDIFF. 2 30 London Programme remyed from Daventry

3 45 Mr. Isan Kvene Flercasa: *Experiment to the Theatre—IV, Pinners of Experiment in

MR. KYRLE. STETT. HER will decome the work of Meyerlo ., Jacques Copeau, Max Reinhardt, Nicolai, Evremov, Georges Piccest, otc.

4.0 8.B from Swanera

4.45 Bonny's STRING CREESTEA Relayed from Bobby's Cafe, Clifton, Bristol

The Children's Hour 5 15

6.9 London Programme wayed from Doventry

6 15 S.B. From Landon

6 30 Market Prices for Farmers.

6.35-40 a to S. H. ft. 19 45 West London Regional News.

5SX

188 5 M 1940 kQ,

A STATE OF LINE 2 34 London Programma

relayed from Daventry 3 45 B.B. Jeom Cantiff

4.0 AN ORGAN RECITAL

by A. CYRIL BAYNBAM Relayed from St. Mary a Paruh Church

Toron vs. 2 Ruch Become to cot Burger to the first Server !

Memtelsonbu Astu an

Larger J Largo New Work
Symphony Deorak
Le Cinquantaine
Cal. ! W
Perze Sec. The Work rangers
Cornerus March

Mondetseuhm

HUGH WAKEFIELD

will be heard in The Garse, a sketch by 'Pedlar,' from many of the stations this week. Here are the dates: tonight, Lendon and Daventry, Saturday, Cardiff.

5GB listeners heard him on Monday.

445 S.B. from Card g

5.0 Lon- a Programme relayed from Daventry

6.15 S.B from London

6.30 S.B. from Cardiff

6.35 S.B. from Landon

9 45 B.B. from Card ff

9.50 4.0 a.m. S.B. from f. wion

6BM **BOURNEMOUTH.** 1.040 h C.

12.0 [# London Programme relayed from Daventry

2.39 London Programme relayed from Daventry

3 45 Mr. Junes A Peawr, 'Elections of Other Days

4. London Programme relayed from Daventry

\$ 15 S.B from London

6.38 Market Prices for Southern Farmers

S.B. from Lundon (9.45 1 ocal 4n-6.35-4.8 n.m. pouncements)

PLYMOUTH. 5PY

12.0-1 0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

The Children's Hour

Rapio Circle General Election Day To keep pace with the times, there will be some fively proceedings in the studio

8 9 Lennon Programme relayed from Deventry

\$ 15-4.0 a.m. S.B. Jeom London (9.45 Local

MANCHESTER. 27Y

370,5 M

398.2 M

13.0-T.0 A Chamber Concert

THE FRED R BACK Trio in H First Move-

QUEEN F TREE R

Sugara " O Basserg Dog

O yes, just so (' Phret ist and Pan') . Buck The Promise of Spring Schubers The Trout

Three Min atures Frank Britige

D. ESTE TALE OF

Smeat Suffolk Ow. The Sun on the Canges

Cushoo Song . . Quille

Trio in E Hummel hat Movement-Allegro agitato : Sn.

3.45 Mr. PERCY ROURS-con . Early Days of the Yorkshire Abboys' S.B. from

Famous Northern Resorts Buxton

Diene Photo Co.

THE PAVIL & GREENS OR BETTRA Musical Director, House Frittowes Relayed from the Paydjon asless.

Overture, 'Der Freischfitz' (The Marksman)

Réverla (Musing)Schumann Daucen (* Nell Gwyn *) German

The Children's Hour

6.0 London Programme relayed from Daventry

8.15 & B. from London

8.30 Market Prices for North of England Parmers

645 S.B. from London

ETGENE EARLE (Banto)

3.6-4 6 cm. S.B. from London 9 45 Local Annonne merta)

(Thursday's Programmes continued on page 422.)



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Programmes for Thursday. Other Stations.

5NO NEWCASTLE.

12.4-1.0 4 alterplate He dan 2.30 from oss to choose to it is also seen into his portain the decision. It states as it. It states is the seen in the portain the decision of the seen in the portain the seen is the seen in t

The 12.6 —A Recital of Granaphase Harrier R45 —
Min ment herrite, conducted by Rev. J. Pitt Warron, B. at a San it we have a nation 3.6 feeded of a page 3.6 min or a 3.6 feeded of a page 3.6 min or a 3.6 feeded of a page 3.6 min or a 3.6 feeded of a page 3.6 fe

ABERDEEN

14-124 Programme consider from Deventey. 30

Broad at a schools to draw, another, 3.01 & 3.0 km of the constant of t

2BE BELFAST 50, 2 M properties 1.24 1.4 I address to the control of the control o

MENDELSSOHN.

(Continued from page 393.)

This back of finish on the part of contemporary composers is a frequent subject of complaint among performers and conductors. And I believe the general public also feel some of the same diseases. general public also feel some of the same diseasts-faction with it, though they may be maware of the grounds for this dissolutation. It is probable that a good deal of the present autracedinary popu-lanty of Bach is due to a subconscious liking for perfect workmanship and clarity. In this matter Mendelssolin need not fear comparison with Bach It is likely, then, that he will 'come back,' not com-alisate, but in a far creater degree than would have pletely, but in a far greater degree than would have been thought possible a few years ago. He will be revived mainly as the perfect craftenen, and he may even be able to go farther and convince us that he was something more. Instead of dismining him as superficial and emog Victorian, we shall the cause of the best as he saw it, and as one of the most gifted and consummate of artists. True, his lack of emotions, depth will cause him to remain always a minor poet, but, in music, as in literature, a minute pool may be as sure of ammortality as a major one. In any case, a composer who wrote so much attractive and delightful music that is well w thin the reach of hosis of ordinary players and singers is not only pretty safe from oblivion, he may even achieve and retain a measure of genume popularity denied to many a genum of far higher

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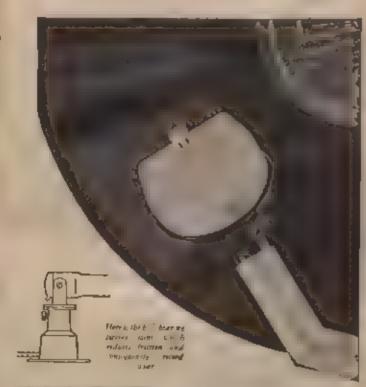
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10.00 An Hour of Mendelssohn

FRIDAY, MAY 31 2LO LONDON & 5XX DAVENTRY

D-602-5 Ht.

