

PROGRAMMES FOR JUNE 2—JUNE 8

THE

# RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 23. No. 296.

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

MAY 31, 1929

Every Friday. TWO PENCE.

## PROGRAMMES OF THE WEEK:

*At 7.45 p.m. on Monday, June 3.*

### A VAUDEVILLE SHOW

*'starring' Deslys and Clarke in Syncopated Harmony, Mabel Constanduros and Michael Hogan, Gladys Sewell, 'The Comedy Girl with the Top Notes,' and Mario de Pietro.*

*At 9.35 on Monday evening, June 3.*

### MUSIC OF TODAY

*A Concert of New Works by six English Composers of Today: Walton, Moeran, Berkeley, Lambert, Warlock and Hely-Hutchinson. Conducted by Ernest Ansermet.*

*At 2.45 p.m. on Wednesday, June 5.*

### THE DERBY DESCRIBED

*from the Press Stand at Epsom, by Mr. R. C. Lyle. This commentary, which will be heard from all Stations, will be preceded by a description of the scene on the Downs.*

*At 9.35 on Friday evening, June 7.*

### 'LOVE IN A VILLAGE'

*A Ballad Opera by Dr. Arne, as produced at the Lyric Theatre, Hammersmith, the music being arranged by Alfred Reynolds. Also from 5GB on Wednesday (8.30).*

## CONTRIBUTORS TO THIS ISSUE:

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**'THE BROADCASTER'**



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# THE RADIO TIMES

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## AN IGNORAMUS GOES TO THE DERBY.

**W**E ignorami usually travel to the scenes of our shame in charabancs. We may be seen by you scornful experts whistling along the roads in the form of huge glittering oblongs on wheels—eight or ten tons of us to a block—with not one ounce of correct information to lighten the mass.

In a particularly portly orange charabanc called Vivienne I went to the Derby. Vivienne was known as an Orange de Luxe—and rightly so, since her rounded, not to say bursting, figure made every other charabanc on the road look a mere banana. All the little boys of Lambeth, Clapham, Balham, and Upper, Lower, and Mezzo Tooting, ceased their innocent play as Vivienne boomed past them; even policemen looked impressed, the backs of their necks showing a reflected orange light as Vivienne stood throbbing massively behind them in traffic jams.

We were all ignorami in Vivienne, and squeaks of naive and humble surprise marked our progress all the way to Epsom. Especially did our inferiority complex make itself felt as we drew near the Downs and caught up with Real Derby Experts—bookies in taxis, ice-cream vendors in vans, gipsies on foot, costers with their stout, jovial wives in one-horse carts—all trundling towards the course. The orange-de-luxe brand was on our foreheads, I think, for even when Vivienne was safely rooted in her position on the race-course, and we—her chicks—were scattered all over the crowded scene, the Real Derby Experts seemed still to know that we were mere charabancers—their penetrating multiple eye seemed to pierce through our nonchalant disguise and detect our ignoramus status. Several hundred persons offered, for instance, to mark our race-cards for sixpence—and even, at a pinch, threepence. 'Is money nothing to you?' asked a stranger of me. 'Yo—' I replied, ambiguously, as I always do when I suspect there is a catch somewhere. 'Money is the root of all evil,' continued the

By **STELLA BENSON**

*A running commentary on the Derby will be broadcast on Wednesday afternoon.*

stranger, and I felt safe in subscribing to this with a hearty 'Oh, absolutely,' but I was wrong again. 'Money is the root of all evil—so they say,' persisted the stranger, with the severe look of one interrupted in the middle of a treasured aphorism. 'But you and I needn't agree with them, need we?' 'Oh, absolutely not,' I hastened to murmur. 'I can guarantee you five out of six winners for sixpence,' he finished, triumphantly. 'Really! Five out of six!' I exclaimed. 'But surely it should be six for sixpence. I don't want to waste a penny. Why, at Woolworth's—' The man, however, would not hear me out, but passed on to another orange-de-luxe ignoramus. And on second thoughts I realized that it was just as well. It seemed to me that he must be mistaken in thinking that his luck was better than mine. Indeed, appearances were all against it, since he wore no collar and a patch on the seat of his trousers, whereas my suit cost at least six and a half guineas in Harrods' Inexpensive Costume Department. Why, therefore, should he have any spare luck to sell to me? I felt very wise for some time after that, and, after some thought, invested the sixpence I had thus saved in seven darts to throw at playing-cards on a board. With the seventh dart I transfixed the top pip in a three of spades. 'Ha,' I cried, 'I get sixpence for that, don't I?' 'Sixpence or seven more darts,' replied the dartmonger, pressing seven more darts into my hand. 'I advise the darts, lady, becoss it gives you a chance to hit the ace, and then you'll get a shilling.' I saw the force of this, and, after spending about three-and-sixpence more, potted an ace of hearts in fine plumage. 'A shilling!' I crowed, holding out my hand. 'A shilling,' he agreed, 'or fourteen more darts—you get a chance of another

shilling for nothing, you see.' But my exhausted hand had lost its cunning by now, and the fourteen new darts went astray, except for one of them, which hit a china pig in the next booth—but that, unfortunately, didn't count. 'However, I won eighteenpence over that,' I thought, confusedly, as I mounted a primrose-coloured horse on the merry-go-round. No flesh-and-blood horse can ever give me the ecstasy I find upon a merry-go-round. When, in heaven, they offer me the harp that is my due I shall ask for a merry-go-round instead, and to that romantic music I shall heave round and round in a semi-seasick trance of glory for all eternity.

The sinking feeling that always results from an indulgence in this rapturous vice reminded me that I had had no breakfast. No one except—I suppose—King George and Queen Mary ever arrives at the Derby adequately breakfasted—least of all we who go down to the roads in orange de luxes and do our betting from great charabancs. It would only be a slight exaggeration to say that we had seen—willy-nilly—the sun rise upon an empty stomach in Piccadilly. The pies that we had bought immediately on arrival on the course had apparently been made of last year's Derby winners, and after one bite we had given them the honourable burial they deserved. However, Vivienne, it seemed, had thought of everything. Her versatile driver, who combined the offices of chauffeur, waiter, chef, chaperon, tipster, weather prophet, guide, and bar-tender, produced from Vivienne's vitals enormous plates of ham, tongue, potato salad, and babas-au-rhum. He had not even forgotten the salt.

The noonday stupor descended upon Vivienne. Some of us slept, some did crossword puzzles, one man carved a little dog most neatly out of a nut, some of us goggled indolently at the sky, all over which kites, aeroplanes, and bowling white clouds were scattered in pretty confusion. The aero-

(Continued on page 450.)



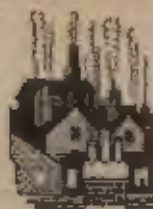




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## 'The Broadcaster's' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### The Man Alan.

THE identity of 'Andax' is now revealed—but A. J. Alan remains an unsolved mystery of Broadcasting. On four evenings a year this languid-speaking spinner of stories strains our credulity towards breaking point (while never actually shattering it)—and yet no photograph of him has ever been seen, and the few who have met him personally can give no clue to his occupation on the 161 days when he is not broadcasting. Arthur Watts and myself, disguised as policemen, waited outside Savoy Hill hoping to catch a glimpse of the man Alan. Four people emerged from the B.B.C. Headquarters during our fancy-dress vigil; herewith Mr. Watt's impressions of them. Somehow we couldn't make up our minds which was A. J. Alan. On Thursday evening, June 13, 'A. J. A.' is to retell the story of 'The Cabman's Shelter.' I shall not assume my investigations for, though Arthur Watts looks decidedly efficient as a policeman, I look very odd.



Which is he?

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### Penalty of Greatness.

BEETHOVEN'S pianoforte sonatas, played by Edward Inauen, form the 'Foundations' for the week commencing June 10. Few men of any time have possessed such titanic genius as Beethoven. 'Keep your eyes on him' was the comment Mozart made on him; 'some day he will give the world something to talk about.' Like all great men, he was, so far as human companionship goes, lonely; so that it was said of him: 'He's a misanthrope, cranky, and can't keep friends.' Music, quite literally, was his life. He worked in a sort of attic, disordered and dirty, the roof full of slits through which the rain poured. Sometimes he would leave his writing, go to the wash-basin, and pour whole pailfuls of water over himself, singing or loudly growling all the while. He would not have understood if it had been suggested that he should live more 'comfortably': 'It is enough,' he would probably have said, 'to live.' When Rossini, touched at the sight of Beethoven's poverty, tried to start a fund for his relief, the kind of answer he most frequently met with was, 'On the day Beethoven finds himself the owner of a house he will sell it. He will never know how to adjust himself to a permanent home; he feels the need of changing his lodgings every six months and his servant every six weeks.'

### Library List.

THE following novels were reviewed by Miss V. Sackville-West on May 15: 'The Semi-detached House' and 'The Semi-detached Couple,' by Emily Eden (Elkin Mathews); 'The Coast Without a Seam,' by Maurice Baring (Heinemann); 'The Wanderer,' by Alain Fournier, translated by Francoise Dufille (Constable); 'The Yellow Rock,' by David Footman (Jenkins); 'Awake and Rehearse,' by Louis Bromfield (Cape).

### Seeing Stars.

ON Tuesday afternoon, June 11, twenty-four 'stars' of Broadest Vaudeville, together with Jack Payne and his Orchestra, will take part in a continuous cabaret show at the Theatrical Garden Party. Listeners will find them in a monumental marquee, two hundred feet long, where they will entertain five hundred people seated at tea. The Garden Party is being held, as usual, in the grounds of the Royal Hospital, Chelsea.

### Plays on the Way.

THE wireless drama is finding its feet—and its regular audience. An interesting and highly critical correspondence is aroused by each big play broadcast. These letters are of great value to the producers at Savoy Hill. Listeners' suggestions regarding *The Prisoner of Zenda*, which was generally appreciated, will come under careful consideration when the play is revived next autumn. This revival will be in the nature of an innovation, for each broadcast of *The Prisoner of Zenda* is to be followed on the next evening by the sequel, *Rupert of Hentzen*. The Productions Director's plans for the Autumn include Thomas Hardy's *The Dynasts* (a great prose and verse epic of the Napoleonic wars); Conrad's novel *Typhoon* adapted by John Watt, whose burlesque *Love in Greenwich Village* made a great 'hit' from Belfast; an original play for the microphone by William Gerhard, author of *Polyglots and Futility*; a revival of Compton Mackenzie's *Carnival*; and, possibly, a new play entitled *Exiles*, which deals with the tragedy of those lives scattered abroad by the Russian Revolution. The next Shakespearean play after *Henry VIII* will be *Antony and Cleopatra*. Towards the end of June we are to hear *Beggar on Horseback*, an American burlesque which was played in London several years ago. Let not those who mistrust things American raise their hands in horror—or if they have already raised them, let them lower them again—for *Beggar on Horseback* is a glorious satire on Big Business, Uplift, Rotary and Mass Production, and all those grand American institutions which Sinclair Lewis has dealt with in his novels. Novels now down for adaptation are 'Lorna Doone,' 'The Three Musketeers,' 'Green Mantle' and Conrad's 'Romance.'

### 'Modern Requirements.'

MENTION above of *Carnival* recalls that, after hearing this play broadcast, British International Pictures bought the rights to make a talking-film of the story. This was good sense, for *Carnival*, as was proved by the broadcasts in January, is full of aural 'atmosphere.' But, if report be true, the film people are contemplating wrecking their original idea by adapting the story to 'modern requirements,' changing the setting of pre-war Chelsea and the Allambra ballet to 1929, and, I dare venture, the chorus of a revue. The charm of *Carnival* lies in the remoteness of the story. As Michael Fane put it, in the broadcast play: 'It is a story of the vanished age of before the war. When this (the War) is over the world will be too blasé and cynical and machine-run to hold a story like theirs.' The music and songs of 1908, as used in the broadcast version, enhanced the atmosphere of the tale, as did the use of Schumann's music and the chatter of the dressing room at the ballet. As an admirer of the original book, I must register a hope that when we see Jenny on the screen she will not be shingled.

### The Future of the 'Talkies.'

WHAT will be the future of the talking film? Our contemporaries are devoting columns to this question, having accepted with praiseworthy, and possibly altruistic, readiness, the fact that there must be a future for the new medium. *The Letter*, an adaptation of Somerset Maugham's play, struck me as utterly lacking in sincerity. Maybe it is impossible, by mechanical reproduction, of a volume necessary to fill the large cinemas of today, to achieve real sincerity. If so, it seems that great drama is not material for the 'talkies.' *The Broadway Melody*, however, was, as a subject, much more congenial to the microphone which picked up the atmosphere of back stage at a Ziegfeld revue, all the tough and cynical 'wine cracks' of American show-people, the songs and music which were part of the plot. The 'shading' of the voices between the foreground and background was admirable. The use of the microphone by the film producer should be interesting to his radio brother.

### How to Join the Radio Circle.

LISTENERS so often write asking for particulars regarding the Radio Circle that it would perhaps be as well to repeat here the conditions of membership: Applications, accompanied by a postal order for 5d. and particulars of the date of birth, age, name and address of the child, should be forwarded to Savoy Hill at least four days before the day on which the birthday is to be called. Each new member receives a badge, and each member joining from the previous year receives a calendar. No birthday is called unless the child is a member of the Radio Circle, nor are the birthdays of adults between the ages of eighteen and ninety called, though people of the latter age and over may receive greetings without joining the Circle.

### All About Mockery.

MISS KATE LOVELL, whose talks on cookery have so largely influenced the menu at my own small villa, is to talk, at 6.0 p.m., on June 14, on 'Mockery in Cookery.' Under this attractive title Miss Lovell will talk of mock-turtle soup and red-currant jelly (which, to judge from its inclusion under the above head, can be made of other than red currants). While on the subject of mockery let me introduce to the public my new



Vivisection a carrot.

society, 'The Port Order of Carnivores.' An Indian scientist has recently told horrible tales of the sufferings endured by fruit and vegetables which have nerves as tricky and ubiquitous as those of a prima donna. We carnivores believe that it is cruel to hurt poor plants by boiling, cutting and champing them; we are therefore introducing into the menu various substitutes compounded of less sensitive matter. A chap can now eat mock carrots made of mutton, and Brussels sprouts prepared from pig's feet, so like the real thing you wouldn't know the difference.







# 5GB Calling.

## A GREAT MIDLAND COMPOSER

Concert of Sir Edward Elgar's Orchestral Music—Science teacher who became a singer—Country Holidays for Slum Children—A New Radio Revue—The Microphone and Anonymity.

### Sir Edward Elgar.

**A**N hour's programme of Sir Edward Elgar's orchestral music by the Birmingham Studio Augmented Orchestra, conducted by Joseph Lewis, will be broadcast on Tuesday, June 11. A programme of Sir Edward's music from Birmingham always creates an enthusiastic atmosphere in the studio. With his birthplace close at hand at Worcester and his present residence near Stratford-on-Avon, 5GB feels that this distinguished composer has more than ordinary rights for inclusion in its Birmingham programmes. It is also interesting to note that Mr. Joseph Lewis, the musical director at Birmingham, who was, before his connection with the B.B.C., conductor of four of the chief choral societies in the Midlands, owed a great deal in the course of those strenuous duties to the assistance and help of Sir Edward. On June 11 listeners will hear the *Cockayne Overture*, *Variations on an Original Theme*, commonly known as the *Enigma Variations*, each section of this work being inspired by and dedicated to one of the composer's closest friends, each of whom is given a *nom de vampire*.

### Harmony on the Himalayas.

**S**ELWYN PADFIELD (baritone), who appears in the Light Music programme on Monday, June 10, is a singer who has performed in many strange surroundings. Born in Nova Scotia, he has lived for a number of years in India, and exactly a year ago, in the week corresponding to that in which he sings from 5GB, he was marching with a detachment of the 60th Rifles (King's Royal Rifles) through the lower ranges of the Himalayas. The band instruments had been sent in a lorry by road to their destination and were found waiting for them at one of the camping grounds. At a rest house near by were four European travellers, who were treated to an *al fresco* concert consisting of band selections and songs from Mr. Padfield—all this at an altitude of 8,000 feet and many miles from civilization. Selwyn Padfield's fellow artist on June 10 will be Mary Ashwell, a young Leicester violinist, who has won many prizes at festivals throughout the country.

### Here We Come a-Ballading!

**A** BALLAD Concert opens the programme on Saturday, June 15, when the artists include Henry Bentley (violin), Wilfred Hudson (tenor), and Owen Bryngwyn (baritone). The latter singer is a native of a little village at the foot of Cadair Idris. He inherited his gift of singing from both his parents, but up till a few years ago his profession was that of a science teacher. He is often questioned regarding the origin of his professional name, which he tells me he adopted owing to the fact that Bryngwyn is the name of his old home, and not—as one dear old lady fondly imagined the Welsh word for Jones! One of the most interesting incidents in Mr. Bryngwyn's career was at the outset, when he was singing from ZLO as an entirely unknown singer. The result was a letter of hearty congratulations from Dame Nellie Melba, who listened to him from her home in Hertfordshire.

### The Week's Symphony Concert.

**T**HIS takes place on Saturday, June 15, when Mr. Joseph Lewis will conduct the Studio Augmented Orchestra in Dvorak's *Symphony No. 1, in D*, dedicated to the great conductor, Hans Richter. There are few radio artists who specialise in two-piano duets, but listeners are well acquainted with the work of Ethel Bartlett and Rae Robertson. On June 15 they will play Bach's *Concerto for Two Pianos and Strings*. Robert Maitland (baritone) will also be heard.

### Lighter Moments Of Radio Acting.

**C**ONSTANCE PEMBERTON (soprano) sings in the Military Band Programme from 5GB on Wednesday afternoon, June 12. Listeners will also hear Bruce Bellamy in two short dramatic recitals. Mr. Bellamy at the present time is playing lead in the Repertory Season at the Alexandra Theatre, Birmingham, but has appeared in many plays from ZLO during the last two or three years. On one occasion he was playing in the sketch, *Five Birds in a Cage*—the scene being a tube lift, in which the lift-gate effects were obtained by hanging music stands together. He was retreating from the microphone backwards, accompanied by Miss Athene Seyler, when they collided with the stands; both actors and stands came down with a crash, and the two responsible for the accident had to be led gently from the studio to recover from their hysterics!

### 'Micro-Phon.'

**A**NOTHER revue, written and arranged by Edmund Wynneken, whose previous production, *Spanish Shanties*, was such a success, is to be broadcast from 5GB on Wednesday, June 12. Its title, *Micro-Phon*, would seem to hold possibilities of a brisk and amusing hour, particularly as the author describes it as a revue with three speeds—fast, faster, and out of breath. The revue company which presents it consists of Betty Bond, Edith James, Harry Bennett, Harry Saxton, Ewart Mason, Alfred Butler, with Jack Venables and Gerald Armes at the pianos. This little band of artists has been working together now for over six months, and the many letters of appreciation received at the Birmingham Studios, not only from this country, but from abroad, show that their efforts to amuse are highly successful.

### Who Are They?

**I**T seems the fashion nowadays to adopt a pseudonym before coming into the public eye. It is only natural that this should spread to radio work, the microphone itself acting as a most effective cloak to an artist's identity. Florence and Jetman were perhaps the first to rouse the curiosity of listeners, then came a well-known tenor and equally well-known baritone as 'Cookson and Dookson,' and now in 5GB's Ballad Concert on Saturday, June 15, we are to meet 'The Mask.' This trio consists of three well-known wireless artists who are going to try to remain (but for how long, I wonder?) anonymous. Even their photographs show them wearing masks, so that there are sleepless nights ahead for listeners who are determined to track them down. Again, in the vaudeville programme the same evening we find 'The Calies.' This is a new act written and composed by an artist who has been broadcasting since 1924. She takes part in it herself together with a comedienne, whose name is very familiar to most concert-goers.

Again, who are they?

'MERCIAN.'



### A CHILDREN'S CONVALESCENT HOME.

The entrance to the Convalescent Home at Conway, North Wales, run by the Birmingham Children's Country Holiday Society, for which an appeal will be made on Sunday, June 9.

### The Children's Country Holiday Society.

**T**HE object of this Birmingham Society is to send away poor and delicate children for holidays in farms or cottages in beautiful country districts where the people take a pride and delight in giving their little charges a really good time. The children return home with new life and energy and with many tales of the splendid days they have had. The Hadley Home at Conway has been taken over by the Society as a Convalescent Home, where the most delicate children are sent for a month or longer. There are this year more deserving applications than the Society can possibly afford to deal with, unless sufficient money is forthcoming this month. Lady Davis will therefore appeal on Sunday, June 9, for funds to help three unfortunate children, who have no other chance of a holiday. For each pound given one extra child will be sent away for a fortnight.



# OUR DR. ARNE.

Truly English and Truly Eighteenth Century.

A Portrait by WILFRID ROOKE LEY.

Dr. Arne's opera, *Love in a Village*, as arranged by Sir Nigel Playfair for the recent Lyric Theatre, Hammersmith, production, will be broadcast on Wednesday (5GB) and Friday.