'Kaleidoscope' -the Life of a Woman

10.16 a.m. The Bailo Service

16:30 or any og Theologisky samplinger i Work and engager

10 45 "Messus and Recipes: Fruit Creams"

11.6 (Deventry only) Gramophote Business

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12 30 ORGAN RECITAL

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Relayed from St. Mary-le-Bow

Over . 'Fingal's Cave' Mendetasolin

t rak P 1 I give to tion Farms Gavotte in G (from English , Back Suite No. 3 ...

Fortues in F M. sor .

1 0 2.0 Lower Time Music Most narro and his Oscunstra. Proto the May Fair Hotel

Broadcast to Schools Dr. B A. Kutst . 'The Why and Wherefore of Farming (Count III)

** Farmors' Expenses and Recorpt-

Interhode 2.55

Leter tue 3 25

Play to Schools 3.30 The Vicar of Wakefield (Goldmith)

PRESE WESTFIELD'S 4 15 OR SECTION.

Lewishness

5.15 THE CHILDREN'S HOUR

Bosephus meets Horstie, the Bear *The Afkanesw Bear (Alfred Rigelou Paris) arranged as a dislogue story, with musical co-operation by Davin Wise

6.0 Mas REESE Gaise Servan, 'The Washing of Bumbets and Woollets

A 8 Editor of the household pages of The A Gaster, Mists R. Grong Souter in well tallified to speak on the problem of how to witch wouldens and plankets.

6.15 Time Signal, Greenwide: Wrathle Forecast, First General News Bulletin

6-36 Minustry of Agrantiture Fortagin's

644 THE FOUNDATIONS OF MUSIC 11 Suprisp Qualifiers

Played by THE BROOM STREET QUARTE

7.8 Mr. G. A. ATKINSON t. Soon on the Screen "

7 15 Masteal Interlude

7 25 Mr. E. L. WOODWARD: 'How to Approach Modern European History' V. Remona, News

hand authorates of the kind, checking statespecial of fire the up

7.45

A Recette

By Korra Provency (Flore)

Bourres Samlaini, are Bereil
Fligie
Rebergine Edit & 4 1 mild An air spo Scheepe

A Mendelssohn Programme

(Flats Mesonies by sautholds & C. D. C.)

MARRION COLE (Pianoforte) THE WARREN SYN H SY NO. STRA

Combuted by Stanstown Roumson Overture, 'Ruy Blas'

Waymen Cold and Orchestra Concerte in D Minor, 2nd and 3n

Scheres, Vivace non troppo SFEE tish ' Symphony Saltorello, Presto, 'Ruñan Symphony

MASSESS COLD

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ORS RESTRIC

90 West of binding Suns. Cancella Na 98 P. 18

9.15 Topacol Talk

9 30 Loren V once he a the aten-only) Shapping Forecast a 1 w Stock Proces

"Kaleidoscope" 9.35

No. W

(See ambro to President

The Music in the Programms will the party dates. In

THE WINDERSH ORCHESTRA Conducted by John Ansatz

TOR W RELESS CAUROS Conducted by STANFORD ROBINSON

PHE GERSHOM PARKINGTON QUINTET JACK PAYNE and the B.B.C. DANCE

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11,15 12,0 DANCE MUST JAY WHID DER'S BASE from the Car on Hard

12 6- 12 15

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'THE WOMAN'

By Lame Stetching Tonight at 9.35

HERE is the life of a woman told in radio-dramatic form—a direct development from the first Kale-dra-ope, 'The Man,' broadcast

It development from the first Kale-develope, The Man, broadcast inst year.

Her life begins in 1808 during the South African War, and beginstresh inst after the War of 1914-18. The Influences of Good and Builplay their parts in her life, and it is clearly heard how they guide her fultering footneps.

The Kale-doserope that everyone knows is filled with tumbling pleess of enloured giass. The Kale-doserope of this drams is one of sound—tumbing of obtained pleass if a and the sounds of oil the things in he woman's life—aspiration, hope, fear, cowardice, courage, hive, 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 the who had the laugh of at at last.

papers and come Sources for the History of International t byte-

THE importance of discour and disputches and letters to historians of hygone periods sampet be over-stressed, but of equal importance in these days, when diaries and letters are as unfluenmenting as they are brief, is the newspaper—though it perhaps detrands a wiser discrimination on the part of the Latorian. How he, in fact, deals with this type of information-source—and such similar types us journals, letters, autobiographies, etc.-forms the subject of Mr. Woodward's pext-to-last tolk He will give, in addition, means whereby the govered centler may find his way among the firstSuite, 'A Day in May Front

Vaudeville

(From Bermmannen

WALTER LANGAR (The Homan Ark)

MARK and Alma Vasts (Light Songs and Ducts)

JONEPH BULL (Classical Hanjoist) NAMES OF TAXABLE

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PRILIP BROWN'S DOMINOUS DANCE BAND

"Turandot"

FRIDAY, MAY 31

5GB DAVENTRY EXPERIMENTAL

(442.8 M. 632.80.)
Theremiseigns in which the property where ordered the states.

Opera from Covent Garden

ORGAN RECITAL

by Leonard H. Warner

From St. Botolph's, Bishopsysto

Sibetau, atr. Fricker Violar a Aria ii to Tarimi, arr Archer

MOLLY IVERSON (Sourano)

Where are you walk
Oh, steep why dost thou love one
O King of Kings, Affeings (*Esther) Hamlel

LEONARE H WARNER

Air, Variations and Fugsto Heavy Smart

MOLLY IVERSON

Yar g Var g

S v g Palanqu'in Bearers Mari a S ave

Bandeck Runtuck

LEONARD H. WARNER Scherzo in F Minor

Sa addord Turner

9.35

8.30

ORCHE-TEA

8.0 Story Reading

(Puseini)

Act II

Relayed from The Royal Opera House, Covent Gardet

4.0 Jack Parks and the BRC. Dane Log terrer Br RECEIPT TO DO ELSEM THOMAS In Huc ware Ma Ingues and C at a Studies

5.30 The Children's Hour

From Riemingham

The Jageroo or the Kangua, by I TENTES STEEN foregr Bull (Barjo Now We ve get to For I A Control Tank by Mattate K



FROM COVENT GARDEN TONIGHT Act 11 of Turandot will be relayed by 5GB at 9.35.