THE songs of Arne—'Blow, blow, thou winter wind,' 'Where the bee sucks,' and the rest—tell us what we should most like to know of their composer. Men, like countries, perhaps, are happy when they have no history; and the little that is on record—barren facts and dates for the most part—points certainly to a placid, contented existence. He was born, lived, and died in one corner of London; he seems to have been comfortably off; he was always in work. He entered the world of art with a certain flourish of romance, but there was nothing romantic to say of him afterwards: no struggles, no fine frenzies. This is just what one would expect from that music of his that is still current: those charming and delicate airs, as fragrant today as hawthorn in a country lane. When he strove for a deeper emotion, he was out of his range. He would like us to think *Artaxerxes* his masterpiece. His contemporaries thought so. But it is pompous—and forgotten. The little Shakespeare songs may live for ever, for in these he is truly himself.

He was born in King Street, Covent Garden, in 1710. Before he could take up music there was to be played that eternal comedy wherein the muses pull the strings and father and son play set parts like puppets in a Punch and Judy. For his father—an upholsterer—strongly disapproved; and Thomas Augustine was music-mad. He had been sent to Eton. He was now to be made a lawyer. The story is common form. Into a garret of the house he smuggled a spinet, and upon this, discreetly muffled by a handkerchief, the boy would practise while the rest of the household slumbered. A hazardous adventure—for the father was quite capable (so Arne told Dr. Burney) of throwing not only the spinet out of the window but the performer after it. Further, he was taking secret lessons upon the violin; further still, he was going night after night to that new and wonderful entertainment that had been stealing into England for a quarter of a century and was now the craze of the



'A SPARE MAN WITH A PINCHED EXPRESSION.'  
A portrait of Thomas Augustine Arne, the English composer whose opera will be twice broadcast this week.

town, the Italian opera. This he managed (having a slender purse) by the device of borrowing a suit of livery, and pushing into the free gallery with the lackeys. Inevitably, he was found out, and the comedy ended, as tradition demands, in reconciliation and a father's blessing. The muses triumph in the final tableau and the law-books are thrown away. The boyhood of Handel (whose father was a surgeon) was on the same lines: he too was for the law; and there was the smuggled spinet.

Arne was a theatre-man all his life: at home in the green-room rather than the choir-school. Is he perhaps the only English composer who never wrote even an anthem? His oratorios are of the opera rather than the cathedral. They were mostly unsuccessful; but who could compete against

Handel in those days—Handel with his better singers and better players, and his huge following? In public he called Handel 'tyrant and upstart'; in private he was too much a musician not to admire him. And it is supremely to his credit that he was not for ever trying to imitate him, like the rest of the world. Why should he? He had something to say of his own; and on his smaller stage he was

supreme. He wrote for the theatre and the pleasure-gardens. At one time or another he was 'musical composer' to Drury Lane, to Covent Garden, and to Vauxhall; and many an English summer must have sung itself away to the dainty melodies of Dr. Arne, picked up by beaux and belles in the lamp-lit avenues of Vauxhall and Ranelagh and Marylebone, and blown over the country, like musical pollen, into hall and parsonage. True, many of his theatre pieces were failures. But this was no fault of the music. It was because he would write the words! A solitary anecdote tells of his trying to sell a horse and a comic opera to Garrick: 'both equally dull,' said Garrick, who refused to buy. But Garrick was dull himself about music; his judgment of the libretto (and of the horse) was probably sound.

It is difficult to think of Arne away from London and the little world of theatre-folk and musicians and artists—Garrick, Dr. Johnson, Dr. Burney, Handel, and the rest—who crowded the salon of his celebrated sister, Mrs. Cibber; giving lessons in his house in the Piazza; presiding in the orchestras at Drury Lane or Covent Garden; and taking his leisure in the ample elbow-room of Georgian London, when the scent of field and river blew fresh into his music-room, and men had time to stop and talk. He was a spare man with a rather pinched expression; 'the only man who wore a suit of velvet in the dog days,' which one can well imagine from the portraits. Yes, he was probably quite content with London—even in the dog days—and his ghost may still haunt the neighbourhood of Drury Lane Theatre; for we are not so rich in musicians that the managers of that theatre, searching for names to paint upon its walls, should have forgotten that of its most famous musical director. Indeed, his only monument seems to be in St. Paul's Church, Covent Garden, where he was buried. It records that he died in 1778, and is embellished, quaintly, with a stave of 'Rule, Britannia!'

W. ROOKE LEY.





English opera lovers know little of Bellini, whose music captivated Europe a century ago. Herman Klein writes here of Bellini's opera, part of which

# NORMA

is to be relayed from Covent Garden this week, when Rosa Ponselle, the American soprano, makes her English debut in the title-role.

WHY is *Norma* so seldom performed in England? The question is one that your latter-day highbrow might conceivably counter with another, namely, Is *Norma* really worth performing at all?



THERÈSE TIETJENS.

Only the *riposte* would not suggest the true answer any better today than it did a hundred years ago (come December, 1931), when the *cognoscenti* were arguing and holding heated discussions over the merits and demerits of Bellini's new opera; or, indeed, at any period of its liveliest popularity down to the demise of the great Tietjens in 1877. The real explanation lies in the fact that *Norma* depends utterly, exclusively—not partially, as in the case of *Carmen* or *Aida*—upon the vocal and dramatic genius of the singer who enacts the title-part. Nothing less than the acme of supreme talent in both directions will suffice. Since 1877 only three revivals in London can be counted; and of these—one under Harris at Drury Lane in '87; the other under Lago at Covent Garden in '90—two were absolute failures. The third and last (given under the Grand Opera Syndicate in 1899) was only acceptable because the heroine was Lilli Lehmann, a distinguished but not a memorably fine *Norma*. Since then—*silencium*!

Bellini wrote this opera for the divine Pasta, the soprano that Manuel Garcia (who heard and knew her in her prime) used to tell me he considered the most wonderful singer he had ever listened to. He was able to compare her in the role with two other great *Normas*, viz., his sister, Marie Malibran, and Giulia Grisi, who, by the way, had been the Adalgisa when Pasta created the principal part at La Scala, Milan, in 1831. When Bellini composed *Norma* he was twenty-nine years old (he died only four years later), and he had already won European fame.

His music was notable, in direct contrast to that of Rossini and Donizetti, for a consistent reliance upon pure, sustained, and expressive melody rather than upon the brilliant, decorative *floritura* and elegant *bravura* effects of the Italian School of that time. In this sense musicians regarded it as almost new as well as delightfully original, which it certainly was. We know, of course, that it was the plenitude of this amazing gift that awakened Wagner's admiration for Bellini sufficiently to compare him as a melodist with Mozart himself. Again, when Cherubini was asked by one of his pupils whether he did not consider Bellini's accompaniments 'very simple, very thin,' the master retorted, 'what other accompaniments could he have written to melodies so beautiful in themselves?'

Bellini was doubly fortunate in his interpreters. In addition to Pasta, who had

already created two of his heroines, Anna Bolena and Amina, he had at his disposal one of the most illustrious tenors of all time in Rubini, and an equally magnificent bass in Lablache. Both sang in *Norma* with Pasta when it was first performed in Paris in 1835. We have only to imagine the perfection of the art brought to bear upon their task by artists of this calibre, in order to gain a notion of those lofty traditions which slowly but surely twined themselves around such a comparatively plain, straightforward opera as *Norma*. If the trio I have named made it hard, as they are said to have done, for giants like Grisi and Mario to follow them, then how can we wonder if other celebrated singers who came later hesitated somewhat before risking their reputations in Bellini's strangely exacting opera?

EXACTING?—yes, but only from a purely vocal standpoint, not in the sense that Brünnhilde and Isolde are hard, declamatory nits to crack. Rather, if you like, in the *genre* that makes *Fidelio*, *Donna Anna*, *Armide*, and *Orpheus*, roles that only great singers can successfully tackle. Why is *Norma*'s famous invocation, 'Casta diva,' at once the joy and the despair of every ambitious Italian dramatic soprano, attempted by hundreds but mastered by scarcely any? Why is it perhaps the most difficult aria in the world to sing? Not because of its complexity, the intricacy of its *rondeaux*, its vocal fireworks, or even the flights into *altrissimo* that make the Queen of Night such an acrobatic problem. Nay, simply because its line of inspired melody is an example of purest *cantabile* so perfect in its symmetry, so extended in its form, that the singer with a beautiful voice and complete command of the technique of her art can alone possibly cope with the riddle which it offers. Either that, or the miracle of the child of seven, Adelina Patti, standing upon the table and imitating her mother, without ever having had a lesson in singing, giving 'Casta diva' by sheer instinct in a manner so faultless that she made the whole family weep! Yet, when she had grown up, Patti rarely sang this air in public; nor did she ever sing the part of *Norma* in the whole of her career. There, again, was one of the mysteries attaching to this unique opera.

THE story of *Norma* got to Italy from Wales by way of France. It was taken by Romani, Bellini's favourite librettist, from a drama by MM. Soumet and Belmontel, originally performed at the Paris Odéon—not, as is sometimes stated, the Théâtre Français. The curious plot is quite an imaginary one, dealing with the secret love of *Norma*, a Druid high-priestess, for a Roman pro-consul named Pollio, by whom she has had two daughters. He, however, has tired of her and is carrying on an intrigue with her friend Adalgisa, a younger priestess, who, ignorant of *Norma*'s alliance with Pollio, begs the high-priestess to relieve her of her vows of chastity. In the opening scene we

see *Norma*, with her father Oroveso, the High-Priest, and the band of Druids, entering the forest at night to perform their mystic rites by the light of the full moon. Sick to hand, *Norma* invokes the goddess and cuts the sacred bough of mistletoe from the ancient oak, *Irminsul*. The ceremony over, there comes the fatal disclosure whereby she learns of Pollio's perfidy, and he, overhearing Adalgisa's words, receives the brunt of the anger of both women in turn.

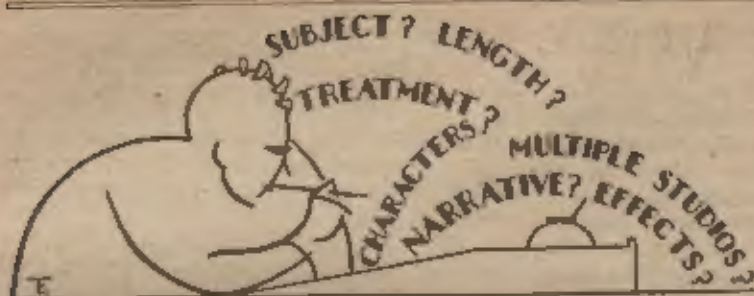
THE second act begins in *Norma*'s dwelling, where her children are concealed. She would now confide them to Adalgisa's care, but the girl persuades her not to abandon them, hoping also to bring Pollio to a sense of his duty towards *Norma*. In this she is unsuccessful, and the Roman's further display of heartlessness arouses in *Norma* a desire for instant revenge. Standing by the altar in the Temple of *Irminsul*, she strikes loudly upon a brazen shield, at the sound of which the Druid priests and the people hasten pell-mell to learn her bidding. 'War against the Romans!' is her cry; and the people gladly acquiesce. Suddenly Pollio is brought in under arrest. He has been found in the sacred grove, bent on carrying off Adalgisa by force. The penalty is death. *Norma*'s rage is now terrible, and though she would still spare Pollio, his attitude extinguishes all hope, and finally she confesses the truth before the astonished crowd. She is condemned to share his fate, and, as the funeral pyre is prepared to receive them, the curtain descends upon the tragedy of *Norma*'s sin, betrayal, and downfall.

Such, briefly sketched, is the plot of the opera which is being revived at Covent Garden for the debut of Mme Rosa Ponselle, an American soprano of Italian parentage, who comes with the reputation of being an exceptionally fine *Norma*. I sincerely hope that rumour in this instance may prove to be well founded. A detailed description of Bellini's music in the present article would be superfluous; it will tell its own tale easily enough. After the ineffable 'Casta diva'—more familiar to the ear, no doubt, than the listener would have anticipated—attention may be directed chiefly to the melodious concerted numbers, whereof no fewer than four are duets, including the once-hackneyed 'Mira, O *Norma*,' sung when Adalgisa pleads to the offended mother not to desert her children. When I was a lad this graceful tune was being played on every barrel-organ (old style) and whistled by every butcher's-boy in the kingdom. You see, in those days the glorious Tietjens was singing *Norma* not only in London, but in every big town and city in the provinces. And unforgettably too!



HERMAN KLEIN. ROSA PONSELLE.





## The Wireless Play—II.

# CHOICE OF SUBJECT.

By the B.B.C. Productions Director.

In his second article addressed to the Aspiring Wireless Playwright the Productions Director discusses the question of length and subject, and makes special reference to the use of music both as a link and a background.

**I**N my first article I discussed the question of wireless plays in relation to drama as a whole, and did my best to satisfy my readers that the wireless play has a medium of its own which can and should be essentially differentiated from the art of the ordinary theatre. I could, of course, develop this idea at considerable length, but the object of these articles is practical, rather than theoretical. What we need are practitioners in broadcast plays, as opposed to people who will argue about their merits and demerits around the fire. The latter have their uses, of course, for they form that body of interested opinion without which it is not worth while writing plays at all. But it is with the actual finding of the plays themselves that I am most deeply concerned, and I propose to begin with the immense question of the *subject* of broadcast plays.

### Choosing a Subject for Your Play.

I suppose in a way it would be easier to say what subjects are not suitable rather than what subjects are suitable. For the first thing about wireless plays to remember is that if they are to be of any merit they must appeal to an enormous audience. With the theatre there is no comparison at all. For the theatre audience is a limited one, and one, unfortunately, that seems to grow more limited every year. For the theatre is too conservative, too expensive, and too uncomfortable to cope with the need for the entertainment of modern democracy. But even compared with the all-embracing tentacles of the cinema houses, the radio play should be considered as appealing potentially to a far greater number of people. You may think that this is an exaggeration when you look at the queues outside innumerable picture-palaces in all the different towns in the United Kingdom, and you will certainly think also, that whereas the wireless play is performed for one or, occasionally, for two nights, the cinema film tours the country for months at a time.

### Consider the Audience.

But it is in this simultaneous appeal to vast numbers of people by their own firesides that one of the main difficulties of the would-be radio dramatist is found. It is easy enough for sophisticated and hyper-intelligent people to be funny at the expense of an organization which has to make allowances for such an apparently *démodé* thing as family life. But, unlike fashions in manners and morals, family life has a way of going on from one generation to another, and the standard of what people are prepared to accept as entertainment under their own roofs is not the same as that which they are prepared to accept in a music-hall or in a theatre. It is not the least use blinking the fact.

The radio dramatist, therefore, must begin with the realization, however unpalatable it may be, that the subject of his plays should be essentially popular in the best sense of the word; that he must aim at subjects which should, as far as possible, contain an appeal through elements which are as interesting to the countryman as to the Cockney; to the coal-miner as to the undergraduate; in brief, that he should aim at the raw elements of human nature which are common to all of us. And this is a very hard thing, when you conceive that such raw elements of human nature are either platitudes or else have been the subject matter of all the great dramatists in history; and often have been both one and the other.

### A Good 'Story' Never Fails.

You will probably say that this may be true, but that it is all rather vague and rather depressing. I will try and go a little further. There are two subjects at least on which the radio dramatist cannot go wrong. The first is a good story: the sort of story which, if you read it in a book, you cannot lay down until you have finished it; the sort of story which novelists at the moment have too often forgotten in favour of the sex complexes of the Bloomsbury school. Such writers as Seton Merriman, Anthony Hope, and John Buchan are essentially writers of tales. They take their audience or their readers away from the ordinary incidents of life as it is lived by most of us, and they present us with the extreme joys of excitement and gallantry and romance without the extraordinary physical exhaustion and appalling sense of risk which you or I would probably experience if we had to cope with the Nihilists in Russia or with treasure-hunting in central Africa. Such subjects appeal to what may briefly be called 'the human boy' in all of us. It is a gold-mine which Mr. Douglas Fairbanks has exploited most admirably after his own fashion. A good story of adventure—a story in which the incidents are, as Huckleberry Finn called them, 'steep,' but which are convincingly written about entertaining and simultaneously possible characters—will always make an excellent radio play.

### Characters We Can Believe In.

And this leads me to my second point, the question of attractive personalities. If the would-be dramatist can invent characters who, from their essential humanity, convince his audience of their existence and their friendliness: characters who produce a definitely sympathetic and charming atmosphere which makes the development of their circumstances interesting to the audience to whom they are introduced, he need have no fear for the success of his play.

Under both these heads you will see that the wireless dramatist must borrow rather from the novelist than from the playwright. It is difficult to tackle the story of adventure on the stage, because the limitations of your three-sided box, of your curtain falling at intervals, and of your ingenious scenery, destroys the reality which is essential; and in the same way, to make the play 'of character' successful on the stage, you must automatically produce caricatures as opposed to real people living a life that is like the life of your audience. It is just that touch of caricature which makes the people on the stage interesting to the people in the stalls or in the pit. The same is not true of the radio play.

### The Play of Musical Life.

While I am on the subject of the play of adventure and the play of human character, it seems to me that there is a great chance for the first radio dramatist who sees the immense opportunity open to him in a play on the subject of what may be called musical Bohemian life. The only attempt at something of the kind so far was the adaptation of Compton Mackenzie's 'Carnival'; but its background was rather that of the theatrical dressing-room than of the concert artist's lodging, or the conductor's rostrum.

It is impossible to over-accentuate, I think, the importance which music has, or ought to have, in the best type of play written for the microphones. For audiences have only had a short five years in which to accustom themselves to seeing a full-length play with their ears alone—if I may be excused the bull! To concentrate on listening to pure dialogue is unquestionably a strain. Mr. Shaw has proved that a master of dialogue can retain our listening attention without any difficulty, but it is without fear of contradiction from Mr. Shaw that I assert that there are few Shaws.

### The Use of Music.

Students of radio plays will have noticed continual attempts to work in music as background or as linking material into wireless plays, to break up the monotony of human voices. But such incidental or linking music can as a rule be little more than the equivalent of the organ in the cinema: productive of atmosphere, indeed, but without any special significance of its own—a sop rather than an embellishment. To use for the subject of a radio play a theme which implies of necessity the interpolation of music, whether it be symphonies or Viennese waltzes, is, on the one hand, bound to have a wider appeal than the play which depends solely upon words; on the other,

(Continued in col. 3 overleaf.)



# AN IGNORAMUS GOES TO THE DERBY.

(Continued from page 443.)

planes, snarling about trailing long streamers, and the kites, appeared to be advertising such periodicals as *News of the World* and the *Daily Mail* to the angels, but, as far as I could see, they attracted no custom up there; the gates of heaven remained shut. I myself was fortunately already provided with a *Daily Whatnot*, and, although it was now deeply stained with chum from my last baba, I was pleased and surprised to notice that it gave me a complete list of the horses that were going to win the races. I at once sought a bookie and placed my bets according to the *Daily Whatnot's* information. 'I'll lay six to one on So-and-so,' said the bookie. 'That's too much,' I replied, firmly. 'Three to one is quite enough.'

After some argument, during which I struggled to maintain my look of racy cunning, the bookie accepted half a crown from me and gave me in exchange a little card with a photograph of somebody else on it. I returned to Vivienne and, feeling now quite a Derby *habitué*, looked with knowing distrust at my fellow-charabancer who was now proudly exhibiting to us all the third little dog he had carved out of a nut. At a less complex time I should have doted on that little dog, but now I remembered tales of the three-card-trick. 'It's a confidence game of some kind,' I whispered to my neighbours. At this moment a bunch of horses ran violently past Vivienne's radiator. It quite startled me, but after a moment I realized that what I had seen had been my horse So-and-so in the act of winning the first race.

'So-and-so won,' everyone said. 'Well, of course,' The *Daily Whatnot* said he would. Even as I spoke I was already half way over the bulwarks of Vivienne, on my way to fetch my money. The handful of silver I received quickened my perception of the business in hand, and for the rest of the afternoon I kept one eye glued to the course and the other to the *Daily Whatnot*.

A very beautifully-dressed man in a top hat trotted briskly on a handsome long-tailed horse down the course, but no bookie would take my bet on him. Three morning-coated heroes walked on foot in the same direction, but I lost twopence on them, my fancy being beaten by a short spat.

And so it went on. The *Daily Whatnot* was, of course, right about every race—or rather the one or two apparent errors I put down to a careless printer. I acquired the Derby manner. I even learned, towards the end of the afternoon, from what direction the horses might be expected to appear and where to look to see the distant broken and bannered skyline of massed human heads quiver rhythmically as innumerable eyes and race-glasses turned to follow the invisible early course of each race. I located Tattenham Corner and, standing on Vivienne's bouncing cushions, could see the rapid glide of the jockeys, like gaudy beads twitched across the thrilling surface of the far crowd. But each time, the actual passing—the urgent rush of jammed shining horseflesh, manflesh and harlequin silk past Vivienne's radiator—took me as deliciously by surprise as though I had not expected it.