6.15 Time Sunal, Generatice , Whather Fore-last, First General News Bulletix

Light Music 6.30

(From Bermingham)

THE BIRMIN HAM NO NO ORCHESTRA

to metod by FRANK CANTELL

Overture, 'Mignon' Ambroses Thomas

LINEA SEVEDUR (Contracto)

Seguidalla (*Carmen*) Landon Bounds May in Show Alan Burr Bunisle Song Mark we go .

ORGSPECTEA.

Smite, * Cobweb Castle.* Lesa Lehmann

ARTHUR KINNEDY (Viola)

Adagio Bornes is F . Gra. ok. are. Marcha F . vic : Hayda, are. Burmester Rop a v. Paul Joan Rop a w

7 15 ORCHESTILA

Selection, Islanthe? and married Suffering

LINDS SEVAN CR

Campbell Topton
ore Lana Wilson
ore Kennen Forser A Spirit Flower Come, let a be merry An Enskay Love Lik Januar Pagers The Stor

ARTHUR KENNEDY

Homanee

Joachem Hayle arr. Burmester

THE CONTROL OF THE CO 14 11 I at Monte . 926. More than an any of lat other seras he introduced ional commar in the a number of action

Te cupeir Trepode a ve beariful Champ Princess, has swore to revenge upon the whole rare of men an injury once dome in to make the following to the make to make the make the make the following the follo

enigment and if he enignest and if he Inde to miswer all three correctly, is put to death. When the operat opena, many have already suffered the penalty, and in the first scene of the second Act, three Ministers of State, weary of all this bloodshed, pray their gods that this come may be taken from the land. In the second scene, the populace gathers to hear the congrues put to an unknown Programmes the lauset stater. The conditions of the contest are read out by a Mandacin, and then Turandot horself warms the Prince of and then Turandot herself warms the Prince of his danger. One by one he successfully snewers the three enigmas, but Turandot, receiling from him, begs of her father, the Emperor, not to give him her hand. The Prince, caraged by her treatment, propounds an enigma in his turn. Tell me my name before dawn, he sake her, 'and then shalt have my ide as forfeit

10.28 WEATHER FOREGART, SP. NO GENERAL NEWS BULLETIN

10.35-11.15 DANGE MUSIC. JAY WEED-

Friday's Programmes continued on page 126)

This Week's Epilopus

THE SOULS OF THE RIGHTEOUS'

Hymn, There is a blessed Home

Wisdom iff, vv. 1 10

Hymn, 'The King of Love my traepherd is' Revendente xxi, y, 4

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.vii Biezz

Friday's Programmes continued (May 31)

928.2 M.

120-10 Lorsion Programme remyed from

CARDIFF.

2 30 London Programma splayed from Daventry

5.9 John Steam & Canthon Chemnity One (1897) From the Canton Books and

5 15 The Children's Hour

5WA

6.0 Mr W H Joses, 'Village His mas is

the period bestere and has chart the action that the cause of master and in the cause of master and in the many of the bar Widel Fost to made a tour mather than the bracked Stance with a secure party, appearing an arbitrary part entirely appearing an arbitrary part entirely.

He own compositions added specially to the race old contest for as of instrumental and small amount, and many of them set forth one may be instrument of Water.

An engineer of

Nave up. O (sed Alberto Rundeport In v. in the Forest



THE OLD CHURCH AT RHOSSILLY IN the WER, as it appeared before its restoration. Mr. W 11 Jones will resembe this old church, which is of the crudest type of architecture to be found in Wores, during his talk from Caraff dus evening

8 o A Welsh Concert

ARASWES PRICE (September)
Lana Ye Amer D. Vanghan Thomas
Y Sipe

DR. VACCHAN THOMAN has done a great deal for the mosic of his native Wales in worst valuable directions. His own music order settings of Weish poems in the antive tre, and many pieces for choic and orchestra or Stein sobjects, all infraed with a real Weish such. He is a grited teacher, and as least and writer on mosic has passed on much of one own enthusiasis to the younger measures. If the Principality, as well as apreading interest a Weish music in other parts of the kingdom State the opening of the Cardiff Station, much of his music has earned a low wider appreciation than was at all possible before Quit, and to Weish listeness in particular his name is now well and hoppily known

CHARLES CLEMESTS (Punnforte,

Pasterale (19th Scorbitt, nor True q Cantery) Are a Hend a Hompipe ... (Century) Monda, nor. Groinger Charal Prelude, Jesu, Jay of man's desurger Buch, nor Hom

FATA Cyness Coror
Y Tan Cynesig Rollean Jonkens
Latin Y 10 new W M Griffith

What was I to Manage of the Board Manage of the Manage of

If the Dr. Vanghan Thomas, E. T. Davies is a full scale attendance on behalf of his native Waiss. He is firmly convinced of the importance for Welsh composers, of a thorough knowledge of the impange and the fulk music. Best known, it was be, as an organist be has been in great demand for the imagination of new orders.

I has played the index programmes on divising knowledge or my safe. This between the industry of the lectures of the industry of the lectures of the industry of the industry

VALUES CLEWYNES

The tree in miant product places in the interest through life chiefts as a represent, although the chieft as a represent, although the source of the state of the chieft as a represent, and Lepting, he bound Europe and America along with B dimentalin, and at the age of twody settled down in his pative country in teacher. He soon gave that up, however, and must of his short life—he was unly forty mine when he died in 1900—was spect between Paris and London. Here he was known for a time as composer of operas, comic and serious, but, though several of these enjoyed temporary and serious of them has survived

It is by her volue asons works for the paracteries, anchemistry by these which subody the real emence of his own native pursio, that he will be best concentrated. Many of them are cance topes in the Spanish idiou and this pseude a hoppy manuple. Although the origin of the dance is not known, at her for long been papular in Spain, where it is still danced both in town, and country. It can often be heard played on the guitar, amerimes with accompanisment of other instruments, notably can one

PWYLE BY EN-

In the

I in Heavy home in Coloridge Tayle

9.4 S.B. from Landon

9.30 West Reg ona) News

9 35 11 15 8 B f an Landon

(Feeling's Programmes continued on page 129.)