On the whole, the moment that made the

deepest impression on me as an ignoramus was the fight between a bookie and one of his less gentlemanly clients. The client, impatient for his money, unwisely knocked the bookie—who was about three times his size—off his chair. The bookie gripped his erring patron's head under his arm and with a round dozen of hearty blows practically obliterated whatever features the poor man may have possessed. Blood flowed in pints. Vivienne screamed in forty voices for the police; but it was left to a female Derby Expert to stop the fight by stepping severely forward and shaking her finger in the combatants' faces saying, 'Now that's enough now—now stop it at once—that's enough.' She was right; it was enough—more than enough. They stopped at once. I expected the heroine to put both fighters across her stalwart knee and spank them well, but she left that to the law. As the small gory racegoer was led protesting away, the bookie remembered his obligation and interrupted himself in the middle of a string of parting oaths to say: 'Ere—arf a mo—I owe you thirty-three bob.' For a few seconds, with the consent of the bored policemen, the lion and the lamb laid their heads together in apparently amicable calculation—the bloodstained straw-coloured mop of the client against the cropped Jewish bull head of the bookie; money clinked, and then the interrupted farewell curses were resumed. 'Now don't you forget to tell 'em you 'it me first. . . .' The police led away the sufferer, bloody but enriched.

Not so many hours after the last race our merry, versatile driver—still implacably merry and versatile—extricated Vivienne from the jellied mass of her fellows, and we drove home along the ruckety, packed roads. We felt quite sentimental as we alighted from Vivienne—our Alma Mater, as it were—at Barkers in the Tgh Street. We, Vivienne's chicks, had suffered and sweated together—hoped and feared together—lost and won together—thrown rings round gunmetal fancy photo-frames together—throughout an eternity of a hot Derby day. Our *esprit de corps* had become so strong that if Vivienne had struck a submerged tin-tack on the Kingston by-pass and punctured with all hands, I imagine we should have stood shoulder to shoulder, as though on parade, upon her deck and sung God Save the King, thus showing all you scornful Morris-Cowley racegoers How an English Orange de Luxe Charabancer Can Face Danger—How a Mere Ignoramus Can Die. STELLA BENSON.



Household Talk.

# THE WIRELESS PLAY.

(Continued from previous page.)

does something from the beginning to parry the deadliest charge which can be levelled against a radio play—the accusation of being dull.

While speaking on this vexed question of subject, I think it should be established at this point that the time has come for authors to write microphone plays round subjects rather than to attach subjects rather painfully to microphone plays. More explicitly, it is a mistake, because the radio offers the dramatist certain particular advantages, to make use of them all regardless of whether the subject is suitable for such drastic treatment or not. It is admittedly tempting for the writer, who as a rule can only call upon the services of a smallish cast and a reasonable number of stage effects, to be offered the possibility of using five or six broadcast studios simultaneously in which he can space out—for the sake of example—a chorus, a military band, two sets of speaking voices, and a couple of noise effects.

When first this elaboration of radio technique was discovered it became, for a short time, the criterion of excellence of a radio play, to use as much complication in its production as possible. The play that required five studios was five times as good as the play that required one. This theory was rapidly disproved and is now obsolete. Mechanics are there. If the theme is sufficiently complex, sufficiently notable, sufficiently worth while, the dramatist may have his six studios and play the Unfinished Symphony against the Battle of Waterloo to his heart's content! But it is probable that the best radio plays are the simplest radio plays, and that three studios is a very sound average at which to aim, just as an hour or an hour and a half is the best length at which to aim as a general rule, although some of our more successful plays have run for two or even two and a half hours.

Finally, in this article I should like to say something on the vexed question of poetic drama. It is in my belief true that the microphone offers great possibilities to the play which is dependent entirely upon the beautiful speaking of beautiful words; such plays as the Greek classics, and even those rather curious plays which have been written by poets and which can never be staged owing to their lack of any dramatic action. If a new generation of Elizabethans were to arise they would have to write for the microphone and not for the stage. If this sounds an exaggerated claim, I would only ask you to consider how many successful Shakespearean productions have been done in London during the last three years! But there is no greater pitfall for the would-be dramatist than the poetic play. It may be safe from the necessities of fascinating plot or convincing characterization; but the poetic play, to justify itself, and especially to justify itself through the medium of the microphone, must be the work of a poet and not of a 'would-be' poet.

[The third article in this series, dealing with the practical side of preparing a Wireless play, will appear in next week's issue.]



RAYMOND MORTIMER on a Topical Subject.

## THRILLERS ! ! ! !

The 'Thriller,' whether film play, or novel, is very much in vogue at present. Listeners are soon to hear a new one—thriller by L. du Gard Pech, entitled 'Incident X.'

I TAKE it for granted that we all like Thrillers. At least a person who denies having this taste, regard him with suspicion. He is almost certainly a desperate addict who is ashamed of his craving. We who openly read Edgar Wallace in railway carriages are still able to control our appetite. But the secret reader is usually beyond help. He betrays himself by his haggard eyes and trembling hands. For each night he steals hours from his sleep and behind a locked door indulges in clandestine orgies of Oppenheim and Sapper and Le Queux. For this form of intoxication Science has as yet found no cure. But only fanatics will on this account wish to forbid the sale of Thrillers.

## A Three-Mile Limit for Thrillers.

Even if absolute Prohibition were attempted, it would be impossible to enforce the law. We should organize a resistance to so tyrannical a decree. Readings would be opened, in which we could—at a price—be sure of finding Thrillers. John Buchan might be as expensive as Johnnie Walker is in New York, but there would always be a supply of inferior brands. Ships full of Edgar Wallaces would anchor in the Channel, and smugglers in motor-boats would run cases of Valentine Williams (guaranteed to be unadulterated) to the bootleggers on Romney Marsh.

But it is more likely that future Chancellors of the Exchequer will be content to put a heavy tax on Thrillers, and only the rich will be able to indulge too freely. There may even be hours during which the sale of sensational volumes will be forbidden. But the passion for Thrillers is too general to be destroyed by legislation. It is common to readers of *The Statist* and readers of *Home Chat*. Prime Ministers are not ashamed of it, and even Bishops are known to indulge in it. Admirers of Virginia Woolf and devotees of A. S. M. Hutchinson unite in extolling the author of 'Clubfoot.'

## Definition of a 'Thriller.'

Fr Ronald Knox, with a casuist's skill, makes a distinction between Thrillers and Detective Stories. But to the untheological mind it will seem that the two classes overlap. It is a mild, if not literally a bloodless, detective story which does not contain many of the elements of a Thriller; in which we do not hope, and fear, and towards the end chase or get chased. It is a crude Thriller which does not contain many of the elements of a detective story: in which there are not clues as well as murders, innocent-seeming villains as well as obvious thugs. But the two types of book can be broadly divided according as their interest is principally intellectual or sensational: the Detective Story approximates to a chess problem, the Thriller to a scenic railway.

It is now generally recognized that our dreams express desires which we cannot gratify, or of which with some part of ourselves we disapprove. Almost all popular novels perform the same function. Every man identifies himself with the hero, every woman with the heroine. We share their anxieties and participate in their triumphs. In practice we should not like to be wrecked on a desert island with even the most attractive of the opposite sex, but stories of the 'Blue Lagoon' type make an unflinching appeal to our thirst for romance.

It is the same with Thrillers. Somewhere in most of us there is a desire for danger. We may take pains never to gratify it, but it is strong and persists in even the mildest of our ladies. A thrill may be defined as a feeling of danger from which we escape unhurt.

The author of a Thriller therefore makes his hero and heroine the kind of people with whom we can identify ourselves. They may be braver and better-looking, but they must like ourselves, have hearts of gold. It is better that they should be rich, for that gives us additional pleasure. Then while we are reading about them, we experience in imagination the enjoyment of wealth as well as the excitement of danger. Ancestral castles and luxurious hotels make, therefore, the best background for Thrillers.

## 'Caviare, Jules!'

And a certain amount of foreign travel is a useful ingredient. Accordingly, the hero is usually at home in all the casinos of Europe, and calls by their Christian names the *maîtres d'hôtel* of the most expensive restaurants and night-clubs. He is a connoisseur of food and wine, and begins a meal with caviare and ends it with Napoleon brandy. The heroine, oddly enough, is usually not dressed by Chanel. She leaves the superficial allurements of *chic* to the female villain, and is content herself to be a sweet English girl of the disappearing type which still knows how to blush.

The villain is usually a foreigner. No Englishman could be sufficiently unscrupulous. But he occasionally has as an accomplice some unhappy and weak-willed Briton whom he blackmails into helping him in his nefarious machinations. The nationality of the villains varies with the foreign policy of this country. For a long while they were, as a matter of course German. Now they are more often Russian. Despite all the talk of bad relations between Great Britain and the United States, I shall not begin to feel really uneasy until Bulldog Drummond finds himself at grips with a hundred per cent. Rotarian from the Middle West.



Illustration by Mrs. J. G. S.

It is also notable that in Thrillers virtue is usually incompatible with intelligence. The moment a man is carrying papers on which the maintenance of European peace depends, he automatically becomes an easy prey to the adoring lady who occupies the adjoining *wagon-lit* on the Orient Express. It is to be hoped that the Government has taken a hint and now appoints as King's Messengers only such gentlemen as are guaranteed immune to feminine charm. Another curious trait in these heroes and heroines is their dislike of the police. They go gaily to rendezvous with villains in uninhabited houses without ever warning the policeman on beat. But they usually have a gang of friends, stout fellows with racing cars and courtesy titles, who come to the rescue in the nick of time. Domestic servants play an important role. Those employed by the hero are witty, and always bewilderingly quick at packing suit-cases and providing delicious meals at the shortest notice. The villain, on the other hand, is usually attended by soft-footed Chinese or Indians, whose tongues have been cut out to prevent the possibility of an indiscretion.

## Those Darling Villains.

Heroes and villains share one engaging characteristic. Whenever one has the other at his mercy, he refrains from killing him outright. This delay enables the captured party to escape, and we close the book in the comfortable certainty that before long we shall enjoy another book with the same protagonists. For we have become attached to the villain as well as to the hero. Can we then ever be sufficiently grateful to the ingenious authors who provide us with day-dreams which suit our desires so accurately? Without them we might be tempted to run real risks. And in actual life the good characters—that is ourselves—do not at the end invariably come off top.

RAYMOND MORTIMER



# ASK THE YOUNG!

PROFESSOR DENT on Our Young Composers



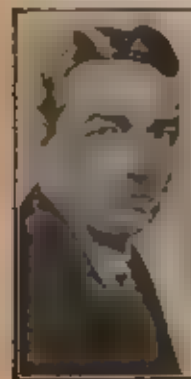
WILLIAM  
WALTON.

BEFORE 1914 it was the common complaint that the young English composer had no chance of being heard in his own country. Even the well-established seniors often felt that they were not appreciated as they deserved. They produced cantatas for the provincial festivals, but their names seldom appeared on London concert programmes. During the course of the European War the situation changed. It would be a complete mistake to suppose that the war made the country more musical, or indeed to suppose that it inspired the composition of any great work of music. The influence of the war on music was almost entirely external. It increased the expense and difficulty of performing works on a large scale; it therefore drew more attention to chamber music. It caused certain works to be laid aside on grounds of nationality, so that there was more room available for English works; and those English works were chiefly of the category of chamber music. The war also drew the attention of a wide public to the names of young English musicians who took part in it; they became "news items," as the editors say—interesting to the world at large instead of merely to the little world of the musicians.



CONSTANT  
LAMBERT

Great rivers start from the meeting of little streams, and the present genuine interest in English music has been the result of events which at the time seemed to be of no particular importance. Some young composer was killed; his friends wished to commemorate him. Perhaps a few songs were all that he had left. Miss Gladys Moger had the idea of giving song-recitals devoted to young English composers—a thing few singers would previously have had the courage to do. She made a success of them; asked the composers for more songs, and they wrote more. Other singers began to follow her example. Today the output of really good English songs is considerable, and, what is more, the songs of such men as Arthur Bliss, Armstrong Gibbs, William Walton, and others represent a type of music peculiar to this country.



E. J. MOERAN

I speak first of songs, because songs, when they are of real artistic value, are for any country its most characteristic products, since they link up music and poetry in the most intimate way. And one of the best things that can be said about modern English songs is that the musical value of the song is almost invariably proportionate to the literary value of the words set. The day of the successful song with contemptible words is over, let us hope, for ever.

With the advent of peace musical conditions naturally became easier. Public opinion was ready for English music, and it suddenly became quite easy to get new English works produced. It was not so easy to get them repeated. After a few years there came a reaction, and we are still suffering from it to some extent. Composers came depressed, critics mistrustful; what had become of all the young men who were expected to be so brilliant? Again external influences made themselves felt, the development of mechanical reproduction altered (and it is still altering) all the practical conditions of musical life. But the young composers are still composing, they cannot help it, and the public must be ready for them and willing to listen.

Parry and Stanford are not often heard today but they left a great tradition of high aspiration and fine craftsmanship which their pupils are perpetuating, especially in the setting of words to music. They helped, too, to start the recovery of English folksong, and their chief disciple is Vaughan Williams, acknowledged at home and abroad as our most representative English composer. To the same school belong John Ireland, E. J. Moeran, Armstrong Gibbs, and, to some extent, Arthur Bliss. Folksong gives them too an affinity with Frederick Delius, and they all share with Delius a certain contemplative spirit, a serenity and calm which seems to be the expression of the English temperament, since it is a quality which the average foreign critic is completely unable to understand.

The ordinary music-lover takes little interest in antiquarian research, but he is now beginning, I hope, to be grateful to the learned scholars, such as Dr. Fellowes and the late Mr. Barclay Squire, who were the prime movers in the recent revival of interest in the Elizabethan composers and in Purcell. Our old English classics have come to vigorous life again, and they are definitely influencing the young composers of today. We can see this clearly in the delightful work of "Peter Warlock," who under his real name of Philip Heseltine is at the same time one of the most learned of the researchers. He is a many-sided personality, for besides being a student of old English music, he is an ardent disciple of Delius and also a man of wit and satire.

Wit and satire are indeed the qualities which foreign critics often name as peculiarly English. If their judgment is true, then the most English composer of today is Lord Berners; along with whom we may

group William Walton and Constant Lambert. They have, like him, assimilated the technique of Stravinsky and Casella; they are extremely clever and skilful with all the modern determination to avoid pomposity or sentimentality. The general public, which adores sentimentality and is easily taken in by pomposity, has looked somewhat askance at these young men, but they have gone their own way and have steadily developed their remarkable talents. It is time that the public took them seriously.

Lennox Berkeley is another young composer who has learnt his technique abroad; he studied in Paris with Ravel, who has high hopes of his abilities. Like Walton, he is a product of Oxford. These young cosmopolitans bring the circle round again to



LENNOX  
BERKELEY

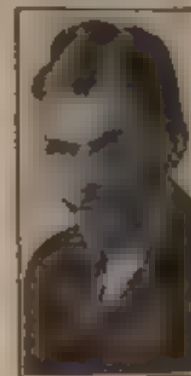
Arthur Bliss, who differs from the more solidly "English" group in that he too is completely at home in the more daring devices of Continental music. The serene and contemplative style may at times reach the height of real sublimity, but on a lower level it becomes monotonous. Bliss is never monotonous; he has far too intense a vitality. It is this sense of vitality which gives us confidence in the younger generation of English composers.

They are not all equally gifted; some of them are still crude and immature. But they have vitality, and they will achieve their own individual styles in their due time.

Meanwhile, the public must not wait until they have been officially stamped as respectable. We must demand that their works be performed; we must listen to them with sympathetic ears and try to understand what they, perhaps, do not always quite succeed in making clear. One will help us to understand another. In any case, it is the listener's duty to go half-way to meet the composer; we shall never get any good out of hearing music, modern or classical, unless we ourselves make a deliberate effort to enter into the composer's mind.



PETER  
WARLOCK.



V. HELY-  
HUTCHINSON

EDWARD J. DENT



# THE MONSTER THAT GIVES US LIFE.

In the *Evening Standard*, Mr. J. W. N. Sullivan, the well-known writer on Science, gives some astonishing facts concerning the Sun, about which Sir Richard Gregory will talk on Tuesday afternoon, June 4, in the third of his scientific series entitled 'Earth and Sky.'

SO far as the needs of human beings, animals and plants, are concerned the sun is altogether the most important object in the heavens. Indeed it is the only important object. We could get on very well without the moon, although we should miss it at times, and the abolition of the stars would make no difference except to the appearance of the night sky. But without the sun we literally could not exist. Every form of life is wholly dependent upon the radiations that reach us from the sun. We were born of the sun for our earth was born from it some millions of years ago, and we are wholly sustained by it. Its importance to us is therefore overwhelming.

Nevertheless, considered purely as an astronomical object, the sun is not particularly important. The sun is a star, and belongs to a family of stars. The family is a very big family, and the sun is a rather insignificant member of it. It has recently been estimated that the family to which the sun belongs contains thirty thousand million stars. This collection of stars forms a separate universe, separated from other similar universes by enormous distances. It is only recently that the notion of 'island universes' has been fully accepted, but most astronomers are now agreed that those curious, spiral-shaped objects called 'spiral nebulae' that we see in the heavens, are really gigantic universes of stars, either completely formed or in the making. Our sun is a member of one such universe.

To be an average member of a family containing thirty thousand millions is not a very exalted position. But the family itself is only one amongst many. It is estimated that, in the great 100-inch telescope at

Mount Wilson, about two million such families are visible. Compared with the whole visible universe the sun is much less than a single grain of sand on the sea shore.

But we are in a position to go further than this. The amount of space that we can see is, of course, limited by the penetrating power of our telescopes. It might be thought that we can say nothing whatever about the parts of space that we cannot see. But Einstein has put forward the queer idea that space is finite. It does not go on for ever and ever but curves round on itself. If we were to go on and on in space, we would be like a worm crawling over a globe. We should nowhere meet with any barrier to our further progress, but we would continually come back to the region we started from. Queer as this idea may sound Einstein has given very good reasons for it. His theory enables us to calculate, approximately, the total size of space. We find that it is about a thousand million times as big as the part of space we can see through our most powerful telescopes. If we assume, as we reasonably may, that the whole of space is pretty uniformly populated with stars, we are in a position to see the place occupied by our sun in the universe as a whole. If we add as many grains of sand as there are stars in space those grains of sand, if spread over the whole of England, would make a layer hundreds of yards in depth. Our sun is one of those grains.

Yet the sun is a million times as big as the earth! We see that if the sun is an insignificant member of the particular spiral nebula to which it belongs, the earth is much more insignificant. How insignificant it is may be illustrated by a calculation made by Sir J. H. Jeans. Consider a photograph of a spiral nebula, such as is given in any book on astronomy. Would a body the size of the earth be visible in that photograph? According to Sir J. H. Jeans the photograph would have to be enlarged till it covered the whole of Asia before a body the size of the earth would be visible in it even under the most powerful microscope.

On the scale of the universe, as we have seen, the sun is utterly insignificant. But it does, nevertheless, transcend all our human standards. Consider, for example, its temperature. The mathematicians, by very ingenious reasoning, are able to calculate, with fair precision, the temperatures of the interiors of the stars. This calculation, when applied to the sun, gives a temperature at its centre, of fifty million degrees. The hottest electric furnace on earth does not begin to approach this temperature. If we had a piece of matter, the size of a pea, at this temperature, it would shrivel up anyone who came within a thousand miles of it.

Much brighter stars than our sun are known. The most luminous of them all emits three hundred thousand times as



—and a view of the 'sun-spots' as revealed by such an instrument

much light and heat as the sun. If it took the place of our sun the whole earth would immediately dissolve into vapour. The variety of the stars is, indeed, extraordinary. Our sun is a sort of dull average. The star Betelgeux, for example, is twenty-five million times as big as the sun. On the other hand a star is known which is a million times smaller than the sun. But what this star lacks in size it makes up in density. A ton of it would be about the size of a pea. Compared with it, a sheet of steel would be as filmy as a cobweb.

The sun, it is calculated, came into existence about ten millions of millions years ago and has rather more than that time yet to run. It is wasting away and is already much smaller than when it began. The fact that the sun continues to radiate such a tremendous amount of energy was for a long time a mystery. Where does the energy come from? It is possible, it appears, for matter to annihilate itself and, in doing so, to dissolve into radiant energy. It is believed that the energy of the sun, and all the other stars, is produced in this way. If this be correct it follows that the sun is losing about three hundred and sixty thousand million tons every day. We get some idea of its size when we learn that it can keep this up for another fifteen million million years.

What is the reason for this tremendous display? Can it be simply to support life on earth? And our bewilderment is deepened when we learn from Sir J. H. Jeans that the present universe cannot possibly be due to chance and that calculation proves that a definite act of creation took place at the time the sun was born.

J. W. N. SULLIVAN.



A picture of a giant telescope in one of the modern Observatories—



## Home, Health, and Garden.

## RENOVATING LAST SUMMER'S WARDROBE.

A Word in Season by Ida Todd.

**F**ASHION is a word that the home dressmaker makes this year, and extensive renovations can be effected by the addition of a contrasting material which will not only repair but actually bring the outfit into date.

The flowered voile all-in-one dress you have which is now some 2 or 4 inches too short, due to the mode with the short skirt, short sleeves, and very fitting bodice, will look prettier than ever if remodelled with the help of plain white voile or gauze. Fit it on to ascertain whether it will be necessary to add to the length, the sleeves as well as the skirt, bearing in mind that this year's waists of dresses are frequently cut much nearer to the natural line than last season.

Purchase 1 yard to 1 yard of white voile or organza to add to the length of skirt, to make a line over the old skirt, and to the short sleeves.

The piece on the skirt can be quite plain and bound at the bottom edge with narrow bias binding to match the dress, or it may be made so that the top edge—that adjoining the skirt—comes to little points.

The latter is very easily done. Suppose you wish to add 3 inches to your skirt, and that you are going to bind the bottom—not turn it up—then the width of the piece to be added must be 5 inches, to allow for the points. With your scissors make vertical cuts 1½ inches in length, at intervals of about 4 inches, along the top of the plain material to be added; turn back each corner made by so cutting, and a series of points will result. (See illustration in *Radio Times* dated May 17.) Press the points and carefully tuck into the correct position on your dress before machining, then pin the back by cutting off spare material and oversewing.

Dresses which have shrunk in the width may be enlarged by the insertion of two tiny panels of plain or folded material, one on each side of the centre front, reaching from the neck to the bottom of the skirt, buttons to match being sewn down the centre of front.

You may find that the strong sun of last summer has taken some of the colour out of a favourite voile dress, and that certain prominent places look very faded. If this is not very extensive, it may be satisfactorily remedied with the aid of a dolly tint or a little water-colour paint.

Stretch the part requiring attention over a piece of very absorbent blotting-paper, and pin with drawing-pins on to a board—your pastry board or the kitchen table would answer the purpose. Dip

a small corner brush into the paint and carefully 'dab' a little on to the faded parts.

Do not have the brush very wet, and avoid trying to cover the pattern entirely—all that is needed is a very slight touch of colour just a shade more pronounced than is there already, merely over-tinting the centre of the existing colour patches. The secret of this kind of 'touching up' is in the very sparse use of the paint and colour, and the latter must be only a very little deeper than the faded design.

Should the voile be extensively faded, the remainder of the original colour may usually be entirely removed by boiling in strong soda water, and the dress turned to a white one. It can then be remade by the aid of coloured voile of a shade to suit the dress.

A simple and very pretty way of altering a frock the style of which is not out of date, but which its wearer, very rightly, wishes to make a little different for the summer season, is to introduce colour on the cuffs, collar and bottom of the skirt. This may be done by sewing on rows of narrow brightly-coloured ribbon in several shades.

That used for the cuffs and collar should measure about ½ inch in width, and for the skirt a little wider. All ribbon used should be of the same type and finish, and narrow satin ribbon need not cost more than 1d. per yard. Colour combinations which look well with black are: Apple green, cerise, royal blue and beige, mauve, light blue, lemon and green, or cerise or royal blue alone are also very effective. The rows of ribbon should be placed down on to the collar with a small running stitch, the corners being very neatly turned.

Instead of sewing the ribbon directly on to the sleeves—as cuffs catch the dirt quickly—it is preferable to make detachable cuffs, the ribbon being mounted on a piece of black ribbon, so that immediately the cuffs show the slightest sign of dirt, they can be changed, as this form of trimming, to be successful, in addition to being well finished, must always look perfectly fresh.

*The 1929 Household Booklet was published last week and can be had from all bookstalls for 1/-, or from B.B.C., Savoy Hill, price 1/3, post free.*

## EXHIBITING ROSES.

**T**HE severe weather that was experienced in February last has really proved to be a blessing in disguise, as it has compelled us to prune our roses very hard. The plants are now growing strongly and it is necessary, if we want perfect blooms, to remove some of the shoots. If large exhibition specimen blooms are required taking such examples as 'Mrs. Henry Moore' and 'Mrs. Charles Lamplough,' we can leave four or five good shoots on the plant, but with weaker growing sorts such as 'Mrs. Courtney Page' and 'Mabel Moore' we must remove all the shoots but two or three. If one intends to stage in the decorative classes it is not necessary to disbud severely, and five to eight shoots may be allowed to remain on the plants.

It is assumed that the rose beds were manured in the Spring, but as the plants grow they will need what is termed 'feeding.' This can be done by applying artificial manure now at the rate of 1½ ounces to the square yard and well watering the beds. If the ground is dry, water first, then apply the fertilizer and water it well in, afterwards hoe the beds to conserve the moisture. As the plants grow a sharp look-out must be kept for the rose maggot and a careful search made daily.

When exhibition blooms—those that are staged in boxes—are required, it will be necessary to disbud the beds. This should be commenced as soon as these are formed, usually the end of May. All buds with the exception of the centre one should be removed as soon as possible. In the early bud stage this operation is best done with the point of a knife, and later on the fingernail will be found convenient. Do not disbud all the buds on a shoot at the same time, as if the remaining one is too freely supplied with sap, it will result in a mis-shapen bloom. The greatest care should be taken to observe that the bud that is intended to remain is not mis-shapen, or has been damaged by any insect.

It is somewhat difficult to time the opening of blooms with any certainty, as much depends on the prevailing weather conditions. We can, however, retard our blooms for a couple of days by what is termed 'tying.' This is quite an easy process. When the bloom is half-opened we take a piece of soft double Berlin wool, and pass it round the middle of a partly opened bloom, just inside the outer row of petals, and tie it just tightly enough, so as it does not slip, but not tight enough to strangle the bloom. If the ends are left a little long the knot can always be tightened if necessary. As the bloom expands the wool will also expand with it, so as no harm is done.

The best time to cut blooms for exhibition is in early evening before the show. If the show is nearby then you can defer some of the work until the morning, but it is always best to have things quite ready overnight. If they are specimen exhibition blooms, have your boxes ready mounted, with the tubes filled with water, and place the blooms in them directly they are cut. Do not be afraid to cut long stems. Do not attempt to arrange your blooms in the box until you get to the show. Supposing you are intending to show six blooms, distinct varieties, it will be necessary for you to have at least six other blooms ready in case of accident. With the Decorative Roses these, when cut, should be placed in vases, or a pedestal, so that the water comes almost to their heads. Decorative roses last best when they are cut in about the third-open stage, with the exception of the single flowering type, these are best cut in the bud.

It must always be remembered when cutting your blooms that the state of the weather has to be considered. If you have a long way to go and the weather is hot, allowance must be made for rather more than one day's age in the Rose, but in cold weather the blooms may be cut practically in the same stage as when it is hoped to show them. — From a talk by Mr. Courtney Page

## THIS WEEK IN THE GARDEN.

**T**HE end of this month and early June is a suitable time for planting water-lilies. In ponds or pools of any size the usual method of planting is to place the roots in rush or wicker baskets of prepared compost and then sink the baskets where the plants are to grow. Most varieties of *Nymphaeas* will grow in 15 ins. to 2 ft. of water, while many of the smaller ones will do quite well, and some much better, in half that depth. *Nymphaeas* need a good rich soil. A compost of heavy loam enriched with about one-third of well-decayed cow manure is best. Before sinking the basket into the pond see that the root is firmly planted with the crown just showing above the surface. Then make all secure by placing a piece of wide-meshed wire-netting over the top. As the plants become established their roots will quickly find their way through the baskets into the silt in the bottom of the pond.

Even without a pond, much pleasure can be found in growing these plants in tubs. The tube are most effective if they can be sunk into the ground an inch or two below the surface, so that a few bog or moisture-loving plants can be planted around the edges. Having sunk a tub in the soil and put in the requisite amount of compost, the rhizome should be planted and secured in position by means of

stones or pegs. The tub should then be filled with water.

Water-lilies must be in full sunlight. There are numerous varieties with colours ranging from white to deep red, and there are also yellow ones.

Summer bedding plants will now be ready to take the place of spring-flowering subjects. The beds should be cleaned, and have some well-accused manure or leaf mould dug in, if this was not done in the autumn before the spring bedding plants were put in. In cold districts only the hardiest bedding plants should be put out to begin with, keeping such as Dahlias, Heliotropes and Begonias till the last. If the beds are dry, give a thorough watering the day before planting, so that the soil may be in good condition for the work. This is a better practice than planting in dry soil and then watering in. If dry weather supervenes, give the plants a light spraying during the evening and run the hose over the surface of the beds.

Continue to make sowings of Peas, French Beans, and Salads for successive crops.

As Potatoes show through the ground, look the soil between the lines. If the land be in poor condition, give it a top-dressing of a mixture of three parts sulphate of ammonia and five parts superphosphate, at the rate of 2 cwt. to the yard run before the first earthing up.—*Royal Horticultural Society's Bulletin*





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eh?”

I told  
you so!

—you can't beat  
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# Cossor

BRITAIN'S FINEST VALVES



# 8.45 An Appeal on behalf of Alexandra Day

10.30 10.30 10.30 THE SIGNAL, GREEN-  
WICH WEATHER & FORECAST

## 3.30 A Light Orchestral Concert

MILICENT RUSSELL (Contralto)

HUGHES MACLEIN (Tenor)

THE WIMLESS ORCHESTRA

Conducted by JOEY ARSHELL

Overture, 'Le Fiancé du Tsar' (The Tsar's Bride)  
Tchaikovsky

Italian Capriccio

FROM a very early age Tchaikovsky was strongly attracted by Italian opera, and its melodious influence probably has a good deal to do with the fact that his music is in some ways less obviously Russian than that of his compatriots. He made more than one visit to Italy, and this piece, among the gayest and most care-free of all his works, was composed during a trip in 1880, most of which he spent in Rome. Writing from there to Madame von Meck, the good friend who enjoyed so much of his confidence, he says, 'I am working on an Italian Capriccio based on folk songs. Thanks to the charming themes, some of which I have taken from collections, and others which I have heard in the streets, this work will be effective.'

MILICENT RUSSELL and Orchestra

O ba merita to me ..... *Gluck*  
Where corals lie ..... *Elgar*  
Printemps qui commence (Spring is here)

ORCHESTRA

But let Suite, 'Henry VIII', *Saint-Saëns*  
March, 'Beau Brummel' ..... *Elgar*  
Prelude, 'The Deluge' .... *Saint-Saëns*

SAINT-SAËNS' opera on the subject of Henry VIII centres round the King and Anne Boleyn. The Ballet that inevitable feature of a French opera, is part of the wedding festivities, and in this concert arrangement consists of four movements. The first is called 'Merry of the Court,' and is intended to have a Scottish character. It begins with a tune with something of a Scots air and there follows a march in which oboes and trumpets play first, the whole orchestra taking it up later.

The second movement is also Scottish in character. Strings, with the woodwinds responding, begin it and then the oboe plays a tune meant to be reminiscent of the bagpipes, with the harp and violoncellos imitating the drone. There are two other tunes in the movement, one played first by the violins and the other, bringing the piece to an end, of a gay, brisker nature.

The third movement is a vivacious gipsy dance. The drum here is prominent with a rhythmic figure, and the boisterous dance tune is presented first by the violins and English horn.

Only in the last movement is there the suggestion of England which the name of the opera would lead one to expect. It is a Jig, violins and then woodwinds playing the merry tune. There is a middle section with a new melody for the woodwinds and another, quieter, for violins, and then the Suite comes to an end with a really exhilarating Finale.

HUGHES MACLEIN and Orchestra

Recit., 'Deeper and deeper still' ('Jephtha')  
Air, 'Wait for Angela' ..... *Händel*

ORCHESTRA

Overture, 'The Merry Wives of Windsor' *Nicholas*  
Cavatina ... *Pachelbel*

# SUNDAY, JUNE 2 2LO LONDON & 5XX DAVENTRY

(350 M. 830 K.C.)

(1,502.5 M. 102 K.C.)

MILICENT RUSSELL, with Pianoforte

Selection, 'Carillon' .... *Beethoven*  
Ah Moon of my delight ('In a Persian Garden')  
Elegie .. *Mozart*

ORCHESTRA

Selection, 'Carillon' .... *Beethoven*

HUGHES MACLEIN, with Pianoforte

Ah Moon of my delight ('In a Persian Garden')

Elegie .. *Mozart*

(For 5.15-5.30 Programmes see opposite page)



QUEEN ALEXANDRA.

'The Rose Queen' as she was when Alexandra Day was founded in her honour in 1912. Miss C. May Beeman will describe the preparations for this year's Alexandra Day in her broadcast tonight at 8.45.

## 5.30 ENGLISH ELOQUENCE

The Convict's Address to his Unhappy Brethren, written for Dr. WILLIAM DODD by SAMUEL JOHNSON and delivered by the former in the Chapel of Newgate, on Friday, June 6, 1777.

JEREMY TAYLOR died in 1667. Samuel Johnson wrote the Convict's Address in 1777.

The century that intervened was not devoid of voices eloquent in English, but there is a poetical quality in the accents of Tillotson, Harrow, South, and Stillingfleet, which falls below the highest level of oratorical expression. From their sermons the lyrical fervour of Taylor, on the one hand, and the rude vigour of Johnson on the other, are equally absent.

As an exponent of English eloquence, Samuel Johnson occupies an intermediate position. He was a combination of the preacher and the politician, a sort of super-journalist whose moral judgments and the power of their expression were generally revered.

# Emilio Colombo and his Orchestra

The Convict's Address is one of the few of Johnson's compositions known to have been delivered in public. It represents his efforts on behalf of Dr Dodd, a popular proscriber, who had been tried and condemned to death for forgery. To be asked to write it was a contemporary tribute to his reputation. To have written it for a man whom he pitied, but knew to be guilty, was an example of his humane benevolence. Its execution is a monument to the force of his eloquence.

(For 5.45-6.15 and 8.0-8.45 Programmes see opposite page)

## 8.45 The Week's Good Cause:

Appeal on behalf of Alexandra Day, by Miss C. MAY BEEMAN, C.B.E.

ALEXANDRA DAY, which has been the means of raising over £1,000,000 for the Hospitals and Charities for the Sick, was inaugurated in honour of H.M. Queen Alexandra, in 1912, and has now become a National Day held in her memory. The President of the day is H.R.H. Princess Victoria. In Greater London there are two hundred and forty sub-committees preparing for June 12, when it is hoped to raise £80,000 as against £53,000 collected in this area last year. In the United Kingdom and the Empire over 2,500 places are joining in the celebration for the aid of their local hospitals and charities. Incidentally, Alexandra Day is a double chance the roses being all made by cripple girls.

Helpers in the general organization, stal holders, and sellers of roses, are urgently needed, and for loan of motor-cars a week before June 12. Offers of help, donations, etc., may be sent to Miss C. May Beeman, C.B.E., 33, The Groves, The Brompton, London S.W. 10.

## 8.50 WEATHER FORECAST, GENERAL NEWS\* BULLETIN: Local Announcements, (Daventry only) Shipping Forecast

## 9.5 Emilio Colombo

and

His Orchestra

From the Hotel Victoria

MAVIS BENNETT (Mezzo-Soprano)

ORCHESTRA

Overture, 'Egmont' ..... *Beethoven*

MAVIS BENNETT

Charmant Oiseau ('La Perle du Brésil')

(Accomp. Orchestra and Flute Obligato)

ORCHESTRA

Dance of the Hours ('La Gioconda')

*Ponchielli*

EMILIO COLOMBO (Violin)

Andante Elegiacum ('Eugen Onegin')

*Tchaikovsky*

Theme and Variations ..... *Giuseppe Tartini*

ORCHESTRA

Selection, 'Samson and Delilah' .. *Saint-Saëns*

MAVIS BENNETT

Awake, ye Sylvan Choir ('Wine, Women and Song') ..... *Straw, arr. Stanford*  
(Accomp. Orchestra and Flute Obligato)

ORCHESTRA

Selection, 'Songs of Yore' ..... *arr. Colombo*  
(By Request)

10.30

Eloquence



# 5.15 A Missionary from Australia

For 3.30-5.15 Programmes see  
opposite page

## 5.15 MISSIONARY TALK

The Rev H. E. HYDE: 'A Bush  
Padre in Western Australia  
& S. from Manchester

MR. HYDE, who is a missionary  
of the S.P.C.K., has spent practically  
the whole of his life in Australia.  
Since the close of the war  
he has worked among the British  
ex-soldiers and other settlers who  
have gone out to Western Australia.

For 3.30-5.15 Programmes see  
opposite page

## 5.45-6.15 app. Church Cantata— (No. 34), Bach

Relayed from the G. S. Hall School  
of Music.

'O Light Everlasting, O Love never  
fading

'O Light Everlasting, O Love never  
fading

DOUG OWENS (Contralto)

TOM PERVIS (Tenor)

STANLEY RILEY (Bass)

LESLIE WOODGATE (Organ)

THE WHOLESALE CHORUS

THE WHOLESALE CHORUS  
(Trumpets, Flutes, Oboes  
and Strings)

Conducted by STANFORD ROBINSON

WE know from a set of other  
parts in existence, that this  
Cantata must be founded on an  
other with the same title. The  
music, besides, for the alto and  
bass parts to be born from the  
present text in the way that Bach  
leads us to expect. But it is a  
splendidly impressive work, and the  
opening chorus, in aria form, is  
on a very big scale. The German  
text means Eternal Fire, rather  
than Light, and the vivid leaping  
figures in the orchestral introduction  
and the accompaniment to the first  
great chorus suggest the tongues  
of flame that are to set the wor-  
shippers' hearts on fire. The whole  
of the first chorus is worked out  
with lavish adornment and was  
clearly one on which Bach worked  
very hard.

There are two short recitatives,  
one for Tenor and one for Bass,  
and between them is a beautiful  
aria for Alto in which the music,  
both for the voice and the orchestra,  
has a wonderful sense of peace and  
soothing. Instead of the usual  
simple chorale, there is another  
big imposing chorus, fully accom-  
panied, and with an orchestral  
introduction in the middle of it, to  
close the Cantata. Big though  
it is, Schreiner assumes that the  
last chorus has been cut down from  
a fuller original form.

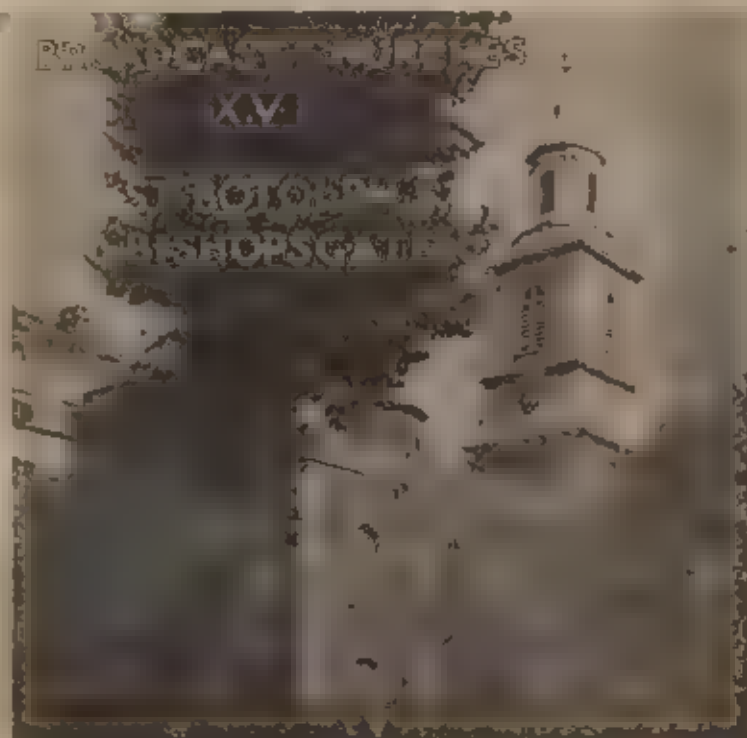
The orchestra used is a larger one  
than in many of the Cantatas—  
flutes, 2 oboes, 3 trumpets and  
drums are all called on, besides  
the usual strings and continuo.

The text is reprinted from the  
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# THE DAY OF REST.

## Sunday's Special Programmes.

From 2LO London and 5XX Daventry



By the Rev. W. HUDSON SHAW, M.A., Vicar of St. Botolph's.

Another organ recital will be relayed from St. Botolph's on  
Friday at 12.30 p.m.

ST. BOTOLPH'S WITHOUT, BISHOPSGATE—to give the church  
its proper title—stands like two others dedicated to the same  
saint, the patron of sailors and mariners, just outside the ancient  
walls of the City and bordering on the old town ditch of unobscured  
memory. It possesses, in the judgment of most critics, neither antiquity  
nor architectural distinction nor memorable historical associations. Until  
recent years, since it has had the privilege of becoming a broadcasting  
church the very name of St. Botolph has been without meaning to most  
English people. Historians, however, are able, amidst the confused and  
legendary accounts that have come down to us, to recognize in him one of  
the pioneers of English Christianity.