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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.

Treasure Trove of the Sea.

treasure valued at millions of permis I-lying waiting to be recovered. Mr A. R. Davison, who is well known to fisheners as a meon of new stories of the old amanging clays, is giving a talk on Treasure Ships in Command Recently to a talk on his experiences in dealing with a distribution of the old his experiences in dealing with a distribution of the his as a Revenue Official and also Receiver of W. 19—hot in his ask on Front, I as a region of the permit indicate where treasure is lying under water and yet near land. He will speak of Drake and the permit.

The Long-Lost Doublooms.

I HAPPEALD to meet Mr Dawson a few cays ago, and, all course, I wanted to know more about this hidden treasure. I saked one these, and in case there happens to be a stampede for the apot after the talk. I'm gaug to tell of a ship last heard of in 1843, he said. 'Some men walking on Racoulli saids suddenly disapstered the long lost doubloons of a sixteenth-century wreck. They took away as much as they could of the treasure, and placed a buoy at the spot—it was the use of low spring tides. When they neturned the tide had swept away the buoy, since when all times of the treasure has been lest

A Ghost with the Coach and Six.

B has a Mr Minister of Manday, who has he protest to die that the same the superior doubt over some the superior die to the bodie and the same the superior die to make the same had a result to wreaks, and Mr Manday for ford diene mance has a letter of the matter. So that will be the manday had a same out the protest some series of the same of the same

The Influence of the Film.

on the 'Film and the Other Arts' wall be continued on Thursday June 6, at 34 p.m., when he will discous 'Film Influence in the Yisual and Plastic Arts.' Mr Muss tests me that a very early writer on the film speculated as to whether Old Masters would be more though it would, of course depend on who made them move. 'While I have already pointed out in previous falles,' he said, 'that even the film entroon might, as dynamic lime-drawing, become a new art-form of great importance—granted a Darce or an Eric fill of the film—any in film 'menacing' visual art is of course aband film can't keep the public out of art galleres because they never go there anyhow. The Mr Chick is said to point the way to dynamic sculpture but moving quanto we have already film on extensive previous a very different variety at the only diverse sufficiently to

The "Mary B. Muchell? ..

of his talks on 'Q Boats on Saturday of his talks on 'Q Boats on Saturday is, at 7.0 p.m., when he will toll of the Mory B. It lebell. A recent viant to Swanson that she has again reverted to her original occupation. The exploits of Lieutenant Lawris, R.N.R. the Commanding Officer of the Mory B. Matchell rand more take the advantures of a legendary figure than those of an officer in the supposedly process is to well known at some 'Q Bost commanders but there are may a some 'Q Bost commanders in the supposed of the first process.



THE ART OF THE SAMPLER.

An excellent encouple of Wrish sampler-work from Glamorgan, now in the National Museum of Wales. Me, Jorweth C. Pente will talk about quity and sampless, from Cardiff on June 4.

National Orchestra of Wales.

place tomorrow (May 21 but faterers will be given on Thursday evening, June 6, at 745 p.m. Admission will be by invitation only, but the first part of the concert will be broadcast from Card fl and remyed to London and Daventry.

A.K. Ben Davies, the reteran Weigh tenor, is the singer, and he will make an append for funds for the National Circhestra of Whies. Mr Davies will be introduced by the Lord Mayor of United The National Circhestra of Whies will also be responsible for a programme of light masse en-

The Ystalyfera Town Prize Band

N Standay afternoon, June 2, the Ystalvier-Town Prize Salver Band is giving a marrie at the Swanses Stadio and the will be relayed to Cardid Isteners. This hand a mangarated about 50 years ago—the conductor at the time of its formation being the late Morgans, Camtawe, a well-known personality in he massed world of his time. From 1900 theband has been most messenful, having won hundreds of prace, including as many as a vertices in one season without being included in the princ lat. The violation of June 2 will be Mr. Owen Brymwyn Oatstone).

Seville

THE third of his series of talks on 'Travels in Spain' will be given by Mr. Isaac J. Williams on Mouday, 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 pinturesque gardens which are characteristic of the surior or open courts of her dwedling houses. There are flowers and small fountains everywhere and the pupper parks, immense in the amount of land they cover are a riot of gorgeons colour which competes in garety with the pageantry of a people who have made their city famous for fains and fastivate Rich in recollections of Christopher Columbus, this mland Spanish port-modern in many respects contains a wealth of historic monuments of Moorini origin. Chart of these are the tower of the Cathedral, the most conspicuous pile of suchitecture, the House of Pilate, and the Palace of the Duennaa. Mr Witness will ted of the Churchus and Museums which are redin admirable assemples of the art of Macion, Zurburan, and other famous Spousards. See the has been likened to a mercel ark which guards the treasures of every speak of antiquity

Quilts and Samplers.

UILTS AND SAMPLERS - the subject of the lifth of his series of tarks on "Oh" Weish Crafts which Mr. Jorwerth C. Pente is giving on Tuesday, June 4, 44 7 p.m. Qualitansking in an andnessy which has recently been revived in South Wales. The quilt wives work with either or salecon of different colours and me wool or cotton wool for padding. The designs one of vacued posterous and are generally toad tional, aften evidenemy much medieval influence. Leaf, heart, rose, spirol, and cheen desires generally predominate and the work is exerted out emissly by hand. Many of the Women's Insti-tutes in Wales have an expert quilt maker who teaches the other members. Samplet making is not, of course, strictly a craft, neither is it pseudoutly Welsh, but the work done on many Weigh samplete is such that the hand of the are t is casely recognizable. Scores of those maplers of still to be found in Welsh formbouses and cotts. many of them dating back to the seventeenth and eta it esta cent r

Mime and Music.

Trik Use of Stime and Made, is the subject when Mass consider to Privation of the seventh talk in her series, this quest and Pageants, on Thessiay, June 4, at 5 p.m. In this series of talks Mass de Revenis able to ill in rate her suggestions by descriptions of work dotte by the Citizen House Physics.

*STEEP HOLM.





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a spelle de de actors

Programmes for Fr.day.