Nearly fifty churches in England and on the Continent are dedicated  
to his memory, amongst them four City of London churches, of which three  
retain their old sites and names, the Churches of Travellers, one at each  
of the Four Gates, of Anglo-Saxon times.

Of the ancient medieval St. Botolph's scarcely anything is known.  
The earliest mention of it is from the year 1274. It covered the same  
ground as the present church, with Houndsditch and Petty France and the  
hospital of Bedlam for its nearest neighbours, a large church with a terribly  
overcrowded burial ground.

In the Great Fire of 1666, it may be held, St. Botolph's, Bishopsgate,  
lost its chance of architectural glory. It ought to have been burnt down,  
but escaped altogether. And so the greatest of English architects, Sir  
Christopher Wren, missed the opportunity of a splendid site for his re-  
building genius, unhindered by extravagance and irregularity of space. Instead,  
the old church survived the fire and in 1725 was destroyed under plea of  
extreme dilapidation, not unassisted, it may be conjectured, by a strong  
desire to get rid of antiquated Gothic in favour of new classic. The  
architect of the new St. Botolph's was James Gold, a good builder, but  
not a man of genius.

What historical associations does the church possess? Only one in  
the first rank, but several of interest, chiefly Sir Paul FINDER, Queen  
Elizabeth's Ambassador, Edward ALLEY, actor and founder of Dulwich  
College, Ben JANSSEN's infant son, a host of bishops, with Bishop Blomfield  
of London at the head first of nineteenth-century Church reformers, many  
distinguished rectors culminating in the name of William ROGERS ('Hang-  
Theology Rogers, as he is absurdly remembered, one of the earliest and  
most successful of English education reformers).

But our chief glory is that John KEATS, who died before he was twenty-six,  
but might have rivalled the fame of Shakespeare himself, was baptized in  
St. Botolph's Church in December, 1795. This is historical association  
enough for any church in the world. And he has left us our doctrine and  
inspiration in those memorable words of his: 'This life is not a vale of tears,  
it is a vale of soul-making.'

# 8.0 A Service from Newcastle

## I.—Chorus

O Light everlasting, O Love  
never fading,  
Our darkness illumine and  
draw us to Thee.  
May we from Thy spirit receive  
And grant us, most Highest,  
Thy temple to be.  
In Time may our souls find  
that peace and salvation.

## II.—Recitative (Tenor)

Lord, in our inmost hearts we  
hold Thee, were the world to be  
With us, Thou dost vouchsafe  
to dwell.  
O lead our hearts to Thee,  
Lord, ever near as be. If  
Thou wouldst us low abide, we  
need not aught beside.

## III.—Aria (Alto)

Rejoice, ye souls, elect and holy,  
Whom God has dwelling deigned  
to make  
His great salvation  
send us,  
And all from God's own hands  
we take  
Unnumbered mercies stand around  
us.

## IV.—Recitative (Bass)

The Lord doth choose a holy  
dwelling, whoso to abide His  
presence, His boundless grace  
our lips would fail in telling;  
how He to bless His chosen  
doth not cease. It is our  
Father's everlasting will to  
keep His children still.

## V.—Chorus

Peace be unto Israel.  
Thank the Lord whose love  
attends us,  
Thank Him who on us hath  
thought.  
Yes, His love that grace hath  
brought.  
Peace and rest our Saviour sends  
us.  
Peace be unto Israel.

# 8.0 A Religious Service

From

St. Nicholas Cathedral  
Newcastle-on-Tyne  
S.B. from Newcastle

Hymn, 'Bright the Vision that  
dawned' (English Hymnal, No.  
77.)

Lesson  
Antiphon, 'O Thou, the central orb'  
(Charles Wood)

Prayers  
Hymn, 'Firmly I believe and  
truly' (No. 390)

Address by the Rev. Canon BATE-  
MAN CHAMPAGNE, D.D., Vicar of  
Newcastle

Hymn, 'Saviour, again to Thy dear  
name we raise' (No. 573)

For 8.45-10.30 Programmes see  
opposite page

## 10.30 Epilogue

(For Details of this week's Epilogue  
see page 483)



## Epilogue



## Sunday's Programmes continued (June 2)

**SWA CARDIFF.** 323.2 M. 975 KC.

- 3.30 S.B. from Swansea  
 5.15 S.B. from Manchester  
 5.30-6.15 app. S.B. from London  
 8.0 S.B. from Newcastle  
 8.45 S.B. from London  
 9.0 W. & R. News  
 9.5 S.B. from London  
 10.50 Epilogue  
 10.40 11.0 The Silent Fellowship

**5SX SWANSEA.** 288.5 M. 1,030 KC.**3.30 A SILVER BAND CONCERT**

Owen Bryngwyn (Baritone)  
 THE YSTATLWYR TOWN PRIZE SILVER BAND  
 Conducted by E. J. Evans

March, 'Baby' ..... Allan  
 Selection from the works of Spohr

THREE generations ago Spohr's name figured much oftener in programmes in this country than it does now. He made his name first as a violinist, and was one of the leading players of the day before he turned in earnest to composition; a personal friend of the great Beethoven, he took part in several first performances of Beethoven's Symphonies and other big works.

For a good many years he was a regular visitor to this country, conducting his own works at the big English Fairs, and one of the greatest triumphs of his career was won by his oratorio *Elviria* at Norwich in 1838. His popularity here may be gauged by the fact that when, some years later, he was invited to conduct *The Fall of Babylon* at Norwich, and leave off absences from his German post was refused, a petition with an enormous number of signatures, forwarded with a special request from Lord Althorpe, as one of His Majesty's ministers, was sent, unhappily in vain, to the German Emperor.

*The Last Judgment*, a very effective oratorio, is still one of his best-known works, and it is a pity that other works have fallen into some neglect, and he is best known now to violinists by the many concertos and other pieces he wrote for them. And one very fine song of his is still quite often heard in the evening. He had a fine gift of melody, and much of his music lends itself well to the making of selections such as this.

Owen Bryngwyn  
 What shall I do ..... Purcell  
 Song of Moses to Mars ..... Rossini  
 A Song of Innocence ..... Schubert  
 Love went a-singing ..... Frank Bridge

BAND  
 Overture, 'Pique Dame' (Queen of Spades) Supp.  
 Selection, 'Der Freischütz' (The Marksmen)

March, 'Y Fawr' ..... E. J. Evans

Owen Bryngwyn  
 Three Songs by Schubert, translated into Welsh  
 by Dr. Parry Williams and Owen Bryngwyn  
*Rebecca* (Erlking), *Serenad* (Standchen), *Lotos* (Lotos)

Concert Solo, 'Cleopatra' ..... Demarc  
 (Soloist, Meszys Gryffiths)  
 Selection from the works of Liszt ..... R. Wagner

5.4 Gwyneth Bowen (Pianoforte)  
 Scherzo, Op. 4 ..... Brahms  
 Deutscher Marsch (Second Mazurka) ..... Godard  
 L'Ondine (The Water Sprite) ..... Chopin  
 Warum? (Why?) ..... Schumann

5.15 S.B. from Manchester

5.30-6.15 app. S.B. from London

8.0 S.B. from Newcastle

8.45 S.B. from London

9.0 S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40 11.0 S.B. from Cardiff

**6BM BOURNEMOUTH.** 288.5 M. 1,030 KC.

3.30 S.B. from London

5.15 S.B. from Manchester

5.30-6.15 app. S.B. from London



Owen Bryngwyn (Baritone) is the soloist in this afternoon's Concert from Swansea, and Gwyneth Bowen plays pianoforte solos at 5.0.

8.0 S.B. from Newcastle

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

10.30 Epilogue

**5PY PLYMOUTH.** 288.5 M. 1,030 KC.

3.30 S.B. from London

5.15 S.B. from Manchester

5.30-6.15 app. S.B. from London

**8.0 A Religious Service**

From the Studio

Hymn, 'Our God, we thank Thee', Congregation  
 on a Hymn by the Rev. J. Phillips Rogers, B.A.,  
 Minister, Sherwell Congregational Church

Reading Mark 14.2  
 Anthem, 'How Firm a Foundation', Mendelssohn

Shouldst thou, walking in grief, languish,  
 He will quicken thee

Prayer  
 Hymn, 'These things shall be, a latter time'  
 from Methodist Hymn Book, No. 380

Address by the Rev. J. Phillips Rogers, B.A.,  
 Minister, Sherwell Congregational Church

Anthem, 'O that I knew where I might find  
 Him' ..... Mendelssohn

Hymn, 'The sun is sinking fast' (C.H., No. 364,  
 Benediction

8.45 S.B. from London (8.0 Local Announcements)

10.30 Epilogue

**2ZY MANCHESTER.** 378.3 M. 793 KC.**3.30 Early Works of Great Composers**

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'A Midsummer Night's Dream' Mendelssohn  
 (Composed at the age of eighteen)

Tour 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th

1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th

No. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Op. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Age twenty, Op. 1 Schumann

ORCHESTRA

A 'Faust' Overture, Wagner

Symphony in D (K.45) ..... Mozart

Adagio; Andante; Menuetto; Allegro  
 (Age twelve)

Suite No. 2, 'The Wand of Youth' Elgar  
 (Age twelve—Revised later)

5.0 Lucy Pizzaro (Pianoforte)

5.15 Misc. Talk. Rev. H. E. H. x  
 'A Bush Bride in Western Australia'  
 relayed to London and Dewbury

5.30-6.15 app. S.B. from London

8.0 A Religious Service  
 relayed from Liverpool Cathedral  
 S.B. from Liverpool

8.45 S.B. from London (8.0 Local Announcements)

10.30 Epilogue

## Other Stations.

**5NO NEWCASTLE.** 343.8 M. 1,230 KC.

3.30 S.B. from London 5.15 S.B. from Manchester  
 5.30-6.15 app. S.B. from London  
 8.0 S.B. from Newcastle  
 8.45 S.B. from London  
 9.0 S.B. from Manchester  
 9.45 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

**5CC GLASGOW.** 401.1 M. 798 KC.

3.0 — A Military Band Concert from the Bandstand, Glasgow  
 3.30 — S.B. from London 5.15 S.B. from Manchester  
 5.30-6.15 app. S.B. from London  
 8.0 S.B. from Glasgow  
 8.45 S.B. from London  
 9.0 S.B. from Manchester  
 9.45 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

**2BD ABERDEEN.** 512 M. 964 KC.

3.30 S.B. from London 5.15 S.B. from Manchester  
 5.30-6.15 app. S.B. from London  
 8.0 S.B. from Aberdeen  
 8.45 S.B. from London  
 9.0 S.B. from Manchester  
 9.45 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

**2BE BELFAST.** 512 M. 964 KC.

3.30 S.B. from London 5.15 S.B. from Manchester  
 5.30-6.15 app. S.B. from London  
 8.0 S.B. from Belfast  
 8.45 S.B. from London  
 9.0 S.B. from Manchester  
 9.45 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

## THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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## 7.45 A Strong Bill of Vaudeville

10.15 a.m. The Daily Service  
10.30 (Derby only) TIME SIGNAL, GREENWICH  
10.45 Mr. J. A. NEWBERRY Insurance Problems  
I. Health Insurance

THIS is the first of a series of five fortnightly talks on 'Insurance Problems.' The first two will deal with 'Health Insurance,' the second two with 'Unemployment and Insurance,' and the last one with 'Wages and Old Age Pensions.' Mr. Newberry is the Assistant Secretary of the Iron and Steel Trades Approved Society, and was Vice-Chairman of the Ministry of Health (Approved Societies) Consultative Council. The aim of the series is to give simple, practical information and advice on the question of who is eligible to join approved societies, how to join, what benefits are available, and so on.

11.0 (Derby only) Gramophone Records  
Two in B Flat (The Archduke) ..... Beethoven

12.0 A BALLAD CONCERT  
J. E. V. (The Soprano)  
HAROLD JACKLIN (Baritone)

12.30 A FIFTY  
LOAD AIN  
(The famous Italian Multi-voiced Artist)  
L. LEBEN and IRVING HAYES  
(In an Instrumental Act)

1.0-2.0 ORGAN RECITAL  
by EDGAR T. COOK

Relayed from Southwark Cathedral  
Sonata No. 6, in D Major ..... Mendelssohn  
Choral and Variations—Fuga—Finale

MARGARET BOLFE (Contralto)  
Biblical Songs ..... Deane  
(a) God is my Shepherd  
(b) I Will Sing New Songs of Gladness

EDGAR T. COOK  
Songs Gothic ..... Beethoven  
(a) Introduction Choral; (b) Maest Gothique;  
(c) Priere; (d) Notre Dame

Litany ..... Schubert  
Rhapsody ..... Harry Grace

2.30 Broadcast to Schools  
Miss RHODA POWER 'What the Onlooker  
Saw (Caesars III)—V, The Death of Nelson'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Youngsters'  
I spoke—The Man who married a Fairy (Celtic)'

3.55 Interlude

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

4.15 ALFREDER DU CLOS and his ORCHESTRA  
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR

'La Princesse' (Comperin, arr. Ars. eler), and  
her Piano-forte Solo, played by GEORGE DIXON  
'The Story of The Cat, the Cow, and the Burglar,'  
from 'The Phoenix and the Carpet' (H. Nesbit)  
Folk Songs sung by GEORGE DIXON  
A Few Hints on 'Springing,' by H. M. ASKHAM

6.0 A. BONNET LAIRD: 'Summer Days'

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

6.30 'What the Younger Generation Thinks,'  
reviewed by the Chairman of the four previous  
discussions

FOUR discussion-talks have now been broad-  
cast, in this series, between members of  
various boys' and girls' clubs in London. These  
talks have brought to light many problems, not  
generally familiar to us all, in connection with  
the organizations of young people. It is the  
intention of this present discussion, between the  
chairman of the previous talks, to consider some

# MONDAY, JUNE 3

## 2LO LONDON & 5XX DAVENTRY

(358 M. 338 KC.) (1582.5 M. 192 KC.)

## VAUDEVILLE

Tonight at 7.45.

**MOSEL**  
**CONSTANDUROS**

and

**MICHAEL**  
**MOGAN**

In 'Mrs. Hamblett's Lovers' (Kerell)'

Tonight at 7.45.

**MARY**  
**SEWELL**

The Comedy Act with the Top Notes

Tonight at 7.45.

**MARCO**  
**PIETRO**

Mandelina Solo

Tonight at 7.45.

**GLORIA**  
**EVELYN**

All the Piques.

Tonight at 7.45.

**MARRIOT**  
**EDGAR**

Comedian.

Tonight at 7.45.

**KENO**  
**CLARKE**

and

**DES LYS**

In Syncope'd Harmony.

## 9.35 Composers of Today and Tomorrow

of the more interesting and useful of the points  
raised in the previous talk.

### 6.45 THE FOUNDATIONS OF MUSIC

By J. A. NEWBERRY M. Sc.  
Played by IURNE MARK

SCRIBIN, born and brought up in the  
Russia of the last quarter of the nineteenth  
century, was in many ways made his  
temperament in what we call 'the Russian  
school.' Making his name first as a brilliant  
pianist, playing much of his own music, he  
retired from the concert and teaching world at  
the age of thirty-two and gave himself up to  
composition. His first pieces for the piano-forte  
are delicate and fanciful, with something of the  
restless striving, as well as much of the poetry,  
which made its way into and the art of that time.  
So far, he was quite a typical Russian of his  
own age.

It was a time when the air was full of religious  
and philosophical aspirations, vague and rather  
dreamy, though utterly sincere.

Scrabin was very soon the archpriest  
in music of the new ideals: until his  
untimely death at the age of only forty-four  
he consecrated all his zeal and energy to the  
high purpose, a great 'Mystory,' so he called it,  
in which all art would be united in the service  
of religion. His later work was all devoted to  
that end, and though he himself would no  
doubt have thought of his big orchestral sym-  
phonies and poems as coming nearest to a real-  
ization of his ideal, it is gradually becoming  
clearer to the present generation that he moved  
more confidently, with a more assured certainty,  
in his piano-forte pieces—the later sonatas, the  
'Satanic Poem,' many of the Studies, and 'Vers  
in Harmonie.'

Himself a consummate master of all the  
resources of the piano-forte, he did a great deal  
to extend the scope of its technique, and in that  
way, too, his piano-forte pieces have an im-  
portance which musicians of today are begin-  
ning to do to his orchestral work.

7.0 Mr. DESLYS and MACCARTHY: Literary Criticism

7.15 Musical Interlude

7.25 Signor S. BREGALIA: Italian Talk. From the  
Second Novella by Castiglione, from 'Basta,  
mi perdonate,' on p. 46, to 'regina offesa,' on  
p. 48.

### 7.45 Vaudeville

JACK PAYNE and the B.B.C. DANCE ORCHESTRA  
(See page 400.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. ELOD RUTTER 'A Journey to Mecca'

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

### 9.35 A Symphony Concert

Conducted by ERNEST ANSERMET

THE WIRELESS SYMPHONY ORCHESTRA

LEONARD K. P. H. H.

VICTOR HELV-HUTCHINGS (Piano-forte)

Sinfonia Concertante ..... William Walton

Second Rhapsody ..... Maurice Strakos

Suite for Orchestra ..... Leonard Berkeley

Pamona—a Ballet ..... Constant Lambert

Victor Helv-Hutchings (Piano-forte)

Victor Helv-Hutchings (Piano-forte)

(See page 400.)

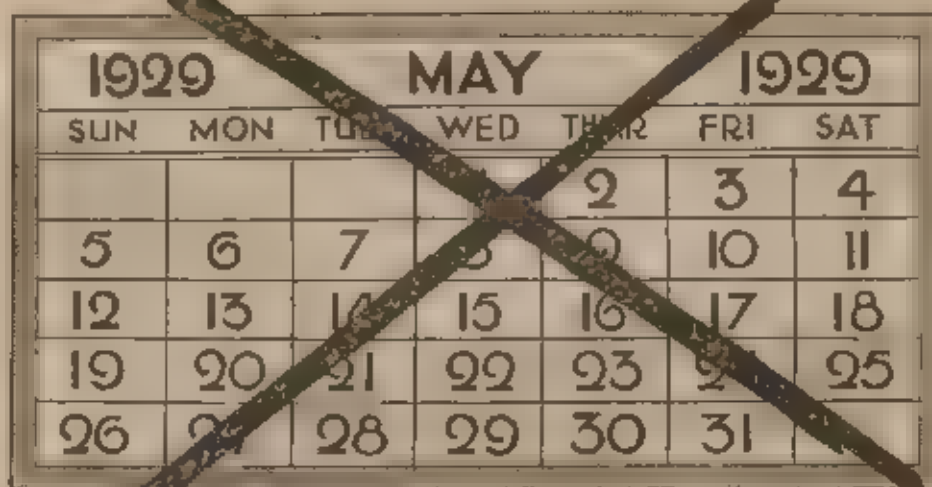
11.0-12.0 DANCE MUSIC: REG BATTEN  
and his Band from the New Prince's Restaurant

12.0-12.15

Experimental Transmission of Bull Pictures  
by the Fuitograph Process

(Monday's Programmes continued on page 403.)





1929			MAY		1929	
SUN	MON	TUE	WED	THUR	FRI	SAT
				2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
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## ANOTHER MONTH GONE AND NO BETTER OFF

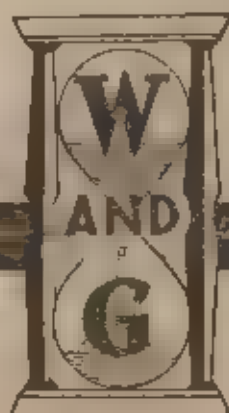
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Assuming that the current rate of bonus is maintained, the Sum Assured will be increased by £24 each year—an amount in excess of the annual nett cost as above. Consequently, no matter when a claim occurs, a sum of about £1,000 in excess of the premium payments will become payable.

Write now for particulars, suitable to your age, Table No. 3.



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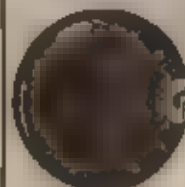
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6.45  
IRENE MARIĆ  
PLAYS  
SCHUBERT

# TUESDAY, JUNE 4

## 2LO LONDON & 5XX DAVENTRY

(354 M. 838 KC.)

(1,527.5 M. 182 KC.)