THE SELECT

2 38 Landon Program on relayed from Daventry

5.0 E.H from Cardy J

6.15 S.B. from Low: 15

8.0 S.B from Cardiff

9.0 SB. from Lon on

9.30 S.R. from Care of

9 15-11.15 AH from Lawren

BOURNEMOUTH, 282.5 M

2 30 London Programme relayed from Daventry 6.15-11.16 S.B. from London (9.20 Local An actions 2000 s

5PY

PLYMOUTH.

2.30 London Programme relayed from Daventry

The Children's Hour 5.15

6.0 London Programmes relayed from Daventry

6.15 11 15 | S B | prior | Long to | 5 30 | Portheuming | ts | Long | Angulary | or one

22 Y

MANCHESTER.

Broadcast to Schools 2.30

2.55 London Programme relayed from Deventry

415 NORTHERN WIRELESS ORCHESTRA

The Children's Hour 5-15 S.B. from Leeds.

6.0 'Rosming Abroad' - II. Mass M. O. Cathwell.' Germany.' B.B. Joom Leads

6.15 S.B. from Lowlon

8.0 Famous Northern Resorts

Scarborough S B from Hell Зик Вил Оплинента Conducted by ALICE MACLEAN FRANK WEISTER (Topoc) Relayed from she reas

9 0- 11-15 | S. B. Iron L. main (9.30 Local Amounce abbit s)

Other Stations.

NEWCASTLE

2.10 - Benadent Schools 13.0 Eventors policies from Lawrence 5.15 and our San contemporary from the set of 5.15 and our man for the set of 5.15 and our man for the set of 5.15 and our man for the set of 5.15 and 5.15 an Schools [3.0 London \$Prophenical or 5.15 link out 1.55 to 4.0 links that 1.55 to 5.0 links

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GLASGOW,

2BD

ABERDEEN

230 / Acon 250 Entire to 310 of Pin - nac Occidents 50 of 19 for an arrived 4.5 in to 630 conserved 4.5 of the con 50 11 .5

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BOVID LED., LONDON, BELLYCL, MACCLESPIELD, SPE.

An Hour

of

Vaudeville

H ran laners . Brokens

BRAHMS Hangarian Dances must

is nors who have very little interest in the rest of his work. He was not

s Hongorian himself, but the verve

and rhytims of their dances and fork songs interested him keenty all his musica, Life, And he made use of

them in many ways in his non-works. It is supposed that his in terest in them was first aroused

when, as a young man, he went on four with the Ha garage which Between and that man be rue

GOUNOD'S Opera Mercille, which in English we call Mercile, was produced in Paris in 1868, 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, well end ag in the lovers of the latest the handle on I have even them to be find each other and win consent to have such as the latest true and the such other and win consent to

their wedning only for her to die in a mystic costasy. The tragic end of the story would hardly be goessed from the Overture. It is

ful of thoroughly bright and tune-

9.9 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

9 15 Mr. GERALD BARRY The Week

r London

be well known to countiese as-

A PROPERTY.

7.30 A Light Orchestral Concert

10.15 s.m. The Baily Service

10 30 (Depentry only, TIME SIRK GREENWER, WEATBER FOR A

10 45 11 0 Mrs. Nobic Cool during a Heat Wave

10-20 THE CARLTON HOYEL OUTET Directed by RENE TAPPENNIER From the Cariton Hotel

A Ballad Concert THE MASKS RITA SHABPE (Violonculio

DANCE MUSIC THE PECCAPILLY MOTEL DARCE
BAND, under the direction of
James Krilleren from the Paccadilly Hoter

THE CHILDREN'S HOUR

'THERD'S MANY A STREE .

A Play, specially written for broad casing by Carry Greek, with Ir ridenta. Music by Tax Georgias

6 0 Musical Interlude

6.13 Time Signal, Greenwich, Weather Politicant, First Gen-erat News Bulletin: Amounce-ments and Sports Hulletin

Musical Insurando

6.45 THE FOUNDATIONS OF MUSIC

HAYDN STRING QUARTEDS Played by I I AMOUNT STRING QUARTET

7.4 Mr. HARVET GRADER 'Next Week's Broad-cast Music '

7 15 Sports Talk

7.30 A Light Orchestral Concert

Islant CRIPPIN (Soprano) ROBBET EASTON , BRAS. THE WIRELINS OR HARRING Conducted by Jour Ansgar

Overture 'Frans Schubert' Spanish Valte, 'Aragonast'

Suppr Laroner

THIS Overture has the special interest for the I in England that it bolongs to a work which it its way forests led our Library on the life of Schubert in which comof his own music was introduced, notably five of the songs. It was one of the light operat process of which Supple composed more than 160

for the Victors stage of his own day, and not with real success on its appearance.

The Overture will be recognized as being genuine Suppe music, with very little relation to Seminert's ructures. All hough by no means so well known as other Overtures of his, notably the favour to 'Post and Peasant, it has much of the same vatural happy malody, and formed a fitting prolude to a work which was throughout

Russer Lasros with Orchestra Great Ista, Great Carris (* The Magic Flute "

I am n B - mer ("Son and Strangee") Mondelssohn

Parket as & Souge

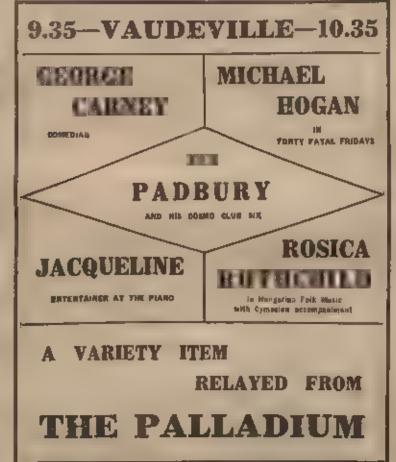
CH HE STILL

Sinte, 'The Romance of Harlequin' ... Massenet | Idyl, 'The Waispacing of the Flowers' Van Blan

SATURDAY, JUNE 1 2I.O LONDON & 5XX DAVENTRY

WESTINE COL NO.)

CLUSCH M. BOTTON



R and Lasten web Proposete Donne - Demy The OH Second

Flank Courses Sones

Stanford

9.35

9 39 Local Announcementa (Decentry only) Shapping Forcesst and Fat Stock Prices Vaudeville

(c) prusio.

See centre of people, 10.35 12.0 DANCE MUNIC: AMDROSE'S Base, from the May Fair Hotel

SAMUEL PEPYS, LISTENER.

By R. M Freeman,

Part-author of The New Pepys' Drarytof the Great Warr, etc.

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

Golphing with Squillinger to new (and gor ten free) Selsdon Court, he having lately got him a Bentley, which he loves to swank in, and did whize us there in about 16 min. Great pridr was mine in being seen light from it at the Clubb's door, yet ceven greater thanks to God for a whole neck for a whole neck

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 (baring only binkers) and most nebly wide withal, so as you might think no man could possibly swipe off them. But Lord! where is the pretty that any man count, on occasions, swipe off, oven the widest?

Drank tee in Selsdon Court that was till lately Sanderstedd Court, a great good Queen Anne mansiour, and now become an overflow to Selsdon Park on the far side of the course. So makes the onelic course I know of with a toth hoad at either end of it, which, when a man be

hoad at either end of it, which, when a man be dry or weary, is a blessed thing

Home, all red, busy and towaled by being in the wind, which I had thought eather became me, but my wife says I look like an Ogibbeway Indee:

Presently, having direct, we to listen-in to Sterndale Bennett's May Queen, having old memories for the, for 'twis while singing as a young man with our Chornal Society in this cantal, that I fell deep in love with Sally Hort, the ret soprano, and believed I had met my Fate in her. But Heaven, it seems, had another Frie in reserve far me—whether better or worse, Gos. knows.

Gos knows. Al e 3 - To Widow Fripp's to Listening-in Circle, where we did hear R Wagner's Götter-de movering Act I W dow dow ev all sales, demonstrag. Act I W dow dow et all agirs, leaving onche the fire-light, in order, says she, to get the fitting atmosphere, but really does it. I believe, for the better holding of hands with Mr. Black that sits next ber. Gotterdämmerung over, presently Mr. Snowden begins, but was soon, by general consent, switchs off. This, however, scarcely done, than in jumps Singaby, the forward fool, to expected Wagner to its. Which was from frying pan into fire with a vengance and did make the sorry from my heart our having stonnered Snowden often to interth our having stoppered Snowden onthe to uncork

SATURDAY, JUNE

5GB DAVENTRY EXPERIMENTAL

(482,3 M. 022 kO.)
Then we see Fig. 8. 5 of Fix the White official Forester.

9.0 Birmingham , Symphony Concert

Vaudeville 3.30

(From B intergrater)
THE HARE Surress (Light Ducts)
MYLES CLUPTON, Light Consodium)
PERROSE and WHITLOUT (Two Old Sports)
HIETOR GORDON (Scots Contemns)
Lacy Veradues (Synocyated Pin
Perrose's Desires Das P. vo. (From B energham) PHILIP BROWN'S DOMINOUS DAS

430 A MILITARY BUY D CONCER's

(From Bermingham THE BIMMINOUAN MILITARY BAND Conducted by W. A. O. van

Overture, 'Zampa I' Entracte, 'By the Swance River W 10

Aconos Michward (Baritone) Four Sones from Tempson's ' Massl '

0 "	
Se' and Late I have I benefited	, A.
Sorme R WEAVER	
The State	FP),
Oft in Mem'ry's Garden Kenneds, Down in the Forest Landon	Ron.
OCTAL	
Borround in E	ha an

The Wooting : Band Seeder, Commercation The Departure

DANCE MUSIC From B-comphani) BILLIE PRANCIS and an BAND Selayed from the Wort End Dan Hall,

she came to shell lage Some of I 1 1 1 1 TT Olet the solid

ground .

in Sele. to by the a

A . Y WILWARD Sweet Chanco . A months & The cor

The Wild Rose) Over the Occupie

Seconde "Amina" Terkono Pairol Processer Introduction Art III, *Lohongrin '. Wagner



INA SOUEZ sings in the Symphony Concert from Birmingham tonight.

9.0 Symphony Concert

Francisco en entre a s Francisco de la companya della compa OBST TEATRA Lemior. FRANK

> Exonducted by JOSEPH LEWIS

Overtara in D Minor Handel, ver Elgar

Int South (Soprano) and Orebestra. Ballatella ("TPagliocci")

La segen o

Gripping & NOR MOURIE (Piano forte) and Orchestra (meerto No. 2 in B rist, Op. 12

B ethoren All aro con bri Adagio: Rondo, molto allegro

INA BOUEZ My Lovely Celis Lone b dean

The Children's Hour 5.30 (From Barmingham)

The King who wanted to be Thin," by Margaret

Songs by GENTAUDE DAVIES (Soprano, Another 'Housewastine ' You Georgian O'Carron Monnis (Pismolorte)

6 15 Time Stonals Obserwich: Weather Fore-GAST, PIRST GENERAL NEWS BULLETIN; An nouncements and Sports Boil tim

Light Music 6.30

Sorme Rowlands (Soprano)

THE SEVENT OCTUP Overtore, 'Cost Fan Tutto' ('The School for Monates

Valea, "Incanto " Julian Rousseau The Garden of Antoine (* The Garden of Ailah *) Landon Ronald (Solo Violin, Wientam Manuel)

Berenade and Columbine . . Pierre, arr. Mullarme

Коекте Комплира I Love The In Late September Love's Philosophy

Ge Barn r

Lullaby Cyril Scott Oh, Shorn, why dost thou leave the $t=\int H\eta\tau\,dst$ Care Solve (Dear Woods)

Gopak (Russian Dance) Monesorgsky

100 Whather Forecast, Second Ceneral News BULLINS

19.15 Sports Bullotin (From Birmingham)

Symphony Concert 10.20-11.15 (Continued)

Овестратил

Syrupt top No. 5 Op. 64 or E Minor Tchackorsky Annarte; Andante cantabile; Vales (Allegro moderate); Finale (Andarte maestose)

(Saturday's Programmer continued on page 432

11.15-11.45

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MARRIAGE OF FIGARO, OVER-TI MF, Berlin feine Open Orchestra -D 1224 - London, Wednesday 7.45.

IM FRE IILING-Elma Gerhardt -D 1461 - Daventry 5GB, Wednesday 3 23.

WALTZ "EUGEN ONEGIN"-Rayal Opera Orchestra— C 1281 — Daventry 5GB, Wednesday 3.55

DON GIOVANNI, OVERTURE -Berin State Opera Orchesta - E463 -London, Thursday 8 o'z.