9.15

TUESDAY NIGHT  
—SIR WALFORD  
DAVIES



### 10.15 a.m. The Daily Service

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

11.45 Miss FLORENCE PETTY: 'Making the most  
of a Minimum Wage'

11.9 (Daventry only) Gramophone Records  
Miscellaneous

12.9 A. G. DENT  
ALICE EATY (Soprano)  
CHORUS: WINDMILL OCEAN

10.20 A. G. DENT: 'The Shepherd's Bush Pavilion'  
From the H. H. H. H. H.

2.0-2.25 (Daventry only)  
Experimental Transmission of Still Pictures  
by the Holograph Process

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

3.30 Interlude

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

4.0 LOUIS LEVY'S ORCHESTRA  
Conducted by ALFRED HENRI  
From the Shepherd's Bush Pavilion

4.15 Broadcast to Schools:  
Sir RICHARD GREGORY, D.Sc., LL.D. 'Earth  
and Sky—The Sun and Magnets'

4.30 LOUIS LEVY'S ORCHESTRA  
Conducted by ALFRED HENRI

5.15 THE CHILDREN'S HOUR.  
There was an Old Woman (Vaughan Thomas),  
a Dialogue Story, with 'The Children's Over-  
ture' (Quilter) as Incidental Music, played by  
THE OLIVY SEXTET

6.0 Reading from the Poems of W. J. Turner

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

6.30 A. G. DENT

### 6.45 THE FOUNDATIONS OF MUSIC

SCHUBERT PIANOFOORTE MUSIC  
Played by IRENE MARIĆ

7.0 Holidays at Home and Abroad—IV: Mr.  
VERNON HARTLEY, Germany

CONSIDER the accessibility of Germany  
and the variety it offers to the tourist.  
It is no wonder every year sees a large and more  
popular. Take, for example, the Black Forest.  
It is more than a day's journey from London, it  
offers as complete an 'escape' from the workaday  
life of Western Europe as can be found. With  
Freiburg as centre—its lace-spined cathedral domi-  
nating the town—there is a wide variety of  
the picturesque and the beautiful. In the south  
of the Black Forest, for example, the air is  
pure, the scenery is beautiful, and the people are  
gay, native costumes, or accept the ready hospi-  
tality of the hill-side farmers whose carved ver-  
andas look out over the green hills they so  
diligently plough. Tired, one returns to the  
amenities of Freiburg, with its Opera House,  
its concerts, and theatres, its gay streets, and its  
university life, to be refreshed against the next  
adventure into surrounding hills.

### 7.15 Musical In origin

7.25 Mr H. J. MASSINGHAM: 'Adventures among  
Birds—VI: Shore Birds'

FOR the last of his present series of talks, based  
on personal adventures among birds, Mr.  
Massingham takes us to such favourite haunts  
and sanctuaries as Bournemouth, where, on the low  
stretch of the East Anglian coast, the best  
possible insight is obtainable into the ways and  
habits of the shore birds. In addition to these  
and hosts of other seashore birds. In addition  
to these, Mr. Massingham tells of some more  
common frequenters of the coast—quails, raven-  
s, and wagtails, to name only a few.

### 7.45 A CONCERT

Gwen Knight (Soprano)  
Mildred Watson (Mezzo-Soprano)  
THE CHORUS: PARKINGTON QUARTET

Q. T. T.  
Selection of Spanish Dances  
Gwen Knight  
(Thuring Butterfly)  
The Passionate Shepherd  
A Cradle Song  
Mildred Watson  
The Chorus: Parkington Quartet

Q. T. T.  
Lullaby  
Mildred Watson  
The Chorus: Parkington Quartet  
Lullaby

### MILDRED WATSON

The Fuchsia Tree ..... Quilter  
Autumn ..... Muriel Herbert  
Love o' the Thrushes ..... Harry

### Q. T. T.

Fantasia, 'La Bohème' ..... Puccini  
Gwen Knight and Mildred Watson

Deux Chansons (Two Songs) ..... Muriel Herbert  
and John T. T.

Since truth has left the shepherd's tongue  
J. Hook

Cherry Ripe ..... Gwen Knight

### Q. T. T.

Cavatina ..... Raff  
Scherzo ..... Raff  
La Bohème: The Spinning Woman

8.0-8.30 (Daventry only) Mr. NORMAN WALKER  
Next Steps in Biology—VI, The Ventila-  
tion of our Bodies. Relayed from Leeds

MR. WALKER'S series of biological talks—  
which aim has been to help listeners to  
learn something of science at first hand, by  
performance of experiments, and by making  
direct observations—comes to a close with  
this talk on the ventilation of our bodies.  
The experiments with blood that were begun  
on May 28 are continued; we learn how the  
blood reaches the living tissues, and we  
watch the work of the red blood cells. We  
all understand, these days, the importance  
of ventilating our rooms, but the way the  
blood flows through the body is a more  
complex thing, and Mr. Walker gives  
the aerobically ventilated air to the tissues.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Sir WOLFORD DAVIES: 'Music and the  
Opera House—Series VIII: Handel at the  
Harpsichord'

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

### 9.40 A RECITAL

by  
JANE KNOTTER (Violoncello)  
and  
FRIDA KINDLER (Pianoforte)

10.30 12.0 DANCE MUSIC: JACK  
HILTON'S AMBASSADOR CLUB BAND, directed by  
RAY STABITA, from the Ambassador Club



WILD BIRDS OF THE SEASHORE, AND A BIRD-SANCTUARY BY THE SEA.

In his concluding talk this evening, Mr. H. J. Massingham will tell of some adventures among birds of the seashore. These pictures  
show how the birds are kept in the sea and how they are kept in the sea.











## Both Sides of the Bristol Channel.

# A WAR-TIME REMINISCENCE.

First-Night Performance which coincided with an Air-Raid—The Fight against Tuberculosis—Another 'Q' Boat Talk—The Oldest Nonconformist Church in Cardiff—Plants as Civil Engineers.

### 'In the Dark.'

A PLAY in one act entitled *In the Dark*, written and adapted for the stage by Mr. Gilbert Heron from Ernest Bramah's story, "The Game Played in the Dark," will be produced in the Metropolitan on Tuesday, June 11, at 7.45 p.m. Here is Mr. Heron's story of the play: "I first read Ernest Bramah's book, 'Max Carrados,' in 1914, just before the War, and it struck me that here was a unique character for the stage in the person of this essentially blinded man who, having been asked to act in a play connected with forged money, conceived the idea of taking up criminal investigation professionally. There had been all sorts of detectives in fact and fiction, but never a blind one, who, moreover, succeeded in solving a great number of his cases. Incidentally, all his exploits are possible, I had almost said commonplace, and are no greater than samples of far more wonderful feats performed more or less as a matter of routine by blind men.

### The First Stage Performance.

LATER on, when the late Sir Arthur Pearson inaugurated his wonderful institution for war-blinded heroes, I thought it an auspicious time to dramatise the story called "The Game in the Dark," and we produced it in London in 1917. The first performance—at the Metropolitan Music Hall, Edgware Road, W., was nearly ruined by an air-raid, which started a few moments before the curtain rang up. Consequently when, in accordance with the progress of the action of the play, Carrados fuses the lights on the stage and complete darkness ensues, for it was essential that the entire theatre, auditorium as well as stage, should be "blacked-out"—the audience took it for granted that it was done because the air-raid demanded "darkness and composure," and it was some minutes before the dialogue began to make it clear that this was "stage-business" and not a war-time exigency.

### The Right Atmosphere.

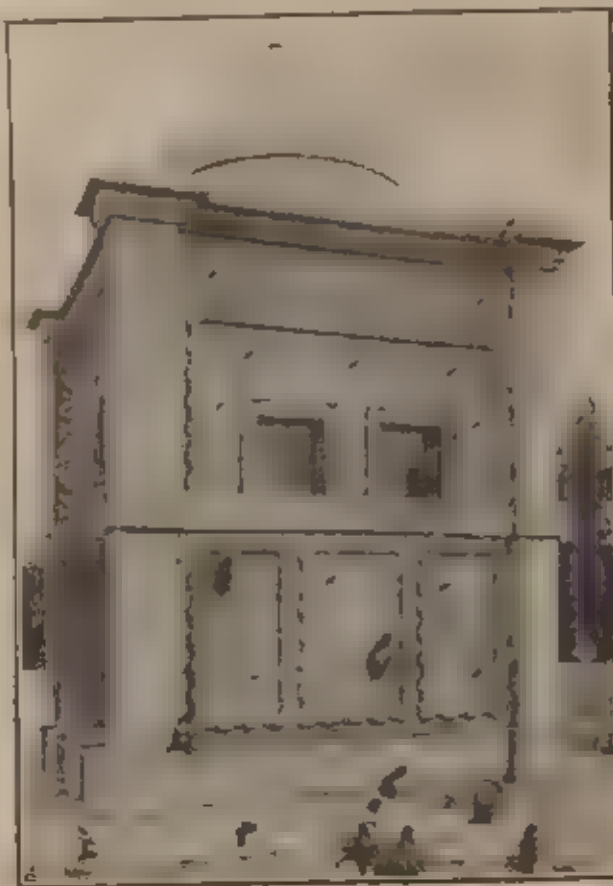
BUT the reason by the audience that it was all part of the play may have accounted for the very excellent reception the little drama received when the curtain fell. It may interest you to know, too, that I must have played the part realistically, for the booking manager of one of the most prominent vaudeville circuits refused to book me in the play—he was an old friend of mine—on the ground that if I played the part often it would result in my losing my own eyesight! I played the part with my eyes open and fixed, as Carrados is described in the book, and in order to get the atmosphere, usually walked from my dressing-room on to the stage in the same slow manner, with a hand now and then extended in front of me, as I did on the stage, with the result that many other artists commiserated with my wife on my blindness, and sometimes offered to guide me to my correct entrance in the stage.

### Masques and Pageants.

MRS. CONNIE ELO DEFENES takes Light as the subject of the last talk in her series, "Masques and Pageants," from Cardiff on Tuesday, June 11, at 5.0 p.m. Miss de Rayes will tell how motor-lamps and searchlights are out-of-door lighting.

### Letters From the Bristol Zoo.

THERE is a custom in Welsh villages of describing people by their occupations. Thus we find 'David the Bread,' 'John the Sheep,' and 'Evan the Milk.' I was reminded of this one when I saw some of the letters sent to the Children's Hour from the Bristol Zoo, for the names included Judy the Elephant, Richard the Lion, Koko the Chimpanzee, and Chatterbox the Cockatoo. There is also Peter the Monkey, perhaps one of the most important, because he lives in the Monkey Temple. Children who reply to the letters broadcast receive a free ticket to the Zoo. A letter is broadcast every Saturday.



BRISTOL'S MONKEY TEMPLE.

This imposing residence, to which the monkeys in the Bristol Zoo have recently been transferred, suits them far better than the open pits in which they used to live. It is the abode, of course, of Peter the Monkey, well known in the Cardiff Children's Hour.

### Appeal by Mr. David Davies, M.P.

AN appeal by Mr. David Davies, M.P., on behalf of the King Edward VII Welsh National Memorial Association for prevention, treatment, and abolition of tuberculosis, will be broadcast on Sunday, June 9, at 8.45 p.m. This Association was constituted as a result of a National Conference held at Shrewsbury on September 30, 1910, under the presidency and inspiration of Mr. David Davies, Llandudnam, for the purpose of inaugurating a National campaign for the eradication of tuberculosis. The people of Wales contributed over £300,000. The Association is unique in that it combines the advantages natural to a voluntary organization with those inseparable from a State- and rate-aided service.

### When the 'Pargust' Became the 'Pangloss.'

CAPTAIN C. E. HARRIS is to give his third talk on 'Q' Boats on Saturday, June 15, at 7.0 p.m. He will tell how the *Pargust*, to which he was appointed first lieutenant, sailed from Devonport one evening and the next morning an old tramp named the *Pangloss* was anchored inside the Plymouth breakwater. The *Pargust* had officially ceased to exist and its loss was duly announced. Captain Harris will also relate a marvellous story of a fight put up by Commander Asten against an unsuspecting U boat; and another concerning a quartermaster who had his cap blown off his head and who, deciding to stand upside down, had the soles of his shoes blown off the next minute.

### Religious Service.

A RELIGIOUS service will be relayed from the New Trinity Congregational Church, Cowbridge Road, Cardiff on Sunday, June 9, at 6.30 p.m. This church is in the direct line of descent from the oldest Nonconformist church in Cardiff, represented by a building erected in 1800, in a narrow lane, Womanby Street, between Castles Street and Quay Street. The Minister of the New Trinity Church is the Rev. Griffith J. Evans, who will preach the sermon on June 9.

### Swimming and Water Polo.

A TALK by Mr. C. H. Carpenter on South Wales Swimming and Water Polo Topics, will be broadcast (S.B. from Swansea) at 7.15 p.m. on Saturday, June 15. Mr. Carpenter is a member of the Welsh Selection Committee (Water Polo) and is prominently identified with all Swimming and Water Polo activities in South Wales and the Bristol Channel.

### Experiment in the Theatre.

FOR his talk on Thursday, June 13, Mr. Ian Kyrle Fletcher takes 'Experiment in the Theatre' as the subject. Mr. Fletcher admits that England does not respond to every new impulse as do some of the Continental countries. Its insularity protects it against the more ephemeral ideas, with the result that little theatrical experiment along the lines of the German and Russian theatres is to be found.

### Plants of the Salty Marshes.

PLANTS as Civil Engineers is the subject of Mr. F. A. Hyde's broadcast to schools on Monday, June 10, at 2.30 p.m. Wherever tidal mud accumulates, as in the estuaries of our rivers, there occur flowering plants which have the special faculty of being able to withstand a daily, or at least frequent, bath in salt water. These plants cause the silt to accumulate, if the currents allow, and in time the level may be raised sufficiently for a close sward of herbage to be formed. Finally, the human engineer is able to enclose the salttings and so to reclaim valuable land from the sea. Mr. Hyde will tell of the salt marshes which occur on the northern coast of the Gower Peninsula in Carmarthenshire and in the Dovey Estuary near Aberystwyth.

'STEEL HOLM.'







# WEDNESDAY, JUNE 5

## 5GB DAVENTRY EXPERIMENTAL

(482.5 M. 832 K.C.)

THIS SERVICE FROM LONDON BEGINS WHERE OTHERWISE STATED.

8.30  
'Love in a Village'

2.45 **The Derby**  
A Running Commentary relayed from Epsom  
(See London)

3.15 **A Ballad Concert**  
(From Birmingham)  
CONSTANCE HOPE (Violin)  
HAROLD PARKES (Boy Soprano)

3.30 **KNELLER HALL BAND**  
Conducted by Lieutenant H. E. ADAMS, Mus. Rec.  
(By kind permission of Colonel L. M. GREGSON, O.B.E.)

Relayed from Kneller Hall, Twickenham  
March, 'Spirit of Pageantry' ... Fletcher  
Overture, 'The Flying Dutchman' ... Wagner  
Symphony No. 1 ... Liszt  
Excerpts from 'Samson' ... Saint-Saëns  
Male Voice Choir: 'I'm a Soldier' ...

Suite of Three Bavarian Dances ... Elgar  
Prelude, Chorale, and Fugue in G Minor ... Bach  
Airs from 'The Merry Widow' ... Strauss  
Minuet and Carillon from Suite 'L'Arlésienne' ... Bizet  
(The Maid of Arles, No. 1) ...  
Tone Poem, 'Finlandia' ... Sibelius  
Rite, Britannia

GOD SAVE THE KING

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

5.30 **The Children's Hour**  
(From Birmingham)  
K. A. Tails, by Mary Richards  
Songs by Mrs. Helen Palmer (Soprano)  
J. A. will entertain  
Hard Work as Pleasure—some remarks on  
Rowing by TEDDY BRETT

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

6.30 **Light Music**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTRELL  
Time Light Sketches—The Jevington Suite  
Laughtborough  
HERBERT TELUM (Tenor)  
Rose Marie ... Moton  
She is far from the Lull ... Lambert  
La Paloma ... Yeager  
La Partida ... Alvarez

6.50 **ORCHESTRA**  
Selection, 'The Dancing Mistress' ... Monckton  
7.22 **ORCHESTRA**  
Selection, 'The Dancing Mistress' ... Monckton  
7.40 **'A Taste of Life'**  
A Comedy by NORMAN KENNEL  
The action takes place in the ...  
The river ... to Miss W. ...  
and to Barney's ...

8.30 **'Love in a Village'**  
An Eighteenth-century Comic Opera ...  
The Words by ...  
The Music by ARNE ...  
The whole adapted and arranged for broadcasting  
by J. M. HERRIDGE  
(For full Cast see page 47)  
10.0 **WEATHER FORECAST, SECOND GENERAL NEWS**  
10.15 **AN ...**  
BAND from ...  
11.0-11.15 **JAY WILKINSON and his BAND** from  
the Carlton Hotel  
11.15-11.45  
Experimental Transmission of Still Pictures  
by the Fillograph Process

(Wednesday's Programmes continued on page 47)



Washing can't destroy  
its natural  
loveliness—  
see the free Melso book

I was the Melso Book that told her the wonderful story of Melso, the world's finest artificial silk at trifling cost. Could this Melso Book be correct in stating that Melso cannot "ladder, sag, shrink or fade"? Time proved this to be true. Time has also proved that Melso laughs at wear, at sun and at tuds. Its colours never faded—its lovely texture and enchanting sheen remained to refresh the eye after months and months of repeated washing and constant wear. Wonderful Melso! What the Melso Book said was true—in substance and in fact. Melso, its inviting pages told her, was so inexpensive that she could afford to indulge her taste for lovely day and party frocks, dainty lingerie, smart, campers, wraps and nighties. Would you like to feel just as pleased? You can; send us the coupon below under a halfpenny stamp for your FREE copy of the Melso Book.

## The Derby Broadcast Today



Here is a plan of the famous course at Epsom, where the big race will be run this afternoon. The broadcast begins at 2.45.

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# Wednesday's Programmes continued (June 5)

## 5WA CARDIFF. 123.2 M. 939 KC

**11.15-12.0 A Symphony Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Conductor: Gherardethol Cymru)

Overture, 'Iphigenia' ..... Gluck  
Concerto Grosso No. 7 for Two Violins, Violoncello, Two Oboes, Bassoon, Strings, and Harpsichord ..... Vivaldi  
Symphony No. 1 in C ..... Beethoven

IN these Concerti Grossi of Handel's, as listeners know well by this time, the effect depends largely on the contrasts between a little team of solo instruments and the main body of the orchestra. Now the solo voices play alone, now there are passages for the orchestra without them, sometimes the soloists are accompanied by the whole orchestra, and sometimes the two sets of players engage in an animated conversation.

**2.45 THE DERBY**  
A Running Commentary relayed from Epsom  
S.B. from London

**3.15** London Programme relayed from Daventry

**3.45 An Orchestral Concert**  
NATIONAL ORCHESTRA OF WALES  
(Conductor: Gherardethol Cymru)

Overture, 'Carnival' ..... Dvorak  
Pavane for Violin, Viola, Soprano, and Orchestra  
With a swanlike beauty ..... Mozart  
Chamber Music

Suite, 'Children's Corner' ..... Debussy

THIS high hearted music of Debussy's needs no more explanation than the words in which it is dedicated. 'To my dear little Chou Chou, with her father's tender excuses for what follows.' There are six movements: 1. Dr. Gradus and Parnassus, no doubt a playful allusion to the famous pianoforte studies of that name, with which so many young people have struggled; 2. Jimbo's Lullaby; 3. Boreas for the Doll; 4. The Snow is Dawning; 5. The Little Shepherd; 6. The Gollwog's Cake Walk.

FLUTE DUO

Elégie ..... Massenet

Since first I saw your face ..... Edward Puvion

A Summer Song of the Madonna ..... Michael Head

CHAMBER MUSIC

Symphony No. 4 in C ('Jupiter') ..... Mozart

FLUTE DUO and Orchestra

For Spring is Returning ('Samson and Delilah') ..... Saint-Saëns

ORCHESTRA

Symphonie Poème, 'Stenka Razin' ..... Glazounov

THE story of this Symphonie Poème by Glazounov, who gives the piece its name, was a heroic romance. He was a terror, with his fierce, dark, and wild area of the Volga and his own, as a result of his own splendour. The sails were silk, the nave of gold, and in the middle of a pavilion there rested, surrounded by every mark of opulence, the Princess Persiane. Stenka a captive and mistress. One day she told his comrades of a dream, which Stenka had been shot and all his band put to death, while she herself perished in the waves of the Volga.

Her dream came true. Stenka was surrounded by the soldiers of the Czar and, seeing his doom, he said 'Never, through all the thirty years of my career, have I offered a gift to the Volga. Today I give it what is for me the most precious of all the treasures of the earth'; and with these words he hurled the princess into the stream. His warriors raised a ship to his glory and then all flung themselves upon the soldiers of the Czar.

With that description in mind, the music unfolds with vivid picturesqueness. It is a subject such as Glazounov can illustrate admirably, with his command of picturesque orchestration.

## S.B. from London

**5.30 The Children's Hour**

**6.0** London Programme relayed from Daventry

**6.15 S.B. from London**

**7.45 NATIONAL ORCHESTRA OF WALES**  
(Conductor: Gherardethol Cymru)

Overture, 'Cockaigne' ..... Elgar

Pas des Escharyes (Pearl Dance) ..... Chaminade

'Episode'

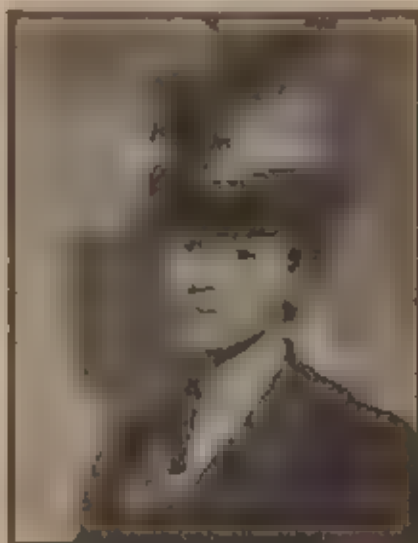
A Play in One Act by HARMON OULD

Characters

Cynthia

HELEN

Rolf, in his service flat, is reading comfortably beside a fire on a chilly night. He has a tray with coffee and cream beside his chair.



GLADDY SEWELL,

who is known as the 'Comedy Girl with the Top Notch,' is broadcasting from Cardiff on Saturday night. London and Daventry listeners heard her on Monday.

ORCHESTRA

Suite, 'In Fairyland' ..... Dvořák

**8.0 S.B. from London**

**8.30** West Regional News

**9.35-11.5 S.B. from London**

## 5SX SWANSEA. 283.5 M. 1040 KC

**1.15-2.0 S.B. from Cardiff**

**2.45 THE DERBY**  
S.B. from London

**2.15** London Programme relayed from Daventry

**3.45 S.B. from Cardiff**

**5.15 The Children's Hour**

**6.30 S.B. from Cardiff**

**6.0** London Programme relayed from Daventry

**6.15 S.B. from London**

**7.45 S.B. from Cardiff**

**8.0 S.B. from London**

**9.30 S.B. from Cardiff**

**9.35-11.5 S.B. from London**

## 6BM BOURNEMOUTH. 1040 KC

**2.45 THE DERBY**

A Running Commentary relayed from Epsom

S.B. from London

**3.15** London Programme relayed from Daventry

**6.15-11.5 S.B. from London (9.30 Local Announcements)**

## 5PY PLYMOUTH. 283.5 M. 1040 KC

**2.45 THE DERBY**

A Running Commentary relayed from Epsom

S.B. from London

**3.15** London Programme relayed from Daventry

**5.15 The Children's Hour**

For your information we remind the origin of 'I Nine Pins' (Outhryn Young) and give you valuable 'Hints on Wicket Keeping' (P. H. ...)

**6.0** London Programme relayed from Daventry

**6.15-11.5 S.B. from London (9.30 Mid-week Sports Bulletin, Local Announcements)**

## 2ZY MANCHESTER. 378.5 M. 783 KC

**2.45 THE DERBY**

A Running Commentary relayed from Epsom

S.B. from London

**3.15** London Programme relayed from Daventry

**3.45 PHYLLIS KESBLE (Soprano)**

Morning ..... Oley Speaks

Zig Zag ..... Bowdler

Scotch Avenue in Italian ..... Black

The Moorish Maid ..... Parker

Love and Mure ..... Puccini

**4.0 Famous Northern Resorts**

Southport

A Municipal Band Concert

Relayed from the Bandstand

THE BEARS OF THE BARN BAND

Music Director: FRED HENRY

Overture, 'The Bohemian Girl' ..... Balfe

Euphonium Solo, 'Jenny Jones' ..... Remmer

(Soloist, FRANK WEBB)

Selection, 'Faust' ..... Gounod

Waltz, 'Santa' ..... Raymond

Tone Poem, 'Finlandia' ..... Sibelius

Suite, 'A Coon's Day Out' ..... Baynes

**5.0 J. WOOD (Auto Harp)**

Bonnie Banks of Loch Lomond ...

The Old Rustic Bridge ..... Tradition

Love and Mure

Banks of Allan Water

**5.15 The Children's Hour**

HAPPINESS

DORIS GANFELL and HARRY HORTWELL show in song where to find it

**6.0** London Programme relayed from Daventry

**6.15 S.B. from London**

**6.30** Royal Horticultural Society's Bulletin for North of England Listeners

**6.40 S.B. from London**

**7.45 Light Orchestral Music**

and a Farce

THE NORTHERN WALES ORCHESTRA

Overture, 'The Matrons' ..... Suppe

Selection, 'The Happy Day' ..... Jones and Rubens







## 7.45 The National Orchestra of Wales

10.15 a.m. The Daily Service

10.30 (Derwent only) TIME SIGNAL.  
REVIEW WEATHER FORECAST

10.45 'The Growth of the Child'  
VL. Miss MacLeod, 'The Boomerang Child'

MISS MACLEOD is the Officer in Charge of the Orthophonic Department at the Cardiff Speech Training for the Central Association of Mental Welfare and for the Board of Education. Her work is to find out the nature of all kinds of defective speech, from the most trivial to the most serious, and the worst stammer, and to try to cure them. She has had notable success in cases of aphonia (complete loss of voice), re-education of speech after cleft palate operations, major and minor larynx and lalling, and in many other cases. It is her aim to help mothers to prevent their children from becoming permanent stammerers; that this talk has been arranged as a thought of course, stammerers cannot expect to be cured by listening to one talk, they will look with eagerness for some hints and for hope of a cure.

11.0 (Derwent only) Gramophone  
Quartet in B Flat ..... Schubert

12.0 A CONCERT  
JOAN VINCENT (Soprano)  
VIVIAN HUGHES (Violin)  
IDA BRIDGEMAN (Pianoforte)

1.0 A Recital of Gramophone  
Records  
By CHRISTOPHER STONE

2.0-2.25 (Derwent only)  
Experimental Transmission of  
Still Pictures by the Kinetograph  
Process

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

2.50 Interlude

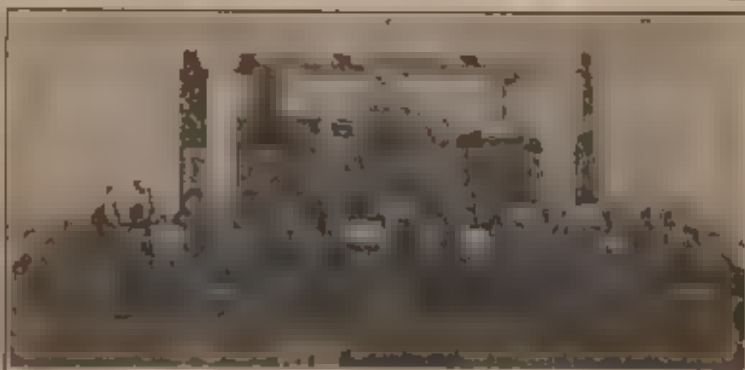
3.0 Evensong  
From Westminster Abbey

3.45 Miss BENY-DARLLEN: 'Book-binding for the Amateur'

BOOK BINDING is a fashion that has suffered many vicissitudes. In the eighteenth century no really elegant gentleman would consider a book unless it was bound in leather. There is a very good reason for this: leather volumes were uniformly bound in one and stamped with his bookplate in gold on the outside. Nowadays, to drive books in uniform like soldiers would be considered vandalism (though no less an authority than Mr. Gordon Craig has advocated the bookplate on the outside boards), and the uniform binding has become the badge of the public lending library—and of its most thrashed sections at that. But there are many sorts of books for which one may legitimately desire a binding more durable and more distinctive than issues from the ordinary publishing house, and book-binding is not merely an innocent, but a very amusing and absorbing pursuit.

4.0 A Concert  
J. CHALLONER HEATON (Baritone)  
The Welsh Ensemble  
Directed by ALFRED HENRY

## THURSDAY, JUNE 6 2LO LONDON & 5XX DAVENTRY (350 M. 850 KD.) (1,662.5 M. 197 KD.)



### 7.45 A CONCERT BY THE NATIONAL ORCHESTRA OF WALES.

JUST over a year ago the National Orchestra of Wales was founded in Cardiff. For centuries Wales had been the land of song, but the musical gifts of the nation were stifled in the direction of orchestral music simply through lack of opportunity of hearing and studying the art. Musicians in Wales had long dreamed of a National Orchestra, but the difficulties were immense. A first-class orchestra cannot be produced by waving a wand—it is the most costly as well as the most magnificent of musical instruments, and the cost has to be borne all the time. Something akin to the waving of a wand seemed to happen, however, when the B.B.C. offered to found a National Orchestra for Wales and to pay for the first year of its existence. The scheme was supported by the civic authorities of Cardiff, by the National Council of Music, and by the National Museum of Wales. The City Hall in Cardiff was placed at the disposal of the orchestra for two evening concerts each week for thirty weeks in the year, and arrangements were also made for the Orchestra to give free concerts in the National Museum of Wales. Thirty of the best performers available were brought together to form the National Orchestra, and the members have been rehearsing or performing in public practically every day for a year.

Wales has secured its National Orchestra and Wales is proud of it. But bringing the orchestra into existence is not the end of the story—the cost is one which recurs year after year. Unfortunately, Wales has been unable to give anything like adequate financial support to the orchestra during the first twelve months, as the period has been one of severe unemployment and distress. Recognizing these difficulties, the B.B.C. has undertaken to bear the whole cost of the orchestra for another year, ending in March, 1939. After this, the B.B.C. is still willing to bear the greater part of the cost if the residue, amounting to £2,000, can be provided by Wales itself.

Tonight a special concert by the National Orchestra of Wales is being broadcast from the City Hall at Cardiff, so that Welshmen all over Great Britain will have an opportunity of appraising their new national possession. Mr. Ben Davies, the veteran Welsh tenor, will be the singer, and he will also make a broadcast appeal for the sum of £2,000 required to ensure the continuance of the orchestra next year. The band of enthusiasts associated with the scheme has no qualms concerning the future—Welshmen have always been justly enthusiastic over their national possessions, and the National Orchestra has the will to succeed.

### 9.35 'A TASTE OF LIFE' A Comedy by NORMAN VENNER

The Action takes place in London today, and moves from Lord Twyford's suite at the Claritz, to the river near Kew, to Miss Winneford's House, and to Barney's Flat.

The Characters:

Barney Dodd, a young Opiumist	Lily, another derelict
Stella Winneford, Sweet and twenty	Mrs. Diana Tasker, Barney's Aunt
Jumbo, Lord Twyford, an Ornament	Mrs. Sarah Whistle, Barney's Housekeeper
Jim Shrew, a derelict	Circus, a Stray Dog
A Watchman, A Mother, A Waiter, A Maid	

### 9.35 'A Taste of Life'

5.15 THE CHILDREN'S HOUR  
The Golden Casket (Thatcher and Hogarth)—arranged as a Dialogue Story, with Incidental Music by the ORCHESTRA LARSEN T. S. QUINCY

6.0 Musical Interlude

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF  
MUSIC

Screened from the Music

Played by IRVING MARSH

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

7.15 Musical Interlude

7.25 Dr. LEONEL GILES: 'China—  
VI. Language, Literature, and Art'

CHINESE art has for some time now been the commonest link between that country and ourselves, and recently another popular link has been forged by the increasing translations (such as those by Mr. Arthur Waley) from Chinese literature. The profundity that hides behind the simplicity of Chinese art and letters is not the least part of their appeal to us. Few have the opportunity of a real or a half-real glimpse of what is in them. Art and letters, as a revelation of the Chinese, form the mainstay of Dr. Giles's talk today—the poems and novels of dynasties long before Christ, essays, drama, painting on silk in the Han dynasty, porcelain from the Tang to the Ming period, architecture under the rule of the Tartars, and famous Chinese bronzes.

### 7.45 A CONCERT

Relayed from the Assembly Room,  
City Hall, Cardiff

S.B. from Cardiff

NATIONAL ORCHESTRA OF WALES  
(Derivada Genedlaethol Cymru)

Conducted by WARWICK BRANT

WALE

Overture, 'Oberon' . . . Weber

Lyric Suite, Op. 64 . . . Chopin

The Shepherd Boy; Norwegian

Peasant March; Nocturne

REN DAVIES (Tenor) and Orchestra

Flower Song ('Caravan') . . . Bizet

CHORUS

Tone Poem, 'Don Juan' . . . Strauss

An Appeal

on behalf of

THE NATIONAL ORCHESTRA OF

WALES

ORCHESTRA

Welsh Rhapsody . . . . .Grieg

(For notes on the Concert see centre

of page and also page 477)

9.0 WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN

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

9.30 Local Announcements; (Derwent  
only) Shipping Forecast

9.35 'A Taste of Life'

A Comedy

By NORMAN VENNER

(See page 477)

10.25 12.0 DANCE MUSIC JACK  
PATER and THE B.B.C. DANCE  
ORCHESTRA









# Programmes for Thursday.

7.15	8.30	9.15	10.15	11.15
12.15	1.15	2.15	3.15	4.15
5.15	6.15	7.15	8.15	9.15
10.15	11.15	12.15	1.15	2.15

5.55	6.15	6.35	6.55	7.15
7.35	7.55	8.15	8.35	8.55
9.15	9.35	9.55	10.15	10.35
10.55	11.15	11.35	11.55	12.15

11.0	12.0	1.0	2.0	3.0
4.0	5.0	6.0	7.0	8.0
9.0	10.0	11.0	12.0	1.0
2.0	3.0	4.0	5.0	6.0

2.30	3.30	4.30	5.30	6.30
7.30	8.30	9.30	10.30	11.30
12.30	1.30	2.30	3.30	4.30
5.30	6.30	7.30	8.30	9.30

## This Evening's Concert from Cardiff.

The National Orchestra of Wales will play this evening at the Assembly Room, City Hall, Cardiff. Their concert, in which Mr. Ben Davies (Tenor) also will perform, is being relayed by Cardiff, London, Daventry 5XX and other stations. The following notes on some of the items to be performed are given for the benefit of listeners.

### Wagner's "Oberon" Overture

THIS Overture begins with the elfin notes of Oberon's horn, with a fairy like theme responding to it. All the first section is fairy music of the most delicate order, and then with a sudden crash we are transported to the pomp and chivalry of the Court of Charlemagne. An echo of the horn tune and a reminder of the fairy music breaks upon that, and then there is a very lively theme played first by clarinet and afterwards by violins. The next tune is the air which in the Opera the heroine Rexia sings of her love for the Knight Sir Huon, and the rest of the Overture is made up of the music which succeeded the introduction.

### Grieg's "Lyric" Suite

TOWARDS the end of last century it occurred to the great conductor, Anton Seidl, that some of Grieg's Lyric pieces for the pianoforte were admirably suited for orchestra. arrangement, and, indeed, they are; he accordingly arranged four, scoring them effectively for a big orchestra himself approved of the idea, though he rearranged the second, third and fourth numbers himself in a simpler way, and substituted the "Pavane" for the first which Seidl had chosen. The second is the well-known "Norwegian Rasta Dance," the third, "Nocturne," and the last the merry "March of the Dwarfs."

### "The Flower Song" ("Carmen")

IN the first Act of the Opera, the young soldier José has fallen under the spell of the wild, wily girl, Carmen. For her sake he has suffered imprisonment, having allowed her to escape when

she was in his charge, accused of stabbing one of the other girls in the cigarette factory where she worked. During his imprisonment he has cherished a flower which she once flung to him, and now, in the second Act, when he has come to her again, he tells her how he thought of her in prison.

### Struss' "Don Juan"

THE central figure of this vivid and sparkling music of Strauss is a very different person from Mozart's gay and debonaire Don Giovanni. He was the hero of a poem by one, Lenau, a Hungarian, whose real name was von Stroblentz; at the early age of forty-two he lost his reason and died, possibly insane, in 1850. Several extracts from the poem stand in front of Strauss score, and the music sets before us the youthful ardour of the Don in his crazy quest for his own ideal of womanhood, his disillusionment, and his despairing death.

### "The Welsh Rhapsody"

OF Sir Edward German's purely orchestral music, this *Welsh Rhapsody* is easily the best known. Specially composed for the Cardiff Festival of 1904 and produced there, it has ever since figured constantly in programmes wherever the best British music is played. It is built up on four traditional Welsh tunes; the opening section is based on "Loudly proclaim." The second part, corresponding to the Scherzo movement of a symphony, is vivacious and merry, in 3-8 rhythm. A slow section comes next, founded on that beautiful old tune "David of the White Rock." The last section is a stirring exposition of the fine march. The Men of Harlech.

## WORLD-RADIO

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Interesting and Trustworthy Technical Articles.

## SPANISH NUMBER May, 31st.

A RÉSUMÉ OF SPANISH ART, MUSIC, and LITERATURE.

"Via Ether" A Commentary on next week's foreign programme features and broadcasting topics in general

"Which Station was That?"—Answers to listeners' queries concerning the radio stations heard.

French, German, Italian, Spanish, and Esperanto articles

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3ft. 6in. "	8/9	5ft. 0in. "	11/9

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# 7.45 A Military Band Concert

10.15 a.m. Daily Service

10.30 (Dauntsey only) TIME SIGNAL, GREENWICH  
MUSIC BY THE BAND

10.45 More Economical Dinner Recipes

11.0 (Dauntsey only) Gramophone Records  
MUSIC BY THE BAND

12.0 A SONATA RECITAL

ANITA LUTHER (Violin)  
MADAME CUNNINGHAM (Piano)

Sonata in E, Op. 4 ..... Kryzhanovsky

12.30 ORGAN RECITAL

From St. Botolph's, Bishopsgate

10.20 MORCHETTO and his  
ORCHESTRA

From the May Fair Hotel

2.30 Broadcast to Schools

Dr. B. A. KERN: 'The Way  
and Wherefore of Farming'  
(Course III-VI, Trying to  
Reduce the Costs)

2.55 Interlude

3.0 'Round the World' (Course  
III), Professor G. I. FISHER.  
M. B. E., 'Climbing the Alps'

3.25 Interlude

3.30 Concert to Schools

THE SYBIL EATON QUARTET  
SYBIL EATON (1st Violin)  
RAYMOND JEREMY (Viola)  
ALAN FORD (Violoncello)  
CHRISTINE M. CLYDE (Mezzo-  
Soprano)

4.15 FRANK WESTFIELD'S  
ORCHESTRA

From the Prince of Wales  
Playhouse, Lewisham

5.15 THE CHILDREN'S

The Family 'At Home'

6.0 Mrs. DOBSON JOAD,  
'Filling Spaces in the Flower  
Border'

EARLY June is a time of pause in the herba-  
ceous border—a ruggedness will creep into  
the best-regulated gardens. Mrs. Joad's advice  
is aimed to tell you how to avoid that ruggedness,  
and how to maintain a good phalanx of flowers  
well on into August and September.

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

6.20 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

By JAMES HANFORD MURKIN  
Played by JEROME MAXIE

7.0 Mr. ERNEST NEWMAN: The B.B.C. Music  
Crane

7.15 Musical Interlude

7.25 Mr. E. L. WOODWARD: 'How to Approach  
Modern European History—VI, How the His-  
torian Tests his Material'

SO far, these talks have analyzed the material  
at our disposal for the composition and  
writing of the history of international relations.  
The present talk, being the conclusion and  
summary of the series, takes a special instance  
in the European history of the nineteenth  
century with a view to studying how we should

# FRIDAY, JUNE 7 2LO LONDON & 5XX DAVENTRY

(254 M. 538 KD.)

(1,592.5 M. 187 KC.)

to work to put together such an historical  
unit. The instance taken, as a critical point  
in European history is the Congress of  
Vienna in 1814, and the test to be applied is  
whether a claim that no name back from Berlin  
bringing 'peace with honour.'

## 7.45 A MILITARY BAND CONCERT

Chief Os-Ke-Non-Ton (Baritone)  
Victor Oloy (Violin)

THE WIRELESS MILITARY BAND  
Conducted by R. WALTON O'DONNELL

Overture, 'Private Ortheris' ..... Ansell

Victor Oloy

Berens (Cradle Song) ... Tor Aulin

La Capricieuse

... Tor Aulin  
Ensign



'LOVE IN A VILLAGE'—TONIGHT AT 9.35  
Specially drawn by John Austen for 'The Radio Times'

BAND

Selection, 'Orpheus in the Underworld'

Offenbach

Chief Os-Ke-Non-Ton

Invocal on to Sun God .....

Hunting Song .....

Why do you leave me? .....

Reyote Drinking Song .....

} Prayer

} Homer Gryn

8.30 BAND

Suite of Serenades ..... Herbert  
Spanish; Champagne, Cuban; Oriental

Victor Oloy

Romance ... Beethoven, arr. Kreisler  
Valse Blanche ..... Drigo, arr. Amer

PAVO

Mock Morris .. Grainger, arr. Gerald Williams  
Fugue in G major, No. 3 .. Liszt

8.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. STEPHEN KING-HALL: 'The Romance  
of the Broadcast S.O.S.'