DON GIOVANNI, MADAMINA-Chu apone DA994 Lunuon Ir raday

BARTIMED BRIDE - Berlin State Opera Orchestra: E465 - Daventry 502, Thursday 3 o'c.

COCK AIGNE, OVERTURE Royal Albert Hall Orchessus - D1110 and D 1111, Daventry 5GB, Thursday 10.15.

M16:NONe OVERTLER - Bedin State Opera Orchestra - D1246 - Dave entry 5GB, Friday 6:30.

TURANDOT, GRAVI, ENORMI, VENERANDI LA Scale Orchoure D 1241-Deventry 5 GB, Friday 9.35.

SONG OF THE OPEN Tudo Davies - E49) - Daventry 5GB, Toursday 0.5%

LOHENGRIN, PRELI DE, ACT III. — Symphony Orchestm D 1054 — Decembry 5GB, Seturday 5 25.

COST FAN TUTFE, OVERTURE
- Berlin State Open Orchosm-D 1224
- Daventry 5G \(\) Saturday 6.35

OVER IT RE IN DEMINOR - London Symptocy Cr. heura: D1527 - Davi pury 5Gr., Securday 9 o'c.

1.1.1.1.4B) -- Cedric Sharpe -- B2729-Daventry 5GB, Saturday 9 45.

SYMPHONY No. 5 (Totalkausky)— New Symphony Oschesta D.:511 — D:516—Davestry 5CB, Saureday 10.20.

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Overture, 'Carnaval Romans'. Hyran to St. Ceciba Lavitation to the Wattz Wiebert. Screnide of E Minor Walte (The Vell of Scret See F 107 Linksony

3 36 London Programme relayed from Daventry

The Children's Hour

5.5 London Programme relayed from Deventry

8.15 S.B. from Landan

5WA

6 30 Local Sports Bulletin

5.35 S.B. from London

7.8 Captain C. E. Hansis: Q Bosts—Origin and Formation—The Oruse of the Record Region

WALTER GLYNNE O as byddai'n linf o hyd' 140 cm Rose of the morning ... Rosebud OR HESTRA Walts of the Flowers Ton by My

9.0 S.B. from London

9.30 West Regional News and Sports Bulletin

9 35-12.0 S.B. from London

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12-0-12-45 B.B. from Cardeff

3.35 London Programme relayed from Daventry

5.15 S B. from Card ff

6.9 London Programme relayed from Daventry

6.15 S.B from Landon

6 30 S.B from Cardyff

8 35 SB. from London

7.9 S B. from Card ff

9.8 S.B from Louten

9.34 S.B. from Cardiff

9 35- 12.9 & B. from Landon

288.5 M. 1,040 4C. 6BM BOURNEMOUTH.

12.6-1.0 Gramophotte Recital

3 30 London Programme relayed from Daventry

6.15-12.0 S.J. from London 9 30 Local Aunno re st

996,3 M. 5PY PLYMOUTH.

12.0-1.0 А Спаморномя HE TO OF CHAMBER MUSIC

Membetta (* Japiter Bymphony '), Op. 41

Courtet Second Movement Scherge - Viveer

Arm 'O Story why most the leave month

Alberto moderato (Sona o - A Op-Sedemont Berthween

Presto (Quartet in C Sherp Minor) . The Hurdy Surdy Man . Schubert Longing to Wander

Finale ('The Carnival of Anumale') Sount-Sates

3.30 London Programme relayed from Daventry

The Children's Hour:

Tes Groutous Fiest, especially for the Gubbina Family who come to Town (W. Gront)

6.0 London Programme relayed from Daventry

6.15 S.H from London

6 30 Sports Bullet a

6.35-12.8 S.B. from London (9.30 Items of Naval lefermation, Local Announcements

(Saturday's Programmes continued on page 424.)



APPARENTLY A HARMLESS TRAMP.

but in reality a death-trap for I Boats. The famous British Mystery Ship Cornogas as the appeared in her war-paint. Captum G. B. Harris will tell of his adventures as a 'Q' Boat commander from Cardiff this evening.

CAPTAIN O. E HARRIS was navigator and satting-master to the squallest Q beat in the Service. She was a ketch named the Record Resgn in honour of Queen Victoria

715 Mr. Exempt Bases: 'Lesgue Cricket In South Wales and Montnouthelare'

HUGH WAKEFIELD

THE CURSE by PELLAR.

The First Rose of Summer 7-45

NATIONAL ORDHESTRA OF WALKS Conducted by WARWICE BRAJTHWALTE

Overture, " A May Day " Hayda Wood WALTER GLYNSE (Tonor) and Orchestra An English Rose

Openessas

Rustle of Spring ... Idy), Whispering of the Flowers Love's Dream ... Same of

Supplier Ate as Roman ream of a Garden of Suraham .

CR BISTIA To a Wild Ross

At an Old Trysting Place... Hy a Mendow Brook

ManDowell



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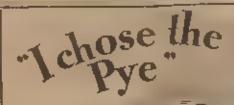


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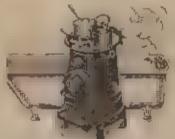
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Saturday's Programmes continued (June 1)

Con an from your 432

2ZY MANCHESTER, 79J KO

12.0-1.0 THE NORTHERN WIRELESS

ORCHES TRA
Overture, * Das Modell * (The Model) Suppe

ERNEST KENNY (Baritone) Friend o' Mine.....

Sanderson The Coming of a Dream . Noci Johnson Gray Days

One meaning Four Fances

EDSECT KENNY Maire, my girl She in far from the Lond. Lambers Absent

(R RESTRA

Selection A Width Dream March, The OC Strong Beeven

Operatic Excerpts

HILBA BLAND (Contraite)

Flower Bong . Faust When all was young . When all was you a Fierce now the du des glow (Il Troya ort | 1 ord)

ORCH, STRA Selection, 'La Tosca .. Puccini, art. Taran Jome Bowes (Baritone)

Comb, open wide your window (* Don Grovenni ') Recei, and Acia, "O Star of Evo ' (' Taunhauser')

OBCUESTILA Selection, 'I. Fufunt Produgue' ('The Fred gal

Softly awaken my heart (' Samson and Delilah') Samt Sacna Che (are (What shall I do !) (' Orpheus'). Glack

JOHN BOWES

OBS RESTRA Selection, *Lohengrin * . . . Wagner arr Nemeli

The Children's Hour 6.9 London Programme relayed from Daventry

6.15 S.B. from London 7.0 Ms J. L. Honsow ; 'The Lighter Side of the General Election'

715 S.B. from Landon

'Bill Brown, M.P.' 7.30

By EDWIN LEWIS (The Twelfth of the * Browns of Owlham Series)

> SARAH BROWN MARJORIE JAN BLE K SECTP MARY, THE PLASTER POLLY BLENKISSOFF News Boy бам Окижнор

Bua Brown

He or a

Mr. Sur aless
Be or

Supported by
The Northern Wineless Orchestal

90 S.B from London

9 30 Reponal Sports Buildin and Local An-

9 35 12.0 S B from London

Other Stations.

5NO NEWCASTLE. 943.5 M

NEWCASTLE.

1.3 Let ... Music from Ferencick's Textum Ten Bootse.

1.30 — Low in Programme and of the Let were 415 Music from Filing of the Sec. 1 on and 515 The Interior From Filing of the Sec. 1 on and 515 The Interior From Filing of the Music from Sec. 1 on an American Sec. 1 on an American Sec. 1 on a Sec. 1 on an American Sec. 1 on a S

SSC GLASCOW.

120-126 A Beethal of Grammyhoper Breords, 2.28 The Brysh Order was Convert Party from the Bandsland Relyingrouse ark A year on Opening.

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THE RADIO TIMES.

The Journal of the British Broadcasting

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ANNOUNCERS' ENGLISH.

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LISTENERS' LETTERS

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

But would correspondents please note that .-

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

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THE EDITOR RABIO T HES SIYOF HILD LONDON.

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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.

PROGRAMME given by Winners at the fraction of the first o

District the an environt the Rose Four in Land when he would be the first to a time and a structs on the radio dure to the a second at the Rose that the a second at the time and the area of the ate of the ate.

I with the pen of Padras Colum, The Bitrayol is the first of two pays to be performed in the Birmingham Stanko for SCB listeners on Saturda Lane S. It depicts life in an Irish country town in the eighteenth century. Mr Colum is known as a realistic playweight, and be has emptured something of the cleave style of the last entirely anys Professor Allardyce Nice in British Diamo passes over the whole, so that things spiritual in things material seem to meet in a common harmony. At the same time Mr Colum's work is not by any means fanciful

by Ohve Lonway, an adaptation of the Waterloo chapters of Thors tays Yeart Fair. the two scenes taking place in a Brussels botel immediately before and after the battle. The characters are well dream. We know that two Sharp and her husband are a couple of secundicies, but we cannot belp rejoing when hos on seduce in freezed by them. Thursderry have them as a new of regues, but he realized that request may he case but qualities.

A littly Proposities of transparent from the Cart if Station on Saturday evening.

A Little Procession of Saturday evening, Inno 8, at 745 p.m. centring on the most open automatics in docated. Balors of Fagino America, Spain, Italy, Russia, and Africa will sing, and conversations in a restaurant and in a Chance launury will be heard

IT has become a habit of thought to associate most things that are very account with Eastern chines. We marvel at the discoveries recently made in the lands of the Pharaohs, of Crute, and of the of the Cheldees, and forget that we have a our own homeand the relies of an amount affe that we have a out own homeand the relies of an amount affe that was a fixed as interesting and, some a them, much older than anything Egypt or Mesopotomia con offer the research to senting the Phildown man who is said to have existed over 100,000 mars ago. On Tuesday, June 4, Counce J. H. Cooke will describe some of his discoveries in a kitchen midden that dates hack to the Stone Asia and will give details of the remarkable 'fands' his has made in a tomalus which was made originally by the Stone Age folk and was subsequently used for the burnes of a Bronze Age chieffa.

I N a talk to be given on Thursds Jone 6, at 3.46 p.m., from the Bourgementh Station, Mes Ethel W. Hewitt will sketch the heaters of a very old Borset industry, namely that of button making, locally known as Buttony. Although the industry has long since dwindled to a space time coupleyment in a few cottages at Lychett Monster, yet the specimena produced there can still more than hold their own with the machine-made buttons which musted them from facour with the public.

B.B.C. PUBLICATIONS.

'JONGLEUR DE NOTRE DAME.'

On May 27 and 29 there will be broadcast the ninth of the acres of twelve well-known operas, this time Jonglew 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 Jonglew 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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'MINNA VON BARNHELM'

Minna von Barnheim, by Lessing, to be broadcast on June 11 and 12, is the tenth of the Series of Tweive 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 Barnheim 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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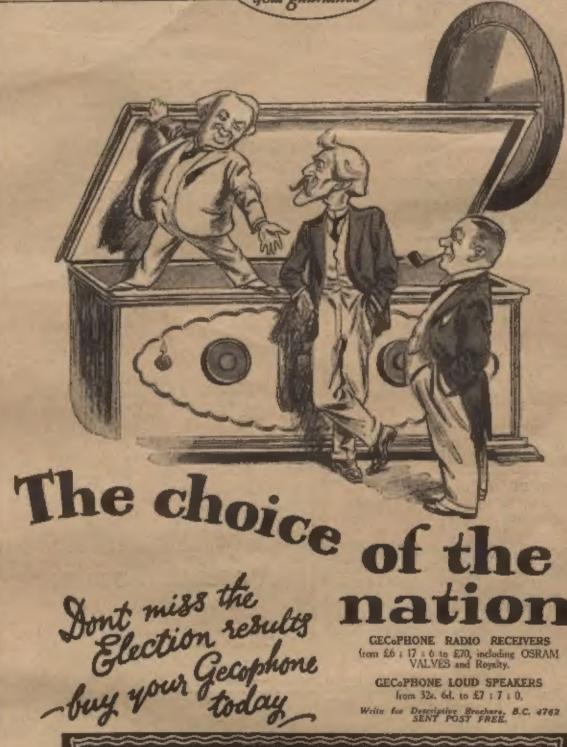
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Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.
Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays Bookiets can be obtained from your usual Newsagent or Bookstal.

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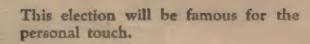
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