9.20 Local Announcements, (Dauntsey only) Ship-  
ping Forecast and Fat Stock Prices

9.35

# 'Love in a Village'

9.35 'Love in a Village'

An Eighteenth Century Comic Opera  
in Three Acts

The Words by BICKERSTAFF

The Music by ARNE, Händel, Geminiani, Corelli  
Abel

The whole adapted and arranged for broadcasting  
by J. L. HARRIS

Characters on the order you will hear them:

Rosetta, attached to Young Meadows

Lucinda, attached to Rosetta

Young Meadows, attached to Rosetta

Hawthorn, a Country Squire

Justine Woodcock, father to

Lucinda .. ALFRED CLARK

Hodge, a bumpkin

Margery, a Country Wench

Eustace, attached to Lucinda

Deborah Woodcock, sister to

Justice Woodcock

Sir William Meadows, father

to Young Meadows

Country people, servants, etc.

The Music by ARNE

(Chorus Master, Stanford

Robinson)

Produced by HOWARD ROSS

The Music under the Direction

of JULIAN HERRIDGE

LOVE IN A VILLAGE ori-

ginally appeared as a

Comic Opera in three Acts, at

Covent Garden Theatre in

1792. The music was partly

composed by the great Dr

Arne and partly composed by

him from music which was

then in vogue, and the piece

enjoyed a real success.

At that time rivalry be-

tween Covent Garden and

Drury Lane was very

keen, contemporary records

show that Arne's Opera was

so popular that only on the

night when 'Cock and Bull'

appeared at Drury Lane, was

there any audience there. No

other attraction could prevail against the charm

and humour of this light-hearted work.

When Sir Nigel Playfair revived the Opera

and produced it at the Lyric, Hammersmith

in 1928, the music was recast, and additional

numbers composed, by Mr. Alfred Reynolds,

the Musical Director there, a musician to whom

many of the Lyric's productions owed a good deal

of their popularity. To a thorough knowledge

of the theatre and stagecraft, Mr. Reynolds

added an excellent knowledge of the musical

and a thorough craftsmanship in music. A good

deal of his work is already familiar to lis-

teners, and he has an assured place of his own

among composers of the present day, as well

as a strong hold on the affections of all who

appreciate fresh and wholesome art with nothing

sordid nor troublesome in its make-up.

11.0 SURPRISE ITEM

11.15-12.0 DANCE MUSIC: Red BATTEN  
and his BAND from the New Princess Restaurant

12.0-12.15 a.m.

Experimental Transmission of Still Pictures  
by the Faltograph Process

(Friday's Programme continued on page 150.)

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DEPT. R.T.7 CARLOW WORKS, NORWICH



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புது

New Prince Restaurant.

11.4-11.15 Ted Barten and his band from the New Prince Restaurant.





**10.35 12.0 DANCE MUSIC: ANDROSE**  
BAND, from the May Fair Hotel

# SATURDAY, JUNE 8

## 5GB DAVENTRY EXPERIMENTAL

(482.5 M. 822 K.C.)

TRANSMISSION TO BE TAKEN UP BY THE WHOLE OF THE NETWORK

**3.30 A BAND CONCERT**  
(From Birmingham)  
**THE METROPOLITAN WORKS BAND**  
Conducted by G. H. WILSON

March, 'Nowarth Castle' ..... *Ord Home*  
Overture, 'Cost Fan Tulla' (The School for Lovers) ..... *Mozart*

**ARTHUR SMITH (Baritone)**  
The Challenge ..... *Graham Peel*  
Don't Marry Monday ..... *Richards*  
Invitation ..... *Hahn*

**BAND**  
Carnet Duet, 'Rypling Riplota' ..... *Hockins*  
(Soloists, H. PETERSON and T. BUNSWAY)  
Fantasia, 'The Huguenots' ..... *Meyerbeer, arr. Herbert*

**ARTHUR SMITH**  
The Ballad Monger ..... *Easthope Martin*  
The Yeomen of England ..... *German*  
Why shouldn't I? ..... *Kennedy Russell*

**BAND**  
Santo 'A Rustic Holiday' ..... *Summer*  
Descriptive Sketch, 'Dance on the Moon' ..... *Suppi*

**4.30 The Dansant**  
(From Birmingham)  
**BILLIE FRASER and his BAND**  
Relayed from the West End Dance Hall  
May and June 1923  
(Songs at the Piano)

**5.30 The Children's Hour**  
From Birmingham  
Another 'Snooky' Story  
by Phyllis Richardson  
**MARJORIE EDWARDS** will entertain  
**EDA KENNEY (Violin)**  
'Peter's First Call and other Rhythm Tunes' by Marjorie Crossin

**6.15 TIME SIGNAL, GREENWICH, WESSEX, FOUR**  
**FIRST GENERAL NEWS BULLETIN: AN-GENERAL AND Sports Bulletin**

**6.30 A TRANSMISSION REPORT**  
by **MARGARET ARLETHORPE**  
(From Birmingham)  
Toccata ..... *Paradise*  
Nocturne in F Sharp, Op. 15 ..... *Chopin*  
Golden Rule ..... *Darwin*  
Spring's Arrival ..... *Poland*

**6.45 A BAND CONCERT**  
**THE CITY OF BIRMINGHAM POLICE BAND**  
Conducted by **EDWARD WASSILL**  
Relayed from the Bandstand, Cannon Hill Park, Birmingham

March, 'Cloopala' ..... *Monchall*  
Overture, 'Rozamunda' ..... *Schubert*  
Finis Movement, Symphony No. 3, in F Major  
*Tchaikovsky, arr. Winterbottom*

**LEWIS KNIGHT (Bass)**  
If love's content ('Tom Jones') ..... *German*  
The Splendour of the Stars ..... *Nedham*

**BAND**  
Egyptian Ballet ..... *Luigini, arr. Morelli*  
Four Dances, 'Merrie England' ..... *German*

**LEWIS KNIGHT**  
All that I can ..... *German*  
Lone Dog .....



**PADRAIC COLUM,**  
the Irish poet and playwright, is the author of *The Betrayal*, which will be broadcast from 5GB tonight.

**BAND**  
Carnet Solo, 'Abide with me' ..... *Lidd*  
(Soloist, P.O. COOK)  
Selection, 'Trial by Jury' ..... *Sullivan, arr. Waterson*

**8.0 Two Plays**  
(From Birmingham)  
**'The Betrayal'**  
by **PADRAIC COLUM**  
Gideon Leiray (an Innkeeper)  
Morgan Leiray (his brother—a Magistrate)  
& Helman  
I'eg (the Ballad Singer)  
Scene An inn room in an Irish country town some time during the eighteenth century.  
**'Becky Sharp'**  
by **ON. V. CONWAY**  
Adapted from the Waterloo chapters of 'Vanity Fair'

**8.0**  
**'The Betrayal'**  
and  
**'Becky Sharp'**

**Becky Sharp**  
Amelia  
George Osborne (her husband)  
Rawdon Crawley (Becky's husband)  
Joseph Sedley (Amelia's brother)  
Scene 1: A sitting-room in a Brussels hotel at 2.0 a.m. on June 10, 1815.  
Scene 2: The same, during the early evening of June 18, 1815.  
Incidental Music by  
**THE M. H. PIANO**  
**FOURTEEN**

**9.0 Symphony Concert**  
(From Birmingham)  
**THE BIRMINGHAM SYMPHONY**  
A. M. P. O.  
ORCHESTRA  
Leader, **FRANK CAMPBELL**  
Conducted by **JOSEPH LEWIS**  
Overture, 'The Master singers' ..... *Wagner*

**PARRY JONES (Tenor) and Orchestra**  
Aria, 'Lohengrin's Farewell' ('Lohengrin') ..... *Wagner*  
**EDA KENNEY (Violin) and Orchestra**  
Scottish Fantasy, Op. 48 ..... *Max Bruch*  
Grave—Adagio cantabile; Allegro: Andante sostenuto; Allegro guerriero  
**ORCHESTRA**  
Ballet Music, 'Cephalus and Procris' ..... *Grétry, arr. Mott*

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**  
**10.15 Sports Bulletin (From Birmingham)**  
**10.20-11.15 ORCHESTRA**  
Symphony, No. 3, in E Flat, Op. 55 (The 'Eroica') ..... *Beethoven*  
Allegro con brio, Marche Funèbre (Funeral March), Scherzo and trio: Allegro molto  
(Saturday's Programmes continued on page 484.)

**This Week's Epilogue**  
**'GOD'S WORD.'**  
Hymn: 'Lord, Thy Word Abide with Me'  
Isaiah lv, vv. 6-13  
Hymn: 'Hushed was the evening hymn'  
I Samuel, Chap. iii, v. 9



The man  
who  
smokes  
Player's  
gets  
Quality





**Columbia**  
RECORDS

## THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

### Orchestral and Band.

- A DA Selection**  
For a more complete list of records, see the list on page 480.
- M. M. ET. Beethoven**  
Symphony No. 2 in D Major (No. 1055-4a, 60)
- EDMONT OVERLURE**  
William Sterndale Bennett and Overlure Orchestra
- STUDENT PRINCE Selection**  
The Student Prince (No. 1055-4a, 60)
- SYMPHONY NO. 2 IN D MAJOR** Beethoven  
(No. 1055-4a, 60)
- PETITE SUITE** Debussy  
(No. 1055-4a, 60)
- LA PALOMA**  
L. M. (No. 1055-4a, 60)
- DON JUAN** Tchaikovsky  
(No. 1055-4a, 60)
- IN A CHINESE TEMPLE GARDEN**  
The Chinese Temple Garden (No. 1055-4a, 60)
- WELL GWYN Overture**  
The Well Gwyn Overture (No. 1055-4a, 60)
- POLANDE** Chopin  
(No. 1055-4a, 60)
- CHANT SANS PAROLES**  
The Chant Sans Paroles (No. 1055-4a, 60)
- BALLET SYMPHONIQUE**  
The Ballet Symphonique (No. 1055-4a, 60)
- CLEOPATRA** Tchaikovsky  
(No. 1055-4a, 60)
- SYMPHONY NO. 1 IN E FLAT** Beethoven  
(No. 1055-4a, 60)

### Instrumental

- BERENADE** Schubert  
(No. 1055-4a, 60)
- 5 CIL AND R GAGGON**  
(No. 1055-4a, 60)
- LIEBESTRA ME** L. M.  
(No. 1055-4a, 60)
- M. N. ET. Beethoven**  
(No. 1055-4a, 60)
- CLUMBER BONG** (No. 1055-4a, 60)
- PLANS OF ATHENS** Turkish March  
(No. 1055-4a, 60)
- TRIO IN C MINOR** Mendelssohn  
(No. 1055-4a, 60)
- LIEBESTRA ME** Kreisler  
(No. 1055-4a, 60)
- RONDO NO. 1** Beethoven  
(No. 1055-4a, 60)
- TANGO** (No. 1055-4a, 60)
- EVERYBODY'S MELODIES**  
(No. 1055-4a, 60)
- ON WINGS OF SONG**  
(No. 1055-4a, 60)
- MEMOIRS OF TCHAIKOWSKY**  
(No. 1055-4a, 60)
- HUMORESQUE** Dvorak  
(No. 1055-4a, 60)
- HUMAN AN DANCE NO. 5** (No. 1055-4a, 60)
- NOCTURNE IN F SHARP MAJOR** Chopin, Op. 15  
(No. 1055-4a, 60)
- AS DE WITH ME** L. M.  
(No. 1055-4a, 60)

### Vocal

- JEPHTHA** Dwyer and Deane  
(No. 1055-4a, 60)
- IN A PERSIAN GARDEN** An. Mood of My Delight  
(No. 1055-4a, 60)
- MA RE MY GIRL**  
(No. 1055-4a, 60)
- O MISTRESS MINE**  
(No. 1055-4a, 60)
- BLOW BLOW THOU WINTER WIND**  
(No. 1055-4a, 60)
- SHE'S FAR FROM THE LAND**  
(No. 1055-4a, 60)
- LA DANZA** Rossini  
(No. 1055-4a, 60)
- CARMEN** Flower Song  
(No. 1055-4a, 60)
- ASLEEP IN THE DEEP**  
(No. 1055-4a, 60)
- NIRVANA**  
(No. 1055-4a, 60)
- DON'T MARRY MONDAY**  
(No. 1055-4a, 60)

Now on Sale at all Stores and Dealers.

For a more complete list of records, see the list on page 480.

## Saturday's Programmes continued (June 8)

SWA

CARDIFF.

212.7 M.  
878 K.C.

12.0-12.45

A Popular Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Rule of the Va. Lyrics ..... War  
Peer Gynt Suite, No. 1 ..... Grieg  
The Swan ..... Tchaikovsky

3.30 London Programme relayed from Daventry

5.15

The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Local Sports Bulletin

6.35 S.B. from London

7.0 Capt C. E. Harris:  
"Q. Boats—The Mary  
B. Mitchell and The  
Prize"

7.15 Mr. Lewis Woods:  
"West of England  
Sport"

7.30 GLADDY  
S. W. L.

The Comedy Girl with  
the Top Note

7.45 A Night in  
Dockland

Cardiff

There is in Cardiff Park, a small building, set in open spaces, but on the south side of the hill towards the Bristol Channel, lies Dockland, perhaps the most interesting area, for its size, in the world.

Monsieur Un Tel makes a journey and encounters the people of many lands.

He meets a French conductor and together they hear the sailors of England, America, Spain, Italy, Russia, and Africa singing. They over hear also a strictly private conversation and peep behind the curtains of a Chinese laundry.

8.30

Musical Jokes

THE STATION ORCHESTRA

Characteristic Piece, "Grasshoppers' March"

NORMAN FAWCETT (Bassoon)

Humoresque ..... Jones

LIEBESTRA

Musical Snuff Box

Symphony No. 2

Characteristic Piece, "The Darky's Dream"

9.0 S.B. from London

9.30 West Regional News Sports Bulletin

9.35-12.0 S.B. from London

SSX

212.7 M.  
878 K.C.

12.0-12.45 S.B. from Cardiff

3.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.0 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

6BM

BOURNEMOUTH.

288.5 M.  
1,040 K.C.

12.0-1.0

Gramophone Recital

3.30 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.30 Local Announcements)

SPY

288.5 M.  
1,040 K.C.

PLYMOUTH.

12.0-1.0 A GRAM

PHONE RECITAL

OF POPULAR MUSIC

The Toy Symphony

Haydn

Rings

Little Brown Owl

Sanderson

The Lass with the

Dewy air

On Wings of Song

At the

O sole mio (O, my

Sun) .. Di Capua

Extracts No.

Rings

My Lady headed

The

The Sweetest Story

Ever Told .. Stalla

The Floral Dance

Moss

The Hungarian

Rhapsody ... L. M.

She's that Fast in the

Night .. Stephenson

Kashmiri Song

Hodder-Eden

3.30 Local Programme relayed from Daventry

5.15

The Children's Hour

Wave

A Bright and Breezy Extravaganza, savouring of the sea, but served a la ether

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Sports Bulletin

6.35-12.0 S.B. from London (9.30 Items of Naval  
Information; Local Announcements, Sports  
Bulletin)

2ZY

MANCHESTER.

278.3 M.  
783 K.C.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, "Marco Spada" ..... Aubert  
Waltz, "Wood Nymphs" ..... Coates

STANLEY KENWORTHY (Pianoforte)

Waltz in A Major

For the Impromptu

On the

Three Impromptus ..... Coleridge Taylor

(Manchester Programme continued on page 486.)



THE MARY B. MITCHELL,

one of the smallest of the British 'Q' boats which so successfully fought the U-Boat blockade during the War. Captain C. E. Harris talks about this ship and *The Prize* in his talk from Cardiff this evening.



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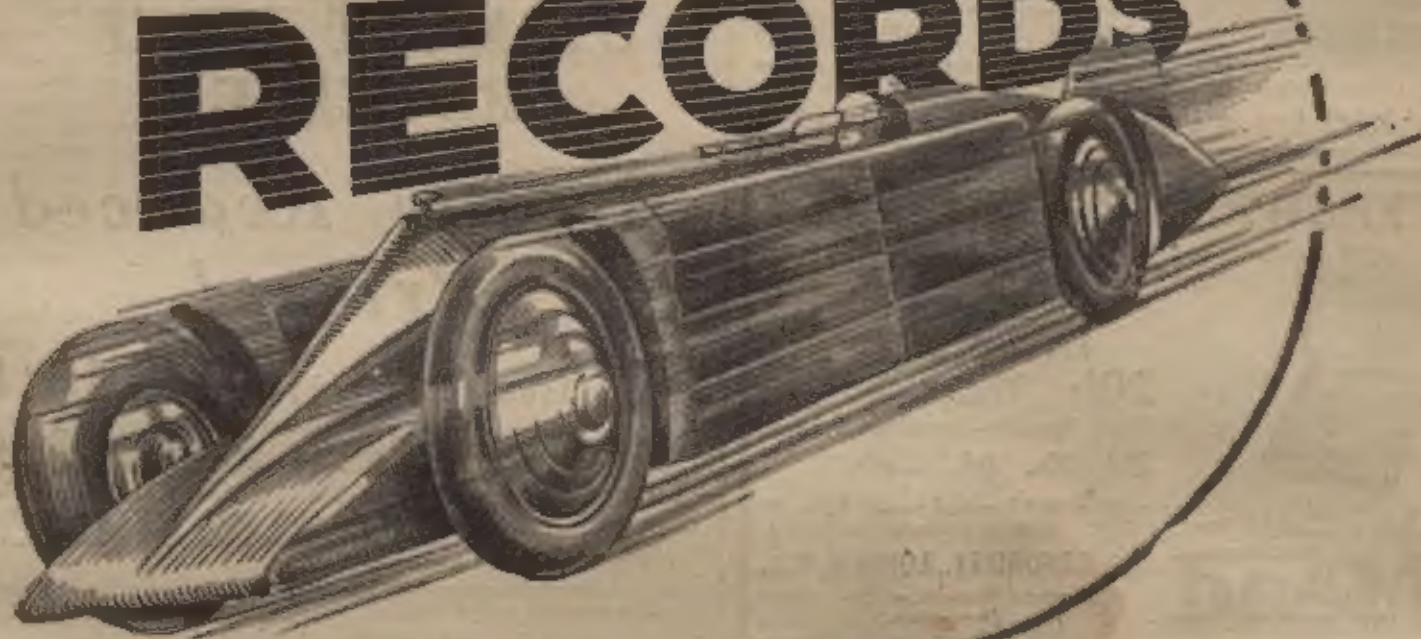






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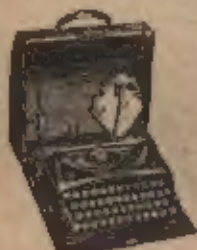
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**Y**EARs ago you heard of Superial—later you saw one—and an idea formed in your mind. . . . "Some day, I'm going to put up a Superial!" Although you have had the opportunity, you have wavered. A dozen doubts occur to you. . . . "I can get along with any other Aerial." "Is Electron's Super Aerial as good as everyone says?"

Yes, you can get along without a Superial. You can get along without European stations, or Daventry, or even your local station. But you don't. Because the actual pleasure you get out of them makes them worth while. And your friends know that, too.

Now take Superial. The simple efficiency it offers you and your family is alone reason enough for its purchase. For Superial is the best Aerial in the world! No part of it has ever failed in its purpose. Ask your enthusiastic friends—they'll tell you that it gets longer distance than any other Aerial. Superial is made as a protest against bad reception—against not only obvious squeaks and howls, but against even those tiny quavers and quivers that are seemingly negligible and perhaps unnoticed until they're removed.

Prove that! Fix up a Superial and see for yourself—use a mast and insulators if you wish—or fix it up indoors.

Or say you're dawn-fresh, eager for a thrill. Turn the switch over and get Paris! Hear the late music and early news. That's selectivity! Hear how loud and clear. That's power!

What do you pay for this comfort, this super-wireless, the supreme joy of perfect reception? No more than you pay for an ordinary Aerial. The first cost of Superial is a few pence more. Why? If we could take the Aerial to pieces here on this page, we would show you quality for quality, insulation for insulation, why Superial costs its price. But—and here is one of the sweetest points. You never realise you have an Aerial. You leave it year after year without trouble. Superial is guaranteed! Consider this insurance against failure and compare it with your own experience!

But this page isn't big enough for the whole story. Superial is the finest Aerial that a wizard age has offered to man.

You, with the purchase price in your pocket, hesitate to buy it. Realise your ideal. Fix up a Superial! Use a mast and insulators, if you wish, or use it indoors. Many intriguing programmes are ahead. Hear them in comfort . . . restfully . . . without strain. If your home is far from a wireless dealer, or you prefer to deal direct, we will gladly send a Superial on trial. Your cash will be refunded if you are not satisfied in every way. Write now!



**2'6**  
**100ft.**  
**LONG**

**SUPERIAL**  
ELECTRON'S SUPER AERIAL

**2'6**  
**100ft.**  
**LONG**

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flows steadily from them



**BIG CELLS** packed full of energy—the energy that comes from Lissen's secret process and new chemical combination.

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